

AIR CHECK

NEWSLETTER OF THE RADIO ENTHUSIASTS OF PUGET SOUND (REPS)

Volume 13 Number 2

May 2003

FEBRUARY 1, 2003 MEMORIES WITH GINNY TYLER AND ANNE WHITFIELD PHILLIPS



Radio was a blast!

These two remarkable ladies have over 100 years of combined radio experience. Anne has been in radio for over 50 years – since 1945. Ginny's first radio role was a cold read in 1936.

Getting Started — Anne got into radio because her mother wanted her to be on *One Man's Family*. Her mother wrote to Carlton Morse and made an appointment to see him. Anne and her mother went to California, and Anne read for Mr. Morse. He liked her, and the role of Penelope was just being introduced. At first Penelope spoke only German, and Anne was taught what to say by a German instructor. Ginny got into radio because she loved telling stories. In 1955 Ginny went to Hollywood. She had been in Seattle radio, where jobs were easier to get, until then. In one role she got the script the same day they did the show. That was

unusual, although they didn't have much longer than that for rehearsal in other shows.

When asked about the negative side of radio, Anne said that although it took a lot of time it was fun and had a lot of variety and then went on to explain a "typical" week – 15 to 20 hours in rehearsals and another 10 hours spent in lessons. Ginny said it was a blast. Both commented that they would do radio again and are amazed that people are interested in what they have done. The fans were not a big deal to the girls. Anne got some fan mail, but the letter writers were mainly interested in her butterfly collection.

Doing Our Part — Anne worked with some big name stars, especially on *Lux Radio Theater*. Some earned her respect and others were difficult to work with but she was not in awe of them or overwhelmed when working with them. Ginny stated, "We were there to do a job" and felt she was needed just as much for her part as any "star".

Both Ginny and Anne did different radio voices. Ginny has a knack for animal voices and shared about a time when her part in the show required her to be under the stands with a microphone. Once, on *I Love Lucy*, Lucille Ball wanted an alley cat voice. Anne did one, which Lucy liked; so Anne played an alley cat. She mentioned that Lucille Ball was a pleasure to work with and was very involved in production.

Both could play either girls or boys. Anne did mostly girls while Ginny did mostly boys. Sometimes they had to play more than one part in a show. Ginny came naturally to playing more than one character, while Anne was not good at it.

Although there were a lot of child actors in Los Angeles, they were busier at Christmas when there were more shows with children. Ginny mentioned having once done eight 1/2-hour shows in one day.

Life After Radio — Ginny teaches classes in radio voice. She was invited to attend the Lum and Abner convention. Her work with Disney Radio led to the "Mountain Ears" which is a group that focuses on Disney trivia. Anne has not been active in radio since she moved to Seattle 5 years ago. She and her husband participated in the 3-day Avon walk to fight breast cancer last year. She was very touched that she was allowed to address all the participants at the conclusion of the walk.



Anne Whitfield as she appeared in a 1948 issue of *Radio Life*.

Kindness Corner

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This important section is here to recognize and thank donors. It might be in remembrance of someone who has passed on. It might be a gift for the Showcase Guest Fund to cover travel expenses for out-of-town OTR folks. Maybe it is a donation of material or money toward acquisitions. And, if you donate and don't want your name listed, we'll respect that wish. Our goal is to leave this recognition in place for four issues of Air Check. So, it may be many, it may be few, but thanks to those who have given. All of your generosity has made a real difference. If we left your name off, or misspelled your name, please let the editor so that the information can be reflected correctly. Current donations may be sent to REPS, c/o David Speelman, 417 N Bowdoin Pl, Seattle, WA 98103. These are tax deductible and receipts will be sent to donors.

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Once again our members have responded with astonishing generosity.

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GET READY TO BID!

By Terry Campbell, Silent Auction coordinator

“Heydayfodowminiminiminiboodleboodle — Sold American!” Aw ... Relax! “Speed” Riggs didn’t just mistake your ill-timed blink as a final bid. And you didn’t just buy the makings for a carload of Lucky Strikes, necessitating a long descent to the vault for some cash. Welcome, instead, to the REPS Silent Auction, June 27-28, in conjunction with Showcase XI at the Seattle Center. Here, you determine the pace by writing down your bid. And your lucky strike is more likely to be an autographed photo, a radio like the one that played your favorite programs in the ‘50s or a shirt emblazoned with those immortal words: Holy Cow! Last year, the Showcase Guest Fund was enriched by some \$1,700. That sum represents the generosity of REPS members and friends who bought and/or donated more than 60 items for the Silent Auction.

Books, Scripts, Photos and ...

We hope to top that figure this year. Here’s how the Silent Auction works: REPS members and guests contribute old-time radio memorabilia, books and other radio-related items. The goods are arrayed on tables in the Showcase Vendors/Registration Room. A bid form is alongside each item. See something you want? Log your bid on the form. Keep checking, as the Showcase progresses, to find out if someone else has raised the ante and you need to do likewise. The high bidder on each item, when time is called this year following the last program Saturday afternoon, takes home the item. Goods are still coming in, but here is a sampling of items ready for the Silent Auction: Jim Cox-signed copies of his books Say Goodnight, Gracie, about the last years of network radio, and Radio Crime Fighters, covering more than 300 syndicated radio mystery and adventure serials. Speaking of serials, we have the Carlton E. Morse scripts for the *I Love a Mystery* chiller “Murder on February Island” and the *Adventures by Morse* thriller “You’ll Be Dead in a Week.” And, speaking of scripts, we have two copies of the script for the special Showcase X version of Allen’s Alley that garnered howls and raves when presented Saturday night, June 28, 2002. Both are autographed by cast members. Return to those thrilling days of the ‘50s by listening to today’s broadcasts on a stylish Silvertone tabletop model cast in glorious, polished brown Bakelite. Or peruse 100-plus pages of ads picturing actors, shows and network offerings in the February 15, 1948, edition of *Radio Life*. It commemorates the fifth annual Distinguished Achievement Awards and the eighth anniversary of *Radio Life* publication. An autographed photograph of Burl Ives as well as several dozen other photographs of stars from the Golden Age of Radio. A rare bookplate signed by both Frank Buxton and Bill Owen, which is unusual since the authors of The Big Broadcast live on opposite coasts, and seldom get together. And we’ll have more volumes from Frank Buxton’s cache of books about old-time radio.

MP3 collections were a hit at last year’s Silent Auction. For Showcase XI we will have several, including 63 episodes of *Night Beat* on one disc and the inaugural edition of REPS Winter Holidays on the Radio, with 100 shows. The latter was a limited edition and can’t be purchased otherwise from REPS at any price. And many other fabulous items that are still to be donated.

If you have anything you wish to contribute to the Silent Auction, please write me, Terry Campbell, at 710 S Fifth Ave, Yakima, WA 98902, e-mail me at tcampbell@yakima-herald.com, call me at (509) 457-535, or bring the item to a REPS meeting. Then, come Showcase XI, check out the Silent Auction in the Vendors Room. And bid often.



SLEEP Soundly TONIGHT

When nervous tension, worry, restlessness keep you awake, take remarkably effective, yet non-habit forming SLEEP-EZE Tablets and quickly slip into sound, natural, healthy sleep and wake up hours later amazingly refreshed. Over half a million grateful users. Just follow the label, avoid excessive use. SLEEP-EZE Tablets are now available without prescription at all drug counters. Your money back if not delighted. **Clip ad now.**

Sleep-Eze 25 NON-HABIT FORMING SLEEPING TABLETS, only \$1.99

Welcome – New Members

- #586 – Jean Roth – Seattle, WA
- #587 – Stephen A. Nordstrom – Clio, MI
- #588 – Donald Cooney – Butte, MT
- #589 – Robert Plato – Kent, WA
- #590 – Louis Sierra – Ashby, MA
- #591 – Nick Kummert – Woodinville, WA
- #592 – Paul Wilson – Millbrook, NY
- #593 – Tommy Holleman – Durham, NC
- #594 – Ken Josephson – Mukilteo, WA

JEROME HINES (1921-2003)

by Lee R. Munsick

Fans of broadcasting, of great music, of recordings, and of opera, all lost a familiar and outstanding talent on February 4, 2003, with the passing of Jerome Hines, at age 81. Born in Hollywood, he was originally named Jerome Heinz. During World War II, his manager suggested the change in spelling to Hines.

Many recall announcer Hugh James on *The Voice of Firestone*, introducing Jerome Hines a half-century ago, singing with orchestras conducted by Alfred Wallenstein and Howard Barlow. Hines remained into the television era. Broadcasting historians recall that he joined other stars in the *Magic Key of RCA* broadcasts heard Sunday nights starting in the late 1930s on NBC Blue.

868 Performances

Those of us in the east were unable to hear early NBC Pacific Network broadcasts by the California-born Hines on *The Standard Hour*. Standard Oil of California, prominent backer of the San Francisco Symphony, sponsored this. The San Francisco company later shortened its identity to Calso, then to Chevron, to match its logo. Chevron is now part of ChevronTexaco. Texaco has sponsored one of the longest-running series of programs in radio history. The Metropolitan Opera Broadcasts have been heard since a year before Pearl Harbor. Originally carried over Blue, later ABC and then CBS, it now has its own network including NPR. It is heard in five continents and 42 nations. Their website (www.operainfo.org) offers information for its worldwide audience in four languages.

Jerome Hines appeared on all of these often. He sang 868 performances in an astounding 45 roles in his 41-year career at The Metropolitan. His was the longest tenure of any singer at the Met, arguably the longest career in major roles of any artist in the history of opera. To most operagoers, he virtually owned the bass repertoire. Away from the U.S., Mr. Hines sang at La Scala, Vienna, Bayreuth, and Munich. He felt an apogee for his career was in the title role of Mussorgsky's *Boris Godunov* at Moscow's Bolshoi Theatre.

He was also an outstanding teacher and encourager of many others. Hines conducted at a Newark, New Jersey school for talented inner city youngsters and suburbanites. He taught and tutored, then arranged performing venues for protégés in the highly competitive world of classical music.

I'm Too Young for This Role

Tall and lean, he was a gracious host, telling us visitors to call him "Jerry". My wife Charlotte (a trained opera singer herself) and I were welcomed to his home, where he would pad around in socks or bare feet, perhaps to downplay his impressive height, certainly at least six feet six. To our delight, he would happily burst into song when a chance remark would recall some musical memory.

Someone not recalling that his career began over 60 years ago, would not have guessed his true age. Jerome Hines joined the Metropolitan Opera in 1946. He appeared in Boston in 2001 as the Grand Inquisitor in *Don Carlo*. He remarked then, that at age 80, that was his last operatic performance, saying "I'm really too young for this role".

Jerry was a frequent guest on many programs, often performing with his wife, vivacious operatic soprano Lucia Evangelista. Hines was very religious in his later years. When he autographed a photograph, a record, or one of several books he wrote over the years, he would add a citation to a specific verse in the Bible. This devotion was perhaps in response to his numerous health difficulties including a bout with cancer, a son afflicted with his own problems, and his wife's suffering with Lou Gehrig's disease. Despite almost total paralysis, unable to speak or move more than one hand, she remained beautiful throughout her life. She would blink her flashing eyes and smile at us visitors. Lucia Evangelista passed away in 2000.

Remembered as a Mathematician

Jerome Hines told us that despite his beloved career in music, he would prefer to be remembered as a mathematician. He developed a new concept in math. That contribution, described as brilliant by other mathematicians, will remain overshadowed by his operatic stardom. He would have considered a Nobel Prize in Mathematics a greater legacy than his renown as one of the world's greatest operatic performers. He will be missed. Our thoughts go out to his four sons and eight grandchildren.

Lee Munsick was co-founder and President of Yesteryear Museum in Morristown, New Jersey. Yesteryear was a museum of sound, ranging from early music boxes through a wealth of Edisonia, and including examples of the history of early motion pictures, radio, and television. Munsick writes extensively on these subjects, and for years has been working on a book about Arthur Godfrey, his activities and associates. Lee tells us the book will have a number of chapters, which will generate news program coverage.



Jerome Hines as Padre Guardiano in *La Forza del Destino* (1954).

WHO ARE THESE PEOPLE?

by Frank Buxton

A friend recently gave me some very old scripts for three radio plays that were produced and broadcast at KJR, Seattle, in 1935. I've looked in the various radio books, including my own, and can find no information about them so I've concluded that they were strictly for local consumption. Perhaps one of you readers has some knowledge of these and can enlighten us about them.

Specifically they are:

"True Stories of The Northwest Mounted Police", written by Ann Newman, sponsored by the Eastern Outfitting Company and featuring John Pearson doing all the voices, apparently. The production was rather elaborate with lots of sound effects and music. The Eastern Outfitting Company was celebrating its 35th Anniversary and was located at Third and Pike in Seattle and 933 Broadway in Tacoma. The series was broadcast on Thursday nights for fifteen minutes and the script I have was for May 9, 1935.

"Joan of Arc - The Siege of Orleans". The script I have was Episode 34 (!) in the life of Joan of Arc, Sunday May 12, 1935. The final credits read "Tonight's story was written for radio by Dave Halpern, produced by Totem Players under the direction of George Godfrey. This is Bob Ackerly speaking." It was broadcast from 7:00 to 7:30 pm, sponsored, it would seem, by Totem Broadcasters, whatever that was.

"The Purple Ray" – again by David Halpern and a production of Totem Broadcasters. This was a fifteen-minute sci-fi adventure geared for kids at 5:30 pm. This script is for March 15, 1935 and it's Episode 97. I assume it was a Monday-through-Friday serial. The credits include Walter Higgins as Doctor Grabow, Don McQuade as Terry Marsh, Bernadine Flory as Neeta, Leon Cluff as Vortan, Mary Grandjean as Avis and the narrator was Half Wolfe (honestly).

Since I wasn't in Seattle in 1935 I have no idea who these people were or whether these shows were successful. In the "golden days" of radio many cities besides New York and Hollywood were production centers. Detroit gave us *The Lone Ranger* and *The Green Hornet*, Chicago originated *Painted Dreams* and many other soap operas, San Francisco gave us *One Man's Family* and Washington, D.C., of course was a major source of news and special events. It's interesting to see that Seattle, too, had its full-scale productions, even though they may never have gotten beyond the Northwest.

(If any of you can help out Frank Buxton, please contact Marilyn Wilt – 206-365-4418 or wzoem@aol.com – and she will put you in contact with Frank Buxton.)

REPS ON THE AIR — Thanks to the help and cooperation of Jim Dolan and his company, Radio Entertainment Network (REN), March 1st saw the debut of "REPS Presents", a one hour show combining nostalgia, broadcast history, and actual OTR program episodes. The program continues to be broadcast (audio only) every Saturday morning between 7:00 and 8:00 Channel 77 or Channel 29, depending upon where listeners County. Many listeners who find the hour too early are using for later listening. Club member Neal Shulman who pro-hosts "REPS Presents". In addition to OTR nostalgia and serves as a major vehicle for providing information about activities. Shulman said, "The program is proving to be highly wide audience of OTR fans in the Seattle-King County area that it is on the air." Dolan and REN are currently working expand the geographical broadcast area in order to make the audience within the Puget Sound area. This program is a part highlight the club and bring OTR to interested fans in the Puget Sound area. It is another component of the community outreach effort, approved and supported by the REPS Board, that brings a no cost OTR program to senior citizen centers, retirement homes, clubs and other organizations in the greater Puget Sound area. The latter program, in effect since the beginning of the year, averages 3-4 presentations each month and is hosted and presented by club members.



am over public access television reside within Seattle and King their VCR to record the program duces the show weekly for REN programming, "REPS Presents" the club meetings, and other ac-entertaining and attracting a as more listeners become aware on potential ways in which to program available to a broader of the broader REPS initiative to

The Wonder Show

by Brian Allen

The Wonder Show, so named because its sponsor was Wonder Bread, was broadcast over the CBS Radio Network for 26 weeks, airing Friday evenings, 7:30-8pm. The program premiered October 14, 1938, and ran through April 7, 1939. Actor-comedian Jack Haley starred in the show, and the regular cast included songstress Virginia Verrill, Lucille Ball, comedian Artie Auerbach (later of *The Jack Benny Show*), and Ted FioRita & his Orchestra. Gale Gordon was the announcer. Each show opened with a catchy theme song for Wonder Bread: *Yo-Ho! Yo-Ho! Yo-Ho! Yo-Ho! We are the bakers who mix the dough/And bake the bread in an oven slow/And work for the Continental! We are the bakers in Spotless white/Whose pans are polished and shining bright/Who bake the bread that is always right/Hurrah for the Wonder bakers.*

As the announcer, Gale both kibitzed with the cast, and did the commercials. (Wonder Bread was a major sponsor of radio series in the 1930s, underwriting both children's and adult programs.) Technically, this was the second year for Haley's series. An earlier version aired on NBC during the 1937-38 season, sponsored by Log Cabin syrup. *The Log Cabin Jamboree* starred Virginia Verrill, Wendy Barrie, Ted FioRita & his orchestra, along with comedian Jack Oakie and Warren Hull as the announcer.

Invaluable Training

Lucille Ball spent much of 1937-38 radio season as a regular on Phil Baker's *Gulf Headliner* series on CBS. Working with Baker and Jack Haley gave Lucy the opportunity to develop skills other than those she used in the movies. As she later recalled, "(Radio work) gave me a name in the trade as a good feminine foil. I could flip a comedy line, which a lot of actresses couldn't do. I had to rely on timing and tone of voice for comic effects, and this was invaluable training." Lucy spent much of her down time at RKO studying the artists and craftsmen working around her, essentially learning her trade. It was better than attending any college, she later admitted. Certainly one of the radio performers she studied was Gale Gordon. Gordon, throughout most of the 1930s, was known as the "highest paid radio artist in Hollywood." "Big deal!" he later said somewhat disparagingly. "That meant I earned \$15 a show, when everyone else was earning \$2.50. We were still grossly underpaid, at least by motion picture standards." Gordon who at the time of *The Wonder Show* was 32 years old, recently married and just starting to grow his moustache, was in such demand that he often did two or more radio shows a day. "Luckily," he recalled, "the studios were nestled along Sunset Boulevard or in a nearby theater; so we could shuttle rather quickly back and forth from one broadcast to another."

Wizard of Oz

Jack Haley, virtually born into show business, had spent his early career in vaudeville as a comedian and a song-and-dance man. By the late 1930's, he was under contract to 20th Century-Fox, where he reportedly earned \$3,000 a week – at least until radio came along. When Haley was offered the Log Cabin gig, Fox did not stand in his way, but reduced his weekly paycheck to \$2,000.

During the first episode of *The Wonder Show*, Jack speaks briefly of his then-current movie release, *Alexander's Ragtime Band*, starring Tyrone Power, Alice Faye, and Ethel Merman. He also mentions Lucy's then-current RKO releases, *Room Service*, *The Affairs of Annabel*, and *Having a Wonderful Time*. Two weeks after *The Wonder Show* went on the air, Fox told Haley they were loaning him out to MGM, who needed a last-minute replacement for Buddy Ebsen in *The Wizard of Oz*. Ebsen, cast as the Tin Man, had been hospitalized with an allergic reaction to the aluminum-based make-up the studio was using, and Metro was forced to replace him.

For the next two-and-a-half months, Haley found himself filming a lavish MGM musical by day, and working with his radio writers by night. He finished his scenes in the film in mid-January, and celebrated by incorporating a *Wizard of Oz* sketch into the January 20th episode (#15) of *The Wonder Show*. Haley's on-screen performance as the Tin Man, of course, would go on to be his most lasting claim to fame. "That was quite a winter," Haley later recalled. "By the time we did the show for CBS every Friday night, I was physically exhausted. Emotionally, however, I was very satisfied. I loved doing that radio show."

I have the first 20 Wonder Shows, I'm releasing the first 10 now on 5 CDs. For further information, contact Brian Allen, P.O. Box 6772, Ocean View, HI, 96737, sunisa@konacoast.com.

Brian Allen lives on the Big Island of Hawaii, with his wife Sue on four acres out in the country. Brian, 44, has been an avid collector of Old Radio shows since he was 14 years old.

May 3, 2003

A Salute to Bing Crosby on His 100th Birthday

John Jensen, a former radio station manager who interviewed and worked with Bing during his later years while both lived in the San Francisco Bay Area, joined by the Museum of History and Industry of the Washington native who pioneered this nation's first multimedia superstar. cerpts, film clips, music and photographs jazz age innovator who personified America's swing over popular culture as no enter-

Unparalleled Stardom

Bing achieved unparalleled stardom on to master the use of the microphone. He during his long career, with a record 25, Elvis 19.



Area, hosted this tribute. REPS was dusty in this 100th birthday celebration the modern art of pop singing and became The salute included radio program excerpts which helped to convey the power of this era in the 1930s and '40s when he held no entertainer ever had.

records, radio and film and was the first to master the use of the microphone. He sold hundreds of millions of recordings thirty-eight No. 1 hits – the Beatles had

He made more studio recordings than any other singer in history (about 400 more than Sinatra). Between 1927 and 1962 he scored 368-charted records under his own name, plus twenty-eight as vocalist with various bandleaders, for a total of 396. No one else has ever come close: Paul Whiteman (220), Sinatra (209), Elvis (149), Glenn Miller (129), Nat "King" Cole (118), Louis Armstrong (85), and The Beatles (68). In 1960 he received a platinum record for having sold 200 million discs, a number doubled by 1980.

He made the most popular record ever, "White Christmas," the only single to make American pop charts 20 times, every year but one between 1942 and 1962. Besides the afore-mentioned "White Christmas," Bing introduced a slew of songs that became standards, "Please," "Sweet Leilani," "I'm an Old Cowhand," "Swinging on a Star" and his theme song, "Where the Blue of the Night Meets the Gold of the Day", among them.

He was a major radio performer longer than any other star, from 1931 until 1954 on network, and 1954 to 1962 in syndication. He appeared on approximately 4000 radio broadcasts, nearly 3,400 of them his own programs.

Box Office Attraction

Between 1915 and 1980 he was the only motion picture star to rank as the number one box-office attraction five times (1944-48). Between 1934 and 1954 he would appear in the top ten fifteen times. He was nominated for an Academy Award for best actor three times and won once for *Going My Way*.

The Tacoma-born Crosby was also the voice of optimism and calm during the depression and World War II when 50 million Americans listened to his *Kraft Music Hall* radio show. He was also big at the box-office where he moved from romantic lead to comedy sidekick by making a series of "road" pictures with his chum, Bob Hope (also celebrating his 100th birthday on May 29th).

One of the highlights of the tribute was the showing of the rarely seen 1933 Crosby film short, *Please*, which got limited theatrical release once Paramount realized Bing's box-office potential with feature-length films.

From the President:

We apologize for the delay in publishing this issue of Air Check. Unusually heavy work demands faced by our printer required us to use an alternate approach to this edition. The next issue will be published just after REPS Radio Showcase and will contain a complete report on Showcase. We will do everything possible to provide the high quality you have come to expect in that and future Air Checks. In the meantime, please check our website at www.repsonline.org for the latest information.

Editors Note: As part of our celebration of Bing Crosby's 100th birthday, these pictures and captions as they appeared in the February 15, 1948 issue of Radio Life have been included in this issue of Air Check for your enjoyment.



The most popular and longest-lasting trio in film history has been the Crosby-Lamour-Hope combination. The two boys invariably terrify Dotty on radio broadcasts by throwing the script completely away.



Gary Cooper made a rare guest appearance on this season's first broadcast and astounded even Cooper fans with his sense of humor sparked by Crosby. The quiet Cooper sang and even did his imitation of Winchell.

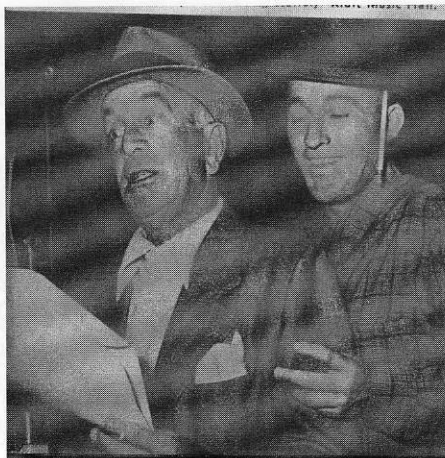


Without exception it's an ad lib holiday when Bing and Bob get together before a mike—sometimes it even happens before a camera. Also friends and golfing buddies away from work, the duo has much in common.



Maurice Chevalier made his first American air appearance since his return from France when he appeared with Bing during the latter's New York sojourn. Maurice broke up the crooner with his efforts to imitate the Crosby technique in "When the Blue of the Night."

Here's Bing with everybody's favorite guest, Al Jolson. In addition to boosting the Crosby Hooper to new heights, Al made several million more radio fans and wound up with his own show, the former Bing starrer, *Kraft Music Hall*.



APRIL 5, 2003 Live on YUSA

Our guest at this meeting was Bill Bragg, founder, owner, and general overseer of station YUSA in Richardson, Texas. The station is run by volunteers and is paid for by contributions from listener/members and others who want to support the station and Old Time Radio. The station broadcasts old time radio programs, big band music, interviews, and anything else related to Old Time Radio. It is on 24 hours a day, 7 days a week, 365 days a year.

California to Texas

When Bill started the station 20 years ago, he came up with the idea of having 16 tape machines and 90 minute tapes to provide 24 hours of programming. These tapes are rotated over a two-week period, so that no tape is played at the same time during the two weeks. The programs on these tapes are provided by volunteer DJ's. The members vote on DJs when spots become available.

There are special programs seven nights a week. Walden Hughes, Frank Bresee, Bill Bragg and Mike Handy (all located in different cities) do live shows. Walden also has pre-recorded interviews on Saturday and Sunday. REN (Radio Entertainment Network) has 10 hours of programming on Sundays.

The signal from YUSA can be received in several ways. Check out their website, www.yesterdayUSA.com, for all the ways you can listen: internet via Live365, C-band satellite dish, low-power AM/FM radio, cable TV or your cell phone. They are also available in hospitals and nursing homes.

Dick Beals had been listening to the program and was one of the folks who called in during the course of the meeting. When Dick was asked what was so special about the REPS Showcase he described it as being very well organized with the best people and the best scripts. It is a pleasure for him to work with people who are friends from old. Several other people called during the course of the meeting.

Big Tex and Trains

Someone from the audience asked Bill how he made out with Big Tex. Big Tex is a 52-foot tall statue of a cowboy. The person who previously had been the voice of Big Tex had passed away. Bill auditioned for the job of Big Tex's voice and was successful. Now, with all his other duties, he also represents Big Tex.

Then a caller asked about the train that runs through Bill's house. It's an amusement-ride train that holds 12 adults or about 15 children. Bill showed us some of the pictures that are on the website, including one of the train in the living room.

American Museum of Radio

Paul Feavel, who hosted this meeting, had taken Bill to the American Museum of Radio in Bellingham showed a short video of some of the exhibits. Co-curator, John Jenkins, was in attendance at this meeting and briefly described the museum.

Bill then showed us his website (www.yesterdayUSA.com) and described the several of the different sections: General Store for merchandise and donations, hook up to computer specialist, and members only. The members only section provides a list of show titles and dates as well as a chat room.



REPS ALLEY

Membership is \$18.00 for the year. Members may take advantage of the libraries – tape, book and script. The catalogs are frequently updated on our website.

Door prizes. You never know what will show up in the door prizes. At the February meeting, Bill Brooks provided a cassette of two shows from the *Zero Hour* featuring our special guests – Ginny Tyler and Anne Whitfield Phillips.

Tape Library and Grab Bags. Grab bags can be rented at each meeting for \$5.00. Tape orders need to be mailed to Darrell or Vi Anderson (address listed in the directory). Order forms are available from the Andersons or the website. If you notice something is wrong with a tape while listening to it, be sure to inform the librarians.



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Radio and the Silver Screen
June 26-29, 2003

- Spotlight tribute to Harry Bartell
- Re-creations by those who were there during the Golden Days of Radio
- Panel discussions, interviews, and special presentations
- Sunday brunch with the stars
- Tour of the American Museum of Radio with guest host Dick Beals

This and so much more can be yours when you attend REPS Radio Showcase 2003, June 26-29, 2003 in Seattle, Washington. By now you should have received a brochure giving all the exciting news about Showcase and registration information. If you have questions, be sure to check our website at www.repsonline.org or contact us.



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