

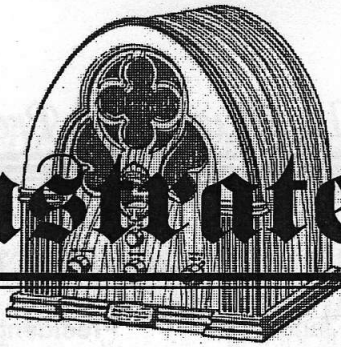
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 369

April 2009



The Andrews Sisters

The Illustrated Press

Membership Information

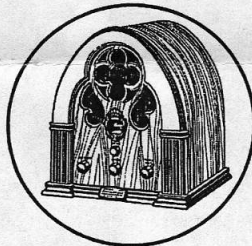
Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should be sent in as soon as possible to avoid missing newsletter issues. Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets on the first Monday of the month at 7:30 PM during the months of September through June at St. Aloysius School Hall, Cleveland Drive and Century Road, Cheektowaga, NY. There is **no** meeting during the month of July, and an informal meeting is held in the month of August.

Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

Club Mailing Address

Old Time Radio Club
56 Christen Ct.
Lancaster, NY 14086

E-Mail Address
otrclub@localnet.com



All Submissions are subject to approval prior to actual publication.

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c/o Ken Krug, Editor
73 Banner Avenue

Lancaster, NY 14086-1930

E-Mail address: AnteakEar@aol.com

Web Page Address:

members.localnet.com/~robmcd

Club Officers

President

Jerry Collins (716) 683-6199
56 Christen Ct.
Lancaster, NY 14086
collinsjf@yahoo.com

Vice President & Canadian Branch

Richard Simpson (905) 892-4688
960 16 Road R.R. 3
Fenwick, Ontario
Canada, L0S 1C0

Treasurer

Dominic Parisi (716) 884-2004
38 Ardmore Pl.
Buffalo, NY 14213

Membership Renewals, Change of Address

Peter Bellanca (716) 773-2485
1620 Ferry Road
Grand Island, NY 14072
pmb1620@gmail.com

Membership Inquires and OTR Network Related Items

Richard Olday (716) 684-1604
171 Parwood Trail
Depew, NY 14043-1071
raolday@yahoo.com

Technical Manager / CD and MP3 Librarian

Bob McDivitt (716) 681-8073
109 Poinciana Pkwy.
Cheektowaga, NY 14225
robmcd@verizon.net

Cassette and Reference Librarian

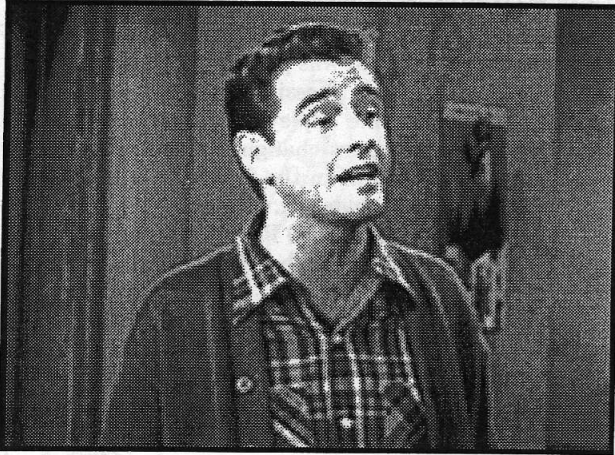
Frank Bork (716) 601-7234
10 Dover Ct.
Lancaster, NY 14086
frankbork209@yahoo.com

Library Rates:

Audio cassettes and CDs are \$1.95 each and are recorded on a **club supplied cassette or CD** which is **retained** by the member. Rates include postage and handling and are payable in U.S. funds.

RICHARD CRENNNA

By Tom Cherre



The other day I had the pleasure of watching "Prairie Moon", one of my Gene Autry flicks. Co-starring in the movie was Walter Tetley. We all know he played Leroy in *The Great Gildersleeve*. He was playing one of Gene's adopted wise guy teenage sons. Tetley had a slight rise to fame after his radio days. He was in over 30 movies, all very minor roles in mostly "B" movies. Later on he hit success in the "Peabody" animated cartoon series. However, in my opinion the child radio star who made the biggest impact in TV and the movies was Richard Crenna. His biggest role was that of Walter Denton in *Our Miss Brooks*. He was the epitome of geekiness. I made that word up. He played the awkward always getting into trouble teenager. He also had a recurring role as Bronco, the boyfriend of Marjorie in *Gildersleeve*. Those two roles were his most popular.

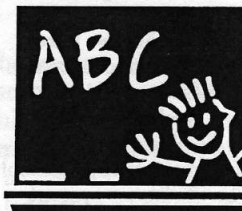
Crenna was born in 1926 in Los Angeles. Though he was suffering and being treated for pancreatic cancer he died of a heart attack on January 17 2003. Growing up in Los Angeles he signed up for drama class in high school. He thought he could goof around and he noticed that the prettiest girls were in that class. He became a child radio star when he and a bunch of his classmates were recruited to play parts in *The Boy Scout Jamboree Show*. He and nine of his friends were hired to become "The Beaver Patrol". For his first paying role of playing the kid that did everything wrong, he received a quarter a week. After high school he studied English at Southern Cal. During this time, having some radio experience he

continued working for shows like *Red Ryder*, *One Man's Family*, *I Love a Mystery*, *A Date With Judy*, *Dear John* and *The Hardy Family* among others. Sometimes he got to work in as many as eight shows a week.

In 1948 Crenna got the role that would catapult him to fame, Walter Denton in *Our Miss Brooks*. By then he was 22 and had to bring the pitch of his voice up a bit to sound like the gawky character he played. The radio show had a successful four year run and when it was adapted for television Eve Arden insisted he join the TV show playing Walter. The television show ran until 1956 and Crenna was nearly 30 years old. After *Miss Brooks* he joined the cast of *The Real McCoys* which would run for six years. He also did the short-lived dramatic series *Slattery's People*. The role that made him a bit of a cult figure was that of Colonel Samuel Trautman of the *Rambo Trilogy*. Crenna did other major movies including "Body Heat". He also got into directing on television and in the movies.

I loved Crenna as Walter Denton. He suffered many a dilemma that most teenagers suffered. Trouble with grades, girls and poor timing. He had a jalopy car that we couldn't see, but we could all visualize what it looked like. Crenna also played awkward teenager Arthur Morton in the episode "Young Fans" on the first season of *I Love Lucy* in 1951. In the episode he has a big crush on Lucy Ricardo. Janet Waldo, who played opposite Crenna in the role of teen-aged Peggy Dawson was later instrumental in getting Crenna to appear in *Jamestown* in 2001 for the 50th anniversary of the *I Love Lucy* series.

At the end of his career Richard Crenna had the role of Jared Duff, playing the love interest for Tyne Daly on "Judging Amy". At the time of his death he was married to his wife Penni for over 40 years. He had a son and two daughters. His daughter summarized his career saying "He had such a full career because he lived for his work." As I said before I don't think there was any radio actor, child or adult, that made such a prolific jump from radio into the media arenas than Richard Crenna. Even though with all his TV and Movie credits on his resume, he will always be the loveable, humble, hopeless Walter Denton to me.





Librarian's Notes

By FRANK BORK

From the Desk of the Club Librarian

Last month I listed 25 Cassettes that were missing from the Club Library. These were replaced by Tom Monroe. This month I am listing 25 more Cassettes, again thanks to Tom Monroe.

- 2422 Big Town - Death by plan 11/16/48
The Deadly Doll 11/23/48
- 2423 Broadway is My Beat - Philip Hunt Case
Georgia Grey Case
- 2554 Ellery Queen's Minute Mystery
- 2596 Johnny Dollar - The Charona Matter 5/24 59 &
4410 A The Bum Steer Matter
14/5/57 & 4412 A
- 2598 Johnny Dollar - The Smokey Sleeper Matter
The poor little rich Girl
- 2603 Rocky Jordan - Up in flames 12/1945 & 4786 B
Death in the Sand 1/2/49 & 4787A
- 2613 Big Town - Double murder
Angel of the Street
- 2659 Ellery Queen's Minute Mystery
- 2808 X Minus One - Bad Medicine
The old die rich
- 2892 The Six Shooter - Escape from Smoke Falls
Gabriel Starbuck
- 2884 Clyde Beatty Show - Flying Politos
Baquin Bravest
- 3125 Family Theater - The Bet
The Outcasts of Poker Flat
- 3151 Avenger - Tunnel of disaster
The Crypt of Thoth
- 3152 Avenger - Ghost murder
The Blue Pearls
- 3153 Avenger - Wingate Heirs
Thoroughbred murders
- 3154 Avenger - Department of Death
Keys of the City
- 3232 Family Theater - The other Glory
The Windbag
- 3579 Box 13 - The Treasure of Hang Lee
Design for danger
- 3599 Lux Radio Theater - The Master Race
- 3627 Proudly We Hail - The Fabulous Deliers
Westward Ho
- 3628 Proudly We Hail - A week of Sundays
The hard way
- 3629 Life of Riley - Mash note at High School
The Christmas present

- 3632 CBS Radio Workshop - When the mountains fell
Biography of the White
House
- 3636 Rocky Jordan - Memento from Adelaide
Pattern for revenge

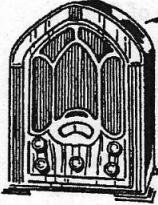
A NOTE TO CLUB MEMBERS WHO BORROW CASSETTES

Upon replacing returned Cassettes, by chance I noticed that some of them were placed in the wrong boxes. Example cassette #2345 was placed in box labeled #678, then after that it was a guessing game as to where the mixup would end. Like Ripley's Believe It Or Not, I spent the next two hours changing cassettes from one box to another. PLEASE in the future be sure to place the cassettes in the proper box. Thanks


Till Next Time Good Radio Listening
Your tired Club Librarian - Frank

RETURN WITH US TO... Bill Owen
Dop
30
Shawwood

THE SHADOW






WHO KNOWS
WHAT EVIL
LURKS IN
THE HEARTS
OF MEN?
THE SHADOW
KNOWS!
HA HA
HA HA
HA HA



THE SHADOW CAME TO RADIO AFTER CHILLING READERS OF DETECTIVE STORY MAGAZINE AND A LATER MAGAZINE CALLED THE SHADOW. THE MYSTERY MAN INVARIABLY TRIUMPHED OVER EVIL AND WARNED ALL POTENTIAL WRONGDOERS...

THE WEED OF CRIME BEARS BITTER FRUIT! CRIME DOES NOT PAY! THE SHADOW KNOWS!

SIX DIFFERENT ACTORS PLAYED THE SHADOW ON RADIO INCLUDING ORSON WELLS, BILL JOHNSTONE AND BRET MORRISON. MORRISON STARRED IN THE SERIES FROM 1944 - 1956.

BRET MORRISON ORSON WELLS BILL JOHNSTONE



TO RADIO VIA RECORDS AND REELS

ANDREWS SISTERS SIZZLE THE ETHER

(Article originally published July 1945)

Everyone in the United States who doesn't need an ear trumpet has heard the Andrews Sisters. They're almost as inescapable as the ubiquitous Bing. And the effect of their mad chanting harmony is a lot more penetrating. Maxene, Patty and LaVerne (the order in which they invariably line up to have their pictures taken) first dazzled the open-mouthed jive world as juke-box queens, when they bansheed a record of the plaintive Jewish melody, "Bei Mir Bist Du Schoen." That was in 1937, and by 1939 or '40 it was already estimated that the gals were running second only to the Automat as nickel-pullers. When you consider that every disc the public buys nets a neat 2c for the Andrews pocketbook, the trio of songbirds isn't doing so bad.

But what makes these boogie-woogie balladeers remarkable is that they never let go of a show-business crown once they have it, just keep adding additional hot-lick wreaths on top. Right now in 1945, for example, they're still dynamite in the jitterbug emporiums—as anyone who has ever tried to escape "Rum and Coca Cola," "Don't Fence Me In," and "Ac-cent-tchu-ate the Positive" knows only too well. In addition, these "belles of fire" (their own description) have managed to storm every other citadel on the entertainment horizon—rhythm-rockin' a whole series of Hollywood movies, vocal-gymnasting their way across the nation's stages, heat-beating the airwaves to success as radio stars.

Just what magic talents have put the Andrews Sisters on the map is a debatable question. Unique style is one answer, strict attention to business another. As far as their voices are concerned, plaudits have been far from universal. Tall dark LaVerne, oldest of the sisters, boasts the lowest pitch, and critics attempting to describe it have floundered between "a sort of baritone" and "something like a bass." Maxene, middle as to age, tops as to looks, gives out with a high soprano. And blonde, talkative Patty, proud possessor of the in-between range, has complacently told reporters "I've been hoarse like I had a bad cold:" ever since the teens. (If you're curious about their ages, best estimate is that the lasses are all still in their twenties—but statements as to the actual number of years they've piled up vary from time to time.)

There's no doubt but that manager Lou Levy (now married to Maxene) has been a big help on the road to fame. It's Levy who spots the tunes that are going to be hits—by the simple process of eliminating those he can't remember two days after hearing them. The New York music publisher has been guiding the trio's destinies ever since that banner year of 1937, when he sensed hidden possibilities in the then-obscure "canaries" and brought them to the attention of the Decca Record people. Levy's also the lad who stopped the Andrews Sisters from learning anything about music. (LaVerne's the one exception—she can not only read notes but also gave up plans of being a concert pianist when she joined up with the two other jivesters.) It wasn't till their technique and name was well established that the girls decided they really ought to take some professional singing lessons. They attacked study with characteristic high-powered energy—until Lou heard of it. He put his foot down hard, made it plenty clear that orthodox notes would just ruin their unique style.

Bouncing, informal with all six feet firmly planted on the ground, the Andrews Sisters don't believe in changing horses in the middle of a stream—not in forgetting the friends who pushed them into the spotlight, Orchestra leader Vic Schoen of the Sunday afternoon radio show is the same veteran arranger and baton-wielder they've worked with for years on records. (His name, by the way, has often been a source of confusion to strictly "American" talkers who think he must have something to do with "Bei Mir Bist Du Schoen." There's no connection.)

Back in 1938, before movies made the Andrews Sisters' faces as well known as their rumba-boogie records, many fans thought only a colored group could produce so much rhythm. As a matter of fact, the girls' father is Greek, used to run a restaurant in their home town of Minneapolis. Along with their Norwegian mother, Olga



Maxene, Patty and LaVerne (helped by Western-Movie veteran "Gabby" Hayes) add a touch of comedy to their radio show

Solli, he's now abandoned the food business to travel around with his daughters and take an active interest in their professional gambols. The girls are all proud of their Minneapolis origin, make it a point to take a few weeks off every year to visit the friends of school days who still live there.

It was in this city, too, that they got their start—bouncing on stage in a "Kiddy Revue" that didn't make much of a splash. In early years it looked as if Patty (who now does most of the solos) might some day win stage fame as a tap dancer, for she was "juvenile champion" of Minnesota. That didn't seem to work out, though, so she teamed up with the others to form a singing act for Larry Rich, and later for Leon Belasco's band.

Most exciting part of their careers, of course, came after they were on their own. Remember what the Andrews Sisters did with "Joseph, Joseph," "Hold Tight," "Ti-Pi-Tin" and "Beer Barrel Polka"? The jitterbugs went wild, the conservatives apoplectically labeled the trio "public nuisances"—but, in any case, nobody could ignore them.

Early movies brought the same sort of divided response. "Buck Privates," "Hold That Ghost" and "What's Cookin'" did o.k. at the box-office, but even the sisters themselves admit that they screamed and retreated from the

projection booth when first they saw themselves on the screen. And the "Harvard Lampoon" named their performance in "Argentina Nights" the most frightening of the year.

Such criticism is pretty much past history now, however, and with the continued applause given their Western-flavored *Eight-to-the-Bar Ranch* radio show, the Andrews Sisters have been accepted as a breezy part of the scene.

The Andrews Sisters; *Eight-to-the-Bar Ranch Program*

The show made its debut on Dec. 31, 1944 and was broadcast over ABC. It ran on Sunday afternoons from 4:30 - 5:00 PM. The second season began on Oct. 3, 1945 and the name changed to *N-K (Nash-Kelvinator) Musical Showroom*. It aired Wednesdays from 10:30 - 11:00 PM over ABC.

According to deadoraliveinfo.com Patty Andrews is the sole surviving sister of the famous Andrews Sisters trio. She celebrated her ninety-first birthday on February 16, 2009.

MEMBER'S MIKE



Ken,

I received the latest Illustrated Press the other day and after I finished reading it I had to drop you a note. I have been a western buff for many, many years and thoroughly enjoyed the articles on Frontier Gentleman and Joel McCrea. Please pass on my thanks to Tom Cherre and Jack French for some enjoyable reading. It is too bad that the westerns that we all loved years ago have been replaced with all the garbage we now see in the movies and on TV. Oh, for the good old days!

Grant R. Brees

BEING THERE: Collecting Radio Broadcast Admission Tickets

By RICK PAYNE (All Rights Reserved 2009)

During the golden age of radio, networks and sponsors invited the general public to attend live performances of many popular programs. For the performers, the presence of the studio audience provided encouragement, laughter and appreciation. For the audience, the experience was an unforgettable opportunity to see their favorite entertainers at work. Tickets from some broadcasts survive today . . . waiting for collectors like me.

We've presented over 250 different vintage broadcast tickets in previous installments of *Being There*, but it always seems there are some tickets that keep falling through the cracks among the monthly featured themes. So this time I'd like to fill in the gaps by focusing on three different types of programs: comedy panel shows, audience participation shows and the evolution of *Death Valley Days*.

THE COLUMBIA BROADCASTING SYSTEM CBS RADIO THEATRE NO. 3 1697 BROADWAY, (at 53rd Street) NEW YORK 19, NEW YORK		CBS RADIO THEATRE NO. 3 GOOD ONLY FRI. EVENING, OCT. 20 1944 11:30 to 12 Mid • Doors close at 11:20 pm	819
OCTOBER 20 Fri. Eve. 11:30 PM.	PHILIP MORRIS presents "IT PAYS TO BE IGNORANT" starring TOM HOWARD with GEORGE SHELTON, HARRY McNAUGHTON and LULU McCONNELL		

Since I don't get paid for writing these articles, I cannot vouch for the validity of the phrase *It Pays To Be Ignorant* . . . but I'll certainly vouch that it makes for a very funny radio program. The show was everyman's answer to *Information Please*, *Quiz Kids* and other programs that principally succeeded in letting listeners know the true depths of their own intellectual shortcomings. *It Pays To Be Ignorant* was specifically created to lampoon those programs. Despite critical outrage, the public loved it and it remained on the air for many years.

The show featured a lineup of seasoned vaudevillians well-equipped for over-the-top comedy. The "masters of insanity"—George Shelton, Harry McNaughton and Lulu McConnell—abused and frustrated host Tom Howard, who was the father of program creator and scriptwriter Ruth Howard. The comedy was similar to

Abbott & Costello routines, heavy on misinterpretations and mispronunciation. Catch phrases were liberally applied by the panelists. The lines were clearly scripted but expertly delivered at a breakneck pace. The panel was usually joined by celebrity guest stars to add to the mayhem.

The program originally aired on the Mutual network from New York's WOR Studios on 52nd Street, but moved over to CBS in early 1944. As the ticket indicates, CBS Studio No. 3 at 1697 Broadway served as home for the program and remained so throughout the remainder of the decade. Humorist Robert Benchley was the guest star for this specific broadcast.

WOR MUTUAL RADIO PLAYHOUSE (New Amsterdam Roof) 214 W. 42nd St. west of Times Square, New York		ADMIT ONE 8:30 to 9:00 P. M. Doors Close 8:20 P. M. Sharp
TUESDAY NOV. 11 1941	"CAN YOU TOP THIS?" With SENATOR FORD HARRY HERSHFIELD and JOE LAURIE, JR.	
This ticket is subject to the terms and conditions stated on the back hereof.		

Can You Top This? offered a panel of a different sort . . . seasoned wiseguys ready to one-up any joke from their vast reservoir of comedy knowledge. The program was entirely unscripted and success was measured with the help of a "laugh meter" to gauge audience response. The bigger the laugh, the higher the score . . . that was the driving force of the program and each member of the studio audience played a key role!

Program host Peter Donald (best known for his recurring role as Ajax Cassidy in *Allen's Alley*) applied his considerable dialect skills to skillfully deliver a challenge joke selected from thousands of listener submissions. After gauging the laugh meter score, each panelist would then have to tell one of their own within the theme. They didn't like to lose, and according to a 1943 *Time Magazine* article, they didn't lose often . . . the panel beat the score of the listener question about 75% of the time. But that really wasn't the point . . . the panelists were really competing against each other, and each man had tremendous pride in their own abilities. "Senator" Ford created and owned the program; cartoonist Harry Hershfield and fellow vaudevillian Joe Laurie, Jr. joined him on the panel.

This particular Armistice Day ticket is from the first year of the program. *Can You Top This?* started out as a local show on WOR and gradually expanded to reach several east coast cities on the Mutual Network. That approach thrived under the sponsorship of Kirkman

Soap Flakes throughout the forties. The show didn't go national until NBC picked it up in October of 1942. The national sponsor was Colgate-Palmolive. Under an unusual arrangement insisted upon by Kirkman and "Senator" Ford, the Mutual program continued under Kirkman's sponsorship despite the NBC broadcast. The panelists were the same for both programs. I've never seen a ticket from the first NBC run (1942-48) or later ABC series (1950-51).

Now let's move on to a trio of intertwined audience participation programs that enjoyed long runs on radio and television.

NATIONAL BROADCASTING COMPANY, INC. HOLLYWOOD STUDIOS SUNSET AND VINE		
Tues. Aug. 26 See Reverse Side	THE PET MILK COMPANY PRESENTS "TRUTH OR CONSEQUENCES" 'STARRING RALPH EDWARDS ★ CHILDREN UNDER 12 WILL NOT BE ADMITTED ★	STUDIO C Doors Close 6:00 P.M.

Here's the only true radio broadcast ticket I own for *Truth or Consequences*, from the later. I'm not sure why they are so scarce; perhaps the ushers kept the tickets or perhaps they were discarded when audience members soiled themselves laughing at the onstage antics. In any event, this one is from 1952. Trivia: In January 1957, *Truth or Consequences* became the first regularly scheduled NBC television series to broadcast using the new Ampex prerecorded videotape. The reason cited was that the east coast air time required a west coast studio audience to be in place and ready to laugh before 9 AM. That daunting task proved too tough to handle and NBC reluctantly applied the new technology to preserve the excitement of the program.


(By the way, I point with pride to the fact that this is probably the first article ever written on *Truth or Consequences* that didn't make reference to that New Mexico town changing its name to--- doh!)

NEW SPRECKELS THEATRE 123 BROADWAY + SAN DIEGO, CALIFORNIA ADMIT ONE	
WED. JUNE 13 1945 8 p. m.	TRUTH or CONSEQUENCES with RALPH EDWARDS
ISSUED TO PURCHASER OF \$ <u>1.00</u> WAR BOND ADMISSION BY PURCHASE OF WAR BOND ONLY	

Ralph Edwards achieved a decent amount of success as announcer for several popular radio programs over the years, but inside him was an unquenchable desire to become a showman in his own right. He struck gold in 1940 with the launch of *Truth or Consequences*.

The program excelled at torturing guests with ridiculous stunts and challenges. Critics were horrified, but the public loved it. It's quite a tribute to Edwards that the broadcasts managed to convey what were often visual stunts to a listening audience through the reaction of his studio audience. Once again, the studio ticket-holders played a tremendous role in the success of the program. *Truth or Consequences* lasted on radio and TV for 35 years . . . and has been revived twice more since then!

This oversized ticket was not for a national radio broadcast; instead, it's another example of how radio supported the war effort. Edwards took his show on the road to San Diego for this special Tuesday performance for purchasers of \$100 war bonds. I'm sure they were just as ripe for humiliation as his normal Hollywood audience.


COLUMBIA BROADCASTING SYSTEM CBS RADIO PLAYHOUSE 1615 NORTH VINE—HOLLYWOOD		 Wednesday 4:30 p.m. Doors Close at 4:20 p.m.	No 628
APRIL 19 1950	PHILIP MORRIS Presents "THIS IS YOUR LIFE" with RALPH EDWARDS		
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

Lightning would strike twice for Ralph Edwards when he created another legendary program: *This Is Your Life*. Created in 1948, this show surprised celebrity guests with an unanticipated career retrospective and reunions with old friends and acquaintances. Not surprisingly, not everyone took kindly to these walks down memory lane and at least one refused to participate. Most of the time, however, the initial shock gave way to a generally enjoyable experience. *This Is Your Life* let the public get to know the background and influences on

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these celebrities and is fondly remembered to this day. In fact, there is an excellent DVD set featuring many of the most memorable TV episodes. The show may be best remembered, though, for the hilarious spoof done by Sid Caesar and his gang on television's *Your Show of Shows*.

In this case, the radio version wasn't as effective as the television version. The payoff for the program was in your ability to SEE the honoree get ambushed . . . to SEE their unscripted reaction, and to SEE the host cajole them into joining him in the studio for the full program. The great part of the show for the studio audience was that they didn't know who they would see during the broadcast! Many of the honorees weren't well-known, but all had interesting stories. I'm a big baseball fan, so I was really pleased to discover through research that the guest of honor on this 1950 broadcast was "Beans" Reardon, a famous umpire. He was behind the plate when Babe Ruth hit his final home run.

 MUTUAL GUILD THEATRE 245 W. 52nd St.—West of Broadway New York City	WEDNESDAY MAY 30 1945	"QUEEN FOR TODAY" Featuring DUD WILLIAMSON	WOR, NEW YORK 2:30 TO 3:00 P. M. DOORS CLOSE 2:20 P. M. SHARP ADMIT ONE
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Another well-remembered audience participation program was born over at New York's Mutual Guild Theatre on April 30, 1945. Originally named *Queen For Today*, the program featured a bizarre competition for attention every weekday afternoon. Audience members were asked to decide which of five female contestants deserved to be recognized and pampered with gifts that day . . . and to be crowned "queen", complete with robe, crown and scepter. Emcee Dud Williamson inspired the concept, but after only a couple of months he was replaced and the program was moved to Hollywood. This is a rare ticket from that first run in New York.

EARL CARROLL THEATRE 6230 SUNSET BLVD. <small>MUTUAL Broadcasting System</small> HOLLYWOOD	Thursday SEPT. 12 10:30 A.M. TO 11:00 A.M. FUN STARTS 10:00 A.M. DOORS CLOSE 10:15 A.M. Admit One	NO 1871
Procter & Gamble's DUZ and ALKA-SELTZER Present "Queen for a Day" Starring JACK BAILEY CHILDREN UNDER 12 WILL NOT BE ADMITTED		

Renamed *Queen For A Day* and placed in the hands of new emcee Jack Bailey, the program would remain on radio and television for nearly 20 years. Bailey's dynamite opening line "Would YOU like to be *QUEEN FOR A DAY?*" followed by a resounding "YES!" from the studio audience . . . well, that was a pretty compelling call to listen. This 1946 ticket format was used well into the 1950s.

As to the show itself, contestants quickly realized that audiences were partial to sympathetic pleas and hard luck stories (in fact, Bob and Ray lampooned the show using that title). Tearful stories of tragic existence were laid in the lap of audience members for final judgment. One can only image the sleepless nights that resulted from turning their backs on the losers.

We radio fans probably are most appreciative of the great parody turned in by Jack Benny and Fred Allen in their "King For A Day" sketch. It's always been the deal-closer when I've tried to introduce a newcomer to the good old days of radio!

Jack Bailey, incidentally, took over the emcee duties for *Truth or Consequences* from Ralph Edwards in the mid-1950s before ultimately relinquishing the role to young Bob Barker.

NATIONAL BROADCASTING CO., Inc. RADIO CITY STUDIOS RCA BUILDING NEW YORK ENTRANCE ON 49TH OR 50TH STREETS, BETWEEN 5TH AND 6TH AVENUES	SAT. 13 APR. '40 9:25 PM	PACIFIC COAST BORAX CO. PRESENTS DEATH VALLEY DAYS VOID IF SOLD 1940 SEE REVERSE SIDE	FLOOR 3
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Another program that succeeded on both radio and television was the classic western anthology series *Death Valley Days*. Created in 1930, it is best remembered for the lonely bugle call and the famous 20-mule team carrying the sponsor's Borax cleaning products. Each week, "The Old Ranger" presented true-life tales of claim jumpers, dudes, grizzled prospectors, famous outlaws and lawmen in that rugged California territory. It was great stuff for the imagination of listeners young and old. The ticket pictured above was for the 491st episode of the program, titled "Billie Derick".

Death Valley Days was also outstanding in offering radio premiums. In 1935, the program offered a script reprint as a mail-in offer for listeners. *Amos 'n' Andy* did the same thing that year with a reprint of the script for Amos' wedding. Both are readily available today, so the quantities distributed must have been huge.

THE COLUMBIA BROADCASTING SYSTEM CBS RADIO THEATRE NO. 2 251 WEST 45th STREET, NEW YORK 19, NEW YORK		CBS RADIO THEATRE NO. 2 GOOD ONLY THURS. EVE. OCT. 19 1944 8:30 to 8:55 pm • Doors close at 8:30 pm	981
OCT. 19 Thur. Eve. 8:30 PM.		Pacific Coast Borax presents OLYN LANDICK and ROBERT HAAG in "Death Valley Sheriff"	

After episode #727 aired on August 3, 1944, *Death Valley Days* was reformatted to feature recurring characters. The first transition was marked by simply adding the word "Sheriff" to the title; the opening bugle call remained. *Death Valley Sheriff*, however, took on a more modern feel. Sheriff Mark Chase (played by Robert Haag) was presented as a veteran of the Pacific War, having just returned to maintain law and order in the desert. He was joined by Olyn Landick, who portrayed his housekeeper and cousin Cassandra Drinkwater.

This ticket for the eleventh episode of the program is unusual for a couple of reasons. First, CBS rarely used artwork on tickets so it's nice to see the images of the two stars. Second, it's fascinating to realize that one of them was pictured on the ticket as a woman. Yes, that female head belongs to a female impersonator. Like Marlin Hurt (Beulah), Bill Comstock (Tizzie Lish) and Tommy Riggs (Betty Lou), Olyn Landick made his living playing female voices on the radio. As far as I know, this is the only radio ticket picturing a man in drag.

AMERICAN BROADCASTING COMPANY, INC.	WJZ	VANDERBILT STUDIO 148 West 48th Street Bef. 6th and 7th Aves, New York, N. Y.
FRI. 29 JUNE 1945	PACIFIC COAST BORAX CO. presents Robert Haag and Olyn Landick "THE SHERIFF" with Joseph Bonime's Orchestra	DOORS CLOSE 9:10 PM See Reverse Side

By the time the program moved over to ABC in 1945, the title was shortened to just *The Sheriff* and cartoon heads were no longer necessary. The format continued, however, and the series ran for six more years. This is the ticket for the very first ABC broadcast. Sadly, no episode information is available for these last two formats.

Eventually, the original *Death Valley Days* format was revived for the television series. Stanley Adams played the character of "The Old Ranger" for many years, and of course we all remember Ronald Reagan hosting the series after Adams moved on.

In our next visit, we'll look at juvenile comedy programs . . . *My Friend Irma*, *Our Miss Brooks*, *Junior Miss* and others. Until then, keep cooking with Crisco!

Radio Quiz

BY LOWELL THOMAS

How many of these 40 Questions can You Answer?

Grade yourself as follows:

- 35 Correct.....Excellent
- 30 Correct.....Good
- 25 Correct.....Fair
- 20 Correct.....Passing
- Under 20.....Failing

- 1—Who was the original grand-daddy of radio?
- 2—What American made the greatest single contribution to the technical development of radio?
- 3—Who delivered the first news broadcast?
- 4—What public personage has had the longest experience in broadcasting?
- 5—What was the first station built on the Atlantic coast?
- 6—And by whom?
- 7—Which was the first network?
- 8—What public official was responsible for the organization of the Radio Corporation of America?
- 9—Who was the first big-name writer to do a daily news broadcast?
- 10—What is Gracie Allen's real name?
- 11—Name five married teams in radio.
- 12—Who is the most famous Indian on the air?
- 13—From what hall does John F. Sullivan broadcast?
- 14—What radio star is a director in Metro-Goidwyn-Mayer and part owner of a big first-run theater on Broadway?
- 15—What do you expect when you hear the cry of a wolf?
- 16—If you have an ear for music and hear the notes "G" "E" "C" over the air, do you expect a plug for the General Electric Company?
- 17—What radio star blundered her way into fame?
- 18—Which piano soloist never looks at the keys of his piano?
- 19—If you went up to an actor in a studio and called him a ham, would he be insulted?

- 20—What does the name Edward Noyes Westcott suggest to American radio listeners?
- 21—Name three radio stars who are children of bygone American stars and use their fathers' names.
- 22—What would you do with a broad if you saw one in a studio?
- 23—Does a "blizzard head" mean bad storms?
- 24—"Mike and Ike — they look alike" in one of Rube Goldberg's strips. But how about in radio?
- 25—If you heard a cock crowing over your radio at noon, what would you think?
- 26—F. Chase Taylor is a citizen of Connecticut. How does the announcer introduce him on the air?
- 27—Who is the oldest announcer in point of service?
- 28—What orchestra conductor never uses a score?
- 29—What ace broadcaster never gets paid?
- 30—If you heard this sentence, what would it mean:
"Boys, the scoutmaster thinks the soloist is a woofler, so he wants to substitute a woodpile?"
- 31—If a broadcaster has "mike halitosis," does he need to see his dentist?
- 32—Why should a certain stable of "also ran" race horses suggest cheese?
- 33—What is the connection between Rochester and Waukegan?
- 34—"Here comes Lady Macbeth." Does that mean you're going to hear a scene from Shakespeare's play?
- 35—What famous radio musician and band leader failed to make his college glee club?
- 36—Is a ghost in a television studio a writer?
- 37—What has happened to Sam and Henry, the singing team we used to hear fifteen years ago?
- 38—What famous explorer tuned in his radio near the North Pole and learned from a news broadcast that he was missing?
- 39—What famous radio comedian used to be a soprano choirboy?
- 40—Which formerly famous track star is now famous on the air as a singer?

Answers will be published in next month's edition of The Illustrated Press.

Remember to put on your thinking cap and set it back 69 years.

This quiz was written by Mr. Thomas back in 1940.

Radio Humor

Arthur (Dagwood) Lake, of the CBS *Blondie* program was telling a fellow cast member about a trip he took in an Army bomber. "Great trip," said Lake. "Have you ever flown?"

"Not me," said the actor. "If God had intended me to fly He'd have give me wings! I travel only by train."
"Where," asked radio's Dagwood, "are your wheels?"

Paul Lavalle, conductor of NBC's *Highways in Melody*, was being interviewed by a high school student and he deftly worked around to his pet theory—the scientific approach to music based on mathematical formulae. While explaining just how numbers form a basis for composing Lavalle interrupted himself to say, "There's always been a great romance to mathematics." The young reporter, Hopelessly lost in the maze of arithmetic, gathered herself together long enough to bring the interview back to an understandable level. "Look, Mr. Lavalle," she said. "I just flunked geometry, Now, what I want to know is—what color pajamas do you wear?"

Producer William Spier was interviewing applicants for roles in Mutual's *Suspense* dramas when he came up to a young actor who looked like he might fit a small part. "I want someone to play the part of a derelict," explained Spier. "Think you can do it?" The man looked blank for a moment, then said: "No I'm afraid I couldn't." "Why not?" asked Spier. "You know what a derelict is don't you?" "Sure," was the reply. "It's a pulley on a long pole for lifting heavy objects!"

WORDS TO THE WISE

A man who over-indulges lives in a dream. He becomes conceited. He thinks the whole world revolves around him—and it usually does.

—W. C. Fields on "Request Performance" (CBS)

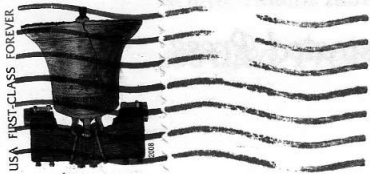
Tell a man there are 352,345,102 stars and he will believe you, but if a sign says "Fresh Paint" he will make a personal investigation.

—Phil Baker on "Take It Or Leave It" (CBS)

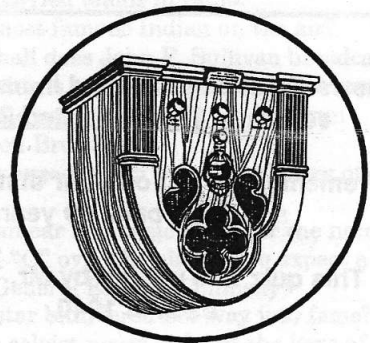
Lulu McConnell: "You'd like me. I'm just like a watermelon . . . cool and refreshing."

Tom Howard: "And just as seedy."

—It Pays To Be Ignorant (WOR)



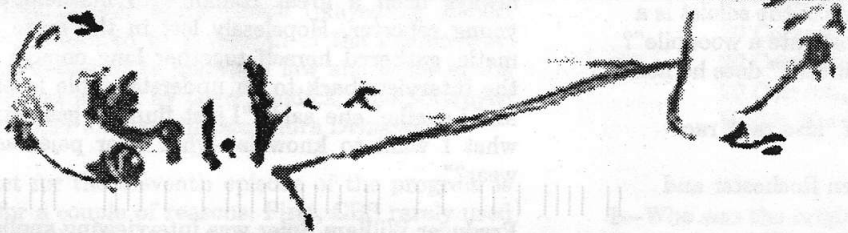
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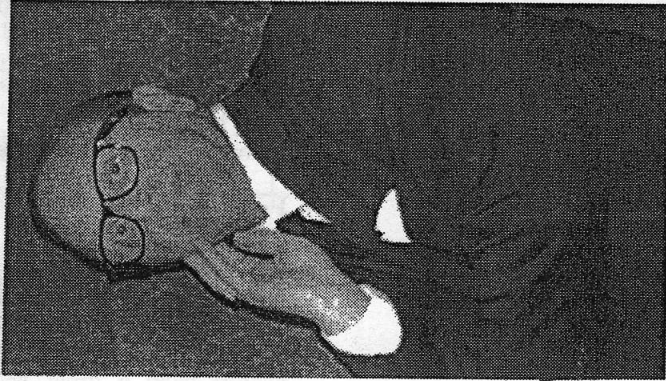
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Talk of The Town

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