

AIR CHECK

NEWSLETTER OF THE RADIO ENTHUSIASTS OF PUGET SOUND (REPS)

Volume 14, Number 3

Showcase 2004

Showcase

June 24th - 27th, 2004

Mutual Broadcasting System

Showcase 2004 was no exception — our guest list was just as impressive as ever: Larry Albert, Alice Backes, Dick Beals, Bill Brooks, Frank Buxton, Paul Carnegie, Cliff Carpenter, Susan Connors, Tommy Cook, Ivan Cury, Bill Edwards, Sam Edwards, Ray Erlenborn, Jim French, Pat French, Barbara Fuller, Art Gilmore, Martin Grams, Jr., Phil Harper, Margaret Lenhart, Jimmy Lydon, Esther McVey, David Parker, Donnie Pitchford, Jean Rouveral, Ed Scott, Gil Stratton, Charlie Summers, and Ginny Tyler.

Showcase 2004 was no exception — where else could one find such a variety of recreations: *Ethel and Albert* wrapped up Saturday. Friday's features were *The Green Hornet*, *Adventures by Morse*, *Let George Do It* and *Lost in a Radio Studio*. *Quiet, Please* was the cold read on Saturday morning. *Imagination Theatre*, *The Shadow* and *Lum and Abner* demonstrated some of the vast talents of our guests. But we were not finished ... *The Lone Ranger*, *Gangbusters* and *Jack Benny* were still to come.

Showcase 2004 was no exception — panelists and interviews were fascinating: Carlton Morse, WXYZ Wonderland and Beyond Audio Tape were a couple of the panels. Interviews of

Barbara Fuller, Paul Carnegie and David Parker were packed with interesting information and tidbits.

Showcase 2004 was no exception — unique and first-time activities were offered: a radio acting class kicked off Showcase on Thursday. Sam Edwards was the honoree in the Spotlight Tribute who sang for his supper at the Saturday night banquet. Sunday brunch provided an opportunity for attendees to have a moment in the spotlight by participating in sound effects or in the recreation. This was followed by a trip to Bellingham to the American Museum of Radio and Electricity.

Showcase 2004 was no exception — left with a feeling of wanting more: there never seems to be enough time to do everything that we want or to spend with our guests.

Showcase 2004 was no exception — our guests are talented and generous: all of these people give and give of their time and talent year after year. The stars are always willing to share their stories and memories. They take the time to talk to anyone who approaches them. What a treat for those of us lucky enough to be in attendance!



★ MUTUAL ★
Broadcasting System

REPS Alley

Membership is \$23.00 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.

Auction. We have started a new tradition at our monthly meetings ... so far the items up for bid have garnered almost \$100.00 for the Guest Travel Fund. Thanks for all the great donations.

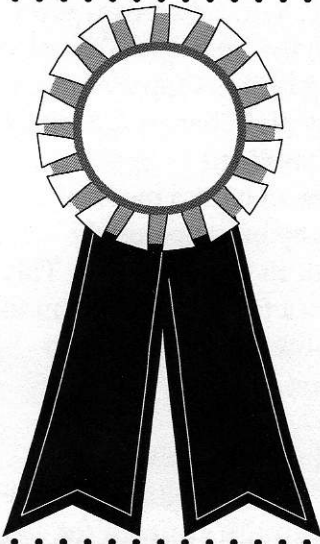
Tape Library and Grab Bags. Grab bags can be rented at each meeting for \$5.00. Tape orders need to be mailed to Darrell or Vi Anderson. Order forms are available from the Andersons or the website. *If you notice something is wrong with a tape while listening to it, be sure to inform the librarians.* Darrell and Vi do a fabulous job of keeping track of all the orders and some REPS members have taken time to thank them.

This may be my last order until after Christmas. In that event, I don't want to miss wishing you all a very Merry Christmas. A special thanks for the fine and incredibly fast service you have provided over the past year. Sincerely, Bill Hubbard.

My wife and I are enjoying the tapes. We appreciate the time and work that goes into a club like this. Thanks, Thomas Holleman.

We'd like to tell you how much we appreciate the hard work it takes to be the REPS librarians. Thank you, Glen & Gerri Wilson

Just had to say thanks for shipping my order so promptly. Wow! One big disappointment: I work Saturdays, so cannot attend meetings. Wish I could retire. Sincerely, Chuck Dillard



CONGRATULATIONS TO JOY JACKSON

Sunset Squadron (Act 1) took 7th place in the National Audio Theatre Festivals competition. This early version was submitted in November just as the play was being put together for the first time. The show that was performed at the Museum of Flight was version 25!

Congratulations! You are one of the 2004 Honorable Mention Winners in the NATF Script Writing Competition.

Again congratulations. Sue Zizza

Honorable Mention

- 5) The Successful Man, by Bob Pondillo
- 6) The Waxwork Emporium--Dr. Crippen, by Ned Norris
- 7) The Sunset Squadron, by Joy Jackson



NEW MEMBERS:

Barbara Schwarz, Lincolnwood, IL; Bertrand C. Evans, Spokane, WA; Sharon L. Richards, Duvall, WA; Norman Fortier, Marysville, WA; Richard F. Colavechio, Red Bank, NJ; Bart Johnson, Seattle, WA; Jay Scott, Renton, WA; Jack Raidy, Langley, WA; Donn J. Moyer, Tacoma, WA; Chuck Royalty, Bellevue, WA; K. F. Geddes, Lawai, HI; Ivan G. Shreve, Jr., Savannah, GA; Daniel C. Whisnant, Mableton, GA

Honorary: Donnie Pitchford, Carthage, TX; Cliff Carpenter, Pawling, NJ; David Parker, Los Altos Hills, CA; Paul Carnegie, East Peoria, IL

Private Eyelashes: Radio's Lady Detectives

by Jack French

A book review by Stewart Wright

One of the most popular genres of Old-Time Radio was the private investigator. While much has been written about male radio private investigators, comparatively little has appeared in print about their female counterparts. Well-respected Old-Time Radio writer and researcher Jack French fills this major void in OTR literature with his well-researched and well-written book, Private Eyelashes. In his book, Jack tells the story of the lady detectives and crime-fighters of the American Golden Age of Radio. Jack has given his topic comprehensive and insightful coverage and as a retired F.B.I. agent, he is well-qualified to write about investigative matters. In his extensive research, Jack has uncovered much previously undocumented information about many of these fictional feminine crime fighters and their series.

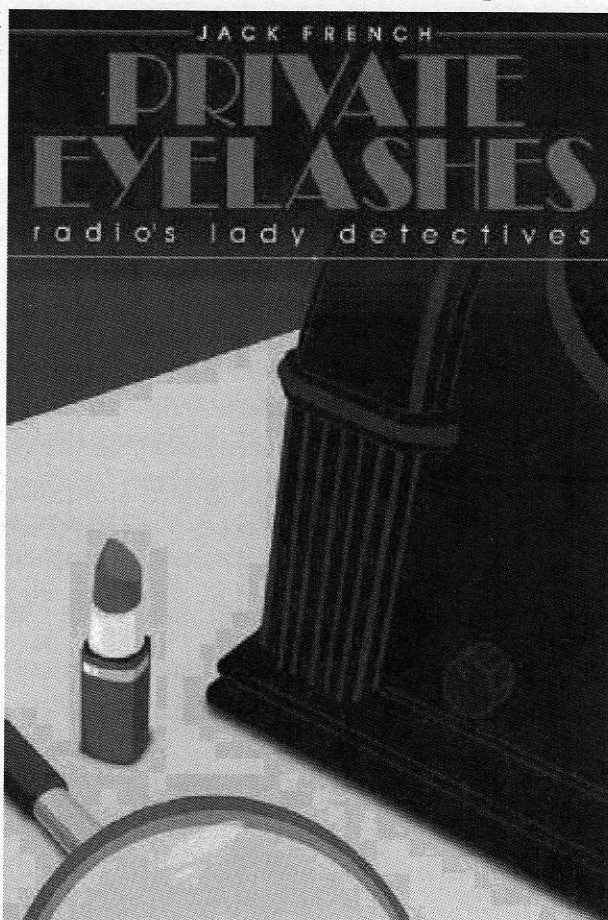
While Old-Time Radio fans are probably familiar with Della Street of *Perry Mason*, Pam North of *Mr. and Mrs. North*, and Candy Matson of *Candy Matson YU 2-8209*; readers of Private Eyelashes will also learn about less

well-known characters such Sara Berner of *Sara's Private Caper*, Irene Delroy of *Transcontinental Murder Mystery*, Barbara Sutton of *The Black Hood* and many others. Forty-four female private eyes, policewomen, amateur and comedic investigators, investigative journalists and lawyers, investigative assistants,

wife and husband investigative teams, and female and male crime fighting partners are discussed in his book. Every female radio character known to have rendered significant assistance in mystery-solving or crime-fighting is covered in the pages of Private Eyelashes.

The author not only gives extensive series background, plot line, cast and crew information, he also provides lively discussions of the female investigative characters and the other major characters in each series. Historical background is provided on characters that got their starts or later appeared in print, motion pictures, and television. Additionally, Jack presents biographical sketches of the actors who played them. Numerous script dialog samples are offered that help make these fictional characters come alive. He has even determined the number of episodes in circulation for each series.

Jack French has provided Old-Time Radio fans with an incredibly entertaining and informative volume that definitively covers a previously little-known portion of radio; that of the female radio detective. Thank you, Jack for adding such a fine book to the body of Old-Time Radio literature. Private Eyelashes is a book that should be in the library of every serious OTR fan.



Private Eyelashes by Jack French. ISBN-1-9714570-8-5. 238 pp. photographs, bibliography, chapter sources index. The book is available for \$18.85 (plus \$2.00 shipping) from **Bear Manor Media**, PO Box 750, Boalsburg, PA 16827 or it can be ordered online at the publisher's website: <http://www.bearmanormedia.com/>.

Kindness Corner

This important section is here to recognize and thank donors. It may be many, it may be few — thanks to those who have given. All of your generosity has made a real difference. Donations help fund future Showcases. Current donations may be sent to REPS, PO Box 15201, Seattle, WA 98115. These are tax deductible and receipts will be sent to donors.

Robert & Ruth Ann Acosta, Larry Albert, Ken Bertrand, Bill Brooks, Bill Buckley, Frank Buxton, Terry Campbell, Ron Carlson, Michael Comstock, Christopher & Janet Conrad, Tommy Cook, Lori Covey, Jim Cox, Frank Denton, Sam & Bev Edwards, Bill Edwards, Ray & Meridy Erlenborn, Paul Feavel, Mary Fichtenberg, Al & Connie Gil, Art Gilmore, Cliff & Lynda Glaspey, Martin Grams, Jr., Hazel Hartl, Bryan Hendrickson, Bob Herman, Steve Holden, Joy Jackson, John Jensen, Donald Lacky, John Liwa, Terry Mahony, Marie Marten, Esther McVey, Elizabeth Minney, Jeffrey Morgenroth, Millie Morse, Walter Parker, Anne Phillips, Elizabeth Roach, Frank Rosin, Jean Rouverol, Jay Secord, Paul Secord, Secord Printing, Joel & Carol Senter, Neal Shulman, Sam Simone, Bob Sjodin, Dave Speelman, Penny Swanberg, Kim Turner, Janet Waldo, Arlene Watkins, Jane Webb, Mike Wheeler, Marilyn Wilt, Stewart Wright and Harlan Zinck.

In Memory of Sam Edwards: Mr. & Mrs. J.H. McInnis, Mrs. Dorothy J Breusing, Jane Webb & Jack Edwards, M. Judith Steele, Marion T. Ward, Sharon L. McBride, Mary Lou Falkenstein, Ray & Meridy Erlenborn, Bev Edwards, Donnie & Laura Pitchford, Donald & Barbara Byers, Bill & Katherine Parker.

If you have donated something to REPS in the last couple of months and have not seen your name listed or if your name has been misspelled, please let the Editor (wzoem@aol.com) know so that we can correctly give thanks for your generous gifts.



Auction

by Kim Turner

My first time at a REPS Showcase. From the harried Thursday a.m. to the return from Bellingham on Sunday it was a whirlwind of sound, a kaleidoscope of movement, and a taste treat. I saw people I never knew were still living who delighted and expanded my mind from the late 1940s on. I saw electric communications devices which were awesome. The minds of genius and voices of childhood radio friends made this an unforgettable experience. The auction was different from ones I had worked on in the past, and it is obvious that there were treasures given for the auction which must have caused their respective donors qualms ("Should I offer this? Can I really live without it?"). I never knew what fun I would have!

Some of the items available in the Silent Auction were: signed, framed photo of Carleton E. Morse taken on his 90th birthday; *Superman with Batman and Robin* Cassette set; Mr. Keen, Tracer of Lost Persons; script page from "Phone Again Finnegan"; KING logo doll from KING-TV; *North American Radio Archives* framed poster, "That Brewster Boy" (LP); framed signed photos of Jack Webb and Ben Alexander in *Dragnet*; framed color photo of the Edwards family, radio-shaped whiskey bottle created for Pacific Pioneer Broadcasters event; replica of War Bonds lunch pail, (WW II); *Don McNeil's Breakfast Club* 1950 yearbook; off-white afghan; *Captain Midnight's* Stamp Collection; Air Heroes and numerous signed photos of our guests.

4 Start saving your pennies and nickels for Silent Auction 2005. See you then!

Tribute to Sam Edwards

Our Thursday night tribute at Kaspar's was to Sam Edwards. What a great way to honor a very special man. Sam passed away on July 28, 2004. We are so blessed that his last performance was at Showcase 2004 where we heard him sing for his supper. The following is the obituary written for Sam which appeared in Seattle papers.

Veteran actor Sam Edwards enjoyed his visits and performances in Seattle at one of the country's big three annual conventions dedicated to network-era radio drama, and Mr. Edwards was honored with a roast and career tribute here this past June and had previously been recognized with a Lifetime Achievement Award.

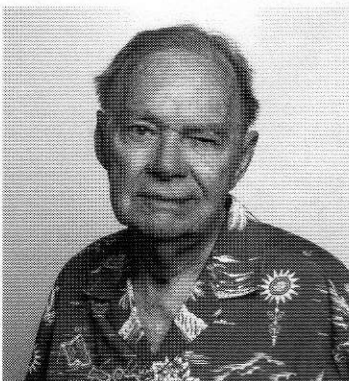
Born in 1915 the son of touring stock actors, Mr. Edwards' stage debut came as a babe in the arms of his mother Edna, in a play called *Tess of the Storm Country*. Edna was the leading actress with the Edna Park Players, a dramatic stock company well known throughout the southeast; his father Jack Edwards, was Edna's leading man and producer of the company. But the family's claim to fame dates back another generation. In the early days of the 20th Century, Edna was known up and down the east coast as Dainty Baby Edna, a name quite fitting for her four-foot, seven-inch stature. By the time Edna was a teenager, she had joined her own mother, Bonnie Brown, as the smallest and youngest member of the Four Dancing Watsons, kicking her high-buttoned shoes as she pranced on the vaudeville circuit.

In the 1930's Mr. Edwards became a popular comedian, dramatist and tenor performing live and on local and network radio and in films. Called to service from his role in the *Captain Midnight* adventure serial, Mr. Edwards was assigned to entertain the troops, including a major role in *Hey, Rookie*, the theme song of which he reprised in Seattle at the Showcase 2004 convention.

After the war, Mr. Edwards along with brother Jack Edwards became two of the busiest actors in Hollywood, appearing on thousands of radio broadcasts, in television and in film where his most visible roles had him sharing the screen in *12 O'Clock High* with Gregory Peck and *Hello, Dolly* with Barbra Streisand.

After performing on nearly every major network radio show including many of the top-rated pre-television series such as *Escape*, *Gunsmoke*, *Suspense*, *The Cisco Kid*, *I Love a Mystery* and the *Damon Runyon Theater*, he perfected a much-copied and well-remembered adenoidal adolescent calling his sweetheart on *Meet Corliss Archer* (Oh, Corliss.....!).

Mr. Edwards became a familiar sight on television in its first and second generations appearing frequently on *Gunsmoke*, *I Love Lucy*, *The Andy Griffith Show*, *Perry Mason*, *Cannon* and *Little House on the Prairie* and providing voice overs for animated features and shows. His greatest television



Sam Edwards, Showcase 2003

recognition is from his work on *Dragnet* for Jack Webb. Ironically, Mr. Edwards had earlier rejected young actor Jack Webb for a role on Edwards' own series and in later years Webb's sister Jane became his sister-in-law when she married his brother Jack Edwards.

"By the time dramatic radio started to fade, Sam already was busy in television and movies, but he will tell anyone who asks that radio was his favorite way to entertain," remembers his wife Bev Edwards.

He passed away at 89 years of age in Durango, CO on Tuesday following a brief hospitalization which allowed family to gather around him for farewells. Among his survivors are his wife Bev, son Bill, brother Jack and sister-in-law Jane Webb.



What a handsome man! Sam in 1956

At the request of the family, remembrances in Mr. Edwards' name can be made to REPS, Radio Enthusiasts of Puget Sound, 3663 Carr Place North, Seattle, WA 98103

We were fortunate to have Sam as part of our REPs family, and such an integral part of Showcase 2004. He continues to live on in the Showcase recordings. Those of you who were able to attend Sam's tribute as well as the rest of Showcase 2004 saw the man in his last appearance.

I was proud to be able to call him a friend, and share some time with him in the Green Room, listening to him talk about being in Chabua, India, during World War II, an area and a time that figured in my play *Skyway to Hell*.

I will miss his quick wit as he ad-libbed to cover a mistake in a rehearsal, like the time in the Cold Read when Herb Ellis got confused with the pages of the script and couldn't find page 15. Sam handed him the page, and said, "He can have mine ... I can't read it anyway." The whole room of people listening came apart.

Or the time in our recreation of "The Game", when the gunshot went off, and Sam and Gil tried to cover a sound effect that shouldn't have been. Sam had great timing and skills, that he shared with us at Showcase. He donated boxes of scripts to REPS from both Sam's and Jack's careers, original scripts with Jack's drawings on them. They form a significant part of the 800 scripts that REPS safe-guards.

He was Chester Proudfoot in last year's "They Went That-away" — his final performance.

So lift a glass to one of the Greats. We will miss him. Our best thoughts and wishes fly to Bev, Bill and the rest of the family. May he find safe passage. Joy (Jackson)

Let me note with sadness the passing of Sam Edwards, who I have seen perform many times at REPS and FOTR. I will say that he didn't look like he was in very good health at REPS this year but he gamely made it through the show, being the guest of honor. He sang at dinner, and told a moving anecdote of his service to our troops during WWII. He told the story of serving his country with honor by writing and performing in morale-boosting shows. He received a personal note of thanks from future president Reagan for his work in Los Angeles and was eventually attached to General Patton's troops.

As the grandson of a great vaudevillian family, he was definitely one of the last links to that era of entertainment, a walking history lesson and very nice man to boot. He was quick-witted through the end, constantly breaking up panels and even performances with ad libs and quips.

And now scarcely a month later, he's gone. Abby Lewis and Jeanette Nolan both went the same way -- delivering great starring performances at FOTR in Newark before dying just a short time afterwards. I guess it's how we would all like to go, to be in command of your facilities and able to use them right up until the end. Sean (Dougherty)

Sam Edwards, stepfather and loving example to my sisters and myself, and long-time faithful and genuinely kind husband to my mother, left our lives on July 28, 2004, around 9:22 am MDT in Durango, Colorado. While I had the direct benefit of being affected by his positive presence throughout most of my life, having taken his name early on in tribute, there are many others in the world who also were



Sam sings for his supper at Showcase 2004



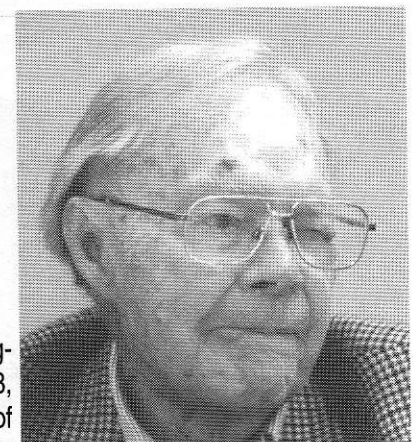
"Perfessor" Bill Edwards accompanies his step-dad, Sam Edwards. Photo by Bill Buckley



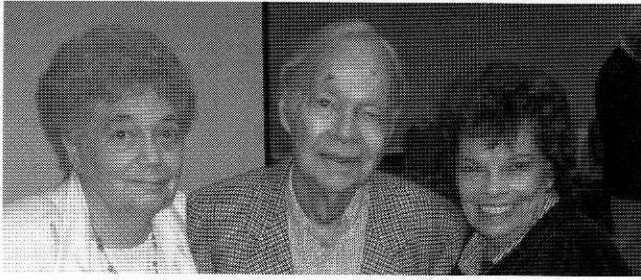
Sam & Bev Edwards at Showcase 2004



Honoring Sam on Thursday night with the second annual Spotlight Tribute.



Sam participating in one of the panels at Showcase. Photo by Warren Jensen



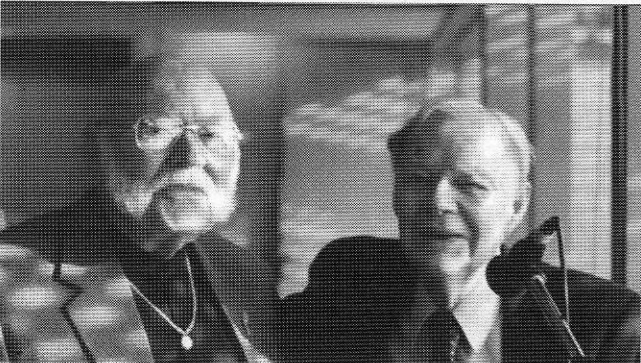
Beverly & Sam Edwards with Ginny Tyler.
Photo by Donnie Pitchford

touched by one or more of his performances at some time. This page (http://peressorbill.com/sam_bio.shtml) is a work in progress ... but will expand as more information is collected. A full memoir/biography will be in the works for the future. Please honor his memory, and perhaps even jog yours, as you read through this short biography, obituary and tribute ... Thank you for your love and support to him over the years, especially during his last visit to Seattle a month ago, where I had the privilege to accompany him in his final public performance. With sadness, Bill Edwards



Gil Stratton hosting the tribute to Sam Edwards.
Photo by Paul Secord

Hello, friends and family, Laura and I had the great honor of spending time and working with Sam, Beverly and Bill Edwards at the Radio Enthusiasts of Puget Sound Showcase convention a month ago. Sam and Bev attended our 2001 National Lum and Abner Society Convention and Sam performed several characters in our radio scripts; and we featured him in a multimedia retrospective of his career. He was presented with the Lum and Abner Memorial Award at that time. Ray Nielsen hosted Sam at the Memphis Film Festival as well, where Sam performed in radio scripts. Sam performed in numerous radio series (Meet Corliss Archer, Gunsmoke, Suspense, etc.), television programs (Dragnet, The Invaders, etc.), cartoons (BAMBI, ROD ROCKET, etc.), films (with John Wayne), and children's records ("Tigger" and Oz characters). I'm sure I'm omitting many favorite examples of his work, but this should give many of you an idea of Sam's amazing talent. Again, what an honor it was for us to have known these fine folks! Donnie and Laura Pitchford



Ray Erlenborn and Sam Edwards sharing a moment before Sam sings for his supper.

I only knew Sam through the REPS Showcase meetings that he and Bev attended here in Seattle. But in those few days,



Sam shares some thoughts!

once a year I always came away with the conviction that I'd met a real gentleman and a true professional. At last year's Showcase I was asked to host a panel on radio actors on film. I put together a presentation showing clips of the OTR talent in the movies or on TV. For Sam I picked a clip from the Columbia Studio Serial *Captain Midnight*. He'd played Chuck, the Captain's young assistant in this film. As the clip was playing and the audience was enjoying the sight of a very young Sam taking on the bad guys, I looked up to see Sam and Bev standing in the back of the room watching the clip. It was an odd sensation to be looking at a man who was moving toward the end of his time, watching himself preserved forever on film, at a period when there was still so much of his life still ahead of him. I wondered what Sam was thinking as he watched the "he" that was himself from over sixty years ago, leaping on tables, running at full tilt and in general exhibiting all of the vigor that youth allows. I wondered if there was any sadness in his mind at the loss of that youth. I wondered a good many "deep" things. However, when the clip was done and someone in the room asked Sam what he thought all he said was that the scripts for those old chapter plays were as big as a New York Phone book. Sam didn't wallow in the past, he put it in the proper perspective and

moved on. Let us all bow our heads and say a little prayer of thanks that we were allowed to have him with us for as long as we did. When the question comes up again, and it no doubt will, what makes a professional, just look at the life and work of Sam Edwards and the answer will be clear. God Speed, Sam. Larry Albert

Gang Busters

by Liz Roach

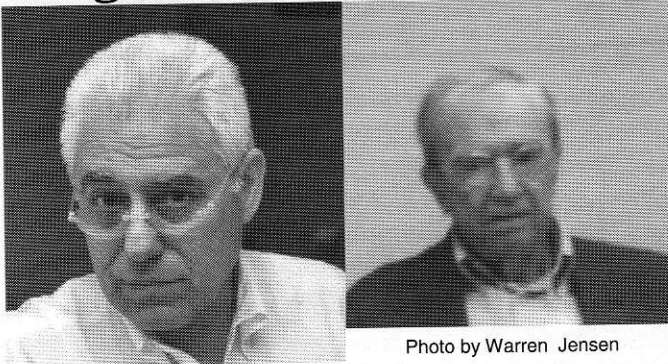


Photo by Warren Jensen

Ivan Cury (left) and Cliff Carpenter make plans to rob a bank.

It was a cold read for all — professionals, audience members and director Larry Albert — who all received their scripts as the brunch began. Criminal Theodore Green (Ivan Cury) and his accomplice Larry Bowen (Cliff Carpenter) made plans to rob a bank. Ted was a master planner who was in Chicago “... living like this, because I planned it ... luck is for suckers ... to succeed in this life, you’ve got to have a plan—and you have to follow it (and) ... it never goes wrong.” But, Ted didn’t plan for the women in his life.

When Ted and Larry went to Chicago with Ann (Barbara Fuller), Gladys (Jean Rouverol) called the F.B.I. So much for plans!! Ed Scott was the narrator. The “volunteer” actors from the audience enjoyed the time of our lives with the several fill-in parts plus sound effects. It was a fitting ending to a fun-filled (and delicious) Sunday morning brunch at Chris Conrad’s studio. The various additional parts were played by Tom Brandt, Terrance Chriest, Paul Feavel, Nick Kummert, Kate McKnight and Liz Roach. Sound effects were provided by the Sunday stars under the direction of Ray Erlenborn and sound engineering was by Bob Cardenas and Joy Jackson.

Well I thought it was fabulous. I had a terrific time, and I want to come back. Then I thought: Why not have two ... or even three such events each year? Then I thought. Maybe not. These thoughts came to me as I contemplated the ease with which the events seemed to unfold. How nice to be such a guest, and then, so far as we are concerned, how nice to discover that it never rains in Seattle. Thanks too for the casting choices. It was all fun to do. Ivan Cury

Lost in a Radio Studio

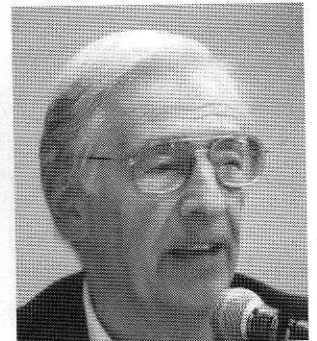
by Terry Mahony

“Lost in a Radio Studio” was an original program written for Showcase 2004 by Joy Jackson. This entertaining program with an excellent cast displayed their wide range of talents and showcased the great programs of the Mutual Broadcasting System.

The story surrounds Lamont Johnson (Gil Stratton — on target as always) who is finally getting a starring role in his own radio show. Unfortunately, as Lamont arrives at the studio he is mugged, loses his script, and suffers amnesia from the altercation. His old friend John Archer (Paul Carnegie) and his alter ego “the Shadow” are unable to help. He then begins a search for his program and studio. Lamont is helped in this effort by “wise guy” elevator operator Roger (Tommy Cook). In the course of his travels we meet all of the great actors and shows of Mutual including *Terry and the Pirates*, *the Scarlet Queen*, *Gang Busters*, *Sergeant Preston*, *Chandu*, *Captain Midnight* and others. Lamont is forced to fill in for several actors along the way. He eventually finds his studio and program — arriving just in time to speak the famous introduction. If you want to hear what it was though you will have to buy the Showcase 2004 CD.

Also in the cast were: Frank Buxton, a superior job of acting and directing; Susan Connors; Jim & Pat French; Ed Scott; and Barbara Fuller. Sound effects were by Joy Jackson and Pat McNally.

Just checking in to say thanx again for a great time over the weekend. I really enjoyed doing the recreations, and your original was wonderful. Kaspar’s is a nice addition, and I think most of the innovations worked very well ... Warm regards, Gil (Stratton)



Paul Carnegie is unable to help Lamont find the correct studio.

Awards

The **REPS Radio Achievement Award** recognizes a “body of work by an actor, director, producer or other individual whose work has contributed to the perpetuation and furtherance of radio theater past or present.” Past recipients are **Parley Baer, Ray Erlenborn, Jeanette Nolan, Harry Bartell, Art Gilmore, Tyler McVey, Sam Edwards, Dick Beals, Herb Ellis, Jim French** and **Anne Whitfield Phillips**.



This year we are pleased to add **Gil Stratton** to this list. Gil got his start on the stage in the play *Life with Father*. For several years he was a Pacific Coast League umpire during the baseball season and an actor during the rest of the year. Later he became an award-winning sportscaster on local and network television. His extensive radio credits include: *Adventures of Philip Marlowe, Aldrich Family, Country Sheriff, Dragnet, Errand of Mercy, Family Theatre, Guest Star, Heatbeat Theatre, Junior Miss, Shorty Bell, The Whistler* and *The World's Greatest Novels*. He had a featured role on the series *Young Love*. Gil has appeared in five Jim French productions that have aired on *The Adventures of Harry Nile, Imagination Theatre* and *The KIRO Mystery Playhouse*. At Showcase 2004, Gil's talents were on display as the ghost in *Quiet, Please* and Lamont Johnson in *Lost in a Radio Studio*.

Congratulations to all of the winners at Showcase 2004.

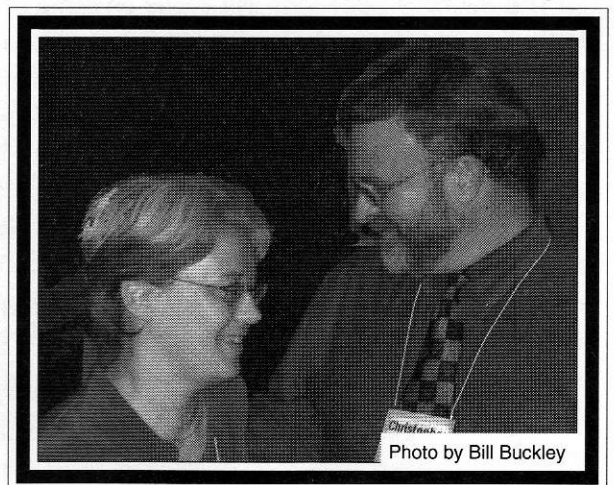
Radio Enthusiasts of Puget Sound and the Showcase would not exist without the hours of help given by many, many volunteers. In 2000, the Volunteer of the Year award was named after John Archer who was always willing to give of his time, talent and techniques. The recipients are unaware of this honor until their names are announced at the Banquet.

Prior recipients of the **John Archer Volunteer Award** have been **Joy Jackson, Donald Zongker, Bill Brooks, John Hura, Vi & Darrell Anderson, Mike Sprague, Cliff & Lynda Glaspey, Dave Selvig, Paul Feavel** and **Rhea & Marge Lutton**.

Christopher and Janet Conrad

were added to the list this year. Janet served as REPS treasurer for four years and was in charge of the auction for a number of years. She continues to work with the exhibitors in the vendor room. Christopher has donated the use of his studio for the past couple of years for the Sunday brunch. He also serves on the steering committee for the Showcase and provides programming support. Congratulations, Christopher and Janet.

Thanks for all the hours you have given to REPS.



Radio Memories

...a classy celebration of the Golden Age of Radio

NEW REPS EVENT PLANNED FOR FEBRUARY

"It will be simple, elegant and fun!" says Mike Sprague, the leader of the steering committee putting together the plans for a brand new REPS program.

Essentially, the group will be presenting a day of Old Time Radio with familiar stars, but far fewer of them and with a different philosophy. Various people, now on the committee, had some nostalgic feelings about the early days of REPS conventions and they had a desire to create them again.

Commented REPS charter member Bob Herman "We were smaller and much more focused back then. It was an intimate experience and it was simpler; a pleasant time."

THE COMMITTEE

The steering committee is composed of Larry Albert, Dave Selvig, Frank Rosin, Bill Brooks, Bob Cardenas and Mike Sprague. Bill Parker, REPS interim president is regularly updated by the group and Dick Beals is their professional advisor and counselor. They have been meeting for a few months already.

THE DATE AND LOCATION

February 5th is the date, running from 10:30 AM until 4 PM-serving as the REPS meeting for the month. (There will be a reasonable registration fee.)

It will be held at the extraordinarily nice and elegant Emerald Heights Retirement Community in Redmond, one of the nicest in the country. This is where the first REPS honorary member, John Archer, lived before his death and where John's widow Ann still resides.

THE PLAYERS

Health and other circumstances permitting, the *Radio Memories* stars will include OTR favorites: Doug Young, Gil Stratton, Jr., Anne Whitfield Phillips, Art Gilmore and Dick Beals. They will be joined by Frank Buxton, Jim French and Esther Geddes McVey. There will almost certainly be a couple of surprises related to the guest list.

In the spirit of keeping it simple, the committee is determined to keep the number of guests small and high quality.

THE PROGRAM

There will be two major re-creations, one to start the day and one to finish it. Then, in the middle of the day, the committee anticipates a segment entitled "Do Twist That Dial!" where 5-7 minute portions of several favorites will be re-created.

The Memory Spotlight will focus on some of the stars in a fresh way, and there may well be some Radio Improv where the audience defines the type and circumstances of a radio show, and the actors have to create it on the spot-including music and sound effects.

"We're committed to seeing that the OTR stars have a totally relaxing day," said Sprague, "and that everyone in attendance is doing the same."

REGISTRATION

The group has decided to limit registrations to 99 and anticipates no real publicity going out. Dick Beals, enthusiastic as always, stated "With 400 Emerald Heights residents, a 200 person waiting list plus REPS members, we'll have a full house that is overflowing with pleasure." (See enclosed flyer.)

A FINAL COMMENT

As the various pieces of the event began to fall in place, REPS member and true radio enthusiast, Larry Albert was heard to say, "This thing just keeps getting better all the time! It's going to be great!"



Left to right: Dick Beals, Tommy Cook, Jimmy Lydon, Ginny Tyler and Art Gilmore shared their talents with those in attendance at the first Radio Acting Workshop.

Radio Acting Workshop

by Dave Selvig

Have you ever dreamed of being mentored by a professional radio actor to play a part in the Lone Ranger? Many people actually got that opportunity on Thursday, June 24 at the first Radio Acting Workshop led by none other than Speedy Alka Seltzer himself, Dick Beals.

Dick assigned the various characters, announcer, director, and sound effects artists to anyone in the audience who wanted to try it. These people were paired up with a mentor/coach who showed them how to mark their script, turn the pages, "become" their character, take cues, react to sound effects, and use the microphone. Mentor/coaches included such stars as David Parker, Ginny Tyler, Tommy Cook, Cliff Carpenter, Jean Rouverol Butler, Art Gilmore, Jimmy Lydon, and Gil Stratton along with Dick Beals.

Can you imagine the thrill of being trained by one of these stars of radio? For example, Art Gilmore showed the announcers how to make the opening exciting to get the attention of the radio audience and then how to tell the story. Jimmy Lydon demonstrated "cue biting" where one character starts speaking while another character is still in mid-sentence. Bob Cardenas and Joy Jackson coached the sound effects artists.

"The Lone Ranger Performs Life-Saving Surgery" was the script. In this story the Lone Ranger must perform surgery while being told what to do by a retired surgeon whose arm is disabled. The patient is an 11 year-old boy who hit his head on a rock when thrown from a horse.

The show was done twice to give everyone a chance to participate and some scenes were repeated later so people could try a different part. As an added bonus, the participants are to receive a recording of their performance. Let's give a big thanks to Dick Beals and the other REPS Radio Showcase 2004 guests for giving us this special afternoon.

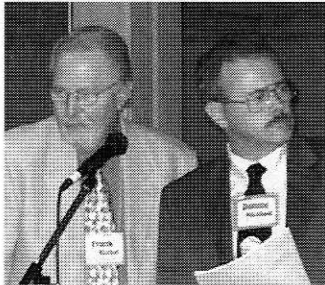
For those of you who had to miss Showcase 2004, I am truly sorry for you. I've been to many, many "fan" conventions over the past few decades, and I can say without reservation that REPS puts on the absolute best! Not only were the guests professional, approachable, and wonderful but the attendees were the most pleasant and likeable group of people I've had the pleasure to spend too little time with that I've ever met at such an event. The Thursday afternoon workshop was more fun than I could have imagined, the recreations were excellent (Gil Stratton's "ghost" in the cold read was hilarious), and I made many new friends and learned a LOT. How did you get to be so knowledgeable at such a young age, Martin? Rather than run on for far too long - many memories, many impressions - I'll just say that if at all possible, start making plans for 2005 now! Don (Strong)

I really enjoyed the workshop on Thursday, and hope it will continue. I enjoyed everything, actually, and am probably in the majority when I say the dinner at the restaurant was a huge improvement over prior years catered at the center!! Julie Hoverson

Lum and Abner – Recreation

by Pat McNally

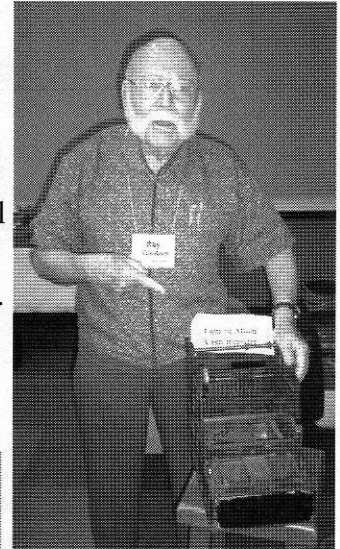
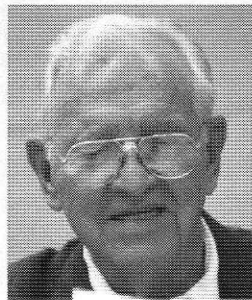
Saturday night, as Showcase was winding down, was time for *Lum and Abner*. The play was directed by Dick Beals. He also played the role of Mary. The golden voiced announcers were Ed Scott and Art Gilmore. Lum was played by Frank Buxton while Donnie Pitchford, the president of the National Lum and Abner Society (<http://home.inu.net/stemple>) was Abner. Ray Erlenborn did the sound effects. Donald Zongker was the engineer. Bill Edwards (<http://www.perfessorbill.com>) provided the musical interludes.



Lum (Frank Buxton) and Abner ("Uncle Donnie" Pitchford).
Photo by Bill Buckley

Mary was likely heading back to reform school for her latest delinquency. She was suspected of stealing a bunch of lemons. She convinced us that she didn't steal the lemons but because of her complicity she would have to pay to replace the kettle that she had damaged.

No problem. She would be able to pay for it because she was setting up a stand and would make money by selling lemonade ... huh??!!



Ray Erlenborn with the Lum and Abner cash register
Photo by Donnie Pitchford

Ed Scott (left) added his golden voice to this recreation.

Lum and Abner – Panel

by Frank Denton

Donnie Pitchford, an affable teacher and president of the National Lum and Abner Society, hosted this panel consisting of Barbara Fuller, Sam Edwards, Dick Beals and, by phone, Forrest Owen. He presented a terrific slide show about the radio show and the organization which grew out of fans of the show long after it had left the air. The slides presented the principals of the show, Chester Lauck and Norris Goff, normally and in stage makeup as the characters. They also pictured the studio, sets of the store in Pine Ridge, and events at the annual convention which the society holds each year.

The show began in 1931 in Mena, Arkansas on NBC. It was a half-hour show on Fridays. In 1934 Horlick's Malted Milk was picked up as sponsor. It continued on until 1954. Early on Lauck and Goff performed their own special effects. As time went on and the show grew more popular a sound effects crew was added. Hollywood joined in with a movie, *The Bashful Bachelor*. In it Abner trades the delivery car for a race horse, hoping to win the big race. Zazu Pitts also starred. Some fifty years later the Jot-'em-Down Store and the inhabitants of Pine Ridge, Arkansas are still fondly remembered. The Lum and Abner Society was founded in 1981 and the first convention was held in 1985. Among honored guests they have welcomed Barbara Fuller, Dick Beals and Sam Edwards. Photos of guests, officers and re-creations showed that everyone involved invariably has a good time.

Chester "Chet" Lauck and Norris "Tuffy" Goff were not only the actors but the owners of the show and they were in complete control. They held story conferences on Monday and in the early days they wrote their own scripts. Tuffy Goff was the naturally more humorous of the two. Chet was the more outgoing of the two, especially in public. Tuffy was more quiet and easy to direct but he was

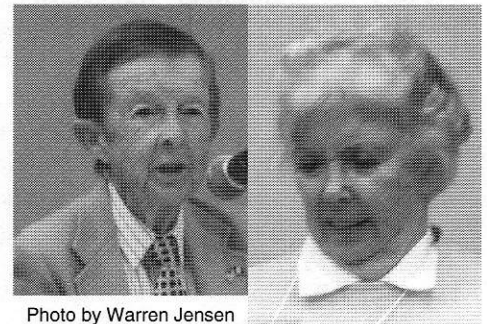


Photo by Warren Jensen

Dick Beals and Barbara Fuller share some of their Lum and Abner experiences.

continued from previous pagenot one to cross. The two hired their own director, a person they felt they could work with. Once the show was on the air it was pretty much in the hands of Lauck and Goff, who were consummate professionals.

Mr. Pitchford is to be sincerely thanked for bringing the slide show and the history of this radio show and the National Lum and Abner Society to the REPS convention. In conversation with Mrs. Pitchford Saturday afternoon she said that she and her husband were having a very good time at our convention. We enjoyed having them share with us.

The National Lum and Abner Society celebrates its 20th anniversary this year. Due to officer family conflicts, our 2004 convention was postponed. Thanks to an invitation from REPS, however, I felt as if the NLAS was in full swing!

My wife Laura and I were pleased to be reunited with former NLAS Convention guests Barbara Fuller, Dick Beals, Sam and Beverly Edwards and Ginny Tyler. During our LUM AND ABNER panel, Forrest Owen was present by telephone. Forrest produced *Lum and Abner* during the 1940s for Wade Advertising and Miles Laboratories, "the Makers of Alka-Seltzer!" He shared great memories of working with Chet "Lum" Lauck and Tuffy "Abner" Goff.

We were greatly impressed with the professionalism of such recreations as *The Green Hornet*, *Adventures by Morse*, *The Shadow*, etc. Laura was able to enjoy *Quiet Please*, one I unfortunately missed because I was receiving the sting of Dick Beals' directorial whip as I fumbled through our *Lum and Abner* rehearsal. I'm only joking! Dick is a marvelous director, and was gracious in allowing me to offer input on various aspects of the script.

While we've performed many *Lum and Abner* scripts during our NLAS Conventions, the recreation of a 1943 program during Saturday's banquet was unique. With Dick Beals directing, Ray Erlenborn rang the familiar telephone, as Frank Buxton delivered Lum's opening lines. A rank amateur, Donnie Pitchford (hey, that's me!) impersonated Abner. Following the authentic theme performed by Bill Edwards, great announcers Ed Scott and Art Gilmore handled commercial and narration respectively, and soon L&A were dealing with a child named Mary, portrayed by Dick Beals. Dick delighted all with the final commercial, one of his own Speedy spots!

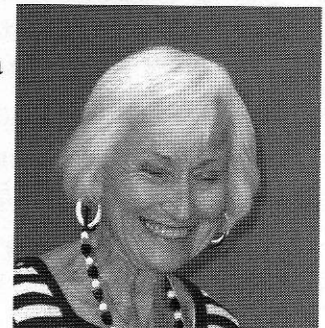
It was indeed an honor to represent LUM AND ABNER, and to meet so many fine folks at REPS Showcase! Donnie Pitchford, President, National Lum and Abner Society

Ethel and Albert

by Charlotte Jensen

After having enjoyed many terrific performances and recreations during Showcase, the final recreation was no disappointment. Very few performers were needed for the *Ethel and Albert* recreation of "Private Lives." Esther Geddes, as Ethel, and Gil Stratton, as Albert, brought many laughs as they conversed about a potential trip to the Caribbean. There was great hilarity as they continually misunderstood each other in their discussions of said trip. Their ideas of a good vacation were very different. Their final solution was a proposal of separate vacations. Art Gilmore served as announcer, Donald Zongker was the engineer, and Bill Edwards performed on the piano.

I'm on a ferry at the moment going across somewhere to Port Townsend ... and I had a little while sitting here looking over the water ... I have finally had time to go through the whole lovely book about Showcase and the biographies. It was just fascinating to read it ... I enjoyed being there and I just felt like Tyler was there too. I was also delighted to find I could do an Ethel with somebody else as Albert. Wasn't Gil good? I thought he was just great.
Esther McVey



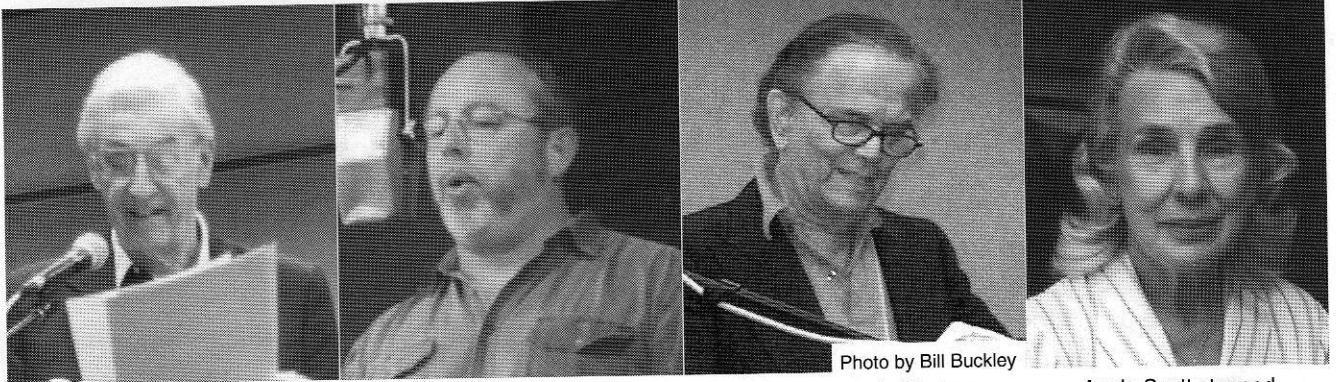
Esther McVey (Ethel)
couldn't believe that she and Albert were going to vacation at a nude beach!
Photo by Bill Buckley

Jack Benny

by Liz Roach

This final production of the fabulous Showcase 2004 was worthy of a bigger audience but it was limited to those of us who visited the American Museum of Radio and Electricity in Bellingham. It was fantastic fun!

The script was a delightful one filled with great one-liners, many of which were very topical for the original presentation. The quartet is banished to the closet for being so mixed up the previous week. "L S M F T, L S M F T, EVERYBODY KNOWS THAT LUCKY STRIKE PAYS MILLIONS MORE FOR FINE TOBACCO, YES SIREE, HEY!" Try saying that 500 times. The guest is Fred Allen who doesn't arrive in time for rehearsal which drives Jack Benny nuts. Meanwhile, Jack and Fred have shared their unique versions of how they met. "Hello again, this is Joyce Jordan talking ... oh, darn it, they sent me the wrong scripts again," thus ends program 19 — January 15, 1950.



Paul Carnegie tackled the role of Jack Benny.

Larry Albert wowed the crowd with Danny Boy.

Tommy Cook doubled as Rochester & Mel Blanc!

Aggie Scott stepped in as Mary Livingston.

Joy Jackson directed (and did sound effects). Don Day handled the other technical aspects of sound, including music. Jack was played by Paul Carnegie, who stepped up to the mic at almost the last minute due to illness of the previously arranged-for actor. He did a masterful job, using just the right tone of voice, with all the right pauses and pacing. Rochester and Mel Blanc were played by Tommy Cook, and his gravelly presentation of Rochester was equally good. Don Wilson and Phil Harris were both done by Ed Scott in a humorous way, while his wife Aggie took the role of Mary Livingston. But it was Larry Albert who just about stole the show with his interpretations of Dennis Day and Fred Allen. How many of us knew what a wonderful singer Larry is? We will have to use that talent of his in the future!

All in all, it was a wonderful ending to a great day AND a fabulous Showcase.

There are not sufficient words in your "Library" to express my thanks to you for inviting me to the Showcase. You, your group and the great company of actors that you put together made the weekend one that I will always treasure. Thanks to all, Paul (Carnegie)

... and thanks on behalf of Claire and yours truly for a simply wonderful weekend with REPS. You people are super and just hope that your annual showcase will keep going on and on ... have a great year—and let's do it again! Tommy (Cook)

THANK YOU! THANK YOU! THANK YOU! for Showcase 2004. Dave (Selvig)

Bob and I had a ball ... Thank YOU for all your hard work. Pam Peterson

I thought that it was the greatest and marvel that a group of volunteers can do so well. Ron Carlson

14 ... and I had a great time on Sunday ... Liz (Roach)

Let George Do It

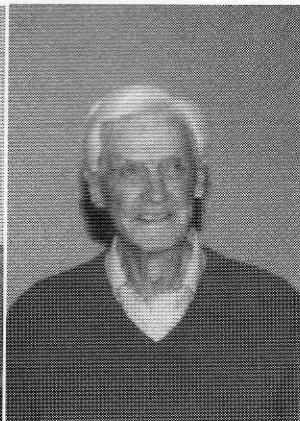
by Mary Fichtenberg



Jean Butler and Frank Buxton are preparing for their roles in *Let George Do It*.



Announcer Art Gilmore.
Photo by Warren Jensen



This episode of the detective series *Let George Do It*, featuring private investigator George Valentine and his secretary Miss Brooks, has George being lured away from the office and Miss Brooks persuaded to help a "lady in distress". George is on his way to Seattle to look into a



Susan Connors as Vivian sets up Miss Brooks.

possible assignment, and Miss Brooks is alone when a girl by the name of Vivian comes into the office asking for help. She is a showgirl, and, while she can't really dance or sing very well, she has been offered the top spot at the Peacock Lounge. She wonders why she was offered the job and is worried about taking it.

Miss Brooks asks Vivian if her prospective employers, Philip Geary and Glen Cooley, know her. When Vivian tells her that they don't, Miss Brooks offers to take her place and find out what is going on. Miss Brooks has always wanted to solve a case. After Vivian leaves the office, the audience finds out that the girl is a phony as she tells someone over the phone that Miss Brooks "fell for it."



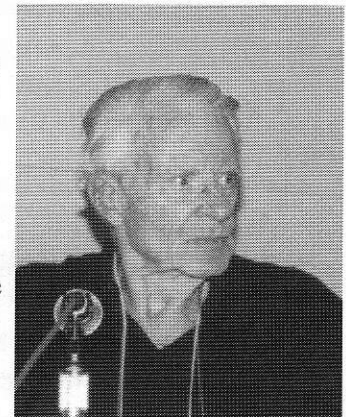
Showgirl "Chicky" ... Alice Backes

Meanwhile, George is persuaded by a man at the train station to go to the drugstore for some badly needed medicine. When George asks for the medicine at the store, the pharmacist tells him that he has never heard of it. The train is pulling out as George returns to the station. The next train is at 8 the next morning. George asks the station master if he had seen this man who wanted the medicine. The station master had, running to catch the train.

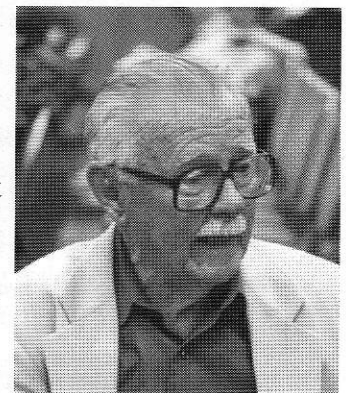
When George tries to call the potential client to tell him that he missed the train, he finds out that there is no such client in Seattle.

By now Miss Brooks is at the Peacock Lounge. There is another showgirl there who knows Vivian, and realizes that Miss Brooks is not who she says she is. But Miss Brooks meets the fellows, who tell her that they have a routine for her and that she will start next week. They even have a suite for her at the Remington Arms.

The next thing we know is that Lt. Riley is holding Miss Brooks on suspicion



David Parker as George comes to Miss Brooks' rescue.
Photo by Warren Jensen



Lt. Riley (Jimmy Lydon) holds Miss Brooks on suspicion of murder.

What did ya' do in the Army, dad?

by Pat McNally

Friday morning we learned about the army. David Selvig moderated a discussion with Sam Edwards and Ray Erlenborn. Jim Dolan managed the sound and video recording.

During World War II, the government decided if you were more valuable as a civilian or a soldier.

Radio was filled with 4-F men — too old, too many kids or otherwise unsuited to being soldiers.

Sam Edwards: He was shuffled around for a while, including being assigned to "Pneumonia Flats" and the Third Coast Artillery. Then he was given ten days to create a play (*Hey, Rookie*), which was to provide funds for entertainment facilities for the troops. On opening night, the theater was half-full (or was it half-empty?) with no tickets having been sold for the second show. WOW!! They had seven curtain calls during INTERMISSION!!! Word spread quickly. The second night was three-fourths full and the next night was a sell-out. The play ran for eight months and the army made a bundle of money! Generals Eisenhower and Patton considered entertainment as important as the gun work; so, it was off to China, Burma and India. He was with Melvin Douglass' entertainment platoon in Burma when they heard that a huge bomb had been dropped. "They gave me a gun, put me in the army and the army made an actor out of me," was Sam's summation. He figured that he entertained over 2,000,000 troops.

Ray Erlenborn: He got wind that the army was after him so he ran to the Air Corps to sign up. "Sorry, kid, 27 years old is too old." So zap! There he was in the army. But, bingo, he was assigned to the First Motion Picture Unit making training films. The Air Corps took over the unit so he was where he had wanted to be. Hal Roach put Ray to work tuning mikes and acting. Ray was a lieutenant in *Pilot Heaven*. In safety films, he played Goof up Gus. As "Goof-up Gus", his long sleeves got caught in machinery resulting in a cut arm. In one those instances of life imitating art — his long sleeves got caught in machinery at home, cut his arm and 23 stitches were required! The order came to go see Ronald Reagan. Reagan sent Ray to entertain blood donors with sound effects. Getting this assignment from the man who would become governor and then president is a memory that Ray treasures.

.....continued from page 15..... of the murder of Glen Cooley. There was a party at Vivian's (that is, Miss Brooks') hotel suite, and Cooley was the last one there. Miss Brooks doesn't remember anything after that except that she found Cooley in her room with a letter opener in his back.

George is able to find a connection between Geary and Chicky, another showgirl at the lounge. He believes that they drugged Miss Brooks' drink and that the murder occurred while Miss Brooks was unconscious.

As George investigates, he finds out that Geary had given \$30,000 of the Peacock Lounge's funds to Chicky. Chicky herself had killed Cooley and tried to pin the murder on Miss Brooks. With Cooley out of the way, she would have been able to keep the \$30,000 for herself.

With all the excitement at the end, it was hard for the audience to tell which bad guy had done the killing. But justice won out, and Miss Brooks was vindicated. This was an entertaining episode, with Miss Brooks playing more of a part than she usually did.

The cast was excellent, and they put on a quality program. Alice Backes as the dumb-but-conning Chicky was particularly good. The cast consisted of: David Parker (George Valentine), Jean Rouverol Butler (Miss Brooks), Susan Connors (Vivian) with Frank Buxton, Larry Albert, Cliff Carpenter and Jimmy Lydon. The announcer was Art Gilmore. Larry Albert was the director, and the music was provided by Randy McMillan. Sound effects were recorded. The program was sponsored by Chevron gasoline.

Another bulls eye. I really enjoyed the Saturday Showcase ... Thanks for a great Showcase. I'm

16 *looking forward to the next one. Mark A Skullerud*

History of Mutual

by Penny Swanberg



Left to Right: Paul Feavel, Harlan Zinck and Martin Grams, Jr. shared their knowledge on the history of the Mutual Broadcasting Company.

This panel was moderated by Paul Feavel and featured Martin Grams, Jr., Harlan Zinck and Elizabeth McLeod.

Martin Grams, Jr. pointed out that Mutual was originally founded in 1934 as a cooperative venture between WOR New York (Louis Bamberger & Company), WGN Chicago (Continental Broadcasting Company division of the Chicago Tribune), WLW Cincinnati (Crosely Radio Company) and WXYZ Detroit (King-Trendle Broadcasting). It was strictly a low budget operation airing programs such as *The Lone Ranger*, *Lum and Abner*, *The Green Hornet*, and *The Shadow*. Over the years it incurred many lawsuits. All corporate papers were given to the Library of Congress, from which Martin has begun to glean information for his writings.

Harlan Zinck stated that true to its name The Mutual Broadcasting System literally was a “mutual system”, each radio station sharing the costs of programming. Program disks were distributed to smaller stations and played at a later time. Because MBS was more cooperative than corporate, no archives were established to collect these transcriptions, which actually were supposed to have been returned to be destroyed. In reality, they were kept by individual stations. Harlan currently continues to search for them and add them to his collection.

Elizabeth McLeod (who joined the panel via telephone) has devoted her life to researching the truth of radio. She dispelled the myth that Mutual began at WXYZ, as an outgrowth of *The Lone Ranger*. The truth is that it was started for economic reasons. The idea of a “mutual” network, linking together independent stations on a co-operative basis, was first proposed in November, 1933, by George McLelland, a former General Manager of NBC. However his attempts failed because he was unable to find the financial backing he needed to pursue the idea. He committed suicide because of that failure. “Mutual may have been a small operation when compared to the major broadcasting companies but it was the world’s largest network; the radio network for small town America.” Five years later, WOR and WGN adopted McLelland’s idea, (eventually involving WLW and WXYZ), this action became the true “seed” of MBS. The network was established October 29, 1934. In 1936 The Don Lee Broadcasting System was added to the mix, linking broadcasts to the west coast ensuring Mutual’s survival.

Mutual was officially a non-profit organization. Essentially there was no central control like that of NBC and ABC. Less restrictive contracts were issued, allowing stations to decide on their own what programs to air so that they could respond to local needs. Local sponsors often dictated what was

.....continued from page 17..... aired. Mutual never reached the level of NBC or ABC; instead it was considered the "farm league" of radio. When writers submitted scripts, MBS was at the bottom of the list. It aired what the larger networks discarded and threw its way. One exception was *Let George Do It*, which was originally on Mutual but later aired on NBC.

Mutual was the "king of the juvenile series", airing shows such as *Tom Mix* and *Superman*, a very inexpensive format that made the network piles of money in the mid-forties. The hallmarks of Mutual, and best remembered programs, are *The Shadow*, *Gang Busters*, and *Mysterious Traveler*.

Their news broadcasts were on par with the larger companies. They were most creative by broadcasting unfiltered transmissions received from sources in the US as well as from overseas. News could be instantly put on the air. Because of this Mutual was the first on the air with the news of Pearl Harbor, beating the major companies by minutes.

From the '30's to the '50's Mutual was the only station airing the World Series. Each day a person could also listen to the "game of the day" which continued into the '60's.

Mutual was sold many times and eventually lost its original concept. With evolutions of time, and not enough programming to make it worthwhile, the name lingered on attached to activities with little resemblance to the original Mutual Broadcasting System. The Mutual identification last aired April 17, 1999 with a final news broadcast.

... I liked the phone-in guests, that worked really well ... Sean Dougherty

My Perspective

The annual REPS Showcase may not be the biggest OTR convention in the country -- but it's certainly one of the friendliest. In behalf of the First Generation Radio Archives, this is the third year that I've attended the annual get-together. As always, we had a table in the vendor area, giving me the chance to meet in person many of the nice folks who I communicate with all year via e-mail.

It also gave me the opportunity to mingle with many of the hard-working REPS members who make each year's Showcase the delight that it is. I'm always impressed at the dedication that REPS volunteers show toward making this event a yearly success; one of the volunteers told me that over "one half" of the club's membership was either at Showcase or worked preparing for some aspect of it -- an amazing percentage, especially considering how busy life is these days.

This year, it was my pleasure to participate in a number of the panel discussions -- including one on unusual recording devices that I, unintentionally, ended up dominating. (Paul Feavel should have known better than to hand me a microphone and put me in front of a captive audience.) It was also great fun to sit next to radio historian/writer Martin Grams Jr. and chat about the history of the Mutual Radio Network, with OTR expert extraordinaire Elizabeth McLeod sharing her expertise via telephone from the east coast. If the folks in attendance now know much more about Mutual than they did before, it's thanks mostly to Martin and Elizabeth; my contribution was mostly to ask leading questions, then turn to the loud speaker and say, "Elizabeth?"

Finally, I was very pleased and impressed with the many creative and interesting re-creations and panel discussions that are always a part of Showcase. The professionalism and sheer authority that radio veterans display when they're before the mike never fails to amaze me. Give someone like Art Gilmore, Frank Buxton, or Dick Beals a microphone and, instantly, time reverses and we're back in a radio studio during the golden age, being amazed and entertained by the sheer power of talent and imagination.

I'll be back next year for Showcase 2005 -- and if anyone reading this didn't make the '04 edition, start saving your shekels and putting in for vacation time now. Believe me, it's a weekend that you just don't want to miss. Harlan Zinck, First Generation Radio Archives. www.radioarchives.org.

Interview: Dave Parker

by Terry Mahony

New actors at Showcase 2004 were David Parker and his wife, Joan. They brought fresh ideas and an enthusiasm that attendees greatly enjoyed. David got into radio through his career as a university professor at Wayne State University. He is, in fact, our first Doctor, attaining a PhD from Northwestern in Speech and Drama. As an actor on *The Lone Ranger* it wasn't too much of a reach to prepare his dissertation on the "Moral Impact of the Lone Ranger on Society." His career at WXYZ encompassed all of the great shows by George Trendle, including *The Lone Ranger* and *Sergeant Preston*. Cast as the young "good guy", he could never talk the director into a villain's role.

During his interview, he added to the lore of the Lone Ranger. On his first day at work he came into the studio (actually a living room in an old Detroit mansion) and sat down in the nearest chair. In walked Brace Beamer who introduced himself and informed David that he was sitting in the Lone Ranger's chair. David took it as a joke but when the comment was repeated, "No, you don't understand, you are sitting in THE Lone Ranger's chair." David knew he would never sit there again.

In the mid-1950's, *The Lone Ranger* was broadcast on both radio and television. The radio director, Chuck Livingston, was none too pleased with the Hollywood TV version and in particular one recurring aspect ... the rendition of "Who was that masked man?" "Why Grandpa, it was the Lone Ranger" particularly upset him. After one broadcast Livingston cautioned David that he had to make "Why Grandpa, it was the Lone Ranger" more reverent. Livingston said, "Just imagine that you are talking about the President of the United States." Concentrating as hard as he could David very nearly ended his career by almost delivering the line as "Why Grandpa, it was Harry Truman."

In the 1950's David and Joan moved to the Bay Area. David left teaching and became a TV producer/director. He and Joan both worked on the program *Ding Dong School*.

They are currently living in Los Altos and are producing a video on the history of old time radio. We look forward to the video and another visit by David and Joan.



First-time Showcase attendee, **David Parker** (right) was interviewed by REPS member **Larry Albert** (left).

As always, Larry Albert did a superior job as an interviewer and his encyclopedic knowledge of old time radio enhanced the interview.

... what fun! Joanie and I had the time of our lives up there with you guys re-creating all those wonderful old shows. And we met so many great folks from the early radio days who have become new friends. Can't beat that ... and thanks to you too Joy. Your hospitality and organization skill made the whole thing perfect. Yeah - if you still want us, we'd be delighted to join you in 2005. Meantime - THANKS AGAIN FOR A SPECTACULAR TIME!!! HI YO SILVER. Joan and Dave (Parker)

Thank you! It was wonderful. Carolan (Van Jepmond)

My thanks to you and all who worked to put on this wonderful event. This was my first time at any REPS event so I did not know what to expect. I was amazed at what I saw and heard. What delightful human beings the OTR people are! I consider what you have done in gathering all these treasures together a minor miracle. I have worked on projects like this ... so I have some idea of how much time and effort is required. My congratulations to you for a job well done! Duane White.

ALTERNATIVES TO LISTENING TO OLD TIME RADIO by Frank Denton

It's a little difficult to write up a panel with four panelists as disparate as these. Paul Feavel introduced four people with different interests but all concerned with OTR. **Harlan Zinck** is instrumental in preservation and restoration of programs on disks. He heads First Generation Archives. While there are no newsletters or mailings, there are national memberships. The members take advantage of Zinck's expertise by the distribution and sales of restored programs through the internet only. In the last ten years he has restored over 6500 electronic transcription disks. He currently is going through 300 such disks per month. He finds the proliferation of programs astounding. New ones are being discovered all the time and the popularity of OTR is rising with the advent of disk players in the newer automobiles. Website: www.radioarchives.org

Charlie Summers simply hosts a discussion group to foster open discussion about OTR. It's called OTR Digest, not to be confused with the magazine of the same name. It's a group which you must join, like any other discussion group on the net. Charlie was quick to say that the conversations are not always about OTR. He recalls lively discussions about such topics as President Reagan, pop vs. soda, and white bread. The most controversial subject has been copyright and old time radio. He cuts off most of that discussion when it rears its ugly head. He does allow a couple of people who have done their research and are knowledgeable to comment when the question arises. But mostly nothing good can come of it except anger and harsh words. Charlie thinks of himself as an enabler of discussion rather than a preserver or distributor of programs. He's happy with that. Website: <http://www.old-time.com/digest.html>.

Vince Long is a high school teacher originally from Los Angeles who moved to Billings, Montana to teach computer programs in high school. He saw an opportunity for using the school district's website to distribute old time radio. He plays four shows a week which can be downloaded. He has developed a voting booth where people can vote for four programs from a list. The top four vote-getters are played the following week. Occasionally he presents four shows which are offbeat and never receive votes. E-mails let him know that these shows are appreciated. Occasionally he has had students do re-creations. Website: <http://senior.billings.k12.mt.us/cgi-bin/otrannex>.

Tom Higgins knew of old time radio as a child but readily admits that his knowledge came later and is second hand. His intent is on getting shows to the people. He is quite altruistic in this; he has no profit motive. He is interested in providing shows by streaming audio. He says that his websites have grown exponentially. He also uses WSMF to stream programs broadly. He provides listings on the web which let people know who has what shows. Website: <http://www.WSMF.org>. Also look up Live 365.

Mike Wheeler is primarily interested in *Gildersleeve* and *Yours Truly, Johnny Dollar*. He had previously presented a program on cleaning old programs. Programs are available for downloading. Website: <http://www.wayback.net>

These five gentlemen gave us some very interesting ways to stretch our interest in our hobby. It's just not listening anymore; it's listening plus.



Left to Right:
Charlie Summers,
Tom Higgins,
Vince Long, and
Mike Wheeler
talked about many
of the ways that
OTR is being
spread today.

Some Reasons to Avoid the REPS Showcase

by Charlie Summers

- 1) **The City.** Everything you read says Seattle is mostly cloudy, raining all the time. This year, the weather was mid-70s with a beautiful sun in almost cloudless skies. They tell me this is normal for Showcase week. So where's the rain?
- 2) **The Special Guests.** There are just too many of 'em. All of the recreations had so much talent on the stage you couldn't take your eyes or ears off of it. How are you supposed to chat or play computer games when your attention is glued to the excellent performances?
- 3) **The Panels.** With varied subject matter, informative topics, and knowledgeable presenters, you can learn way too much here, and it cuts down considerably on dealers room time.
- 4) **The Dinner.** King salmon with a roasted garlic sauce. I mean, c'mon...how is someone supposed to diet?
- 5) **The People.** Everyone I met at the REPS Showcase treated this easterner way too well; everyone was friendly, helpful, and eager to keep a guy living three hours out-of-sync comfortable and relaxed. I do my best work when nervous and uncomfortable, and these people made me feel right at home. How dare they?
- 6) **The Memories.** We walked the streets of Seattle in the mornings, or into the late hours of the evenings with equal comfort, finding amazing restaurants at every turn, enough coffee shops to keep even this caffeine hound satiated, and fountains and park areas to delight children of any age. I talked to old friends, made lots of new ones, talked to professionals both national and regional, and enjoyed watching them perform. And then they made me go home. :)

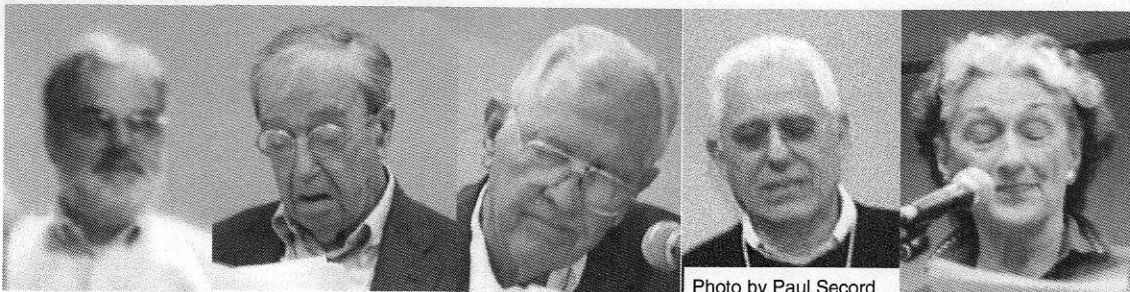
The Green Hornet

by John Hura

This classic episode of the Green Hornet originally aired October 25, 1945 and was titled "What Price Glamour."

It centered on a chain of Beauty Shops run by a man named Lundquist and his illegal efforts to defeat a pending bill that would regulate the operation of these shops. The story included a girl that was disfigured by one of his treatments, a kidnapping, a crooked attorney and an asylum for the insane. Britt Reid as the Green Hornet develops the clues that lead to the arrest of Lundquist and the bill to regulate the Beauty Shops passes.

This was a very enjoyable recreation with a cast of 12 radio actors and actresses. The cast included: Cliff Carpenter as the Green Hornet/Britt Reid, Paul Carnegie as Kato with Frank Buxton, Barbara Fuller, Tommy Cook, Esther Geddes McVey, Ivan Cury, Joan Parker and Bill Brooks. Ed Scott and Art Gilmore were the announcers as well as being a cop and the owner of beauty shops, respectively. Sound effects by Ray Erlenborn and David Persson with music by Randy and Chris McMillian. The director was Dick Beals.

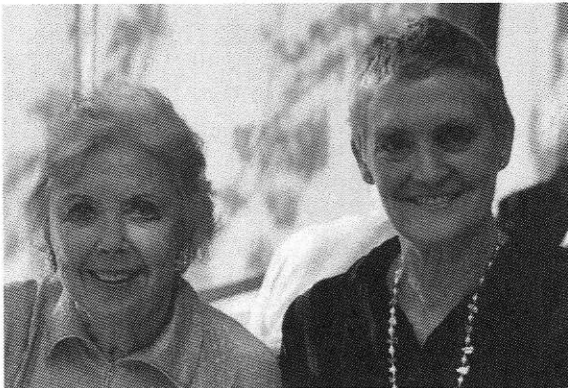


Left to Right:
Bill Brooks,
Cliff Carpenter,
Ed Scott, Ivan
Cury and Joan
Parker displayed
their talents in
this recreation.

Photo by Paul Secord

... What a pleasure for me it was to attend and participate in the re-enactments, panel sessions, and conversations with attendees. It was, as always a delight to be with the follow performers ... Again, many thanks for everything. Cliff (Carpenter)

Shots and Thoughts



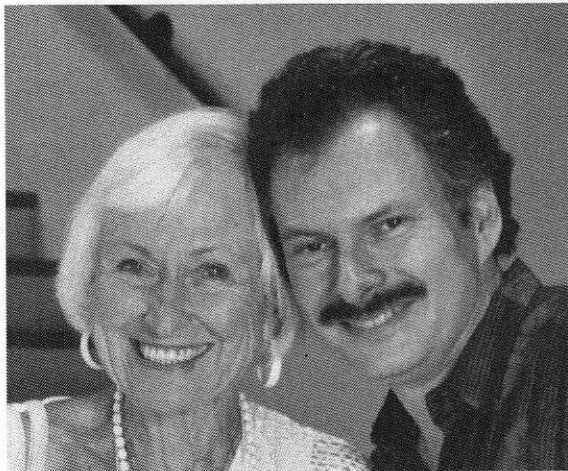
Barbara Fuller and Peg Jordan

I've been at every Showcase except for maybe 1 or 2 however this was the 1st one I was able to enjoy as a "fan" ... My husband



Alice Backes and John Jensen

and I thoroughly enjoyed Friday and Saturday, watching the recreations, listening to Sittin' & Visitin' - laughter filled the room at times. Our highlight of the Showcase was being introduced to Ginny Tyler after her panel time at Sittin' where she had



Esther McVey and Paul Feavel

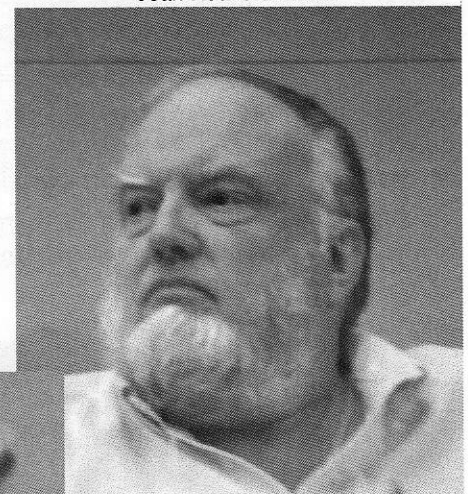
showed us so many of her voices she's used over the years - my husband and I were just in awe. We've been such fans of her son ... now we know



Jean Rouverol Butler



Charlie Summers and Joy Jackson



Phil Harper

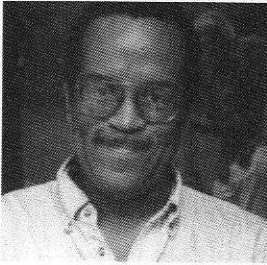
Thanks ... I had a great time. All the recreations were fun and the actors were wonderful. I really enjoyed Kaspar's dinners ... Jay (Secord)



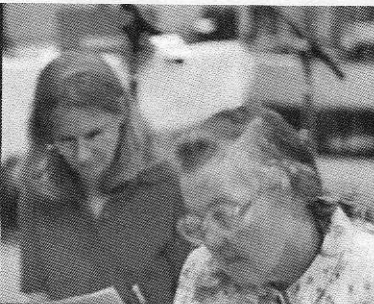
Jim and Pat French

how he learned to do so much with his voice - was like coming full circle. Jacki Wilburn

Shots and Thoughts



Bob Cardenas



Janet Wilt and
Marge Lutton

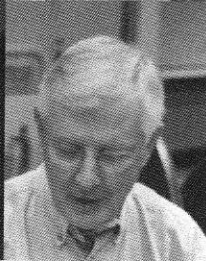


Elizabeth Minney

Christopher Conrad



Catherine Pasarelli



Dave Selvig

I returned home from a short trip to Colorado to find the CDs you sent waiting for me.

They seem to include a good mix of shows, and I look forward to listening to all of them. I'm glad that you put in the Showcase Spotlight from last year. That was a very poignant experience for me and it may be awhile before I am up to listening to it, but it is an event I want to be able to remember.

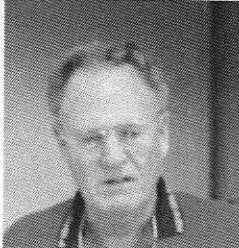
Thank you so much for providing these for me. Best to you and the REPS folks, Judie (Bartell)

I wanted to let you know I had an excellent 4 days at the REPS Convention. I know everything did not go as planned but it was not evident because you were right there to take care of it and a splendid job it was!

Frank Rosín

... I marvel at the seeming smoothness that the convention seems to flow. Joy and those who worked on this year's event did an outstanding job ... keep up the great work.

Dave Palmer

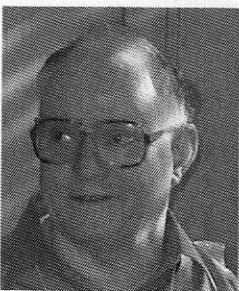


Left to right: Bill Buckley, Julie Hoverson, Liz Roach and Millie Morse,

... Stars: what can one say, we are so lucky to have so many wonderful actors (and people) in one place. They are so generous with their time and talent ... Variety of panels: cleaning sound, alternative listening devices, history of mutual; all of these were interesting...

Marilyn Wilt

Lum and Abner, Quiet Please, Unusual methods of recording programs; Jim French's portion; Sittin' and Visitin'; History of Mutual was great (No name) The new actors, Paul Carnegie and Dave Palmer were great (No name)



Left to right: Donald Zongker, Jacki Wilburn and Dave Speelman

Editor's Notes: This issue of *Air Check* has been delayed due to circumstances inside, and outside, of REPS. Thank you to everyone who contributed. If your articles or pictures are not included in this issue, they most likely will be included in the next issue (which I hope will be coming soon). There was just too much to include in this one.



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SHOWCASE June 23-26, 2005

A four-day tribute to the shows, stations and
stars of the **National Broadcasting Company**

Early Bird Registrations begin in November. Producing Partnerships are also available.
If you would like more information on the early bird registration or producing partners,
please call **206-632-1653** and leave your name, phone number and address.
Or you can e-mail the same information to **REPSshowcase@aol.com**.

Thursday, June 23: workshops on sound effects and voice acting and a swank reception for our guests highlighted by a career tribute and gentle roast.

Friday and Saturday, June 24th-25th: main program will include 8 full-length re-creations of vintage radio shows featuring many of the original performers. Spotlight interviews, presentations and panels. Saturday evening concludes the main program with a 'Banquet with the Stars'.

Sunday June 26th: intimate brunch ... "Hawaii calls" will be the theme. Sunday afternoon offers a curators' tour of one of the world's premiere radio museums.

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