

THE ILLUSTRATED PRESS

Number 208

January 1994

KELLOGG RADIO

P	C	OFFICIAL SCORE BOARD				
9	11	CHICAGO	00	02	1	
17	8	ST. LOUIS	01	00		
9	10	NEW YORK	00	00		
11	11	BROOKLYN	02	11		
11	9	CINCINNATI	00	00		
8	16	PHILADELPHIA	10	01		
8	10	BOSTON	04	00		
9	12	PITTSBURG	00			

BASEBALL SCORES BY RADIO

SAY THE RADIO BUGS

BASEBALL fans the country over will be counting on Radio this year more than ever before. Most Radio fans are baseball fans. Every one of them should see that his new set of Kellogg radio parts is ready in time for the baseball scores.

Get the Sport records and scores quickest by Radio—build your set of Kellogg radio parts for dependability and economy.

There is a certainty of satisfaction with Kellogg as shown by records of this equipment in use. Kellogg transformers rank among the best. To hear them in operation is to want them. Kellogg tube sockets give the utmost of service, while Kellogg switch arms and knobs are in a class by themselves for quick assembly, low resistance and satisfying operation.

Kellogg variable and fixed condensers, variometers and vario-couplers are all designed and built to give the satisfaction which the word Kellogg expresses in the electrical apparatus field. Kellogg rheostats have but one movable part. They come in six and twenty-five ohm resistances, easily interchangeable. They are simple, yet vary in control on the half turn of the resistance element. Kellogg DX head sets are known wherever radio is in the air. They are built mechanically and electrically for long service, sensitiveness, extreme lightness in wearing, and handling does not affect their tuning. They have Kellogg solid bakelite shells and are furnished with the Kellogg famous receiver cords of which many hundreds or thousands are in use to day in the telephone field. Kellogg radio parts are especially suitable in portable sets because of their strength and high class manufacture. They will stand rough handling as will no other radio equipment and yet have the range and afford the selectivity, in the limits of the circuits used, surpassed by none.

If you don't want to bother to pick out the parts for your favorite hookup buy one of our Radio Kits which include all the necessary and suitable parts including two stages of audio amplification; you can select the tuning units, as you desire.

This summer as never before radio will be heard in every summer resort and camp. See that your set is made of Kellogg radio parts.

Specify Kellogg Radio—

Use—Is the Test

KELLOGG SWITCHBOARD & SUPPLY COMPANY

1066 West Adams St., CHICAGO, ILL.

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New member processing, \$5.00 plus club membership of \$15.00 per year from Jan 1 to Dec 31.

Members receive a tape library listing, reference library listing, and a monthly newsletter.

Memberships are as follows: If you join Jan-Mar, \$15.00; Apr-Jun, \$12.00; Jul-Sep, \$8.00; Oct-Dec, \$5.00. All renewals should be sent in as soon as possible to avoid missing issues.

Please be sure to notify us if you have a change of address. The **Old Time Radio Club** meets the first Monday of every month at 7:30 P.M. during the months of September to June at 393 George Urban Blvd. Cheektowaga, N.Y. 14225. The club meets informally during the months of July and August at the same address. 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
P.O. Box 426
Lancaster, N. Y. 14086

Back issues of the *Illustrated Press* are \$1.50 postpaid. Publications out of print may be borrowed from our Reference Library.

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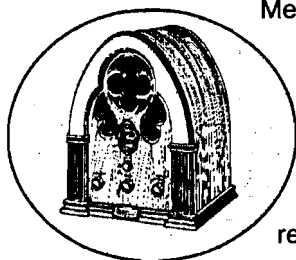
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Ah, Those Were the Days

by Lawrence Meyer

Each Monday, Wednesday and Friday night, just as we were sitting down to dinner, out of the past with thundering hoofbeats and a hearty "Hi-yo, Silver!" the Lone Ranger rode into our dining room.

I welcomed him. He was my friend, and the days he was not on I missed him. In fact, to this day I consider Tuesdays and Thursdays to be "down days."

The Masked Man was only one of the number of radio acquaintances I made in my youth, adventurers with whom I shared scores of hairraising escapes.

And because I could hear but not see them, I used my imagination to picture the Masked Man and his faithful guide, Tonto. I never felt particularly deprived in not being able to see them. I already knew what they and all the other people looked like.

With each program, I gave the characters faces, dressed them up and provided them with settings and atmosphere. If I didn't like the heroine as a blonde, I could make her a redhead, no problem.

But when I saw the Lone Ranger on television for the first time, I was disappointed; the actor (the real Lone Ranger, I knew, was still on radio) picked for the part was wrong.

Disappointing, too, was the lack of imagination of the people who constructed the sets. Where I pictured vast landscapes, they settled for tacky sound stages. I envisioned mansions; they provided what looked like prefabricated housing.

One other thing: radio somehow afforded an intimacy that television never permits. With

television, the basic fact is that you're looking at a picture of something. With radio, though, you were in the action and could believe that the person on the other end was really talking just to you.

In the '40s and 50's staying home from school when I was sick meant a succession of programs, starting with *Don McNeil and the Breakfast Club*, followed by *Arthur Godfrey* in the morning and then the soap operas.



If soap operas moved at a glacial pace, at least they were not the perverted, twisted, demonic fare on television now. Those soap operas had character. You knew who the good folks were, and who were bad. You knew that the good folks had traditional values and were square with their fellow human beings, spoke the truth and never dealt underhandedly.

That was a different era, When America has confidence in itself and a deeply ingrained sense of its own goodness. Sex had not been invented.

I'm talking about Oxydol's own *Ma Perkins*, *Aunt Jenny*, and her real life stories; *Just Plain Bill*, barber of Hartville; *Our Gal Sunday* (the story that asks the question: Can this girl from the little mining town of Silver Creek, Colorado, find happiness as the wife of a wealthy and titled Englishman?)

And *Stella Dallas*, *The Second Mrs. Burton*; *The Romance of Helen Trent* (Cue announcer, Fielden Farrington, while chorus hums *Juanita*: "Time now for *The Romance of Helen Trent*, the real life drama of Helen Trent, who when life mocks her, breaks her hopes, dashes her against the rocks of despair, fights back bravely, successfully to prove what so many women long to prove in their own lives: that because a women is 35, and more, romance in life need not be over; that the romance of youth



can extend into middle life, and even beyond." Humming reaches crescendo.)

And *Mary Noble, Backstage Wife, The Guiding Light* (yes it was on radio); *Young Widder Brown*; and *Lorenzo Jones* and his wife, Belle. Belle dropped out somewhere along the way while I was healthy and in school, and Lorenzo, who had been something of a ne'er-do-well, suddenly became an overnight success as an inventor and acquired a younger, sexier sounding spouse. That was the first warning that life might be a little more complicated than I thought.

For kids, there were programs like *Let's Pretend, Sky King* (and his niece, Penny, *Jack Armstrong, The All American Boy, Frank Merriwell, Tom Mix*, and *Captain-n-n-n MIDnight* (brought to you by Ovaltine. Every week Captain Midnight gave the kids a secret message, decipherable only by using the Captain Midnight Secret Decoder Ring.)

Depending on what night of the week it was, I had a rich choice of fantasy. *The Fat Man*: ("His name, Brad Runyan. There he goes now into that drugstore. He's stepping on the scale. Weight? Two-hundred thirty-nine pounds. Fortune? Danger! Who is it? The Fat Man!")

Yours Truly, Johnny Dollar, the hard boiled insurance investigator, ("the man with the action packed expense account"); and *The Adventures of Sam Spade*, license number 137596, played by Howard Duff.

My brother and I also liked *The Green Hornet* (and his faithful Japanese - later Filipino servant, Cato; *The Big Story* ("the story behind the story" and the weekly presentation of the Pall Mall Award, which included something like \$200), and for light entertainment, *Fibber McGee and Molly* and Willard Waterman as *The Great Gildersleeve*."

On Sunday afternoons there was Lamont Cranston, who while on a trip to the Orient had learned the secret of clouding men's minds so that he became invisible to them. He was *The Shadow* ("Who knows what evil lurks in the hearts of men? The Shadow knows." Diabolical laughter sends chills down your spine.)

Sunday nights brought Fred Allen, Jack Benny, Phil Harris and Alice Faye, George Burns and Gracie Allen, Edgar Bergen and Charlie McCarthy, and Amos "n" Andy.

These were all real people for me, and to this day, when I see shots of actors standing in front of a

microphone reading scripts, and when I learn how the sound effects man simulated the sound of hoofbeats and fists making contact with jaws and doors slamming, I refuse to believe that had anything to do with the world I entered in those programs.

By the time I listened, radio had grown sophisticated enough to tolerate the likes of Henry Morgan (whose sponsor dropped him for two weeks for mocking it on the air, only to discover that the audience was wild for that kind of irreverence) and the inspired zaniness of Bob and Ray.

In the '50s, one by one, a lot of these shows started drifting off. Jack Benny was one of the first to go. I never thought television improved his product. He was successful on television, but he was still a creature of radio. And I felt sorry for people who knew him and all the others only from television.

They enjoyed the shows, to be sure, but aside from a few, Steve Allen, Sid Caesar, and Ernie Kovacs, television didn't add anything to what they did. What the audience saw on television was smaller than life re-creation of a world that earlier was bounded only by the limits of imagination.

And it seemed to me that when some of my friends from radio got to television, they changed somehow, became remote stars rather than the simpler folks I had known.

My peers may have been impressed by all those glittering "new" television stars, but I wasn't. I knew them back when.

Tonight!

[1946]

CLARK GABLE

★

guest of

GOERGE BURNS

and

GRACIE ALLEN

★

Meredith Wilson and his orchestra,
and of course, Bill Goodwin

★

MAXWELL HOUSE

Coffee Time

8:30 P.M. WGY --- NBC

RADIO MEMORIES

by Francis Edward Bork

Sgt. Preston of the Yukon and his wonder dog Yukon King - blasting from my stereo unit, wow, too loud. "The Man in the Red Suit," a Christmas story from old time radio. Great to hear once more. Well here it is Christmas time again and a lot of old radio stories to listen to and enjoy. Well here I sit looking out my den window at the frozen lake and the pine trees and hills beyond, the foot hills of the Allegheny Mountains covered with snow. - And on the radio? Why Sgt. Preston, of course. Each morning I take a hike around the lake while listening to several of my favorite old time radio programs, really a great way to start the day.

These last few weeks its been all Christmas programs to listen to once more. I remember how just a week or so before the holidays each radio show would try to out do the other with a Christmas type show. There were the family shows, the comedy programs, the musical type shows, and even the hard boiled detectives would soften up a little for Christmas.

The Shadow used his special powers to cloud men's minds to help poor Joey the newsboy to have a happy holiday, remember? Then there was Richard Diamond, private eye and his police pal along with the boys from the local police station and every precinct band to play music for us. You guessed it, Dick played the part of Bob Cratchit and his policeman pal, well who else but Ebenezer Scrooge. A great show, well done.

While driving back to Buffalo or Rochester, to visit our children and grandchildren I always have a small collection of radio cassettes with me to listen to and make the drive more enjoyable. Say, remember how our host on the *First Nighter* show would be greeted as he got out of his taxi at the Little Theater just off Times Square? It went something like this, "Good evening Mr. First Nighter," the ticket taker would say, "the usher will show you to your seat." Then scanning the program, Mr. First Nighter would mention the play's title and author, the cast and whether the play was to be a romance story, a comedy program, or a mystery.

Ah, I see tonight's play is in keeping with the holiday season, a Christmas program, "O Little Town of Bethlehem." Olan Soule and Barbara Luddy were the stars of this show and also the long time stars of

the *First Nighter* program. Both had excellent speaking voices which made each show they were on even more enjoyable. I had heard the "Bethlehem" show many years ago as a child and now hearing it again while driving through the beautiful falling snow of Western New York while enroute to visit our oldest daughter made the show even more enjoyable.

Another around Christmas time favorite of mine is the *Fibber McGee and Molly* show, the one where Fibber lost his key ring. With the key to his famous hall closet on it where all the Christmas presents are kept. Now on this morning Fibber got up early and only drank one cup of coffee before he was ready to go out of the house and search for his key ring. Molly says, "why the hurry dearie, why you never even move from the table until you've drank at least three cups of coffee?" Fibber replies, "Gotta go find my key ring which I lost last night coming home from the Elk's Club, lost twenty-seven cents playing snooker too," Fibber tells Molly. "Well maybe you had better take a look outside before you do anything," Molly tells Fibber. "Oh, my gosh, oh my gosh" Fibber Explains, "just look at all that snow." Well off Fibber goes, Molly's hero, out into the white, white yonder to shovel snow and find his key ring. Now Fibber, being an active fellow shovels all the sidewalks from his house all the way down to the Elk's Club, looking for the lost key ring, except his own sidewalk because he knows he lost his key ring before he got home.

During the course of his shoveling, Fibber is greeted by all the characters on the show while Molly brings his Thermos of hot coffee. Fibber wishes the coffee was a hot buttered rootbeer instead. Along comes Teenie to tell Fibber something important, but he is just to busy to listen to her. But as luck would have it at the end of the show Teenie gives McGee his lost key ring with all the keys on it including the key to the hall closet. This was the show where Molly as the voice of Teenie first sings along with the help from The King's Men, "Twas the Night Before Christmas." Poor Fibber didn't even get to open his hall closet. "Merry Christmas folks," say Fibber and Molly, "show's over." I still think this was one of Fibber McGee and Molly's best shows ever, even if Fibber didn't get to open his famous hall closet.

A few months back I wrote about another great radio series (well my dad and I really liked it) I am referring to Boston Blackie. The Christmas show I'm writing about was different from any of the other ones. Blackie still kept the good guy winning over the bad guy theme. The title of this program was "The Santa Claus of Bum's Bold." In this program a

real rich guy dresses up as Santa Claus and gives away crisp, new one dollar bills to all the bums and down and out people in the area, called Bum's Bold. Now back in the 1940's a dollar was worth a lot more than it is now, (you could buy a lot more than a candy with them) It seems that this guy gets bopped on the head and all his money is stolen. Enter Boston Blackie and company, including the illustrious Inspector Faraday. After a search for a drunk, a petty thief and bully, and a has been actress, Blackie solves the crime. And a Merry Christmas to all on Bum's Bold.

A Christmas Carol. There are probably a dozen or more versions of Charles Dickens, *A Christmas Carol*, but I think the Campbell Soup sponsored version, first heard in 1939, with Lionel Barrymore as Scrooge is by far the most famous of all. It was heard every Christmas for many years by many different sponsors other than Campbell Soup.

Well here I go again. I always said I was different, because my favorite *A Christmas Carol* was done by Ronald Coleman. It was done on his and his wife's great show, *The Halls of Ivy*. I really did enjoy Coleman's fine clear English accent for he spoke "American" clearer than anyone else on radio. He did great justice to the part as Ebenezer Scrooge. Then speaking of praise no one can deny the great job Barrymore did as Scrooge on any other part he chose to play for that matter.

Henry Aldrich is I'm sure a favorite of all of us who were teenagers way back in the 1940's. I'll bet that a lot of the scrapes Henry got into, a lot of us guys did the same thing. On one Christmas Henry got a watch from his aunt, need I say more. For only Henry could get into trouble over a Christmas present that he received. Then you must remember his pal Homer Brown, the guy Henry always dragged into his problems. Well Henry's watch disappeared. Why? I don't remember, but Homer also received a watch just like Henry's for Christmas. Homer reluctantly loaned his watch to Henry because Aunt Harriet came for a visit and wanted to see Henry's watch. Well needless to say all ends well when Mary, Henry's older sister finds the watch. Homer got his watch back and returned home with his prize Christmas present. J-E-L-L-O, Merry Christmas.

The musical-comedy programs were great back then, like the *Jimmy Durante Show*. I remember one Christmas program Jimmy did with little Margaret O'Brien as guest star. (She really had a cute little voice) There were the usual Christmas songs and

short stories about the Holiday. Then Durante set the record straight about Santa Claus. It was not Santa Claus as we were all lead to believe, but Durante Claus. Now remember that, and correct your grandchildren. If you do correct your grandchildren don't blame me if they think you just a little bit strange.

The Jimmy Durante Show was one of my mother's favorites. She always said that Jimmy could make her laugh even when she didn't feel well, which was not very often. And that's the real reason we would listen to his program. Listen, laugh, and lighten your burden of daily life. The great escape.

Now of course TV has replaced radio for most of us, but those of us who grew up with radio and that type of entertainment can never forget the great enjoyment we received just for turning a dial. Good clean fun, spiced with mystery and some adventure. While I enjoy watching TV, there still is not the mystery we had on radio, and I don't think I will ever tire of listening to all my favorites. Christmas time or anytime is radio time for me and my family, for even my grandchildren have enjoyed many of my cassettes of the old mystery shows.

Merry Christmas to all the old time radio family where ever you are.

Till next time, happy radio memories.

OTR Interview

Through the medium of imagination, we here at the *Illustrated Press* have been able to interview a few radio personalities from the golden past. This month's interview is with Roy Rogers, King of the Cowboys. Roy was first heard on radio in 1931, became a movie headliner in 1937, and star of his own radio program from 1944 to 1955. The question is ours, the answer is Roy Roger's, 1954.

IP: Mr. Rogers, what makes children's shows in general, and yours in particular, so popular?

Rogers: What makes a children's show popular with children? Is there such a thing as a sure fire formula that will draw the youngsters like the Pied Piper did? I doubt it, but over the years I've figured out a pretty firm list of do's and don't based on experience. With any program designed for children under fifteen, you've got to cater to some definite tastes. You always have to remember that your young friend set-

ting by the radio wants to know which ones are the "good guys" and which are the "bad guys," with nothing fuzzy about their status. He also wants lots of action and excitement. But that doesn't mean you give him bloodthirsty programs. Like any conscientious producer of children's shows, or of comic books, I believe in action but not in sadism. No blood, broken bones and cruelty need be included to get over the idea of a good fight. Lots of dust kicked up, furniture broken and hats flying off accomplish the same thing. Your young customer finds affection for dogs, horses and to a limited degree, for mothers and little sisters acceptable, but the best way to lose a small fry audience is to have "kissing stuff" in a story. The just don't cotton to romance interrupting the pursuit of the bank robbers.

All joking aside, though, I believe children's programs provide a wonderful opportunity of doing good with this most impressionable part of the population. Some children have the notion that only sissies go to church and live by the rules established in the Bible. Sometimes it takes a hero of the airwaves to show them, without sounding preachy, that their parents and teachers really know best. I think it is good to instill respect for the law by showing how those who break it must suffer the consequences. And I think that children want to see that the fellow who steps out of line gets his just desserts. No matter whether you're dealing with young adventurers in space ships or in western settings, the same principles hold true: good must triumph over evil, suspense must run high at some point, and the problem must be resolved before the end of the show. I think our planning for their best interests has paid off. And for the future, every program we produce at Roy Rogers Enterprises will be the kind of show I'd be willing to for my own youngsters.

TONIGHT [1946]

Bob Crosby, John Lund, and

GUEST STAR - Ella Logan

WIBX 10 P.M.

Presented by the

**FORD DEALERS AND THE LINCOLN
MERCURY DEALERS OF AMERICA**

From the Editor's Chair

Happy New Year to all our members. Received a nice letter from Gene Ewan pertaining to Tom Heathwood's article. *Old Time Radio in the Educational Setting*. Gene taught History for 34 years at Overbrook Senior High in Pine Hill New

Jersey and used Old Time Radio to teach about the Great Depression and World War II in his World History II classes. Radio personalities such as Ezra Stone, Lee Allman, Gary Hodgson, etc. visited Gene's classroom and shared their memories of what it was like to work in live radio during the 1930's, 40's and 50's. If you wish more information, Gene can be reached at 202 Church St. Atco, NJ 08004, or 1-609-767-3759.



Don't forget that your membership dues are due this month. Dues have been reduced, so be sure to check the Information Page for the correct amount.



TUNE IN!

- 7:00 AM** Time, Temperature and Tunes with Tom Harvey
- 8:00 AM** News with Martin Agronsky
- 9:00 AM** *Breakfast Club* with Don McNeil
- 11:00 AM** *Breakfast in Hollywood* with Tom Breneman
- 11:30 AM-1 PM** *At Your Request* with Joel Krieger
- 3:00 PM** *Ladies Be Seated* with Johnny Olson
- 5:55 PM** *Sports to Now* with Don Martin

**American Broadcasting Company
for Utica and Central New York**

Additions to the Cassette Tape Library

- 1824 FORBIDDEN CARGO - BEHIND THE COLD CORTIN
FORBIDDEN CARGO - NEW FLESH
- 1825 FORBIDDEN CARGO - BURNING FORTUNES
FORBIDDEN CARGO - RUNNING WETBACKS
- 1826 FORBIDDEN CARGO - YELLOW MADNESS
FORBIDDEN CARGO - OPIUM DEN
- 1827 FORBIDDEN CARGO - JAPANESE SILK
FORBIDDEN CARGO - A THOUSAND NIGHTMARES
- 1828 SOUNDS OF DARKNESS - MURDER MAKE UP
SOUNDS OF DARKNESS - RED SPY
- 1829 SOUNDS OF DARKNESS - POWER SPELLS DANGER
SOUNDS OF DARKNESS - LEARNING /HARD WAY
- 1830 STRANGE ADVENTURES - THE FIRE DOG

Reminder: If there is a 1/94 after your last name on the mailing label, your membership has expired with this issue.

**Old Time Radio Club
Box 426
Lancaster, NY 14086**

FIRST CLASS MAIL

