

The Old Time Radio Club

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THE ILLUSTRATED PRESS

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Club Mailing Address

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P.O. Box 426
Lancaster, NY 14086



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MADE IN AMERICA ! (The America Shows)

by Dom Parisi

You know, I really enjoy reading through those two chuck-full-of-information books on old time radio: "Tune In Yesterday" by John Dunning, and "Handbook Of Old Time Radio" by Jon D. Swartz and Robert C. Reinehr. Although "Tune In Yesterday" has more information on some of the OTR shows, the "Handbook" lists shows that are not included in "Yesterday". Never the less, both books are still an important and excellent source of information on radio broadcasting from the past.

Under the "A" sections of both books are listings of shows with reference to "America" in the titles. Some are familiar to me, others are not. Drawing information from these publications I want to outline a synopsis of "All American Shows."

To start off we have "*America Calling*." This show was heard over CBS in 1943 - 1953. The program's original title was "*Transatlantic Call*." The broadcast played musical requests from service personal stationed in foreign lands. Sometimes the show functioned as a sort of go-between for wives and loved ones in the United States and service men overseas. The program set-up and paid for the long distance phone calls so service people and their families could speak to one another. In the 1952 - 1953 season the title was changed to "*America Calling*." The "Handbook" notes that four episodes are available of "*Transatlantic Call*," it doesn't mention if any "*America Calling*" episodes are in circulation.

"*American Ace Coffee Time*" was a syndicated country music type of program. It featured those "good-old-boys" Roy Acuff, Dave Macon, and the Smokey Mountain Boys. The show was heard in 1948 - 1949 and one episode is known to exist.

"*American Agent*" was heard over ABC in 1950 - 1951. This particular show had the public press and its newsmen up in arms. On the program, Bob Barclay, the American agent, was a foreign newspaper reporter who doubled as a U.S. Government spy. As a matter of fact, a real life newsman, William Oatis was serving time in a Czechoslovakian prison on espionage charges while the show was being aired. The press objected that a show of this nature, spy and correspondent, was being broadcast while a co-reporter was sweating it out in a dank cell. I

don't know what finally became of Oatis but the power of the press won out. The program was dropped a year later. At least one show is available.

"*American Album of Familiar Music*" was on both NBC and ABC in its long run from 1931 thru 1951. The show was a syrupy mixture of songs that appealed to the young at heart. It starred Frank Munn, Donald Dame, and Vivian Della Chiesa. (Never heard of them. I think they were singers. Perhaps more research could provide the information.) The Abe Lyman orchestra presented the music. Frank and Anne Hummert produced the show. For twenty years the program was heard over NBC. In its final season, 1950 - 1951, it moved over to ABC. About 25 episodes are available.

It's hard to believe but, a show dedicated to our farmers, "*American Farmer*," was broadcast for almost twenty years over the ABC network. The show was a talk show heard on daytime radio. In those days the farmers were an important part of the blood line of America. One episode from all those years is out there.

Another long running program, "*The American Forum Hour*," was on MBS and NBC from 1937 thru 1956. Politics and social events of the day were the primary subjects of the show. The program ran at one time or another in 30, 60, and the unusual 45 minute format. Mostly sustained, some sponsors did finally come forward to pay the fare — Pilot Radio, Carloading, and The American Truckers Association were some. Twenty-five episodes are available.

"*American Melody Hour*," an off-shoot of "*American Album of Familiar Music*" was on the Blue Network and ABC in 1941 - 1948. Again, Frank Hummert was the producer. Soprano Vivian Della Chiesa, (here we go again) Conrad Thibault, Frank Munn, and Frank Black were the featured stars. No known number of episodes exist. If there is no number of shows available listed at the end of each program write-up, then none are known to be available.

"*American Pilgrimage*" was heard on the Blue Network in the 1940 - 1941 season. This was a 15 minute talk show heard on Sunday afternoon. A Ted Malone, Alden Russell in real life, was the host. Russell also hosted a program on poetry reading and small talk called "*Between the Bookends*."

"*American Portraits*" was broadcast in 1938 and again in 1951 over NBC. The show was geared toward famous people who were instrumental in the growth of the United States. The 1938 shows were narrated by Graham McNamee, the later shows featured stories by

George H. Faulkner and were hosted by Ben Grauer. There are at least 3 episodes floating around.

"*The American Radio Warblers*" or the "*Hartz Mountain Canaries*"; or the "*American Radio Canaries*"; or the "*Canary Pet Show*"; or "*Master Radio Canaries*" was heard over the mutual broadcasting network from 1937 thru 1952 in a 15 minute format on Sunday. That's a lot of bird seed! Trained little canaries "tweeted" their songs over the air. There should be three shows available. Not many for such a long run on radio.

"*The American School of the Air*" was on CBS in 1930 thru 1948. A thirty minute school-on-the-air type of broadcast, it presented subjects that dealt with history, popular literature, and news of the day. Believe it or not, this show was required listening in many schools. Ah, life was so simple and innocent in those days! In a bold and daring experiment in 1940, the network started broadcasting to South American countries. With Spanish translation, the show was aired as "*The School of the Air of the Americas*." Radios were set-up in school classrooms and children all over the country were tuned in. In 1945 the format was changed and the show started broadcasting after school let out for the day. Don't we have education by TV now-a-days? Two episodes exist.

"*American Women's Jury*" was heard over MBS for one season only, 1944-1945. Defense and opposition lawyers battled their case before a jury made-up of housewives. The cases were provided by the radio listeners. Deborah Springer played the good judge Emily Williams; Evelyn Hackett was defense attorney Jane Allen, and Bill Syran was opposition lawyer Robert Coulter.

"*American Women*" a broadcast over CBS in 1943-1944, was a 15 minute war time drama modeled to get women of the day more involved and to help in the war time effort.

"*America's Hour*" was on CBS for one 1935 season. Every Sunday evening this 60 minute documentary broadcast devoted its hour to the working man. Offering editorial comment, the show praised the efforts of the hard and steady common working man — Joe public! CBS president William S. Paley created this show.

"*America's Most Interesting People*," another CBS gem, was heard in 1938-1939. As the title implies, this program was about people with different and interesting kinds of jobs.

Finally we have *America's Town Meeting of the Air*." It was aired over the ABC network from 1935 thru 1956. A discussion type show, it presented political and social views by members of a chosen panel. Later in the show the audience had a chance to view their own comments. Some of the chatter from the guest panelists often got out of hand. (Isn't there a TV show on the air today that has the same problem? I think so!) The moderator George V. Denny Jr. usually helped to keep the boisterous discussion somewhat in line. I would guess that George wasn't always successful. 16 shows exist.

There you have it . America's finest venture in radio broadcasting. Did I omit any shows? Are any available that are not listed as available? Any comments? If so don't be bashful, please write. This is your publication and we need your input!

Johnny Fletcher & Sam Cragg

by **Bernard A. Drew**

Slick Johnny Fletcher and his bulky partner Sam Cragg are unlikely fictional detectives; they are itinerant (and usually penniless) book salesmen. To hawk copies of "*Every Man A Samson*" brawny Sam bares his chest and flexes his muscles to break a chain. Johnny, all the while, prattles on to the crowd persuading the men to buy copies of the book for \$2.95.

The characters are creations of pulp magazine writer Frank Gruber (1904-69). Born in Minnesota, Gruber grew up on a farm. After his discharge from the army, he worked at a succession of jobs — from elevator operator, bellboy and office clerk to leather factory worker, paper box factory worker and wholesale grocer. He joined a trade journal, "*The Turkey World*," and edited poultry and other rural magazines for five years. He hoped to crack the fiction writing field in New York City; but scratched along for six months, locked out of hotel rooms for non-payment of rent, eating one meal or less a day, riding the subway at night in rainy weather.

Once he clicked, he sold more than 200 magazine stories to "*Black Mask*" and others. Gruber in 1940 wrote a hardcover mystery novel, "*The French Key*." Fletcher and Cragg are locked out of their room at the 45th street hotel by Peabody, the manager, who inserts a soft "French key" in their door lock and twists it off so it can't be opened without a locksmith. They can't get in to retrieve their belongings until they pay up. Sam climbs out the window of another apartment, only to discover a corpse in their room. Checking the scene, Johnny finds a valuable 1822 half eagle gold coin — ulti-

mately the clue to his murder.

"I always make the murderer one of the principal characters," Gruber said. "You can't have a fellow killed by a chauffeur or butler. And I don't cheat the reader. Everything should be in the story so the reader can figure it out if he wants to."

Robert A. Baker and Michael T. Nietzel in *Private Eyes: 101 Knights* (1985) called Fletcher and Cragg "two of the most shiftless and irresponsible fugitives from poverty in the mystery genre" while Bill Pronzini in *1001 Midnights* (1986) noted, "Gruber had a pulpster's knack for telling a lightning-fast story, and for creating oddball characters and integrating them into unusual backgrounds."

The books are relentlessly paced. The characters are minimally sketched. The plots may hold together — who can tell? But Johnny and Sam have a certain appeal. As slick as he tries to be, Johnny never quite has all the answers. And as hopelessly childlike as he is, Sam at times is enormously resourceful. There's an underlying current of economic uncertainty in the novels that is relevant to the 1990s. Johnny once took in \$75,000 in a year, only to lose it on horses or Wall Street. So he's given up. He sells books when he has to, scratching to get by.

The Fletcher-Cragg book series was revived in the 1960s; Belmont Tower bought out all the books in new paperback editions. Gruber contributed a new, 14th mystery to the series to even the number. Gruber also wrote western novels, noteworthy for their incorporation of historical fact. He wrote movie scenarios. He created the television series "*Tales of Wells Fargo*." He wrote biographies of Horatio Alger Jr. and Zane Gray.

Johnny Fletcher and Sam Cragg had a brief run on radio. Sources indicate there are only two surviving programs. "*The Navy Colt*," dated March 25, 1946 based on one of the Gruber novels, features Albert Dekker as Fletcher and Mike Mazurki as Cragg. It is a demo tape; it was put together the same year as a motion picture starring the same duo, "*The French Key*."

The radio episode begins with the men pitching books on a street corner. Hilda Nelson offers them \$10 to punch a man, James Maxwell, in the nose, and bring proof, his ugly red tie. The pair attempt to earn their money, but end up on the worse end of a scrape. They make off with an old Navy Colt revolver. In one cylinder, Johnny finds a microfilm. Maxwell the next day is reported to be a murder victim. A spinster in the apartment next to Maxwell's claims to have seen them kill

Maxwell. They have to solve the crime to clear themselves. (The ending is different from the books, perhaps for radio time requirements.)

The second program, "*Music for Murder*," is dated August 1, 1948, and is from the summer replacement program which ran on ABC from May to November that year. Featured are Bill Goodwin as Fletcher and Sheldon Leonard as Cragg. This show plays more for laughs, and has a distracting laugh track.

In the cocktail lounge at the 45th street hotel, Johnny and Sam endure a chewing out by the manager, Peabody, because they are behind in rent. A songwriter, Billy Barn, sings a new tune for them — then keels over dead. The clue to his poisoning apparently is his song, "Cottage by the Shore."

The brief series also aired over Armed Forces Radio Service.

FRAN STRIKER

(Continued from September Issue)

by JERRY COLLINS

On Sunday February 21, 1931 the Courier Express reported that *Air Stories* had just concluded and would soon be replaced by *Stepping Out* that told the "experiences of a dancing daughter and delightful debutantes in various locals."

On April 5, 1931 the Courier Express announced that *The Falcon* would premier on Friday evening at 8:30 on WEBR. The new Fran Striker show involved a series of murders by a scientific criminal.

On Tuesday June 2, 1931 a fire hit the WEBR studios. Station manager Fran Striker suspended the broadcast, led everyone to safety and then resumed broadcasting on the street (Courier Express - June 7, 1931).

In July of 1931 the Courier Express announced that the newly renovated studios were ready to re-open. The station officially opened on Monday July 27. Studio and program director Fran Striker led the WEBR staff back into a brand new studio that even included a brand new typewriter for Striker.

A number of special shows were broadcast to celebrate the re-opening of the Main Street studio. The culminating event of the evening was the 10 PM performance of Fran Striker's *Behind the Headlines* that dramatized

the events of the recent fire. The men of Hook and Ladder #1, that had actually responded to the fire, played a part in the dramatization (Buffalo Times, July 21, 1931).

On July 5, 1931 the Courier Express announced a new show from Fran Striker, *Weird Tales*. The new show would be broadcast every Thursday evening at 9:00.

On September 27, 1931 the Courier Express announced the newest Fran Striker show, *Subconscious*. According to the article the new show was "more thrilling than *Ultra Violet*." In the opening episode a member of the radio production staff is shot and with that the show began.

In September Fran Striker visited New York City. He returned with many new ideas that he hoped to introduce in the upcoming season.

The Sunday edition of the Courier Express for October 4, 1931 featured this statement "Fran Striker feels that radio drama has taken a firm hold on Buffalo. He believes that this winter will witness a greater development in the radio story art than anyone can imagine."

On Sunday January 17, 1932 the Courier Express announced that Fran Striker's *Dr. Dragonette* will end this week. It will be replaced by a new show about the Far North.

The next Fran Striker show was previewed in the Courier Express on Sunday March 11, 1932. *Phantom Pirate* would air every Sunday at 9:00. The third episode was to air that evening. The show told the story of a ship coming from the Orient.

The June 19th issue of the Courier Express introduced the next Fran Striker show, *Artic Devil*. It would prove to be one of Striker's most innovative shows. It told the story of a "bad guy" with the instincts of a wolf. The show was set in Northern Canada and was broadcast every Sunday at 9:00 P.M.

On July 10th, 1932 the Courier Express informed us that *Skylark*, a show built around the theme of aviation, was moving from Thursday at 7:30 to 10:00 that same evening. The paper also informed us that this show, written by Fran Striker, was Buffalo's oldest running dramatic program, having debuted in the summer of 1929.

On August 28, 1932 the Courier Express announced Fran Striker's resignation as program director at

WEBR. He would now devote himself to the freelance writing of radio plays. He apparently got the idea from Philip H. Lord who attempted to sell a radio script to WEBR. This was the same Philip H. Lord who would later create *Gangbusters*. (David Holland).

Soon Fran Striker was selling scripts to WEBR, the Yankee Radio Network in New England as well as stations in New York City and Cleveland (Dave Holland). By the fall of 1932 over ninety radio stations including WXYZ in Detroit and KOIL in Omaha, Nebraska subscribed to "Fran Striker's one man syndicate." (Who Was That Masked Man? A Native Son." Jim Bisco Buffalo Evening News June 19, 1983.)

Fran Striker charged each station a different rate based upon the size of that station. WXYZ and WEBR paid \$4.00 a script, while KOIL in Omaha paid \$5.00 per script. Fran Striker asked for more money from George Trendle, but the owner of WXYZ continued to plead poverty (Fran Striker, Jr.).

Although Fran Striker was no longer in the employ of WEBR, his shows continued to be broadcast on that station. The Courier Express on April 2, 1933 announced that two of his shows were returning to the air; *Radio Romances* on Tuesday at 9:30 P.M. and the *Manhunter* on Friday at 10:00 P.M. The Buffalo Evening News on Friday April 7, 1933 also announced the return of the *Manhunter* series.

In the early 1930s George Trendle was in the process of strengthening the program lineup at WXYZ and eventually established his station as the key member of the Michigan Broadcasting Network. Trendle had recently severed his relationship with CBS and he was hoping that these changes would put the station in a more advantageous position in order to compete with WJR.

At this time Harold True was an announcer and station manager, while Jim Jewell was the Dramatic Director at WXYZ. Prior to working at WXYZ, True had worked at WTAM in Cleveland. He remembered working with a very creative writer named Fran Striker. True suggested that Jim Jewell try to contact Striker. Striker was finally tracked down in Buffalo.

As previously mentioned, Fran Striker had left WEBR and was at that time writing radio scripts for a variety of radio stations. Initially Striker agreed to send scripts from *Warner Lester*, *Manhunter*, *Dr. Fang* and *Thrills of the Secret Service* to station WXYZ. David Holland revealed the *Manhunter* series was more complex than most people realized. The show rotated its lead character

every few days between Grant Montford of Scotland Yard, Peter Thome of Scotland Yard and the private detective Warner Lester.

On December 28, 1932 Jim Jewell sent a letter to Fran Striker that would forever change his life as well as reshaping the history of radio. The letter made the request that Fran Striker send three or four episodes of a western series. According to Fran Striker, Jr. this would not be a difficult task as he had more than three thousand scripts in his files. Striker sent a number of scripts from his *Covered Wagon* series. He placed special preference on script #10 as the best script that could have a new character inserted without disrupting the show. It wasn't until ten minutes into the story that the central character would appear. (David Holland).

(Continued in November issue)

Lum and Abner

by Bernard A. Drew

Lum and Abner, the rustic radio program which aired for nearly two-and-a-half decades beginning in 1931, was sufficiently successful to warrant publication of a book, *Jot 'em Down Store Catalogue, Calendar & Game and Party Book for 1939* by Lum and Abner (Blue Ribbon Books, 1939). It was described as "Being a compilation of things about Pine Ridge, Arkansas, and also the best darn catalogue ever put out by a store."

The volume surely was a disappointment to fans of the radio show, for, after 36 pages of oddball products and wacky almanac entries, it dissolves into a quiz, puzzles, tricks and joke book, the contents culled from previously published works.

The book does carry sketches of Lum and Abner, and also of Dick Huddleston, the postmaster, Cedric Weehunt, Spud Gandel, Grandpappy Spears and Squire Skimp. The latter gentlemen offer brief testimonials. Spears for instance, says "I never bin in a more comfortable place for fightin' the Civil War than the Jot 'Em Down Store. I've fit every battle from Bull Run to Appomattox settin' right alongside your stove. Only complaint I kin make is you don't keep the cracker barrel handy enough to the stove."

Reprinted here is a one-page summary of Pine Ridge data for the year 1938.



PINE RIDGE VITAL STATISTICS FER 1938

By ABNER PEABODY

NAME: Pine Ridge, Ark.

POP. 94

BIRTHS: Twins ter Ernie Bickford and wife.

DEATHS: Old Mr. Seestrunk

PEOPLE LEAVING TOWN: The Widder Lief (she got husband in marriage bureau) and Dick Huddleston (on trip.)

BUSINESS ENTERPRISES: Mose Moots, barber. Doing Good. Luke Spears, restaurant. Doing Good. Sister Simpson, boarding house. Doing Good. Caleb Weehunt, blacksmith. Doing Good. Judge Bates, Law. Not so good. Jot 'Em Down store. Everything. Doing real fine. Dr. Buzzington, doctoring. Drug-store doing good.

VITAL STATISTICS ABOUT CROPS: Oranges, (tree Lum brought back from Calif. doing alright in his front room) 1 orange. Potatoes, 15,980 bushels. Corn, 10,798 bushels. Interesting note: Ezra Seestrunk growed one shoot a corn 16 feet high Now on exhibition at Jot 'Em Down store. All other things about normal.

Other things to know about Pine Ridge—biggest bass caught last year was nine pounds by Bode Seestrunk. Got spanking because should have been in school and Ezra Seestrunk had heart set on that bass anyway. Most unusual occurrence was windstorm which took feathers off chickens for Wednesday night supper. Most unusual invention was Lum's plan to use windmills to stir up a uncommon good breeze in Pine Ridge so's we could make it into a summer resort. Invention forgot by Lum until jist now. Biggest social event was Lum's turkey dinner when running fer mayor. Biggest sporting event was the big game between Pine Ridge University and the high school team, which the univarsity lost 1-0 after Lum forfeited the game.

TRANSPORTATION: Train south 8:37 a.m.
Train north 4:06 p. m.

(NOTE: If you ride past station, train stops to take on water hunderd yards down track.)

GOVERNMENT:

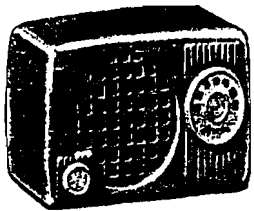
Mayor: Lum Edwards.
Treasurer: Same.
Chief Police: Abner Peabody.
Force: Same.

COST OF GOVERNMENT:

\$683.17.
Raised from taxes, sociables,
Wednesday night suppers:
\$690.29
Surplus:
\$2.12 (1 dollar of this in stamps)

CRIME WAVE: 1 gangster kilt while trying to muscle inter Pine Ridge.

PEOPLE IN JAIL: 1 (This is Hig Fetter and family. Not guilty er nothin. Jist renting while roof being fixed. Money comin in from this enterprise, \$4.00 per month.



SAME TIME, SAME STATION

by Jim Cox

AUNT JENNY'S REAL LIFE STORIES

The major difference between *Aunt Jenny's Real Life Stories* and almost all of its contemporaries was that it was a closed-end drama. Most of the others were open-ended. There was, for Aunt Jenny, who told her stories in five installments each week, an ultimate conclusion.

But in *Road of Life*, *Ma Perkins*, *Backstage Wife*, *Young Widder Brown* and most of their peers, until the network brass turned out the lights on them forever, there was never a finish to the story line. When one sequence ended — in which a group of characters was introduced and interacted with a handful of ongoing principals on one of those shows — a fresh group was waiting in the wings to filter into the plot and carry on with a new sequence development.

Not so with Aunt Jenny, who narrated her tales from the kitchen of her modest home in Littleton, U.S.A. To help her launch a new tangent, friends and neighbors would wander in and pause just long enough to share some agony from their troubled lives. In 15 minutes each day over background noises of a boiling teakettle, frying skillet or whistling canary, Aunt Jenny would present another chapter from the current week's drama. Then she would furnish cooking hints that were unabashedly tied to her sponsor, Spry, an all-vegetable shortening. As she delivered the good words about the sponsor's wares, she was aided and abetted by "Danny" (announcer Dan Seymour), whose most frequent and familiar line for two decades was: *For all you bake and fry, rely on Spry!* He liberally sprinkled conversations with it. Finally, Aunt Jenny would offer listeners a bit of positive philosophy at the close of each day's session.

The show, which began on Jan. 18, 1937, concluded Sept. 28, 1956, always on CBS. In its first few months it aired at 1:45 p.m., then moved to 11:45 a.m. for nine years. For a decade it was heard at 12:15 p.m. And in its fading months, it was broadcast at 2:45 p.m.

Ratings-wise, *Aunt Jenny's Real Life Stories* achieved fourth place of all weekday programs aired in the 1949-50 season (behind *The Romance of Helen Trent*, *Arthur Godfrey Time* and *Wendy Warren and the News*, in that

order, all clustered in the late morning-midday time frame, all on CBS). *Aunt Jenny* was one of the largest audience-generating programs on daytime radio. It often drew more than seven percent of listeners tuned to radio at that hour, a decidedly high figure.

The show was affectionately known by several titles over its long run, The shortened version, *Aunt Jenny*, was the most popular. For at least half of its life the series was known as *Aunt Jenny's True Life Stories*. This changed to *Aunt Jenny's Real Life Stories* in the late forties. In Canada, local listeners knew it by yet another moniker, *Aunt Lucy*.

By its very nature, this serial had the distinct opportunity to offer work to scores of actors, writers, producers and directors. New casts were assembled every week, although some individuals were called often.

Edith Spencer, a heretofore unknown in radio, originated the title role and carried it all the way to 1951. Illness caused her to relinquish the part, which was awarded to Agnes Young, who portrayed Aunt Jenny until the series end. Young had been featured on *Snow Village Sketches*, *Mother O'Mine*, *Mrs. Wiggs of the Cabbage Patch* and *Meet Me in St. Louis*.

Dan Seymour, who remained with the series throughout its long run, was host of the quiz show *Sing it Again* and did the interviewing on *We, the People*. His announcing credits included *Major Bowes and His Original Amateur Hour*, *Dick Tracy*, *Bobby Benson and the B-Bar-B Riders*, *The Aldrich Family*, *The Mercury Theatre of the Air* and *Tommy Riggs and Betty Lou*.

In the closed-end success story that characterized the *Aunt Jenny* series, listeners strongly identified with the storyteller: action was in short doses, appealing to those whose situations kept them from linking with never-ending story lines; and a very strong product identification resulted due to Aunt Jenny's cooking habits. It was a midday variation from the norm. And its durably widespread appeal proved there was room for a departure from the status quo.



UNA MERKEL—familiar to moviegoers as a scatter-brained blonde, "allows" it's a relief to play the calculating Adeline Fairchild (who isn't all frill and froth) in *Great Gildersleeve*. Before entering radio, Una spent many years on the stage and screen, acting in plays with Lillian Gish, Helen Hayes and Walter Huston before going into motion pictures.

One Man's Family to Hold Family Reunion

Many cast members from the classic radio program *One Man's Family*, will come together in a "Family Reunion." This will be done in Los Angeles on November 10, as part of the SPERDVAC Old Time Radio Convention.

According to Larry Gassman of SPERDVAC "This is a joint venture between our club and The "One man's Family" Family. They're a new club, focused on a wonderful piece of radio history. We'll provide the vehicle for getting everyone together and they will plan and coordinate the program."

"All of Sunday morning will be given over to the Reunion" said organizer Mike Sprague of The "One Man's Family" Family. He added, "We believe that 12-15 actors will be with us and involved in a fun, intimate exchange."

Plans presently call for a light hearted, but factually correct skit called "Here Is Your Life" patterned after a popular Ralph Edwards production. The actors will appear in their actual OMF roles during this time . . . fully recognizing the passage of time since the show left the air. What ever happened to Jack Barbour? How did Pinky turn out? etc., etc.

Once the actors are all on stage and the skit complete, there will be a time of reminiscing, along with audience Question and Answer time.

Both Gassman and Sprague express high enthusiasm for the event. Sprague stated that "Anyone will enjoy this time. Those who know a lot about One Man's Family and those who know very little." And Gassman concluded "I truly believe that this will be a highlight for convention goers."

The SPERDVAC convention runs from Friday November 8 through Sunday November 10, in Los Angeles. Registration information may be obtained by writing PO Box 7177, Van Nuys, CA 91409-7177.

Dues are \$12 for The "One Man's Family" Family, and they publish 4 Family Ties Newsletters a year. Anyone wishing to contribute ideas or get information should contact:

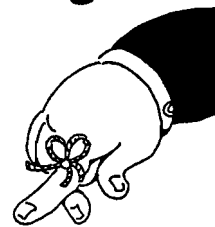
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RECENT ADDITIONS TO THE CASSETTE LIBRARY

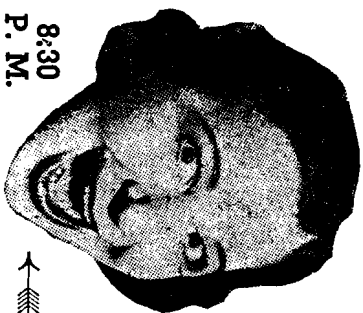
- 2297 Good News of 1940 12/21/39
Conclusion
- 2298 Johnny Dollar - The Yak Matter 5/27/61
Johnny Dollar - The Stock in Trade Matter 6/3/61
- 2299 Flash Gordon - #5 - 5/24/35, #6 - 6/1/35
Flash Gordon - #7 - 6/8/35, #8 - 6/15/35
- 2300 Frank Singhiser - News 12/17/44
Frank Singhiser - News 7/1/43
- 2301 Challenge of the Yukon - 15 minute episodes 9/16/43,
9/23/43, 10/14/43, 10/28/43, 7/15/43, 7/29/43, 8/26/43,
9/9/43
- 2302 Rumpole's Return - Author John Mortimer - Side 1
read by Leo McKern - Side 2
- 2303 Rumpole's Return - Author John Mortimer - Side 3
read by Leo McKern - Side 4
- 2304 Bolt - Author Dick Francis - Side 1
read by Nigel Havers - Side 2
- 2305 Bolt - Author Dick Francis - Side 3
read by Nigel Havers - Side 4
- 2306 Casey Crime Photographer - Serpent Goddess 12/4/47
Casey Crime Photographer - The New Will 12/11/47
- 2307 Lux Radio Theater - Murder My Sweet 6/11/45
(60 minutes)
- 2308 This is Your FBI - House on 92nd Street 10/12/45
Marriage Racket 10/19/45
- 2309 Mysterious Traveler - New Year's Nightmare 1/5/47
The Woman in Black 3/9/47
- 2310 Cavalcade of America - Mr. Lincoln Goes to the Play
2/9/48
Cavalcade of America - President and the Doctor 3/22/48
- 2311 Dangerous Assignment - Sabotage in South Pacific
4/29/53
Dangerous Assignment - Hijacked Machinery 5/6/53
- 2312 Great Gildersleeve - Preparing for Easter Services 4/1/53
Great Gildersleeve - Leroy Threatens Mayor's Son 4/8/53

Don't Forget



21st Annual
FRIENDS OF OLD TIME RADIO
CONVENTION

October 17 - 19, 1996
Newark, New Jersey



Comedy Night On **WBEN**

8:30
P. M.

← Fanny Brice as Snooks!

FRED ALLEN and BOB HOPE



Ad Lib
Battle
of the
Year!
At

9 P. M.



FIBBER and ART LINKLETTER



The
McGees!

9:30

★

"People
Are
Funny!"

10:30



WBEN-FM (106.5 mc., Chan. 293). 1:15 P. M.—Luncheon
Club; 1:30—FM School; 2 to Midnight—WBEN Shows

Old Time Radio Club
Box 426
Lancaster, NY 14086

FIRST CLASS MAIL

