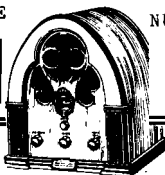


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NUMBER 46 MAY-JUNE 1980

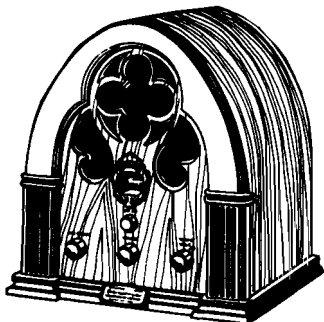
Illustrated Press

THE OLD TIME RADIO CLUB



SINCE 1975





THE OLD TIME RADIO CLUB

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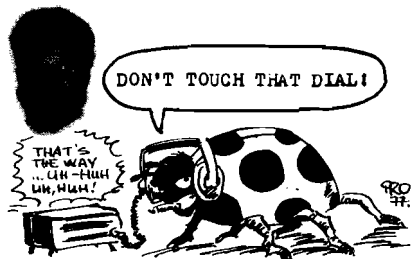
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DEADLINE: for IP #47-June 9th.
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MEMORIES: Vol. 1 #1 (\$2.00), #3, #4,
#5; Vol. 2 #1, #4 (\$2.00);
Vol. 4 #1.

IP: #3 (with SHADOW script), #5A (RHAC/OTRC Special #1), #8 (50¢), #10 (with part one of LUX RADIO THEATER Log), #14 (50¢), #15 (50¢), #16, #17, #18, RHAC/OTRC Special #2, #19, #20, #21, #23, #24, #25, #26, #27, #28 (RHAC/OTRC Special #3), #29, #30, #31, #32 (\$2.00), #33, #34, #37, #38, #39, #40, #41, #42, #43, #44, #45.



JERRY COLLINS

Once again it is time to delve into the days of radio past...

Richard Crenna, who became famous as Walter Denton on Our Miss Brooks, also played Oogie Pringle on A Date With Judy.

Hour With Mary and Bob, which made its debut in January, 1928, was radio's first full hour show of a dramatic nature. On the air for four-and-a-half years, it ranked second in popularity to Roxy's Gang.

"The Very Thought of You" and "Good Night Sweetheart" were compositions written by Ray Noble of The Edgar Bergen and Charlie McCarthy Show.

Olan Soule, from the First Nighter program and Dragnet, can now be heard as the voice of Batman on this animated TV series.

The late Karl Swenson (Lorenzo Jones) was married to Joan Tompkins, who played Fay on Ma Perkins as well as title roles on Lora Lawton and Nora Drake.

During the final decade of its run, The Shadow was broadcast before a live audience at the Longacre Theater in New York City. The one exception to this was the last four months of Grace Mathews pregnancy when the show was moved to a studio to avoid a bad reaction from the audience.

Richard Lamparski (Whatever Became Of) claims that Arch Opler, using a pen name, wrote most of The Shadow scripts.

Many bloopers were heard on the Lone Ranger show. In one episode an actor was a captive in a cave. His classic line was, "I hear a white horse coming."

In a recent interview invol-

ving Jim Jordan, Hal Peary, and Gale Gordon; Jordan mentioned that his favorite show was the one in which Gildersleeve played McGee's butler. Peary said that his favorite show involved he and Fibber fixing a watch in the bathtub.

What does a famous and relatively wealthy sound effects man do for fun after he retires? Fun loving Bob Prescott became a department store Santa Claus.

Until next time, "Goodnight all."

SAY!

WHO WAS THAT ANSWER SHOW?



Frank Amico of New Jersey won Trivia Quiz #4 with a perfect score. Thanks to the three other members who participated in the quiz.

Here are the answers to Quiz #4 (the last one), which appeared in the March IP (#44):

- 1) THE FATMAN weighed 237 lbs.
- 2) Jim Bell was the ranch foreman on SKY KING.
- 3) Merideth Willson was the orchestra leader on THE BIG SHOW.
- 4) Claire DeLune was the theme song of STORY OF MARY MARLIN.
- 5) F. Chase Taylor we knew as Col. Stoopnagle.
- 6) Herb Morrison did the famous Hindenburg crash broadcast.
- 7) Dagwood worked for The J.P. Dithers Company.
- 8) Sam was the first name of Henry Aldritch's father.
- 9) Cathy Lewis and Bob Sweeney starred as Fibber McGee and Molly on television.
- 10) The Male barbershop quartet on the ARTHUR GODFREY SHOW were The Mariners.
- 11) TRUTH OR CONSEQUENCES' buzzer was nicknamed Buelah the Buzzer.
- 12) DOCTOR KILDARE practiced at Blair General Hospital.
- 13) Motto of The A-1 Detective Agency, (I LOVE A MYSTERY)
- 14) The Mobil Oil/Gasoline Company had a "Flying Red Horse" trademark.
- 15) Ivan Shark was CAPTAIN MIDNIGHT's arch enemy.

Wireless Wanderings



JIM SNYDER

I love OTR trivia type material, and so am a real fan of Jerry Collins' column every other month. Three years ago this month I did a trivia column on my own, and although it was not particularly well received, I have a number of little "tidbits" so will attempt another one.

First of all, I find myself interested in how times have changed, at least with our vocabulary. With the new emphasis in the press on "gay rights" I find it interesting to speculate on the titles of two Lux Radio Theater shows: "Let Us Be Gay" (12/27/34) and "Gay Sisters" (11/23/42), or an entire series on NBC in 1945 titled "The Gay Mrs. Featherstone". I hope Anita Bryant wasn't doing orange juice commercials on any of those. I also find, in my collection, a Mr. and Mrs. North episode titled "The Wilbur Mills Problem". Nope, no Fanne Foxe in it. How about the Johnny Dollar episode from March 29, 1959; "The Jimmy Carter Matter". Oops, this is an election year so I guess I shouldn't mention that one.

I wonder if any of the rest of you have had trouble with the 13 week series. I find quite a number of continued story type shows (both 15 minutes and 30 minutes) run 13 chapters, I guess so they could get four of them in during a calendar year. Anyway, they just don't fit a standard 1800' tape properly. I am always left with one chapter left over at the end of the tape. One of these is the "Leatherstocking Tales" series. I have one interesting sound effect in one of these. The dialogue says that our characters are going into an Indian teepee, and the sound effect is very clearly that of a door opening and closing.

My searches through early local newspaper files show that in the early twenties, people searching for a scapegoat, began to blame their troubles on radio. There are several stories about farmers who complained that radio waves stopped their cows from giving milk or were

souring the milk. Some humans claimed to be receiving broadcasts through the fillings in their teeth (one similar incident received widespread publicity last fall). Since the body does pick up radio signals (at 60 MHz), some of them may have been right.

"Silent Night" was another oddity unknown to most people today, but in the period between 1922 and 1927, was an eagerly awaited event. Local stations did not broadcast on a given evening (thus the name) so that listeners could tune in stations from out of town. This was necessary because originally all stations were licensed to operate on the same spot on the dial (3600 meters or 833.3 MHz). It was a prestige item to be able to say that you had picked up some far distant station on your radio.

There are a couple of interesting items about radio sports personalities. In 1930, KMOX in St. Louis had a pre-game baseball show titled "Dope from the Dugout". This was conducted by a gentleman named France Laux. For the first couple weeks of the show, the announcer introduced it by saying, "And now, here's your Dope from the Dugout, France Laux." Laux demanded a change. The other one concerns the noted Bill Stern. In 1934, he was given the opportunity of broadcasting the entire Army-Illinois football game for NBC. He was excited about this and wanted to impress the network executives, so he asked all his relatives to send telegrams to the network praising his handling of the assignment. Unfortunately, their wires arrived two days before the day of the game, and he was fired.

There are several stories about "The Quiz Kids", the program from the 1940's that featured juvenile intellectuals. One that appeals to me is how they got their adult "quizmaster". The producers first tried adult intellectuals but found them actually competing with the kids in trying to show off their knowledge. They finally settled on Joe Kelly from "The National Barn Dance". Kelly dropped out of school after the third grade and was, by far, the academic inferior of the kids. He had no trouble handling and admitting his "ignorance", and so, strangely enough, he got along just fine.

Another story from "The Quiz Kids" concerns Joel Kupperman, the juvenile math expert who was so good that listeners began to suspect fakery. He answered extremely tough problems instantly by figur-

ing them in his head. He was not permitted pencil or paper. His most difficult problem was sent in by a university mathematician. The problem was to put an equilateral triangle inside an eight-inch circle, put another circle inside the triangle, and another triangle inside that circle. The question was, "What is the area of the fifth circle in this progression?" Joel gave his answer and the quizmaster pronounced it wrong. A flood of mail from mathematicians sent the producers out to check again. In the end it turned out that Joel had rattled it off with precise accuracy, and the 'noted' university mathematician who had sent in the question had blundered the answer to his own question.

Among the many "X-rated" bloopers and indiscretions on radio, my favorite concerns the appearance of Mae West on the Charlie McCarthy show in December of 1937. This dealt with an "Adam and Eve" skit that had been approved by the network censors, but Mae West read her part with such sexual innuendo in her voice that she created a problem. Her dialogue with the snake referred to him as the "palpitatin' python" as she told him, in her most sultry voice, "Oh, shake your hips. Yeah, you're doin' all right now. Get me a big one, I feel like doin' a big apple." The NBC phone lines were jammed and more than a thousand angry letters came in, including one from the FCC. NBC banned her from the network for 15 years and wouldn't even permit a mention of her name.

In 1937 Gracie Allen caused diplomatic problems for the U.S. government. She appeared in a movie, "Viva Villa", in which she made fun of Mexican people. The Mexican government was disturbed and the Mexican Embassy in Washington fired off a complaint to CBS. They passed it on to the sponsor of the Burns and Allen show. The sponsor passed it on to George and Gracie. Gracie wrote a letter of apology in which she said, "I always say Mexican jumping beans are my favorite sport. George thought we might make up by having the Mexican Ambassador for dinner, but I didn't think he would taste very good." George wrote a letter that was said to be a little more diplomatic.

One of the very popular kiddie OTR programs was "Tom Mix", which was supposedly based on the life of the rodeo performer. His press agents published stories

about his military wounds, foreign service, and employment as a U.S. Marshall and a Texas Ranger. None of this had any truth in it at all. He served one enlistment in the U.S. Army but saw no action at all. Shortly after signing up for a second enlistment he deserted.

Now, since I have stolen Jerry Collins' kind of material, I suppose I might as well steal his closing. So, "Until next time, 'Goodnight All'".

EDITORIAL

As you probably noticed right away, this issue of the IP is dated both May and June. This was decided upon by me, without the counsel of any other OTRC members. This combination issue was NOT brought about by financial needs, in point of fact, the club is disgustingly healthy, financially.

A couple of days after the last local meeting, I sat down to start work on this issue. At the time I had no idea about making this issue take the place of two. However, when I got together what little new material I had for the issue, I saw that, without a doubt, I was not going to fill 16 pages. I started planning an 8 page issue, for that was all I thought I could fill. Since Jim Snyder's column for June was in early, I then had thoughts about doing two 8 page issues at once and catching up on the month behind I've been since I became editor. Well, I decided if I was going to do two 8 pagers I might as well just do one 16 pager and date it for both months. This eliminates the duplication of the front and back covers, and the membership info on page two. I did consider asking the local members their opinion on my doing this, but thought better of it. It is my responsibility and if they felt it was a bad idea, I'd probably get angry and do a poor job.

If anyone out there thinks they are not getting their moneysworth out of a double-month IP, don't be ridiculous. While your membership says you are to get a monthly IP, it doesn't say how many pages it will be. If you want to make two issues out of this one, just rip it in half. The page count of the IP will soon be regularly under 16 pages if I don't get more contributions. This month I lose the Trivia Quiz and the reprint material from George Klos (thanks again George) is almost gone. WRITE SOMETHING!

Kean F. Crowe-Editor, IP



FORUM***

April 27, 1980

Dear Kean,

I really enjoy the articles by Alf Walle, and wish that he would write more for us. As usual, with his stuff, when I have finished reading his material I head straight for my reference books. This was again true of his two excellent articles in the new issue of Memories, and as in the past, I find myself having some amount of disagreement with what he has said on a couple of items, and would like to add some clarification on a couple of others.

In his article on the Lone Ranger, he tells us that Tonto did not show up until episode 12, after the Ranger was already operating, and in that same paragraph he says that both the Lone Ranger's and Tonto's "origins were kept shrouded in mystery". That may be true of Tonto, but apparently Striker changed his mind on this in later years as I have two different episodes in my collection where the beginning of the Lone Ranger, and his rescue by Tonto, closely parallels the account given in the newspaper clipping on page 7. Not only did he not keep the Ranger's beginning a mystery, but apparently Striker decided to change his earlier story, since Tonto was present for this beginning, rather than the other way around. On page 6 of the same article, Alf gets into some of the history of Tom Mix, and unfortunately has fallen for the propaganda put out by Mix's press agents. As I point out in my June column, ((See page 4 of this issue. -Ed.)) Mix never saw action in the army (he was a deserter) and, although he may have been a cowboy, he never was a lawman of any type.

In his article on the Green Hornet, Alf makes a case for the Lone Ranger being a descendent of the Green Hornet, at least as far as dates for the development of the scripts was concerned. While this is undoubtedly true, there can be no question that Striker intended it to be the other way around

as far as the story line was concerned, as evidenced by the following dialogue. This follows Britt Reid identifying himself as the Green Hornet to his father.

DAN REID: Son, you've seen the painting on this wall many times. I gave it to you years ago.

BRITT REID: Why yes, Dad. The picture of the masked man on the great white horse.

DAN REID: Everyone knows who he was. He is a part of American history, but the world does not know that the masked man is your ancestor, Britt. My uncle. Your great-uncle.

BRITT REID: Then I'm... I'm carrying on in his tradition, bringing to justice those he would fight if he were here today.

DAN REID: Yes, Britt. He would be as proud of you as I am.

The William Tell Overture plays in the background, through this scene.

Alf tells us that Kato switched from Japanese to Filipino after the beginning of World War II. That is correct, but it was very early in the war. The usual story on this, which apparently was started by the cast members, is that this change occurred right after Pearl Harbor. I have been unable to pin down the exact date for this change, but I do know that the scripts at the end of 1940 show him to be Filipino, and that was a full year before Pearl Harbor.

Sincerely,
Jim Snyder.

((I'm sure the OTRC members appreciate the corrections, Jim.

It's nice to see an article that inspires comment, even if it is just correcting of mistakes. Wish the article had appeared here, the mailbox has not exactly been swamped lately.

I agree with you about Alf's work, and I'd love to have him do a regular column for the IP, or at least more articles. You listening Alf? -KFC))

PHILIP
MORRIS

Playhouse
10:00 P. M.



Phil Morris

REVIEWS:

WORLD OF YESTERDAY #26 & #27, six issues/\$12 from WOY, 13759 60th St. North, Clearwater, Florida 33520. Edited and published by Linda and Ron Downey.

WOY has added a regular feature that makes the magazine even more attractive for OTR fans: Radio Scrapbook. It's a reprint section (lengthy and with fine reproduction) of choice material.

Regular readers know that I have a kind of love affair with Woy, I think it (and Under Western Skies, its sister mag) is super. Well, I've finally found something to complain about. The magazine needs a table of contents. It would make it easier to find the articles contained in the two most recent issues: a look at the detectives of the pulps, a career piece and filmography of Nigel Bruce, and similar biographies of Kay Francis, John Garfield, and Chester Morris, and a whole lot more.

Okay...it's not much of a complaint.... -Charles A. Seeley

COLLECTOR'S CORNER #25, bi-monthly, 1 year/\$7.50, from Nostalgia Warehouse, POB 267 Centuck Station, Yonkers, New York 10710. Edited by Bob Burnham and Joe Webb.

This is the first of CC's expanded bi-monthly issues and, well, I kind of expected more. For all its 36 pages, there just doesn't seem to be all that much reading material here. The articles that are here are interesting though; I enjoyed Ken Piletic's description of the ham radio OTR collectors and Steve Lewis' new Mystery Dial column. Also in this issue is Ron Barnett's Buying Group Plan that ran in the March IP. There's a reprint of an old Radio Mirror article (more a story really) about Bergen and McCarthy. Too bad the date of the article wasn't included. There's a new MERCURY THEATER log, more extensive than the earlier one in circulation. And a list of stations carrying the MUTUAL RADIO THEATER.

Anyway, with a third of its content given over to ads, and the two space-taking lists, plus the reprints, there just isn't much plain, old-fashioned reading here. Give us Reznick! -CAS

NARA NEWS, Vol. 7, #4 and Vol. 8, #1 combined issue, NARA membership \$14, S & G Bland, POB 11962, Reno, Nevada 89510, edited by Roger Hill.

NARA News is a chunky booklet

always full of interesting things. This issue has the usual mix of reviews, letters and bits of letters, news, reprints, and photos, plus another fine article by Jack French, this time a look at Sherlock Holmes as portrayed on radio. Good stuff.

NARA has also recently initiated a quarterly newsletter. The first issue contains the news, reviews, and comments familiar from the News, but the format needs work to save readers from eye-strain. That will come with time, I'm sure. -CAS

SPERDVAC MAGAZINE #4, \$2.25 from SPERDVAC, 3146 East Orangethorpe Avenue, Apt B., Anaheim, Calif. 92806.

Included: a tribute to Barbara Luddy by Olan Soule; a description of the 1979 SPERDVAC Annual Dinner honoring Jim Jordan, with photos; an article on HII GANG, Britain's most popular radio program during the Forties; another version of the Mae West/Charlie McCarthy encounter; a negligible piece on radio science fiction; a reprint article on radio sports broadcasting; a state-of-the-art look at current radio by the magazine's editor, Joe Crawford; an inside look at writing for the SEARS RADIO THEATER; various reprints and cartoons, and more. Easily worth \$2.25. -CAS

TAPE LIBRARY:

LIBRARY RATES: 2400' reel-\$1.25 per month; 1800' reel-\$1.00 per month; 1200' reel-.75 per month; cassette-.50 per month. Postage must be included with all orders and here are the rates: for the USA and APO-50¢ for one reel, 25¢ for each additional reel; 25¢ for each cassette. For Canada: \$1.25 for one reel, 75¢ for each additional reel; 75¢ for each cassette. All tapes to Canada are mailed first class.

REFERENCE LIBRARY: A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$1.00 to cover rental, postage, and packaging. Please include \$.50 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

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RADIO LOG



Rudy Vallee (NBC)

ALTHOUGH the classics are having their innings on the air with such dignified musical presentations as the Metropolitan Opera and the New York Philharmonic Symphony and Philadelphia Orchestras, the popular note in program fare still prevails strongly.

Variety programs of the Rudy Vallee type have long held a prominent position. The growth in popularity of vaudeville type presentations is indicated by the exceptionally large list of sponsors adopting the idea.

Now, to share the popular program lead with variety, comes musical comedy.

Dramatic-musical air programs are not really a new development. But the idea was never accepted as seriously by sponsors and broadcasters alike as it is today. Most musical comedy programs of radio's earlier days consisted of adaptations of standard stage productions. A new note of originality has now crept into the ethereal dramatic-musical productions. In some cases original songs are especially written for the air presentations by outstanding composers.

One of the programs that swayed mass attention to radio musical comedy is "The Gibson Family" presentation of the



Jack and Loretta Clemens (NBC)

Variety and TO THE

NBC. One angle that immediately attracted an assured mass audience was the prominence of the composers and librettist, Howard Dietz and Arthur Schwartz—one of Broadway's leading song-writing teams—were signed to write original songs for the weekly series. Courtney Ryley Cooper, the novelist and magazine writer, was the initial librettist and was succeeded in the task by Owen Davis, noted playwright.

To widen the program's appeal, a well selected cast including Conrad Thibault, Lois Bennett, Jack and Loretta Clemens, Adele Ronson, Anne Elster and others was organized.

The series, during its first few months' run proved quite definitely that the listening audience was willing to tune in a musical feature with a dramatic plot.

NBC's Show Boat program starring Lanny Ross and Marjell Wilson is another production with a musical comedy pattern. This feature, in its third radio year, does not, however, use original songs. This is the program that built up Lanny Ross as a star. Although he had previous microphone experience, Lanny did not quite reach the smash hit classification until the launching of the Show Boat series. Marjell Wilson sings the role of Mary Lou but the speaking lines for the same character are delivered by Rosaline Greene. Likewise, Lanny Ross only sings his role while his dramatic bits are presented by Allyn Judson. This practice is standard on many network presentations.

The Beauty Box Theatre starring Gladys Swarthout and John Barclay consists of adaptations of operettas and musical comedies of recent years. In the short time the series has been on the air it has earned a place in popularity alongside some features of several seasons' standing.

Signund Romberg's Saturday night feature on the NBC also



Dick Powell and Jane Williams, stars of "Hollywood Hotel" (CBS)



Gladys Swarthout (NBC) and S. L. Rothafel—"Rosy" (CBS)

RADIO LOG

15



Adele Ronson and
Conrad Thibault
(NBC)



Al Jolson (NBC)

Musical Comedy

FORE!

presents dramatic sketches woven into the musical portions of the continuity. Lawrence Tibbett's programs, too, frequently embody dramatic bits leading up to the singing of songs from his past screen and operatic successes.

Paul Whiteman's Music Hall programs, heard Thursdays, feature tabloid presentations of stage hits with a musical background.

Dick Powell's "Hollywood Hotel" feature, presented Fridays, leads the CBS list of musical comedy features. He is co-starred with Jane Williams who won the role after a series of national auditions. Many stars of the talking screen are frequent guest performers on the series which originates in a West Coast studio.

Buddy Rogers and Jeanie Lang have been using a musical comedy tempo in their CBS series.

While musical comedy is establishing itself as a distinct classification of broadcasting, variety maintains its swift and steady pace.

Rudy Vallee's program comes to mind immediately as soon as the word variety is mentioned. And, although his sponsors go after the biggest names in the entertainment world as guest stars, Rudy's own popularity has never been overshadowed on the weekly hour.

S. L. Rothafel, better known to radio listeners as Roxy, too, deserves credit for the firm grip variety broadcasts have on the net works. His old weekly NBC hours from the Capitol, Roxy and Radio City Music Hall Theatres, set a high-mark in radio entertainment. He has recaptured the spirit of those old hours in his new commercial CBS series heard Saturday nights. To Roxy goes credit for discovering talent that proved sensational in various branches of the amusement world.

When Roxy left the Capitol Theatre, his Sunday broadcasts from that point were taken up by Major Edward Bowes, man-

aging director of the huge movie palace. Bowes continued the variety feature, always being on the alert for exceptional talent. In addition to serving as master of ceremonies on this program, the Major recently launched an amateur night over an independent New York station and it has proven to be one of the biggest smash hits in the metropolitan area in many seasons. It is possible that it's New York popularity may yet carry it to a national network.

Every day's program schedule is studded with variety features that have followed the pioneering efforts of Vallee, Roxy and Whiteman. It is safe to say that the majority of commercial programs, other than those of a straight dramatic or straight musical character, utilize the variety or dramatic-musical theme to a great degree.

As a result, the schedules are studded with stars drafted from all parts of the entertainment world. Not only are the best of radio names steadily presented, but the cream of the stage, screen, concert and operatic fields is brought to the microphone.

And, on these two pages, are photographs of representative smash hits of the two leading forms of popular entertainment—variety and musical comedy.



Buddy Rogers and Jeanie Lang (CBS)



Lanny Ross and Muriel Wilson, stars of "Show Boat" (NBC)

4

RADIO LOG



Fred Waring's Pennsylvanians (CBS)

WHENEVER a program sponsor considers casting his radio periods, the most important phase of the job is his selection of a band.

No country in the world boasts of so many stellar dance orchestras as the United States. And steadily, season by season, new names are added to the roster of stellar musical organizations. The older musical names—Paul Whiteman, Ben Bernie, Vincent Lopez and B. A. Rolfe, for example—manage to hold on. But that does not stop the sensational

brings popularity. Sometimes the orchestra is secondary to such things as Rudy Vallee's crooning, Vincent Lopez's piano-playing, Ben Bernie's droll witticisms and Fred Waring's choral novelties.

Today, the radio schedules are crammed with big-name dance bands. And it is true that radio, itself, is responsible for making them *big* names.

Although many of the units had professional backgrounds antedating their radio endeavors, it has been proven that the

Loretta Lee, with George Hall's Orchestra (CBS)



Babe Ryan, with Fred Waring's Pennsylvanians (CBS)



Edith Drake, with Frank Dailey's Orchestra (CBS)

Gracie Berrie, with Leon Belasco's Orchestra (CBS)



radio rise of such comparative newcomers as Fred Waring and Glen Gray.

There is, perhaps, no more competitive angle in broadcasting than that encountered by the dance orchestras. But, it is due to this competition in securing sponsors that the musical organizations have continually improved in style, arrangements and novelty offerings.

It is not always the ensemble phase of an orchestra that

microphone was a skyrocketing short cut to their success. And, in turn, it is through radio popularity that dance bands earn lucrative bookings in hotels, restaurants, theatres and talking films.

Sometimes it is a strange program twist that builds an orchestra. Of course, it is assumed that the dance unit has the ability to start with. But it takes a peculiar turn to bring it to the fore. For example, it was Eddie Cantor's kidding;

RADIO LOG



Paul Whiteman (NBC), holds his popularity after many years of broadcasting

As a response to the public's desire for dance programs, the "Let's Dance" feature was recently launched on NBC. The program, heard each Saturday night, presents three solid hours of dance music. A few vocal specialties are included. The music is supplied by the organizations of Xavier Cugat, Kel Murray and Benny Goodman, with Don Carney (Uncle Don to juvenile listeners) in the master-of-ceremonies role.

B. A. Rolfe did a lot to popularize dance music and his old programs are well remembered. At present, instead of an evening schedule, Rolfe supplies dance music at breakfast time. True, few persons may dance to radio music before departing to the office, but it makes enjoyable listening.

Dance music is almost synonymous with radio today. The number of stellar dance orchestras is so large that it is difficult to mention them all in this limited space. Newcomers to the schedules arrive every month and yet the schedules never seem to be overcrowded. This, in effect, proves the popularity of radio dance music.



Little Jack Little and Isham Jones (CBS)
Top: Leon Belasco (CBS) and Ben Bernie (NBC)

Freddy Martin (CBS) and Jolly Coburn (NBC)
Top: Johnny Green and Glen Gray (CBS)

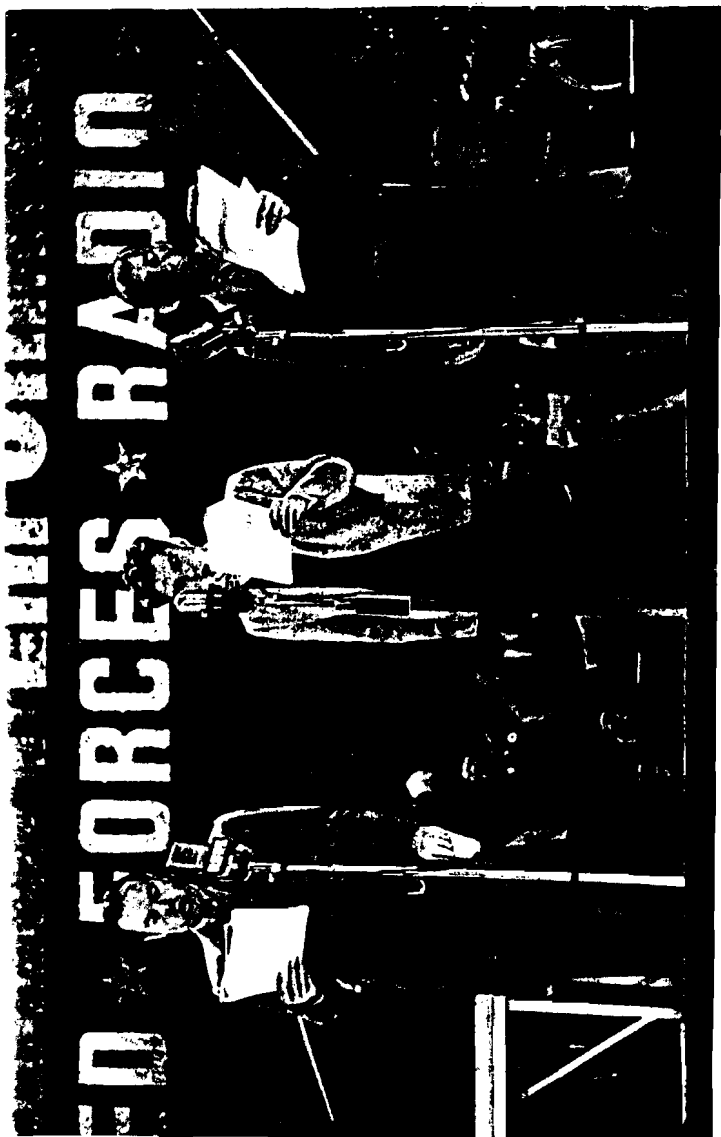
of Dave Rubinoff that made the latter's orchestra one of the most popular on the air. And Don Bestor, although a rising star in his own right, was aided in the ascent by Jack Benny's droll patter. Leon Belasco, when aiding Phil Baker in his New York broadcasts, was used as a foil for some of the comic's puns and it furthered his orchestra's career.

Some units, Guy Lombardo and Glen Gray, for example—depend on distinctive arrangements for popularity. Then again, mass public acceptance of a dance band, often depends on the conductor's ability to select vocal talent which often goes a long way towards putting the entire aggregation over.

The singing of Ramona, Peggy Healy and Jack Fulton have abetted Paul Whiteman's unit in maintaining its pace. The Lane Sisters—Priscilla and Rosemary—and Babs Ryan have helped smooth the path of Fred Waring's ensemble. Leah Ray's singing meant much towards Phil Harris's rise. And there are many more such instances.



The famed Lombardo Troupe (NBC), Pat Barnes, in center, with Victor, Carmen, Guy and Liebert Lombardo (l. to r.).



BOB HOPE (FLATTOP), FRANK SINATRA (SHARKY) AND BING CROSBY (TRACT) SING. "WERE THREE PIN-UP BOYS FILLED WITH GARR AND POIR-TRACT, SHARKY AND FLATTOP"

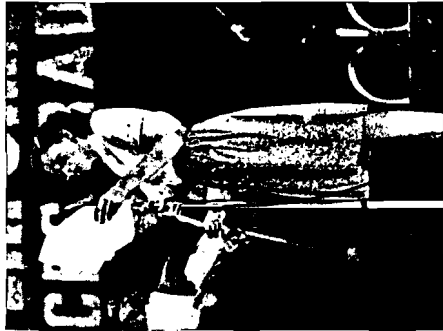
CROSBY, HOPE & SINATRA DO RADIO "DICK TRACY"

In Hollywood on Feb. 13, Bob Hope, Bing Crosby, Frank Sinatra and a notable cast put on the most glib performance of a *Dick Tracy* story ever known to radio. The occasion was an Armed Forces Radio Service *Command Performance*, which recored programs for U. S. troops overseas. Bing Crosby played the square-jawed detective, Dick Tracy. Hope the villainous Flattop. Sinatra the despised Slaky. Title of the show was "Dick Tracy in b Flat," or "For Goodness Sakes, Don't He Ever Going to Marry Tess Truelheart?" The show managed to do what Tracy's creator, Cartoonist Chester Gould, had never done: marry Tracy to Tess.

The act opened with a Tracy-Tess wedding scene, and song. "Oh, happy, happy; happy . . . wedding day," which faded into the sound of an auto, the squeal of tires, a machine-gun burst and three pistol shots. Subsequent wedding scenes were interrupted by a bank robbery, a kidnapping, a holdup with 13 killed. At one point Hope sang a *Yours for Top* parody. "I'm the top, I'm the vicious Flattop. I'm the top. Get it in for that cop. I'm a naughty boy. I'm the pride and joy of sin." But the program's best moment was not in the script and will never be heard on the air. Unplanned and unrehearsed, it is shown on the next page.



The *Maie* Jimmy Durante, who sings "Folks call me the mole" to the tune of *The Music Goes Round and Round*.



Snowflake (Judy Garland) says, "I appeal to you on behalf of kwee." Flattop: "Kil, you appeal to me in any position."



Vivian Flinckhart (Frank Morgan) sings "A wandering actor I, My life is interurban, I think a lot of bourbon."

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Crosby Plays Tracy (continued)



Tess Trueheart (Dinah Shore) and Tracy are just about to be married by old judge (Harry Von Zell, left) when robbery tears Tracy away, leaving Tess to sing a plaintive torch song.



Griffi Griffiths (Cass Daley), wearing a mop as a wig, sings parody of the 'Tracy Song' also in the cast were the three Andrews Sisters, introduced as 'The Summer Sisters and Their Sister.'



A Crosby-Hope gag not in script occurs when Bing whips out a photograph of Bob hidden in script and hands it to a sailor in the first row. Hope's reaction is shown at right.



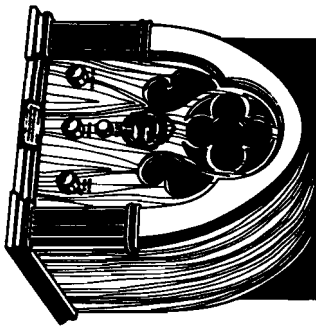
Down on his knees, the blushing Hope centers the photograph out of the sailor's hand. Bing makes as if to kick him while Sinatra and the other members of the cast bowl with mirth.



Terrified lest it be embarrassing shot which Bing Crosby had been threatening to show of him, Bob Hope almost dives over the footlights to retrieve it. Bing tries to restrain him.



Hope examines the picture and discovers to his immense relief that it is nothing more or less than a harmless picture of his boy-windowed self, strapped snugly in a sheet.



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