

THE OLD TIME RADIO CLUB OF BUFFALO

Illustrated Press



SPECIAL ISSUE



Radio Historical Association of Colorado



Compliments of
blue coal,
America's Finest Anthracite
The Shadow

O L R A D I O H I S T O R I C A L A S S O C I A T I O N O F C O L O R A D O

O
L
D
R
A
D
I
O
C
L
U
B
O
F
B
U
F
F
A
L
O

Welcome to the second annual RHAC/OTRCOB Special. There was good response to last year's initial effort, and both John Lloyd and I hope you will enjoy this year's edition.

The RHAC/OTRCOB Special is unique in OTR fandom. No other OTR clubs have cooperated to produce a venture of this sort. We think that this cooperation is pretty important for several reasons but mainly because it allows us to present a common front to the non-OTR, mundane world. We hope that this Special inspires other clubs to cooperate with each other for the advancement of OTR. Already the two largest OTR clubs, the NARA and SPERDVAC, are considering sharing their tape libraries. This can only lead to the betterment of OTR collecting.

Readers of last year's Special will notice a different format to this year's edition. This was necessitated by the wonderfulness of the Post Office, which last year took seven days to transport a Special Delivery package from Denver to Buffalo.

So settle down, there's good reading ahead. Enjoy.

---Chuck Seeley

+++++

OTRIVIA

by John Lloyd, RHAC, and Stu Mann, OTRCOB

Match the horse with the rider. Don't guess wrong or the rider will be thrown off. + I'll give you two or more radio stars' names. You tell me the title of the show they appeared in. +

- | | | |
|---------------|---------------------|--|
| 1. Topper | a. Sergeant Preston | + 1. Kenny Delmar, Peter Donald, Parker Fennelly |
| 2. Tony | b. Cisco Kid | + 2. Hal Feary, Gale Gordon, Cliff Arquette |
| 3. Silver | c. Red Ryder | + 3. Orson Welles and Bret Morrison |
| 4. Scout | d. Hopalong Cassidy | + 4. Bennett Kilpack and James Kelly |
| 5. Diablo | e. Straight Arrow | + 5. Claudia Morgan and Les Tremayne |
| 6. Champion | f. Dale Evans | + 6. Hugh Marlowe and Marion Shockley |
| 7. Trigger | g. Pancho | + 7. Basil Rathbone and Nigel Bruce |
| 8. Loco | h. Lone Ranger | + 8. Edward G. Robinson and Claire Trevor |
| 9. Victor | i. Old Wrangler | + 9. Lon Clark and Charlotte Manson |
| 10. Rex | j. Bobby Benson | + 10. John Todd & Brace Beemer |
| 11. Fury | k. Tom Mix | + 11. Virginia Payne & Al Hodge |
| 12. Smokey | l. Dan Reid | + 12. Glen Soule & Barbara Luddy |
| 13. Calico | m. Gene Autry | + 13. Don Wilson & Mary Livingstone |
| 14. Thunder | n. Tonto | + 14. Hanley Stafford & Fanny Brice |
| 15. Amigo | o. Tennessee Jed | + 15. Arnold Stang & Art Carney (Answers on page 11) |
| 16. Buttercup | p. Roy Rogers | |

+++++ The RHAC/OTRCOB Special, December 1977, is published jointly by the RHAC and the OTRCOB. Contents copyright 1977 by the RHAC and the OTRCOB. All rights are hereby assigned to the contributors. "Johnny Dollar is Alive and Well and Living in Frankfurt" is copyright 1977 by Robert Angus. "Hero's Ups and Downs" is copyright 1977 by Alf. H. Walle. RHAC/OTRCOB Special editors are John Lloyd and Chuck Seeley. For membership information, write: RHAC, 2667 E. 99th Ave., Thornton, Colorado 80229; OTRCOB, P.O. Box 119, Kenmore, New York 14217.

WHO KNOWS WHAT EVIL...

by Jack Richards, RHAC

It's not often that radio can claim to have created a major literary character. It did so when James LaCurton (also spelled Lacurto) was asked to read detective stories on the air. The time was August, 1930 and the program was STREET AND SMITH'S DETECTIVE STORY MAGAZINE HOUR. The narrator was named the Shadow by a young adman from the Ruthrauff and Ryan ad agency.

Somehow the program caught on and Street and Smith lost no time in capitalizing on that fact. They hired an amateur magician from Philadelphia named Walter B. Gibson to expand the voice to a full character in a series of pulp magazines. Gibson wrote the Shadow stories under the name of Maxwell Grant.

Gibson went to work to create a sinister, phantom-like character. The writer patterned his character chiefly after Arsen Lupin and Jimmie Dale of the same period. Lupin was a French super-thief created by Maurice LeBlanc. He was a master of intricate schemes and impenetrable disguises.

Jimmie Dale, written by Frank Packard, was another creation from Street and Smith. Dale first came to light in 1906 in Street and Smith's People's magazine. He was one of the first heroes to have an alter ego. In everyday life, Dale was a wealthy playboy but hunted down the criminal element at night as the masked Grey Seal. His name was derived from the fact that after he 'zapped' the villain, he left behind a small sticker, the notorious grey seal.

As the years progressed, Gibson developed the Shadow into a distinct personality. No more was he a sinister villain who acted through other people. He became (at least on the radio) Lamont Cranston, "man of wealth, student of science, and master of other people's minds." He and his "friend and constant companion, the lovely Margo (or Margot) Lane," devoted their lives to righting wrongs, protecting the innocent, and punishing the guilty.

It's interesting to note that Gibson did not limit himself to only one alternate identity in the pulp magazines. In addition to Cranston, the Shadow also appeared as Fritz, the janitor at police headquarters, and also, during the late Thirties, as Kent Allard, the noted aviator.

Also in the pulp magazines, the Shadow used a large and diversified staff. There was Harry Vincent, a personable young man; Burbank, his communications officer; Clyde Burke, a reporter; Cliff Marsland, a reformed convict; Mann, a broker; and Moe Shrevitz, a cab driver.



© 1934 National Periodical Publications, Inc.

THE Shadow OCTOBER 1931
A
DETECTIVE MONTHLY
10 CENTS



Another significant difference between the Shadow of the pulp magazine and the Shadow of radio is that he was never invisible in print. Also, Margo was created for the radio version and didn't appear in the pulp until much later.

Over the years approximately 300 Shadow novels appeared in pulp fiction publications. Most were written by Walter Gibson but others had a shot at it. It is known that some isolated stories were authored by Theodore Tinsley, Lester Dent (better known for his Doc Savage yarns), and Bruce Elliott.



On the radio, the Shadow was played first by Jack LaCurton, as previously mentioned. Others who handled the part included Frank Readick, George Earle, Robert Hardy Andrews, Orson Welles, Bill Johnstone, John Archer, Steve Courtleigh, and Bret Morrison. The outstanding actors, in my opinion, were Welles and Morrison.

Welles, with his deep eerie laugh and filtered voice, saying, "Who knows what evil lurks in the hearts of men?...The Shadow knows!" was OTR at its best. Unfortunately, his success on the MERCURY THEATER ON THE AIR resulted in his departure for bigger game.

Margo was carried by such talent as Agnes Moorehead (with Welles and Johnstone), Marjorie Anderson, Gertrude Warner, Laura Mae Carpenter, and, finally, Grace Matthews.

The radio version of the Shadow began in August, 1930 and ran until December 26, 1954. Its principal sponsor was Blue Coal. Other sponsors were Goodrich Tire, Grove Laboratories, and Wildroot Cream Oil.

The success experienced in pulp novels and on the air was not repeated in the newspapers. Walter Gibson, as writer, and Vernon Greene, as artist, created a Shadow comic strip prior to World War II. It quickly faded. Gibson and Greene salvaged the original drawings, cut them down in pieces, and turned them into comic books.

Riding on the coat-tails of the success of the Shadow, the pulps came forth with a number of imitations. Notable were the Whisperer and the Avenger.

The radio waves were generally void of imitators. Closest, perhaps, was THE WHISTLER, who remained a narrator. Tales on THE WHISTLER were concerned with ironic twists and turns of evil doings rather than the more supernatural tales from the Shadow.

Also, let's not forget the prince of the alter-egos, Clark Kent/Superman (remember, Superman was the real identity, Clark Kent the sham). Superman tales were, of course, strictly heroic deeds.

After World War II, the pulp magazines and radio failed for much the same reasons. There appeared on the scene a new form of entertainment. The new medium was television. Unfortunately, it offered pre-digested entertainment. No longer was it necessary to exercise "the theater of the mind."

To be sure, the visual arts do have their place. However, give me the spoken word, for I wish to create my own setting and action. I'm proud to be part of a small group dedicated to preserving radio.

JOHNNY DOLLAR IS ALIVE AND WELL AND LIVING IN FRANKFURT



by Robert Angus, OTRCOB

There's nothing more frustrating for a collector of old time radio than to be able to see, touch, smell and examine more than 100,000 transcriptions of programs from the heyday of radio----and not to be able to hear any of them. That's what happened to me one day recently when I visited the gleaming modern studios of the AFN----the Armed Forces Network----in Frankfurt, Germany. There they are in a room almost a quarter of the size of a football field----rack after rack of 12" and 16" transcriptions bearing names familiar to every old radio hobbyist: **COMMAND PERFORMANCE** and **THE LONE RANGER**, **SUSPENSE** and **THE GREAT GILDERSLEEVE**, **NERO WOLFE** and **PAT NOVAK FOR HIRE**, **DATE WITH THE DUKE** and the Boston Symphony, and lots more.

For more than 30 years, they've been brightening the airwaves not only in Frankfurt, but throughout Western Europe from Berlin to Belgium. In the Far East, the same thing is happening at studios in Tokyo where a duplicate set of transcriptions provides program material for the Far East Network.


Unfortunately, Matt Dillon and Gildy and their friends may be reaching the end of the line in Frankfurt as they did long ago in New York and Hollywood. The reason is the same----the encroachment of television. "We didn't have television until three years ago," says AFN program director Robert J. Harlan, the man who's responsible for putting drama on the air and keeping it there. "There's a community of 410,000 Americans here, served by eight stations. Until recently, the only drama available to most of them was on radio. And many servicemen who were born after these shows went off the air in the States discovered they liked radio drama. They became ardent fans. Now, however, the popularity of these shows is waning because drama is readily available on television." The result is that AFN's new schedule, which went into effect in November, featured a fifty percent cut in time devoted to OTR. A half hour in the evening (usually at about 7:30 PM) has been eliminated, leaving a 25 minute slot at 1:05 PM each day.

RADIO LEADS In DRAMA

WHEC


LEADS In ROCHESTER RADIO!

GET THEIR MAN!



Mr. Chameleon
8:00 P. M.

The famous and dreaded detective who frequently uses disguises to track down a killer—does it again!



Johnny Dollar
9:30 P. M.

The intrepid insurance investigator, Johnny Dollar, played by Edmund O'Brien, tangles with trouble and danger again!

House Party — 3:30 P. M.

Every afternoon Pillsbury Mills, Inc. brings you Art Linkletter and his famous audience-participation variety show followed at 3:55 by commentator Cadric Adams!

The Station LISTENERS Built

Harlan denies that his decision is based solely on ratings. "This cut can always be restored if enough people ask for it," he says. "I look at it this way. The English-speaking audience in Frankfurt is about 112,000. That's about the same size as Cedar Rapids, Iowa. But Cedar Rapids may have as many as a dozen radio stations serving it----one doing all news, another doing easy listening, a third with Top 40, and so on. In Frankfurt, AFN has to do it all----provide something for everybody, cater to every minority. So we'll carry radio drama as long as we think there are people out there who want to listen to them."

How did OUR MISS BROOKS and YOUR HIT PARADE, FIBBER MCGEE AND MOLLY and YOU ARE THERE get to Frankfurt in the first place? It started in the basement of Broadcasting House in London one day in 1943, when the first AFN station went on the air. Shows broadcast that first day included the DINAH SHORE SHOW, CHARLIE MCCARTHY, FRONT LINE THEATRE, and the HARRY JAMES ORCHESTRA----all free transcriptions. As Allied armies pushed Hitler's troops back across Europe, AFN followed, eventually setting up shop in a castle in Moehat, just south of Frankfurt. Armed Forces Radio Service in Hollywood provided all of the big shows of the era to its stations around the globe on 16" discs. Over the years, as stations closed down or commanding officers ordered the files cleaned, the transcriptions disappeared, to make room for new material or to facilitate a shutdown. But in Frankfurt, the library kept growing. It's still growing, with the addition of several dozen new discs each week. Most of the new ones, however, are disc jockey shows featuring the likes of Charlie Tuna and Wolfman Jack.

When the American networks abandoned radio drama and comedy in the 1950s, AFN followed suit with a format of news and DJs. Radio drama didn't disappear completely, but it was pruned back sharply from a total of four to five hours a day to less than one hour----and even that was subject to preemption for sports events, presidential press conferences and local features. Because there's a Department of Defense regulation regarding the disposal of radio transcriptions, most stations held on to what they had until ordered to clean house by a commanding officer. The transcriptions which were removed were----or were supposed to be----sent to the National Archives in Washington for disposition. "Frankfurt was lucky," staff announcer Bill Swisher says. "We had only one housecleaning, and it wasn't serious." When AFN's Berlin outlet cleaned house, the results were shipped to Frankfurt, where a librarian selected those titles not already on the shelves there. Harlan has no intention of throwing anything out today, and would like to put some of what's on the shelves back on the air. "It doesn't cost us anything. The shows are all there, ready to go, and the rights are ours." Nonetheless, observers at AFN's chromium box believe they see the handwriting on the wall----that the "temporary" cuts made last fall to make room for programming aimed at black and Spanish-speaking servicemen will somehow become permanent, and that with the passage of time further erosion will take place.

In the meantime, there are those wonderful archives of discs----acetates on glass and aluminum bases from the War Years, vinyl pressings of more recent vintage. There are more than 500 episodes of SUSPENSE, a series which has run virtually continuously on the network since 1943; some 120 episodes of X MINUS ONE, and 13 shows in the PAT NOVAK series which was revived recently and quickly acquired a cult following. There are all the World War II series specifically produced by or for AFRS: MAIL CALL, JUBILEE, CONCERT HALL, COMMAND PERFORMANCE, and others; the Golden Age of radio comedy with BURNS AND ALLEN, FRED ALLEN, JACK BENNY, EDGAR BERGEN AND CHARLIE MCCARTHY, and all the rest; the great shows of radio's declining years----GUNSMOKE, DRAGNET, JOHNNY DOLLAR, and others. The all-time favorite of listeners, however, according to Swisher, is CHICKENMAN, which still runs during the morning disc jockey show.

Collectors plagued with scratchy, noisy transcription copies may be reassured to learn that few of the discs on the shelves in Frankfurt have been played more than half a dozen times, and then with care. Most have been aired only once or twice, and their sound quality is as good today as it was when the discs were pressed 'way back when. When the shows are broadcast now, they're first transferred to tape for any necessary editing. That helps to cut down on wear. Then the tapes are erased and reused.

WHAM

ROCHESTER'S NO. 1 STATION

People are Funny

Art Linkletter proves monkeys aren't the craziest people



7:30 TONIGHT

Man Called X

Suave Herbert Marshall solves cases of international intrigue



8:30 TONIGHT

Your Hit Parade

Snooky Lanson and the orchestra with this week's top tunes



9:00 TONIGHT

Dennis Day

A laugh-adventure with the gifted timid tenor



9:30 TONIGHT

Judy Canova

The delightful hill-country femme has a collision with big society



10:00 TONIGHT

MORE PEOPLE TUNE TO WHAM THAN TO ANY OTHER ROCHESTER STATION

New old radio shows continue to arrive on transcriptions weekly from APRTS in Hollywood. To supplement its own offerings, the network buys some of the packaged anthology series now available in the U.S., presses its own transcriptions and distributes them to Frankfort and its other stations. It's been nearly 20 years since tape replaced transcriptions at the American radio networks and most independent stations. Why does it persist at APN? "Because when you're duplicating shows for as many stations as we've got around the world, it's much cheaper to press records than to copy tapes," announcer Swisher observes.

Since virtually all of the shows on the shelves in Frankfort were dubbed specifically for the Armed Forces in Hollywood, most run short of 30 minutes. The original commercials were deleted before the discs were pressed, and in the case of shows which carried the sponsor's name----CAMPBELL PLAYHOUSE or DUPONT CAVALCADE OF AMERICA, for example----the shows have been retitled with new introductions. The labels show playing time, but give no information about original broadcast date, or even about original source. As each show has been broadcast, however, the date has been noted on the transcription label or paper sleeve.

While the vast majority of comedy and drama shows date from the 1940s and 1950s, there have been some fairly recent additions. "The most recent series we acquired was Rod Serling's ZERO HOUR," Marlan reports. "We'd like to carry the CBS RADIO MYSTERY THEATER and perhaps ADVENTURE THEATER, but they haven't been offered to us."

How can you tap the vast treasure trove in Frankfurt? Swisher suggests that just about the only way is to get yourself drafted and sent to Frankfurt, buy a portable radio-recorder, tune in every day at 1:05, and hope that the ADVENTURE THEATER or COMEDY PLAYHOUSE for the day hasn't been preempted by a ball game, and tape away until you get recycled home. There doesn't seem to be any better way.

THE OTHER SIDE OF COLLECTING

by John Lloyd, RHAC

Most of you are collectors of OTR shows. There is another part of OTR collecting that I enjoy and that is history.

Books and magazines of the shows and stars fascinate me. They are terribly scarce. There are collectors who do have OTR magazines and books in mint condition but they are in the minority. The rest of us are always

4/21/50

Bob Hope's \$1500-a-minute TV debut

See the highlights of the "most talked about" television show of the year.

Enjoy Bea Lillie, Dinah Shore, Douglas Fairbanks, Jr. . . . all the top talent on Hope's side-splitting TV inaugural.

See how Bea Lillie, as a cockney Annie Oakley, cuts Bob down to size with lorgnette-equipped six shooter in take-off of American Westera.

Also in the new LIFE:

Bobby Soxers hail Billy Eckstine. LIFE's cameras watch theater fans mob new singing idol. Also Mr. B. at home with wife and friends.

"Destination Moon." Startling shots of men in moon suits drifting in space. See how movies do it . . . in the new LIFE.

Helen Hayes in "The Wisteria Trees" with portrait in full color from this drama of old Louisiana.

• This is show business in LIFE this week. For these and 20 other exciting word and picture features, get your copy today.



This Week—Every Week
—You'll Like LIFE

looking. I can't tell you how many book stores, magazine stores, antique shops, flea markets, and garage sales I've been to in the search for these old relics of the past.

We have a place here in Denver called the Nostalgia Shop that recently told me that they had over 100 old radio magazines and discs which were sold to two different collectors from out-of-town. They didn't know about our club at the time but they know about us now. There are many other stories about how magazines have been thrown away or discs destroyed over the past few years but I am sure each of you know of many such happenings.

Somewhere, possibly in your area, people have boxes of old books or magazines stored away in a garage or attic that the OTR collector would like to get his hands on. As the editor of a radio club newsletter, I have a never ending passion to get as many interesting OTR stories that I can to pass on to our readers.

So, how do we find these magazines and books and discs? I plan to keep trying the book stores, magazine stores, and antique shops and any other place I think they might appear. I also plan to make our club known in as wide an area as possible. I plan to write to small town newspapers (farm people never throw anything away) and contact other collectors for help. Your local newspaper might find it very interesting to write a story about you as a collector, and who knows who might read it and have something to offer you?

I believe it adds a lot to my tape collection to know the behind-the-scenes stories of the shows and stars. John Dunning pieced together many small facts into a great book on radio. Chuck Shaden does a great job interviewing the stars to get inside stories that make radio history so interesting.

I was a History major in college and I am still a history buff. Rather than just knowing dates and places, I like to know who and why. Radio is a part of history and books and magazines give us all a lot of the answers. So I will keep on looking....and looking....and looking....

+++++

HERO'S UPS AND DOWNS

by Alf H. Walle, OTRCOB

Only a few years ago people seldom questioned the existence or validity of the heroic type. For the last few decades, however, political activism, economic recession, and future shock stripped the heroic ideal of its credibility. During the turbulent 1960s, the status of both fictional and historical heroes diminished, and the antihero emerged as a vital force in our imagination. After Jack Kerouac died and the "movement" stalled, the radical hero, a counter-cultural alternative, became dated. As a result some critics suggest that no new champions loom on the horizon. It was under these circumstances that scholars, media celebrities, and authors descended on Sun Valley to dissect the fallen heroes of the past and to examine whatever legacy they may have left.

Today, the fashionable belief in the death of the hero has begun to subside. People are dealing with more significant questions such as: How does cultural evolution transform our traditions? How have our art and imagination responded to tremendous social upheavals? How and where will the heroic figure next appear?

To comprehend the degree to which the hero has been redeemed, we can study the evolution of the superhero, an outlandish but typical American champion. In the 1930s, Batman, the Green Hornet, Superman, and Wonder Woman were imprinted upon our national consciousness. Largely an amplification of the exaggerations of folk heroes such as Paul Bunyon, Pecos Bill, and Mike Fink, coupled with the invincible morality of the cowboy, the superhero was a dominant figure in popular culture until after World War II. But in the 1950s and the 1960s the superhero became passe and subject to parody. The '50s were typified by the pretensions of pseudo-sophisticates who delighted in picking apart the improbability of the superhero while ignoring his significance. In the 1960s student unrest, the Viet Nam war, the failed dream of the civil rights movement, and a rash of political assassinations caused a generation to reject our national champions,

In the 1970s, the cynicism grew stale as social upheavals diminished; today many teens speak of the 1960s as a troubled period peopled by



"crazies," an era they are glad to have missed. For better or worse, the issues that divided the country are being reconciled, or at least clouded, and many American traditions, including the superheroes, are returning. Saturday morning children's shows include a "straight" BATMAN, TARZAN, and SUPERFRIENDS, which approximate the superheroes of the pre-parody era. For adults the superhero has been slightly redefined and transformed into a product of technological sophistication. Nevertheless, Steve Austin is a surrogate superman and THE BIONIC WOMAN is his female counterpart. The same America that sneered at BATMAN in the mid-1960s has made THE SIX MILLION DOLLAR MAN a highly rated TV show in the 1970s. The SPIDER-MAN show, new this season, is further evidence of this reincarnation. The superhero----indeed the hero in general----suffered severe setbacks, refused to die, and finally returned.

DICK TRACY
 WORLD'S GREATEST DETECTIVE
 4:45 P.M. MON. THRU FRI.
WBML 12:40 on Your Dial
 Sponsored by
Royal Crown Cola

Look Who's Here
6:00 P. M.
CHALLENGE OF THE YUKON

6:30 P. M.
JACK ARMSTRONG
 THE ALL AMERICAN BOY

7:30 P. M.
THE LONE RANGER

Young and Foolish!

James Carter has ambitious plans for his son to take over his business. But Clay is much too interested in the girls who work for his father. Today temptation crosses the path of the impulsive Clay when he is left alone in the office with a pretty secretary. The situation may hurt the business seriously. Will Clay act wisely?

WOMEN AND THEIR SOAPS

by John Adams, RHAC

TUNE TO: "The Woman in My House"

4:45 P. M. Daily—Monday thru Friday

WHAM

Today the three networks air about ten half-hour or one hour so-called soaps on TV.

In the days of radio, when women didn't have to sit glued in front of a TV set, there were hundreds of soaps on radio. There were four net-

every
week
day

ON

NBC

works and each one ran 15 minute serials. Starting at 9 AM and lasting until 4 PM, the housewife had her soaps to do the morning dishes, clean her house, and iron her heart away to STELLA DALLAS, MA PERKINS, VIC AND SADE, JOHN'S OTHER WIFE, and other such sagas. In those days the sheets, towels, and even your underwear got ironed whether you wanted them done or not.



DIAL DAVE GARROWAY

...For 15 minutes of witty, breezy, thoroughly bright chatter and music

TODAY

at 11:45

WBML dial 1240

The phone lines went quiet. The corner grocery store was empty. The housewife was following her soaps. Her house was her castle as she became involved with the lives of her friends on the radio.

"Soaps" got their name from the fact that these serials were sponsored by the soap companies. There were Tide, Duz, Rinso, Ivory, and others. Each week the soap was "New," "Improved," or "Better Than Ever." Who else could the soap companies find to sell their product to better than the housewife? They had a captive audience. The housewife was staring at her own wash under the iron. Was it clean? Was it white? Did it smell fresh? These were all the things that the soap companies said their product would do.

LIFE CAN BE BEAUTIFUL

with Chichi and Papa David dramatized daily at

3:00

ROAD OF LIFE

Dr. Jim Brent busily helping others becomes involved in his own troubles

3:15

PEPPER YOUNG'S FAMILY

portrays the many complications that arise in the average family

3:30

RIGHT TO HAPPINESS

with Miles in the Governor's Mansion Annetter tries harder to win him from Carolyn

3:45

DR. PAUL

Tries to unweave the complications that developed in his own life.

4:30

THE WOMAN IN MY HOUSE

brings you life with the Carters an average American family

4:45

The soap companies did not monopolize the entire market. The drug companies had their share. While the housewife listened to the serials she could do her hair with Toni's new home permanent and follow the make-believe lives of her radio friends.

Many of these soaps ran on radio for years. MA PERKINS had a faithful following for a 27 year run. Many of the serials had the same actors and actresses for the entire run.

JUST PLAIN BILL

with Bill Davidson who makes friends and enemies in his philanthropic pursuits

5:00

FRONT PAGE FARRELL

with Sally and newspaperman David Farrell in the suspenseful drama

5:15

LORENZO JONES

with the laughable, lovable Lorenzo... unsuccessful inventor

5:30

on **WBML**
dial **1240**

There were the evening so-called "soaps" too, such as ONE MAN'S FAMILY (which ran for 30 years), AMOS 'N' ANDY, and EASY ACES. These were not strictly catalogued as soap operas since they had such wide appeal for the entire family.

The fatal day came for the soaps on November 25, 1960. CBS, cancelled their full lineup of soap operas on that date. The iron had been stored away in the closet, only to be used for an occasional wrinkle. The radio had become an object for news and the top ten records on the charts. TV was the new family entertainment medium.

The soap companies made the switch to TV. This meant that the housewife had to sit in front of the TV to watch the soaps. She had an auto-

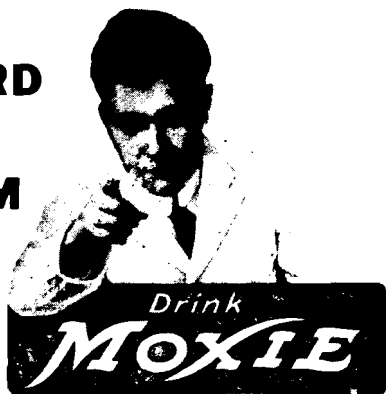
matic dishwasher to do the day's dishes, the automatic washers and dryers which only took a few minutes to load with clothes and then back to the TV. The soaps were expanded to 30 minutes and one hour which cut down on the number telecast. Frozen foods and TV dinners came of age so the housewife could catch the last serial of the day before the kids got home from school and her husband pulled into the driveway.

Today there are just as many addicts as there were in the days of radio, but the fun is gone. Now you can see what each character looks like. You can't conjure up in your mind what Ma Perkins, Stella Dallas, Vic and Sade, Rush or Willie look like, or, for that matter, any other character on radio that the housewife got to know.

TRIVIA ANSWERS: Match the Horses: 1-d, 2-k, 3-h, 4-n, 5-b, 6-m, 7-p, 8-g, 9-1, 10-a, 11-e, 12-o, 13-i, 14-c, 15-j, 16-f.

Name the Show: 1) FRED ALLEN SHOW, 2) JOHNSON'S WAX PROGRAM WITH FIBBER MCGEE & MOLLY, 3) THE SHADOW, 4) MR. KEEN, TRACER OF LOST PERSONS, 5) THE THIN MAN, 6) ELLERY QUEEN, 7) ADVENTURES OF SHERLOCK HOLMES, 8) BIG TOWN, 9) NICK CARTER, MASTER DETECTIVE, 10) THE LONE RANGER, 11) MA PERKINS, 12) MR. FIRST NIGHTER, 13) JACK BENNY SHOW, 14) FANNY BRICE & BABY SNOOKS SHOW, 15) THE HENRY MORGAN SHOW.

AND NOW.... A WORD (OR A HUNDRED) FROM OUR SPONSOR....



by John Nicholson, RHAC

Perhaps one of the most fascinating aspects of OTR collecting is often overlooked by collectors, especially those who heard the commercials the first time around. If I were collecting current TV programs, I could not imagine leaving in an advertisement that wants to talk to me about "common diarrhea." However, I do wonder what interest it might hold for people thirty or forty years down the line.

Many collectors of OTR shows today cut out the commercials, as well as the musical interludes. In the world of the active trader, this is done less frequently, but the commercials are left in only to keep the program complete. I think that people are missing a fun, learning experience that is not available in any other way.

Let's consider for a moment the purpose of commercials. On the surface we can see that radio would have been impossible had someone not have been willing to foot the bill. There would have been no continuing sound men, no writers, no directors, and no actors to read the scripts. But as I said earlier, this is only a surface fact. Look at the reasons we consider the old radio shows to be of historical importance, not only because they are fun to listen to, fun to collect, and it is of some prestige to be able to say "I collect old radio shows" to people you meet (who are usually properly impressed), but most important is the fact that radio changed lives. It made a country in the midst of depression laugh. It made



"I'm Enthusiastic"

says

Ann Sheridan

"Once you're tried AYDS, I think you'll understand why I'm so enthusiastic about them," says Ann Sheridan. "They help you to look and feel better while you're losing weight. AYDS lets you reduce the way nature intended you to."

How to Lose Weight and Look Lovelier

Now! Lose weight the way Nature intended you to! If you follow the Ayds plan you should feel healthier, look better while reducing—and have a lovelier figure!

The Ayds way to reduce is a natural way. When you take Ayds before meals, as directed you can eat what you want . . . all you want. Ayds contains no harmful drugs. It calls for no strenuous diet . . . no massage . . . no exercise.

Ayds is a specially made candy containing health-giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories. Easily and naturally you should begin to look slimmer, more beautiful day by day.

Users report losses up to 10 pounds with the very first box. In fact, you lose weight with the first box (\$2.89) or your money back. At drug and department stores—a full month's supply, \$2.89.



AYDS Vitamin Candy

The Loveliest Woman in the World takes AYDS

a country looking for an escape from a growing German menace panic at the thought of invasion from outside an already un-united world. It made a country understand what life outside of their microcosmic world was like. In short, radio shows changed the life blood of Americans. It gave them a taste of what life in other places was like. Most of all, it gave them hope. Hope that they could "make it." They had heard the stories of the rich and the famous---- how they had been poor and unknown---- but how they had been able to "overcome fate."

Well, believe it or not, what radio programs did for us pales in significance before what radio commercials did for us. Let's look at just a few of the commercials and see how they might have changed our lives.

Imagine a young man in mid-America in the late Thirties. He is about 15 years old, and, as most children his age, very interested in inventions, things that will make life easier for his family. He is listening to THE SHADOW. Mom has said she doesn't really approve, but he

knows he is a man and can make his own decisions. At the commercial, he hears that someone is pushing an oil saving device. It's called a thermostat, and turns your oil heater on and off at the proper temperature. No waste of oil and your house won't get too hot or too cold. "Damn," he says (using the strongest word his mind will allow), "I have been thinking about inventing one of those for a year now, and I almost had it worked out. Oh well, I guess I'll have to invent something else." But he knows he will have one of those things for his house when he is married. He has a chance for a better life and someday he WILL have it.

My goodness, that took longer than the original commercial. Let's take a look at a few of the shorter commercials (shorter comments from the author, actually) which will help to strengthen, if not prove, my hypothesis that commercials were important to life then (not to say that they are not now).

In 1938 we see Americans are concerned with the way their bodies smell (see, we haven't changed that much after all). "Often the best man, never the groom." If we wonder why, we can be assured that Listerine will tell us. "Halitosis." The poor man, it seems he is still suffering from it in the Seventies. Some people never learn.

Perhaps we should consider the fact that "Sunburned hair needs Wild-root with oil"; or that Prince Albert, the national joy smoke, makes "everyday a holiday from tongue bite." (After this article I may need a holiday from biting my tongue) Or Crab Orchard Whiskey telling us we can now throw a party and not have the party throw us out. "Kiss me quick" says the girl who has been chewing Beeman's pepsin gum, the gum that aids digestion. Or how about a nice bottle of Glovers Mange Medicine for your hair?

Yes, there were some silly commercials (we have had a few decades to come up with sillier ones), but there were the serious ones, too. A nation was at war, and the government needed a united United States. It needed the fats, the rubber, the scrap metal, and most of all, the sacrifice of millions of people. They needed additional money, billions of dollars. Radio stars, as well as many other celebrities donated their extraordinary talents to raise money for the government. In one tour, Bud Ab-

bott and Lou Costello raised over 80 million dollars for war bonds. Something must have been done right for, if memory serves me right, we won that war.

Anyway, commercials gave Americans goals to strive for. A new car, a new house, and, yes, even a better smelling body. People realized that a better life was possible (at least according to the ad people).

Through commercials, one can gain a sense of history that would be impossible to get just reading books. Commercials have helped to shape the destiny (so far) of the American public, so I believe that each of us could learn a lot by not taking the sixty second commercial break to run and get a sandwich in the middle of an old SAM SPADE program. I hope that the next time you hear a commercial it will be possible to appreciate it in an historical sense, as well as in an entertaining sense.

AND NOW....BACK TO OUR PROGRAM!

RADIO AT WAR!

by Chuck Seeley, OTRCOB

"You're a chief bosun's mate aboard the "Boise"---a gun pointer--the guy that points and fires the 15 big guns of the cruiser. Right now you're standing by for action--off Savo Island--in the Solomons--it's nearly midnight on October 11th, 1942. Your guns are manned, ready, loaded and laid. You've seen the enemy, and your eye is jammed into the telescopic gunsight, searching for a target. And now, very dimly, you see a light grey spot on the lens....then another....and another--five of them. It's them! You can see them plainly. Target sighted bearing one-eight-oh! There they are, Scotty....pick 'em up....pick 'em up--you farmer...right-right-right....steady, steady now....left-left-left....There--you're on! On target! Mark-mark-mark!"



REPORT TO THE NATION at 8:30 p.m.

The story of Montgomery's army in North Africa...the drama of Sicilian invasion...they have lived on "Report to the Nation". From London, Cairo, Algiers... Paul White (left) gets the facts, produces the vivid report for American listeners...of each week of America at war.

Ronald MacDougall created and wrote the series THE MAN BEHIND THE GUN, a "fictional" documentary which reproduced the sounds of war for the audience on the Home Front. In other shows, listeners eavesdropped on Flying Fortresses, tanks, submarines, and aircraft carriers. The second person narration, as shown in the quote above, forced the audience to participate in the action. This was war!

An estimated 60 million Americans were at their radios on Monday, December 8, 1941, to hear President Franklin D. Roosevelt address Congress at noon. It was a record number of listeners at the time. Congress declared war shortly thereafter and the country geared up for battle. Radio played a vital role during the war years, helping to keep up both civilian and military morale as well as keeping the public abreast of war news. This could be said to be the beginning of the Age of Electronic Journalism, the first sight of the "global village."

The public heard the first, confused reports from Pearl Harbor on Sunday, December 7. By 6 AM on Monday morning, songwriter Max Lerner had finished "The Sun Will Soon Be Setting On the Land of the Rising Sun," a tune which made its national debut on Tuesday night's THE TREASURY HOUR. Very quickly, tunesmiths all over the country were grinding out patriotic melodies designed to stir American blood. Eddie Cantor, on his Wednesday, December 10, show, sang "We Did It Before and We Can Do It Again," a rousing piece that reminded Americans of past glories.

The most popular tune of the war years was "White Christmas," an Irving Berlin song crooned by Bing Crosby for the first time in October, 1942. The song topped the Hit Parade nine consecutive times and repeated its dom-

inance during the Christmases of 1943 and 1944. It sold a million copies of sheet music alone, the first such sale in a decade. While the tune didn't deal with the war per se, it conveyed a feeling of longing and loneliness which fit the mood of the times.

The Office of Censorship, which censored mail, movies, and radio, made certain that anything remotely suggestive could not get airplay. At this time, radio's standards were more strict than Hollywood's. The hill-billy song "Pistol Packin' Mama" was a national hit, but it had to be laundered for YOUR HIT PARADE to eliminate any suggestion of adultery which was, after all, the point of the song. It seemed that any song about sailors had ribald connotations. "As Mabel Goes---So Goes the Navy" was strictly forbidden by the Office of War Information. "Bell Bottom Trousers" was successfully altered from a bawdy sea chanty and made the Hit Parade in 1945. The OC allowed radio plays to use the army term SNAFU until they found out what it really meant. It was much like TV censorship today: it's alright to show death and violence, but keep the sex out of it so no one is corrupted.

As mentioned before, radio became the prime source for Americans about war information. News programs were commercial successes for the networks. In 1939, NBC devoted 3.6% of its airtime to news. By 1944, the percentage had jumped to 20%. CBS spent 30% of its time with news programs. The nets began to worry about a drastic post-war slump in advertising revenues when there would be no more war news to exploit. In the meantime, radio reporters went abroad to follow the action. Many became glamorous figures. Edward R. Murrow was easily the most famous, remembered for his broadcasts from war-torn London, complete with the sounds of tolling Big Ben and the London Blitz. Larry Tighe made the first broadcast of an invasion from a plane while aboard a B-29 under heavy attack over Okinawa. The transmission was picked up by Navy stations on Guam and relayed to the States. Cecil Brown gave a vivid description of the sinking of the "Repulse," very vivid, as he was aboard the ship at the time. Eric Sevareid bailed out of a transport plane with the troops to be on the scene in Burma's jungles. Does anyone remember George Hicks' words from a warship on D-Day? "The platform on which I am standing is vibrating to the concussion of the guns and the exploding shells."

The White House suggested a series of programs to inform the public about the war, so the networks put together a series called THIS IS WAR, which was broadcast simultaneously on all four nets. It was a weekly half-hour show that ran for 13 weeks. The shows were directed by Norman Corwin, who also wrote several programs. The first show was entitled "How It Was With Us," and featured Robert Montgomery telling the audience how essentially good America was. "We've never made killing a career," he said, "although

we happened to be pretty good with a gun..." Later programs saluted the Army, Navy, Air Corps, and the War Production Board. They showed the nature of the enemy and encouraged young people to join with their peers throughout the world in the fight against Fascism and Nazism. THIS IS WAR avoided complexities. The English and Free French were the Good Guys, the Axis countries were the Bad Guys, and the Russians were Good Guys misrepresented by certain American

TONIGHT!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

IRVING BERLIN'S

GREAT MUSICAL REVUE

"THIS IS THE ARMY"

**with the same all-soldier cast
that appeared on Broadway**

LUX RADIO THEATRE

Directed by Cecil B. deMille

WMAZ AT 8 P. M. TONIGHT

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

newspapers. The Office of Facts and Figures estimated that the highly praised programs were heard by some 20 million listeners.

After the formation of the Office of War Information in 1942, radio war programs fell under the jurisdiction of OWI's Domestic Radio Bureau, headed by Donald Stauffer. The DRB was a collection of copy writers, account executives, and station time salesmen who spent days trying to think up ways to get the "war message" across to the public. To do this, they employed "entertainment values" showing the strong ad-man influence, sugarcoating the unpleasant message. The DRB had to sidestep controversial subject matter and eliminate any political points of view from their programs because of harassment from Congress. The KNOW YOUR ALLY program on Russia made Communism appear as a political system second only to democracy in effectiveness. The general attitude they conveyed to listeners was that, although complex issues were involved, why bother with them when there was a common enemy to be defeated? The DRB sold Russia like soap:

Soviet Union hits the spot,
12 million soldiers, that's a lot,
Timoshenko and Stalin, too,
Soviet Union is Red, White, and Blue!

Entertainers took up the cry. Don Quinn, writer for FIBBER MCGEE AND MOLLY, was expert at weaving worthy thoughts into a plot line, such as signing up as a nurse's aide or refusing to patronize the black market. Phil Baker, emcee of TAKE IT OR LEAVE IT, closed his show with "Bye-bye, buy bonds!" Many comedy and variety shows traveled to GI bases and their writers would include local gags for the men. Children's shows often featured a direct or implied war message, exhorting the kids to help save fuel, clothing, or collect scrap.

The commercials of the war years exploited the war much as the advertising of today exploited the bicentennial. American Tobacco is remembered for "Lucky Strike Green has gone to war!", a catch phrase that tied the product with patriotism. Ironically, INFORMATION PLEASE dropped Lucky Strike as a sponsor because of numerous complaints about the slogan (which everybody remembers anyway). Pall Mall came up with "On the land, in the air, on the sea" complete with appropriate war sounds. This, too, was banned by one network.

Although radio would be taken to task for allowing huge war profits and swollen advertising revenues, the medium was responsible for raising morale during crises and demonstrated that it could make the listener an active participant/observer in history-in-the-making. The best example of this was the death of FDR. On April 12, 1945, at 5:48 PM, CBS' John C. Daly broke into THE WILDERNESS ROAD to make the first announcement to the nation. NBC interrupted FRONT PAGE FARRELL with the news, ABC broke into CAPTAIN MIDNIGHT, and Mutual TOM MIX. For three days, the nets suspended commercial programming, playing somber music or "The Lonesome Train," a play by Millard Lampell about the death and funeral of Lincoln.

All in all, radio proved its worth to America in her time of crisis. It was indeed the beginning of electronic journalism, without which we would never have walked side-by-side with the astronauts on Luna.



DIAL WHEC TONIGHT!



CAMPBELL SOUPS
Present
EDWARD R. MURROW
America's Most-Honored
Newscaster!
7:45
Mondays thru Fridays



THE QUICK
AND
THE DEAD
an exciting documentary series
on the atomic bomb
starring **BOB HOPE**
as "Mr. Average Citizen"
TONIGHT—8:00

O.T.R.C.O.B.

P.O. BOX 119

KENMORE, N.Y. 14217

FIRST CLASS MAIL