

The Old Time Radio Club

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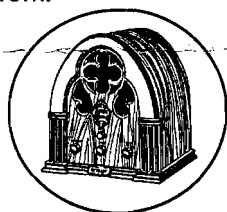


Membership Information

New member processing, \$5 plus club membership of \$17.50 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and a monthly newsletter. Memberships are as follows: if you join January-March, \$17.50; April-June, \$14; July-September, \$10; October-December, \$7. 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 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 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
56 Christen Ct.
Lancaster, NY 14086



Back issues of *The Illustrated Press* are \$1.50 post-paid. Publications out of print may be borrowed from our Reference Library.

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COWBOY HEAVEN EDDIE DEAN

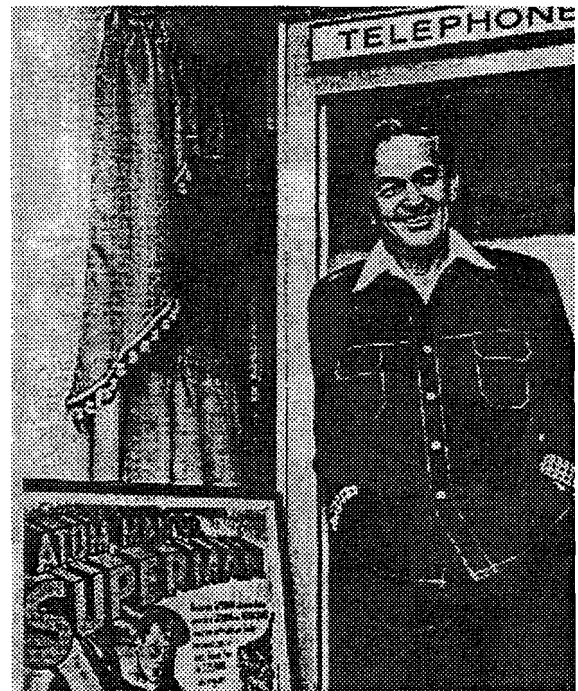
On March 4, 1999, the world lost one of the last of the Matinee Cowboy Western stars . . . Eddie Dean. He was born in Posey, Texas in 1907 and moved to California in 1936 where he began getting small, supporting parts in Western films. Possessing an excellent singing voice, Eddie made a name for himself as early as 1930.

In 1945, PRC launched Dean in his own starring role movie series which included SONG OF OLD WYOMING. The earliest entries were in color. Working in support were Al "Lash" LaRue (who later became a Western star in his own right) and sidekick Roscoe Ates. The series ended in 1948.

I first met Eddie at Western Film Festivals . . . even before I had seen him in a film. My best memory of him was at the 1976 Central Florida festival. Monte Hall and film producer Caruth C. Byrd had adjoining suites where a few of us would gather to listen to Eddie sing. Wow, talk about your moments to remember, I'll always remember Eddie as open, warm and friendly. His beaming smile shown clear across the room.

Eddie was a constant guest at Western film festivals where he would gladly greet guests and entertain at the banquets. He was one star who really appreciated the attention that fans bestowed upon him. He is survived by his wife, Dearest.

In the 1980s we talked with Eddie about producing an Eddie Dean Western comic book. Eddie was all for it but, unfortunately, the fans didn't support the project and so it fell by the wayside. That's a shame.



KIRK ALYN

Born October 8, 1910, Kirk Alyn was a former Broadway chorus boy and vaudeville entertainer before playing bit parts and supporting roles in Hollywood films. He died March 14, 1999.

Tho not a Western star per se, Kirk Alyn did play support in several oaters. He is best remembered as the hero in many action packed serials that played with your favorite Westerns at movie matinees.

Kirk Alyn portrayed BLACKHAWK for Columbia Pictures and SUPERMAN in two serials for the same company. In 1971 he wrote and published a book on his film career entitled A JOB FOR SUPERMAN. He also starred in cliffhangers for Republic Pictures. From 1970 on he was guest at many film and comic book conventions.



Pemco/Reps Radio Showcase VII

June 25-26, 1999 - Seattle, WA

By R. A. Olday

Arlene and I decided to vacation out west this year. We traveled by Amtrack to San Diego where we visited a friend. After a couple of days, we continued our trip to San Francisco because Arlene wanted to tour Alcatraz and I was interested in their transportation system which consists of street cars on Market St. LRV (modern streetcars), trolley buses as well as the cable cars.

Next up on our journey was a 1-1/2 day stopover in Sacramento for part of a railroad convention. The first day we encountered the only hot weather out west—98 degrees. The next day was very windy and by night it was very cool. With the exception of the above, temperatures ranged from the high 50s to the high 60s from San Diego to Vancouver. When we were in San Diego, a local asked me where I lived. After I informed him I was from the Buffalo, NY area, he asked if we still had snow on the ground here. I politely replied that not only was the snow long gone, but the temperature was in the low 90s the two days before we left home.

Leaving Sacramento, we arrived in Seattle on the evening of June 24. When we arrived at the hotel, we were informed that our reservations had been cancelled. Fortunately, they still had a couple of rooms available. Barbara Davies had the same problem the following morning. The aging hotel was not handicap accessible. There were stairs (no ramps) leading into the split building and no elevators inside the three story hotel. The radio stars were also staying at the hotel which was only a half block from the convention center.

The dealer room opened around 2 PM on June 25. Only two dealers were selling OTR shows. Of the remaining dealers, one was selling Seattle related videos, another had old newspaper comic strips and old newspaper clippings, one was selling old rock'n roll songs on cassette and of course PEMCO had a table. This part of the convention was to be my only disappointment with the convention. Numerous stars attended thanks to the generosity of PEMCO.

Three panels started the first afternoon. First on the agenda, How did these mysteries miss the program? One of these rare shows was the *Whisperer*. Sam Edwards and moderator Bill Brooks had fun with this one and several others with similar short runs. Whatever happened to . . . ? gave us updates on several

west coast OTR stars with Harry Bartell, Gil Stratton, Jr. and OTR expert Larry Albert. Why were kids so darned good on radio . . . ? panel included Dick (Speedy Alka-Seltzer) Beals, Rhoda Williams, Norma Jean Nilsson and Tommy (Little Beaver) Cook. Most claimed fear of losing jobs as a great motivator while Tommy mentioned his positive experiences working with Arch Oboler.

Friday evening we were treated to re-creations of *Vic & Sade* as well as *Nero Wolfe*. "How Does Your Garden Grow . . . ?" featured Merrill Mael as Uncle Fletcher, Alan (Mr. Ed) Young as Vic and announcer Art Gilmore. The original broadcast aired 1/25/40. Sound patterns for all the re-creations were by Ray Erlenborn. "The Case of the Party for Death" starred three former Archie Goodwins — Harry Bartell as Archie, Larry Dobkin as Nero and Herb Ellis in a supporting role. This program was originally broadcast on 2/16/51. The convention center room was ideal for these shows and both were thoroughly enjoyed. Finishing the evening's program was "Just Sitting Around & Visiting", Part 1. Half of the attending stars answered questions and reminisced about the OTR times.

Saturday's schedule started at 9 AM with a Jack Armstrong re-creation starring Charles (Jack Armstrong) Flynn with Dick Beals, Sam Edwards and Ginny Tyler with Gil Stratton, Jr. announcing. The episode was entitled "Break-In" and featured a quartet singing the opening as well as the *Wheaties* commercials. At 9:45, "Just Sitting", Part 2 with the remaining stars was presented with Harry Bartell as moderator. A cold read of *Broadway Is My Beat* — "The Case of The Bag of Dirt" from 3/28/53 concluded the morning schedule. Larry Dobkin directed this segment where the actors are given the script for the first time and begin to rehearse as the audience looks on. Participating actors included Harry Bartell, Sam Edwards, Herb Ellis, Tyler McVey, Tommy Cook, Art Gilmore, JoAnna March, Norma Jean Nilsson and Rhoda Williams.

After lunch, the Suspense story "In Fear & Trembling" from 2/16/43 was presented featuring Frank Buxton, Charles Flynn, Merrill Mael, Norma Jean Nilsson, Gil Stratton, Jr. and Rhoda Williams with Dick Beals directing. At 3 PM an interview of Alan Young by Ginny Tyler was conducted. Mr. Young entertained us with stories from his early days in radio, many experiences with Mr. Ed and his latest role as Scrooge McDuck for Disney. One of the experiences Alan had with Mr. Ed had many of us wondering if we could have done the stunt described under the circumstances. It seems that Mr. Ed was a very clean horse. When he had to relieve himself, he started to roll his eyes and that was a clue to take him out back. Once when a scene was running long and the eye movements were ignored, Mr. Ed ran off despite all attempts to stop him. They finally found him behind the portable lavatories relieving himself. Now that I've set the scene, what happened to Alan

Young? It was Friday evening and everyone was weary and looking forward to going home. The final shot of the day was Alan giving Mr. Ed a bath in a big tub. The scene was to end with Mr. Ed pulling Alan into the tub with him. In the middle of the scene Mr. Ed started to roll his eyes confronting Alan with the dilemma of stopping the scene and forcing everyone to stay very late to complete the segment "OR" completing the shot. Alan completed the scene and was very quickly directed (from a distance) to the nearest shower. Would you have done the same? Following the interview was a Red Ryder re-creation of "Border Line Bad Man" on 7/6/48 with Tommy Cook as Little Beaver and Art Gilmore announcing and whistling. The rest of the cast was Larry Dobkin, Sam Edwards, Herb Ellis, Charles Flynn, JoAnna March, Anne Whitfield Phillips and Doug Young.

After a social hour, we enjoyed Dinner With The Stars. At least one star was at each table. We enjoyed the company of Larry Dobkin as well as Bill Conrad's son and the granddaughter of Jim and Marion (Fibber McGee and Molly) Jordon. The re-creation of the Alan Young show "Catering By Duffy's Tavern" from 11/15/46 followed dinner. Alan starred with Harry Bartell, Frank Buxton, Merrill Mael, JoAnna March, Gil Stratton, Jr., Ginny Tyler, Rhoda Williams and Doug Young supporting. Sandra Gould was scheduled but had to cancel due to a movie commitment in New York. Ray Erlenborn was assisted on the sound effects by Stewart Conway.

We enjoyed the convention and highly recommend attending a future convention. The attendance was approximately the same as Cinci's. Due to location and corporate support, Seattle had more stars than the Cinci convention but their dealer room was a very distant second. The size of the above mentioned conventions allow for a very intimate mingling with the stars that does not occur at the larger conventions.

The next day was spent sight-seeing Seattle. We rode the vintage trolleys from Australia while touring the waterfront attractions. Then we took the Monorail to the Space Needle to view Seattle from a very high elevation. We finished with a 3D show at the Imax adjacent to the Space Needle before returning to our hotel. Very early the next morning we caught the train to Vancouver.

The weather in Vancouver did not cooperate so we rode the Sky Train to the large downtown shopping mall. On Tuesday evening we climbed aboard the Via train to Toronto and finally home but not before some very scenic views of the Canadian Rockies and wildlife.



Hear Ye,
Hear Ye,
Hear Ye

A Report from The Low End Librarian

I've been listening to old time radio programs, lots of old time radio. Some is good, some is not so good, and it's all interesting. As the low end librarian, I have to check out the tapes. This is one of the reasons the critique sheets are sent out with each order, so you can help us grade the programs. A decision is made as to improve the tape or toss it. So far, I've tossed four. Listed below are cassettes containing replacement shows and shows that fill the holes in our cassette catalog.

- 266 is Frontier Town "Phil Bardwell"
- Frontier Town "Party for Sheriffs"
- 988 is Lux Radio Theatre "To the Ends of the Earth"
- Dick Powell
- 1000 is Squad Cars "Jewel Robbery"
- Squad Cars "Kill One"
- 1003 is The Six Shooter "Wyoming Kid"
- The Six Shooter "Threads Among the Gold"
- 1004 is The Cisco Kid "Rancho Del Norte"
- The Cisco Kid "A Present for Joey"
- 1005 is Frontier Town "Badlands"
- Cisco Kid "Dinosaur Canyon"
- 1064 is Frontier Town "The Medicine Wagon"
- Frontier Town "The Arbuckle Kid"
- 1711 is Lux Radio Theatre "Fancy Pants" (redone from reel)
- 1279 is Lux Radio Theatre "Break of Hearts (redone from reel)
- 557 is Big Town "Pittsburgh Lil" (First Show)
- Molle Mystery Theatre "Kenny Angles & the Queen of Diamonds (two cassette recorders boosted signal)

These are the few that I've done. There are many more to be done. See you next month with another list.—Dan

LATEST ADDITIONS TO THE CASSETTE LIBRARY

2599. Suspense "Dreams" 10/8/61
Suspense "Seeds of Disaster" 10/15/61
2600. Suspense "32nd of December" 12/28/58
Suspense "Don't Call Me Mother" 1/4/59
2601. Suspense "A Little Matter of Memory" 9/30/54
Suspense "Chicken Feed" 10/7/54
2602. Rocky Jordan "Pharaoh's Formula" 6/11/50
Rocky Jordan "Shakedown" 6/18/50
2603. Rocky Jordan "Up in Flames" 12/19/48
Rocky Jordan "Death in the Sand" 1/2/49
2604. Tales of Fatima "A Much Expected Murder"
5/21/49
2605. The Whistler "The Backdoor" 10/29/47
The Whistler "The Big Prison" 11/5/47
2606. The Whistler "The Return" 5/21/50
The Whistler "Caesar's Wife" 6/4/50
2607. The Whistler "Determined Traveler" 5/18/52
The Whistler "Charming Hostage" 5/25/52
2608. Night Beat "The Will of Mrs. Orloff" 6/1/51
Night Beat "Byline for Frank" 6/29/51
2609. Richard Diamond "Rene Bennett Case"
10/22/49
Richard Diamond "Bill Kirby" 10/29/49
2610. Rouge's Gallery "Star of Savoy" 6/23/45
Rouge's Gallery "Lady with a Gun" 6/30/45
2611. Challenge of the Yukon "Trapper's Gold"
9/23/51
Challenge of the Yukon "Chance Meeting"
9/20/51
2612. Rocky Fortune "Too Many Husbands" 2/16/54
Rocky Fortune "Social Director" 2/9/54
2613. Big Town "Double Murder" 10/12/48
Big Town "Angel of the Street" 10/19/48
2614. Frank Merriwell "Sold at Auction"
Frank Merriwell "Five Mile Race" 7/24/48
2615. The Line Up "Hollister Brothers" 12/20/51
The Line Up "Dr. Simpson's Killer" 7/5/51
2616. Charlie McCarthy w/Joan Merrill 12/24/44
Charlie McCarthy w/Carmen Miranda 1/7/45
2617. Town Hall Tonight w/Fred Allen 5/18/38
2618. Perry Mason #2215-2220
2619. Perry Mason #2221-2226
2620. Perry Mason #2227-2232
2621. Perry Mason #2233-2238
2622. Perry Mason #2239-2244
2623. Perry Mason #2245-2250
2624. Family Doctor #1-4
2625. Family Doctor #5-8
2626. Family Doctor #9-12
2627. Family Doctor #13-16
2628. Family Doctor #17-20
2629. Family Doctor #21-24

2630. Family Doctor #25-28
2631. Family Doctor #29-32
2632. Family Doctor #33-36
2633. Family Doctor #37-39
2534. My Little Margie "Camping Trip" 6/12/55
Our Miss Brooks 10/1/50

FROM THE PRESIDENT'S DESK

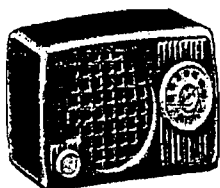


JERRY COLLINS

In the June, 1999 issue I mentioned that I was preparing to purchase John Rayburn's re-creation of the 1946 World Series. The series featured Enos Slaughter's mad dash from first to home on Harry "The Hat" Walker's single to win the World Series. The two lineups also included such legendary players as Stan Musial, Marty Marion, Terry Moore, Red Schoendienst, Enos Slaughter, Harry "The Cat" Brecheen, Howie Pollet, Murry Dickson, Whitey Kurowski, Ted Williams, Dom DiMaggio, Bobby Doerr, Rudy York, Johnny Pesky, Boo Ferriss, Tex Hughson and Wally Moses. Although neither Williams nor Musial had a strong series it was great to listen to the recreation of the first World Series after World War II. This is certainly a purchase that all baseball fans will really enjoy.



On another note, I recently purchased a copy of the *Lost Adventures of Sherlock Holmes* written by Ken Greenwald and distributed by Barnes and Noble. The book led me on the trail of a large collection of new Sherlock Holmes shows on audio cassettes and is distributed by Simon and Shuster. I found both the book and the cassettes at the Barnes and Noble store on Niagara Falls Boulevard in Amherst, north of Buffalo, New York. The sound quality of the cassettes is excellent and also well worth the purchase.



SAME TIME, SAME STATION

by JIM COX

Truth or Consequences

No matter how ludicrous it may seem, in the decade of the 1940s *Truth or Consequences* became a national shrine for much of the country, one many Americans could hardly rise above. Their addiction was a Saturday night itch that millions faithfully scratched as an integral part of their weekend listening habits. And while at times its merrymaking reached almost epic proportions — *Life* magazine labeled it “the nearest thing to insanity in radio” — the folks at home didn’t require a visual medium to plug into the boisterous events that were rollicking that Hollywood stage. Verbal descriptions by creator-host Ralph Edwards coupled with the responses of a studio audience told the story to hordes of unseen patrons tuning in.

Indubitably *Truth or Consequences* was the catalyst that prompted the launch of several stunt shows that followed. Yet through its numerous reincarnations, continuing for five decades, the progenitor never lost the original premise of its founder: to show America having fun.

The mania consisted of stunts such as substituting a trained seal on-stage for a man’s wife. The blindfolded husband was to be tested on his ability to climb into bed late at night without waking his “wife.” While comforting his bed partner, he snuggled close, soothing “her” skin. During the upheaval the seal retorted with grunts as the studio audience exploded into raucous pandemonium.

One Halloween Edwards sent an unsuspecting lady on a haunted house venture (blindfolded, of course) away from the studio. If she could correctly guess where she was upon her arrival she’d earn a hundred dollar bill. After the contestant departed the sly-as-a-fox Edwards joyously quipped: “Oh, what’s gonna happen to her!” He confessed that the show had worked with the lady’s husband without her knowledge. Staffers transformed their home into a scary cavern with recorded ghost screams and hideous monster trappings. Then Edwards affirmed, a tinge of madness in his inflection: “Aren’t we devils?” It was a catchphrase he employed at least once on every show that quickly became a part of the

national lexicon. With some regularity for years that quotation fell from the lips of fans across the country.

The contestant, still blindfolded near the end of the program, had no idea where she was, but allowed that it “smells like a brewery in here!” The studio audience bellowed ecstatically and, for being a good sport, Edwards gave the lady the hundred dollars.

Edwards was born on a Colorado ranch in 1913. In his boyhood his family moved to California. By 1930 young Ralph was handling announcing stints on Oakland radio stations. He dreamed bigger dreams, however, seeing himself on a national hook-up. By 1935 he moved to New York to pursue it. In a short while he was heard on shows like *Renfrew of the Mounted* and *Stoopnagle and Budd*. He gained a CBS staff announcer’s job over 69 other aspirants. That gave him the chance to appear on as many as 45 programs weekly including: *Against the Storm*, *Coast to Coast on a Bus*, *A Dream Comes True*, *The Gospel Singer*, *The Gumps*, *The Horn and Hardart Children’s Hour*, *Life Can Be Beautiful*, *Major Bowes’ Original Amateur Hour*, *The Phil Baker Show*, *Town Hall Tonight* and *Vic and Sade*.

These shows provided him with a comfortable living in that Depression-recovery era. At one point he claimed that his voice introduced more commercial programs than anybody else on the air. Even with such good fortune, however, he was a malcontent. Years later he would muse: “I didn’t want to be an announcer.”

Probing the successes of those who rose to the forefront of broadcasting careers, Edwards was persuaded that performers who took a hand in developing unique program styles gained status among radio’s well-healed royalty. The best of all possible worlds, he thought, would be to prove himself as an innovative program producer. Such an opportunity might allow him to concentrate on only one or two primary efforts rather than running from show to show throughout the workday.

That’s when he came up with the innovative game show *Truth or Consequences*. It was based on an old parlor game called *Forfeit* that Edwards had played with his family in Colorado years before. A question was asked of the player designated “It.” If “It” couldn’t answer correctly, he or she had to carry out some silly stunt before everybody else.

Procter & Gamble, the Cincinnati manufacturer of detergents and other household goods, liked what it heard on an audition tape that Edwards supplied. On Saturday night March 23, 1940 *Truth or Consequences* hit the air on CBS for P&G’s Ivory Soap. It soon shifted to NBC for P&G’s Duz detergent where it became en-

trenched for a decade as an 8:30 p.m. ET fixture. The show later returned to CBS, then transferred to NBC in other time slots on various weeknights. Off and on it continued through Sept. 12, 1958 when it finally left radio. Throughout the long run Edwards was sole creator-owner-producer-director-master of ceremonies.

Complex groundwork for a show often required the use of live animals or piping in segments that originated from sidewalks and depots as well as remotes that featured players involved in stunts in progress. Sometimes there were appearances by entertainment notables tapped as part of a gag. The whole contrivance required an excessively large budget. But the sponsor had deep pockets and was obviously convinced the return on its investment was worth it.

The show unquestionably gained more plaudits for a series of stunts that made utterly good sense. Over several seasons a procession of hidden celebrity identities in conjunction with several noble charitable causes was introduced. Some of the nation's attention was riveted to the show as sequences grabbed news headlines.

It all began as a gag on the program of Dec. 29, 1945. Edwards told about it in his own words: "I had got so fed up with radio programs which asked a contestant some first grade question like what is the capital of the United States and rewarded a correct answer with a gift of a Cadillac, that I decided to run a give-away to end all give-aways . . ."

Various contestants were given clues and an opportunity to identify a mystery man whom Edwards called "Mr. Hush." A small jackpot of merchandise grew every week as participants failed in their efforts to name the luminary. Eventually the "crackpot jackpot" reached \$13,500, a hefty sum by mid 1940s standards. At that point a sailor guessed the name of prizefighter Jack Dempsey and won the prizes. Radio jackpots often included automobiles, travel vouchers, airplanes, motorboats, house trailers, mink coats and jewelry among their stashes.

By then *Truth or Consequences* had attracted legions of new listeners clamoring for more guessing games. The contests continued but from then on for worthy endeavors.

The subsequent "Mrs. Hush" competition featuring silent screen star Clara Bow focused on the concern of many Americans who could be motivated to assist the March of Dimes in the fight to end poliomyelitis then sweeping the nation.

The emphasis for these mystery celebrity events shifted from studio participants to the millions who were hearing them on radio. Listeners could voluntarily submit donations while attempting to identify "Mrs. Hush." All

they had to do was complete the following statement in 25 words or less: "We should all support the March of Dimes because . . ." From the mail the contest judges drew a select number of "best entries" weekly. This qualified their writers to be eligible for a possible telephone call from Edwards while on the air the following Saturday night. If no one interviewed could name the mystery celebrity during a show, new clues were offered and more prizes added to the jackpot which the eventual winner would receive. The fans at home were given added opportunities to be called. They would send in new statements each week and add March of Dimes donations with them if they wished.

There was no rush, of course, to reach the outcome. Why would there be? The participants were having fun while millions of listeners were holding their breath; the March of Dimes was reaping tangible benefits, eventually topping \$545,000 directly from this appeal; and the show was harvesting favorable treatment in the news media coast to coast.

By the time a lady guessed Clara Bow, earning her \$17,590 in merchandise, Edwards realized he had a good thing going that couldn't be dismissed any time soon. More mystery celebrity contests followed. What originally was intended as a satire of high stakes competitions on radio actually became broadcasting's biggest giveaway.

Dancer Martha Graham was eventually identified as "Miss Hush" by a listener who claimed over \$21,000 in prizes. Another \$672,000 went to March of Dimes coffers.

The American Heart Association gained national acclaim for the first time in its history when it received the proceeds from a trio of *Truth or Consequences* mystery celebrity competitions. In excess of \$2.5 million was raised from the "walking man" (Jack Benny), "Whispering Woman" (Jeanette MacDonald) and "Mr. Heartbeat" (Edgar Guest) endeavors. By late 1948 the Mental Health Drive was the program's recipient during a "Papa and Mama Hush" contest.

In total *Truth or Consequences'* efforts and those conducted on a spin-off series (*This Is Your Life*) netted \$8.3 million for charitable causes.

In addition to the mystery celebrity contests some of the more eccentric stunts infused heavy doses of notoriety into *Truth or Consequences*. One midcentury venture resulted when Edwards persuaded the rather drowsy pueblo resort of Hot Springs, New Mexico to change its name to *Truth or Consequences*. The town's sole claim to fame had previously rested on some warm

mineral baths below it that annually draw thousands seeking temporary relief from the discomforts of arthritis and rheumatism. Its citizens voted for the name change 1,294 to 295 as the radio show's 10th anniversary approached. That was enough to catapult the obscure village into the national limelight for a fleeting moment.

Truth or Consequences premiered to a weekly TV audience on Sept. 7, 1950 over CBS. It continued to June 7, 1951. Two NBC-TV nighttime renditions appeared from May 18, 1954-Sept. 28, 1956 and Dec. 13, 1957-June 6, 1958. A weekday NBC-TV version ran at varied hours from mid mornings to late afternoons with only a couple of brief interruptions between Dec. 31, 1956-Sept. 24, 1965. TV hosts included Edwards, Jack Bailey (*Queen for a Day*) and Bob Barker (*The Price is Right*).

Two attempts to resuscitate *Truth or Consequences* in TV syndication — in 1977 with Bob Hilton and in 1987 with Larry Anderson — died quick deaths. The heyday for most stunt shows had passed by then.

At least seven announcers whose names were already well known by radio listeners for other programs on which they worked assisted Edwards over the long run of radio's *Truth or Consequences*: Clayton (Bud) Collyer, Mel Allen, Ed Herlihy, Jay Stewart, Milton J. Cross, Harlow Wilcox and Ken Carpenter.



Program Profile

Preparations for a broadcast of the "*Bing Crosby Program*" are as casual and lacking in stress and strain as the finished product that you hear on the air. The groundwork is begun when Bing and his producer-writer, Bill Morrow, have their first huddle to develop a central idea for a program — and the inspiration may come when they are on the golf course, swimming, at the races or playing a sizzling game of gin rummy.

The next move is to fit a guest star to the idea, rather than sign a personality strictly because he or she is particularly "hot" at the moment. Guest for the first four programs, for instance, were, Judy Garland and CBS comedian Abe Burrows; Burrows and song stylist Peggy Lee; Bob Hope; and Judy Garland.

The objective always is to produce a good show rather than provide a showcase for talent that someone else

thinks is ripe for an appearance with Der Bingle. This rule also applies to regulars who are under contract, such as The Rhythmaires, vocalist Peggy Lee and Carol Richards. They'll appear when they fit definitely into the show idea.

With Program idea and guest star settled, Murrow retires to his abode and whips out a "rough" on his typewriter, keeping constantly in touch with Crosby as the script develops. Quite frequently, Bing takes the first draft of the script and inserts some whimsies and flamboyant phrases of his own. During the actual pre-broadcast taping of a show, Crosby often is moved to wander away from the prepared dialogue and launch into an eloquent dissertation. However, he always gets back to the script to give the right cue to a performer who has the next speech.



The shows always are rehearsed in segments — no "dress." John Scott Trotter rehearses his bandmen the day before the taping and the cast has an informal script-reading session on the day it is transcribed. This is done in a thoroughly relaxed fashion, around a table in a room offstage. There may be some clowning but it has to be good and brief.

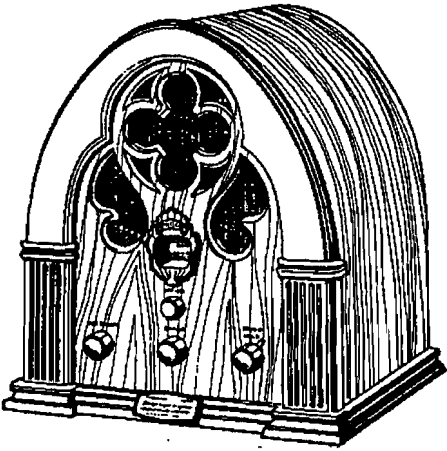
All the songs are then pre-recorded, and Crosby carefully makes his selection from his platters and those of guest singers. Yet, in the long run, the renditions made for the tape may prove the most effective

The days have long passed when they attempted to create the illusion that there were no studio visitors. As it is, announcer Ken Carpenter comes on stage before the show and introduces Bing with a few snide remarks. Crosby bids the visitors welcome in his own fashion (and in his own careless clothes), whereupon he tells the "live" audience that they are a part of the proceedings and that their applause will be welcomed.

Murdo McKenzie, co-producer gives the opening cue from the control room and the show is on the air. From there on in, there rarely is a fluff, but if there is, Bing makes capital of it for an impromptu gag. (Jan., 1950)

Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL



HELLO AGAIN . . . I'm Jack Benny.
The CBS Mystery Theater Panel
will try to figure out how I'm able to
attend the **24th Friends of Old**
Time Radio Convention October
21 thru 24, 1999, Holiday Inn North,
Newark, NJ
Where there's a will (Jordan)
there's a way.

Guests: Special Convention Guests who have given definite or tentative acceptance of our invitations: West Coast: Dick Beals, Sandra Gould, John Hart, Bob Hastings, Richard Herd, Hal Kanter, Jay Meredith, Larry Stevens, Beverly Washburn, Alan Young.

New East Coast: Kay Armen, Phil Brito, Catherine Byers, Jess Cain, Ann DeMarco, Paul Evans, Gordon Gould, Russell Horton, Kim Hunter, Norman Rose, Marian Selde.

Returnees: Arthur Anderson, George Ansburo, Jackson Beck, Joan Benny, Mildred Clinton, Mary Diveny, Margaret Draper, Bob Dryden, Fred Foy, Toni Gillman, Martha Greenhouse, Pat Hosley, Will Jordan, Teri Keane, Peg Lynch, Gil Mack, Charles Mullen, Corinne Orr, Bill Owen, Les Paul, Rosemary Rice, Joan Shea.

Events: The following events are tentatively scheduled. Time will be announced at the convention. Thursday: Dealers Rooms, Batman on Radio, Cocktails and Dinner, The Shadow Friday: Dealers Room, DJ's on Radio, New-Time Radio, Will Rogers, Fred Allen Panel, Jordan Young's comedy writers, Challenge of the Yukon, Cocktails and Dinner, Box 13, My Client Curley Saturday: Dealers Rooms, Doctors on Radio, OTR's Four Footed Friends, The Witch's Tale, Jack Benny, CBS Radio Mystery Theater, Salute to Singers and Musicians, A Brighter Day, Cocktails and Dinner, Ethel and Albert, Jack Benny Show, Awards, raffle, donations, brief guest appearances. Sunday: Breakfast in Dresden Room.

Additional Information:

Contact Jay Hickerson, Box 4321, Hamden, CT 06514 or E-Mail to JayHick@aol.com.