

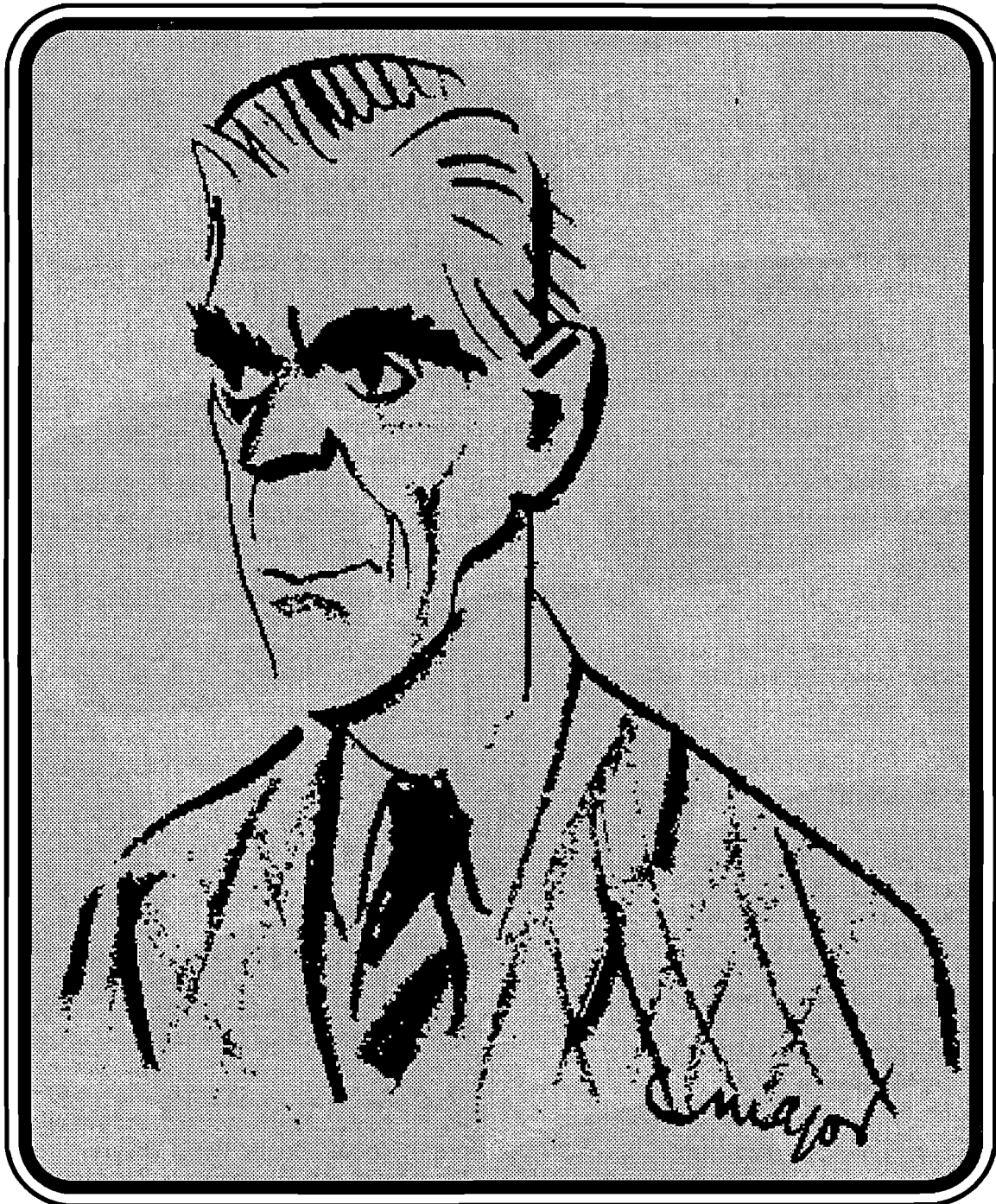
*The Old Time Radio Club*

Established 1975

# THE ILLUSTRATED PRESS

Number 273

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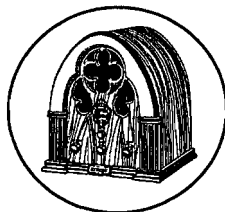


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**Club Mailing Address**

Old Time Radio Club  
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Lancaster, NY 14086



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## SATURDAY MORNING HEROES

(Jack Armstrong, Captain Midnight  
and Other "Kid" Shows)

by Owens L. Pomeroy

Co-Founder, Golden Radio Buffs of Maryland, Inc.

In my "neck of the woods," the "Kid Shows" were rerun on Saturday morning, just in case we missed them during the week. And they are fresher in my "mind's eye" today than last night's Cable TV shows.

Who can forget the rousing fight song of good old Hudson High?!

***"Wave the flag for Hudson High Boys,  
Show them how we stand!  
Ever shall our team be champions.  
Known throughout the land . . ."***

Come on gang. Let's get a steam engine going for captain Jack Armstrong, the All . . . American—Boy! Jack and his fun loving-friend, Billy Fairfield, were all-American dream kids from 1933 to 1961. They ate Wheaties, used plenty of soap and water and got lots of healthful exercise and fresh air—and even spent 10 years in high school!

Unlike other kids who worried about the truant officer, Jack, Billy and Billy's sister, Betty, rarely attended classes mostly because they were off to the South Seas or an African Jungle. And they weren't like your vapid TV kids. Radio's Saturday morning hero kids were responsible for the whole world!

Listen:

**ANNOUNCER:** *"Having just uncovered the valuable uranium deposit, Jack and fun-loving Billy Fairfield are rowing to Uncle Jim's yacht, 'Spinthrift,' there in the warm waters of the South Seas."*

**BILLY:** *"Jumpin' jiminy-gee whiz, Jack."*

**JACK:** *"Quiet Billy, there's no time for that now. If we can get the uranium for our scientists at Hudson High, why we'll learn how to use the atom. And we'll use it for the good of the whole world!"*

Campy? Cornball?? Unrealistic??? You better believe it! Yes. But as believable to kids of the 30s and 40s as today's TV is to tots who have trouble saving their allowance, let alone the whole world.

Pollution, war, drugs, aids, drive-by shootings, the generation gap. Jack Armstrong wouldn't have cringed before these problems. If Jack were alive today, he'd have the classic answer . . . "EAT WHEATIES!!"

One of the first programs for radio's younger set was *Little Orphan Annie*.

***"Who's that little chatter box?  
With rosy cheeks and auburn locks?  
Whom can she be?  
Why it's Little Orphan Annie!"***



Poor empty-eyed Annie seemed to be locked into a radio pecking order. Just as she followed Dick Tracy in the comics, so too, did she follow him every afternoon (and Saturday morning) on radio. Unlike many other kid radio heroes, Annie did not devote herself to safeguarding top secret plans. She was too busy looking for her beloved Daddy Warbucks. He was away off with his private army and navy getting even with someone, so he left the giant, Punjab, to babysit. In episode after episode, the formidable Punjab was relegated to lopping off heads with his scimitar while up staged by Sandy, Annie's dog — "Arf! Arf!"

Shirley Bell, who played Annie also played Sandy. With help from Pierre Andre', the syrupy voiced announcer, who handled the deeper "arfs." Daddy Warbucks was played at one time by a then, very young (age 17) **Boris Aphon**, who went on to greater fame as Ivan Shark on *Captain Midnight*.

One breathtaking Annie adventure earned sympathetic audience identification when Annie and her friend Joe Corntassel, were accused of stealing candy bars. So they hopped the next freight out of town to find the thief and clear their good names. Joe Corntassel? He went on to greater fame playing Mel Torme!

Few shows match Annie for plot-line, but the *Tom Mix Ralston Straight Shooters Show* almost did. Opening to the tune of "When It's Round Up Time In Texas," which entailed the virtues of "hot Ralston," the cowboy cereal, the show went in for a lot of "reach for the sky's" and head 'em off at the pass's.

Straight shooters Jane and Jimmy (the latter played by a very young **George Gobel**) lived by the code of the west: "Lawbreakers always lose! Straight shooters always win!" Let me tell you pal, it pays to be a straight shooter.

The granddaddy of all interplanetary adventure shows was *Buck Rogers In The 25th Century A.D.* Buck blasted off regularly for the moon 20 years before Alan Shepherd even made it into orbit!

Along with Wilma Dearing, his galactic girlfriend, and kindly old Dr. Huer, who "hee-he'd" in the background. The show introduced such far-fetched weapons as laser-beams and guided missiles. Even the atomic bombs ("Far-fetched," you say?).

And way back in the forties, Buck Rogers was the first to prove outer space can sell products. Long before the advent of astronauts drinking Tang and eating Space Sticks, Buck Rogers and Wilma enjoyed "choclaty" Cocomalt while zipping and zagging between solar systems.

To sum up this retrospect on the Kid Shows of Radio, let's ask one question and give one last example:

Does television offer today's kids pure escape to the imagination every kid must have? A child, to save his sanity, must at times go underground. Have a place to hide where he can not be got at by grown-ups. A place that implies that they are not so much, can't fly, the way some people can, or let the bullets bounce harmlessly off their chests, or — oh joy of joys! Even become invisible!!



Sadly, this imagination of today's younger generation is limited by the size of the TV screens. They'll never know the thrill of a gong majestically tolling midnight — an airplane swooping down. "It's Cap . . . tain . . . Mid . . . night!" Crackling over the airwaves of the years — thanks to our OTR hobby and the love of these programs, our Clubs, meetings and Conventions throughout the year—the Secret Squadron flies again.

Listen:

**Joyce, Chuck and Major Steele, imprisoned by that Flying Friend of Nippon (otherwise known as the Prince of the Rising Sun) are saved on the last stroke of midnight by the timely arrival of —you guessed it—Captain Midnight and his mechanic, Ichabod Mudd.**

The Secret Squadron escaped no less than three perils every fifteen minute serial in pursuit of their other arch enemy, Ivan Shark, his cheerful servant Fang, and evil daughter Fury.

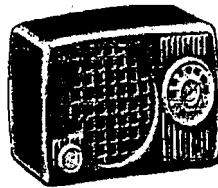
Fury's favorite expression: "Let's cut his heart out!" Remember?

Millions of young adventurers sent away a dime and a box top (myself included) for the Captain Midnight Code-A-Graph (which I still own and is now on display

at our OTR Museum Exhibit) a secret decoding Captain Midnight badge.

Get your pencils ready kids: . . . "And now boys and girls here's an urgent message from Captain Midnight. Stand by for another Secret Squadron Code session: Code F-7 10-22-15-2-9-7" (Now all you former Secret Squadron members, if you still have your Code-A-Graph, decipher the code.)

"Happy . . . Land-innnnnnnnnngs!" —Fade out.



## SAME TIME, SAME STATION

by JIM COX

### Break the Bank

Spawned during the postwar quiz surge when big-mon-eyed handouts became the hottest thing on the air, *Break the Bank* was the progenitor of an empire of super giveaway programs. While *Bank's* cash jackpots frequently reached four figures, the show soon fed growing appetites among mainstream Americans for contests with still bigger and bigger payoffs. Ultimately its zenith was reached in the late 1950s during the TV quiz show scandals.

Yet *Break the Bank* was the first of an untainted breed, "designed for intelligent people" who read widely and had "good retentive power." Gaining quick acceptance the show was espied in 1948 by fan magazine *Radio Mirror* as "the highest-paying quiz program in the world." Exposure like that didn't sit well with critics who derided the fact that paupers could be put onto pedestals within 30 minutes, attracting millions to tempt their fate. In later years one claimed these programs turned Americans into "a nation of moneygrubbing Scrooge McDucks." Despite such remarks the idea of instant fortune, coupled with a limited quantity of fame within one's own community, drew widespread appeal.

It began in modest fashion as a simple postwar quiz program on the nation's smallest audio network. As it gained fans a growing bankroll propelled it to larger webs who offered it greater prominence and prestige.

Yet at its start *Break the Bank* couldn't even agree on a permanent master of ceremonies. Instead it drew upon a quartet of veteran radio interlocutors whose flamboy-

ant styles and affable repartees signaled them as charming and effervescent entertainers. Included were Clayton (Bud) Collyer, John Reed King, Johnny Olsen and Bert Parks, each host of several popular audience participation series over their long careers. Employing a weekly rotational system. *Bank* ascribed the emcee's chores to each one in its first few months while airing over Mutual.

The series debuted Saturday, Oct. 20, 1945 at 9:30 p.m. ET on MBS continuing through April 13, 1946. Transferring to ABC it resumed Friday, July 5, 1946 at 9 p.m. where it proceeded through Sept. 23, 1949. The program shifted to NBC starting Wednesday, Oct. 5, 1949 at 9 p.m. and remaining through Sept. 13, 1950. Having been in prime time for five years, it moved to weekday mornings for five years beginning Sept. 25, 1950 on NBC at 11:30 a.m. through Sept. 21, 1951. The show returned to ABC Sept. 24, 1951 at 11:30 a.m. through March 27, 1953. From Sept. 28, 1953 through July 15, 1955 it was heard over NBC at 10:45 a.m. and also broadcast at 12 noon on MBS from Sept. 27, 1954 through March 25, 1955.

To producer Edwin Wolfe, one of *Bank's* four emcees — Bert Parks — possessed unbridled energy, just what the show needed, he felt. Selected as the sole master of ceremonies when the big-moneyed giveaway moved to ABC, Parks proved a good choice.

He wasn't new to network radio by any means, having arrived at CBS a dozen years earlier. An Atlantan born Dec. 30, 1914, Parks' radio career began on his hometown's WGST when he was 16. Hired for dual roles as an announcer and singer, he performed well, moving in a couple of years to the big time in New York. It was 1933 and he was earning \$50 weekly as a staff announcer.

Parks' effusive personality caught the attention of comedian Eddie Cantor who put him on his show as announcer, vocalist and foil to himself. Soon the gregarious Georgian was emceeing shows for bandleaders Xavier Cugat and Benny Goodman, too. His vocation seemed set. He gained announcing duties on several other series: *The Adventures of Ellery Queen*, *Camel Caravan*, *Columbia Workshop*, *Forty-Five Minutes in Hollywood*, *How'm I Doin'?* (an early game show), *The Kate Smith Show*, *Luncheon at the Waldorf*, *Matinee at Meadowbrook*, *Our Gal Sunday* and *Renfrew of the Mounted*.

On receiving greetings from Uncle Sam in the early 1940s Parks interrupted his career for service to his country. Upon his return he picked up announcing stints with *Judy, Jill and Johnny* and *McGarry and His*

*Mouse*. By then the vivacious showman couldn't be easily contained as a behind-the-mike narrator. His discovery while a rotating emcee on *Break the Bank* brought his diverse talents before public exposure. He'd never be hidden in the shadows again, once claiming "I created a whole era. I started the pattern."

A couple of years after *Bank's* premiere he was instrumental in launching another audience participation show on a local station. *Second Honeymoon* aired weekdays in 1947 over WAAT as a remote from a retail store in Newark, New Jersey.

The year 1948 was a banner one for Bert Parks. He was selected as host of a third simultaneous ABC audience participation series: *Stop the Music!* It was to be his crowning achievement as an audio performer. By then he was identified among radio's top five or six game-show emcees.

Most memorably, of course, Parks is recalled by nearly everybody as the man who sang "There She Is, Miss America" while presiding over the TV Miss America Pageant from 1954-79. Parks died at La Jolla, Calif. on Feb. 2, 1992 at 77.

But first — there was *Break the Bank*.

Before each show went on the air about 15 couples or duos (spouses, same gender teams, other relatives or divergent pairs linked for some distinct purpose) were selected from the studio audience. Assistants bearing portable microphones roved among the patrons conducting impromptu interviews as potential contestants remained in their seats. A handful would be brought onstage for more intensive questioning by producer Edwin Wolfe. Candidates who failed to make the final cut were awarded checks for \$5.

When the show went on the air each team (or couple) met the master of ceremonies who bantered animatedly with them before launching into the game. It was all done in formal style, reflecting the age in which it transpired. On one show, for instance, Bert Parks announced: "Here are our first two contestants coming up to the microphone and may I have your name please?"

Feminine voice: Mrs. Alton Blaine."

Parks: "And you sir?"

Masculine voice: Mr. Alton Blaine."

Every direct reference from Parks to the contestants was addressed to either "Mr. Blaine" (never "Alton") or to "Mrs. Blaine" (presumably Parks never knew her first name; it wouldn't have been proper to have asked for it). while the announcer frequently called Parks

Bert," showmen simply weren't afforded the same luxury with contestants.

The game itself was simple. Before going on the show participants chose a category from which their questions would be drawn. Giving correct answers to eight of these broke the bank. Each player-pair could miss one question. Two misses meant immediate departure, forfeiting the amount they would have earned on the last question missed, which was deposited into the bank. The questions — increasing in difficulty — offered cash values of \$10, \$20, \$50, \$100, \$200, \$300, \$500 and the bank's contents. The bank's assets included a minimum of \$1,000 and often thousands of dollars more.

The show found a way to retain its audience from week to week by employing a technique familiar to soap opera partisans: if contestants didn't complete their game by the end of the half-hour they were invited to return and continue the following week. There was impetus to "tune in at this same time next week" to hear the finale of a game in progress.

*Break the Bank's* creative minds developed a method of involving the home audience, too, as many other quiz shows were doing. Employing a feature called the "wishbowl" *Bank* solicited post cards from listeners 16 and older living in the "48 states" or District of Columbia. The cards bore senders' names, addresses and telephone numbers. A card was drawn from the bowl on every show and the sender invited to bring someone to the following week's show with their expenses paid. In another version contestants in the "wishbowl" drew three cards. The sender of the first card was invited to attend the next week; if that individual was unavailable, the second name was telephoned, etc.

On Aug. 30, 1946 a U.S. Navy commander and his bride, Mr. and Mrs. Jack A. Weiss, answered all eight questions netting them \$5,220. It was the largest jackpot in the first quarter-of-a-century of broadcasting.

On Dec. 24, 1948 three-year-old Michael Powers broke from his mother's lap as she was seated in *Bank's* audience. Just as the show was going on the air the capricious child tore onstage. Quizmaster Parks surprised the boy's parents, Mr. and Mrs. Clifton Powers, inviting them to be contestants. When the show ended the Powers family had broken the bank for \$9,020, easily the largest cash prize ever won on a radio quiz program at that time.

When the program shifted from prime time to daytime in 1950 Parks left the quizmaster's duties to Clayton

(Bud) Collyer, his sidekick and announcer throughout his own run as emcee. Joining Collyer as announcer was another of radio's quiz show giveaway artists, Win Elliot.

*Break the Bank* continued in several network TV versions a few more years, alternating between daytime and prime time. It was resurrected in syndication twice for brief runs, the last in 1986.

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## Actress Mary Jane Croft Dies

*She played Lucille Ball's sidekick  
in several TV series*

Mary Jane Croft Lewis, the actress best remembered as the perennial comedy sidekick of Lucille Ball in the late redhead's second long-running television series has died. She was 83.

Lewis died Tuesday of natural causes at her Los Angeles home, said a friend, Madelyn Pugh Davis. The co-creator and writer of *I Love Lucy*.

As an actress, Lewis made a career of portraying television's good neighbor or good friend — first as Clara Randolph, wife of Joe Randolph (played by actor Lyle Talbot) on *The Adventures of Ozzie and Harriet*. She joined Ball and her then husband, Desi Arnez, in the couple's fabled *I Love Lucy* for a season, portraying neighbor Betty Ramsey. Lewis was at Ball's side in *The Lucy Show*, which ran from 1962 to 1968, and again for her final CBS series, *Here's Lucy*, which ran from 1968 to 1974. Lewis played the heroine's best friend, appearing under her own name, Mary Jane Lewis.

A friend and associate of Ball, Lewis appeared on Ball's final television special in 1979.

"What a bright bubble of joy she was," said Lucy Arnaz, who was a regular with Croft on her mother's *Here's Lucy* series. "Funny, she was the farthest thing from a ditsy blond in real life, but was just as joyous as she appeared."

After the We Love Lucy Fan Club began staging annual conventions in 1996, Lewis attended them all, participating in panel discussions, accepting honors and signing autographs.

Born in Muncie, Ind., Lewis began acting on radio at WLW in Cincinnati, Ohio. She moved to Los Angeles in 1939 and voiced roles on the era's major radio dramas, including *Lux Radio Theater*, *Silver Screen*, *Screen Guild Theater*, *One Man's Family* and *I Love a Mystery*. She appeared on the radio version of *Ozzie and Harriet* and on the TV and radio versions of Eve Arden's series *Our Miss Brooks*. She also supplied the voice for Cleo, the basset hound on the Jackie Cooper series *The People's Choice*.

Lewis was the widow of *The Lucy Show* producer, mystery novelist and actor Elliott Lewis. Her only son, Eric Zoller, was killed in the Vietnam War.



## *A Book Review*

by Ken Krug

### **"THE GREAT RADIO SOAP OPERAS"**

by *Jim Cox*

Published by McFarland & Company  
Box 611  
Jefferson, NC 28640  
Telephone: (336) 246-4460, Fax: (336) 246-5018  
Publication Date: October 1999  
Price: \$55, Postpaid Price: \$59

Jim Cox is recognized as one of the most authoritative authors on the subject of radio broadcast soap operas. His column in *The Illustrated Press* entitled "Same Time, Same Station" has been a mainstay for several years. He also contributes articles from time to time in other OTR publications on the subject of daytime radio during the golden age.

Jim's book covers the realm of 31 different and diverse radio serials spanning a time period of well over 30 years. Facts, figures, story lines, characters, actors, actresses, producers, writers and directors all have been well researched to provide as much detail as possible about each selected program. The criteria for including a serial in the list was based on a compilation of the following factors: longevity (very long runs on the air), uniqueness (establishing a distinction unique to itself), influence (must have significantly influenced the genre), audience acceptance (must have gained a strong and decidedly loyal following). An explanation of the ratings systems in use at the time by C. E. Hooper, Inc.

and A. C. Nielsen is presented and the individual show's rating is included in each chapter.

The book is clearly a labor of love written by an author who knows how to keep the reader's attention and provides interesting sidelights on the subject. I can recall from my own youth the times when I came home from grammar school on my lunch hour (P.S. #37 was only a block away from our house) and my mom was listening to "The Romance of Helen Trent" followed by "Our Gal Sunday." I remember becoming addicted to those shows and not wanting to miss a single episode. There were other programs that I listened to as well, but these two for some reason stand out in my memory and are also included in Jim's list. The history of the show including on air dates, networks, sponsors, opening and closing theme music along with the announcer's lines, is all here. A taste of some of the plots, situations, dialog and a feel for what the show was all about is excellently described and crafted by Jim.

I found it very interesting that a surprising number of well known actors and actresses appeared in these daytime dramas. Among those whose names jumped out at me are: MacDonald Carey, Art Carney, Hans Conried, Rosemary DeCamp, Lurene Tuttle, Van Heflin, Burgess Meredith, Les Tremayne, Jim Backus, Frank Lovejoy, Clayton (Bud) Collyer, Ed Begley, Agnes Moorehead, Mercedes McCambridge, Santos Ortega, Arlene Francis, Zasu Pitts, Richard Widmark, Marvin Miller and Willard Waterman. I'm sure there are more but these are just a few that I recognize.

This book is backed by the author's extensive collection of recordings, tapes, books, autographs, correspondence, photographs and other memorabilia collected after the Golden Age of Radio ended. The Bibliography boasts five pages of books that were used as reference and a short note on each giving a brief summary of what that work contained.

For the trivia fans Appendix A lists the Soap Opera firsts, the lasts and the mosts. Appendix B includes a listing of the adult weekday radio serials by year of debut.

There is also a generous supply of photographs interspersed within the text which adds to the general appeal of the book.

I would highly recommend that this book be added to the library of any serious collector of old time radio programs and anyone interested in the history and development of radio programming.

## MEMBER'S MIKE



HELLO!!!

I would like to take this opportunity to say a few words about the IP newsletter and maybe suggest a few changes that would make it just a little more interesting.

I've been an avid OTR collector for about 16 years now, not bad for a 30 year old. To date, I have about 6,000 hours of OTR on cassettes, reel-to-reel, records, 8-tracks and CDs. I also have a love for the antique radios themselves. I collect and restore the old classics and have about 25-30 currently restored and another 18 waiting in the wings.

Here are my suggestions: Why not have a reader survey in the IP? This would show who your readers are, what their favorite shows are, what their interests are, what else they do, etc. I know I'd be interested to see the age ranges for collectors and readers, just to name one topic.

Secondly, have any of your readers ever shown any interest in penpals? With the internet so readily available, I'm sure that there are a few readers out there who would love to swap stories on-line or through the mail about what they collect and their memories of OTR. I know I would.

Also, I think a special reader spotlight would be a neat feature. Perhaps once or twice a year, ask for volunteers that may want to have themselves profiled as to what they love most about OTR. They could be highlighted along with a picture of themselves and maybe a list of their favorite OTR and maybe a list of shows their looking for, something along those lines.

Finally, I've always thought that a small classified department may spark interest in trading shows, perhaps stories, collectibles, etc. The Antique Radio Trader is too expensive for most people, but maybe 1 or 2 free classifieds per year per IP member in the IP would be an idea.

Thanks for taking the time to read this list of rambling thoughts. Please keep up the great work!

Sincerely,  
John Jackson

*Editor's Note— John brings up some excellent suggestions and we're grateful for his thoughts and ideas. Regarding a survey, we haven't tried one in a long while, we'll see what we can put together and see how much response we get. Penpals, Internet, spotlighting members, trading, there's a lot of information out there and it would indeed be fun to have it drawn out from our readers/members. The important thing is to get involved, don't sit back and think that someone else will do it. Remember its YOUR club and the IP is just a venue for members interests, it can be whatever you want it to be. As the "Talking Phone Book" says "Go ahead and use me."*

Dear Collector,

I am trying to track down some recordings from radio broadcasts, and I wonder if you could help me.

From the Blue Room, the Roosevelt Hotel, New Orleans, LA. October 1948 (?) Nick Stuart and His Orchestra ("The man with the band from Movieland") CBS Remote Broadcast.

"Saturday at the Chase", from the Chase Hotel, St. Louis, MO. Broadcast every Saturday during the summer of 1949. Nick Stuart and His Orchestra ("The Man with the band from Movieland") Emcee Wed Howard.

Thanks for your help,  
Blake Vonder Haar  
821 Mazant Street  
New Orleans, LA 70117-5306

## **The Wartime Radio Plays of Norman Corwin**

By Lance Hunt

(Continued from the June Issue)

### *Between Americans*

Produced as the tenth in the "Twenty-Six by Corwin" series in New York City on July 6, 1941. The program is notable for its unabashed patriotism, a reason undoubtedly why Orson Welles was narrator when the show was next done on December 7, 1941. Two months later, on February 2, 1942, Welles repeated the show under his own direction as the last broadcast in his Lady Esther series over CBS.

Corwin said this was the first uninterrupted half-hour on the CBS Network after the bombing of Pearl Harbor.



"All afternoon the news had come pounding in—comment, short-wave pickups, rumors, analyses, flashes, bulletins," he said. "Programs of all kinds were either brushed aside or so riddled by special announcements that they made no sense. But by 7:30 p.m. E.S.T. all available news on the situation was exhausted, and the Screen Guild, which had long ago scheduled "Between Americans" and Welles for this date, was given clear air.

The extraordinary coincidence of this broadcast on the evening that a war had begun undoubtedly led to its impact Corwin said people were reassured by "the easy informality of the script."

AMERICAN: Have you ever asked yourself what America means to you? Does it mean 1776? "Columbia the Gem of the Ocean"? Big Business? The Bill of Rights? Uncle Sam? Chances are it means none of these things. Chances are it means somethin' very personal to each of you . . . somethin' close to your heart which you'd miss like the very blazes if you was (cq) stranded abroad. It might have nothin' at all to do with quotes from Madison or Acts of Congress. It might be just the feeling about crisp autumns in New England and the smell of burnin' leaves . . . it might be the memory of the way they smooth off the infield between the games of a double-header . . . it might be a thing as small as your little finger. Have you ever been abroad an' run out of Cigarettes?

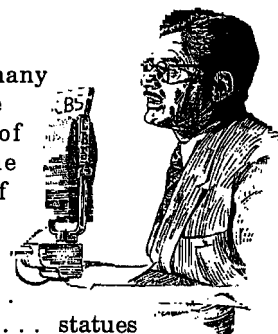
Corwin's words, both to the studio audience and home listeners, seemed like a welcome statement of faith that night and more than 22,000 requests poured in for a copy of the script or a repeat of the broadcast.

"A war only four hours old is an emotion, an intoxication, a bewilderment," Corwin said. "Into such an atmosphere, prevailing both at the studio and in listener's homes, Welles brought a calm but vigorous performance." In many ways, Corwin's script was deeply influenced by the national lyricism of Walt Whitman who obviously provided much inspiration for Corwin's verse.

"Lakes and mountains and deserts and rivers and beaches and capes and forests . . . Cape Cod and the Sierra Nevada . . . Gloucester and Death Valley . . . the Great Lakes and the Rockies . . . Old Orchard and the Great Plains . . . Williamsburg and Yosemite . . . steel mills at Pittsburgh and geysers at Yellowstone . . ."

"Whitman hit it on those when he said (America) was bigger'n the president and his cabinet and the District of Columbia . . . it's not Park Avenue or Broadway or Forty-second Street or the loop or the Golden Triangle

—it's other things, many, many other things . . ." Here Corwin provides a litany of objects and places which he feels reflects the America of the 1940s.



VOICES: "Mill towns . . . steel towns . . . mining towns . . . oil towns . . . railroad sidings . . . statues on the common . . . tourist houses on the edge of town, along the state highway . . . swimming holes . . . gas stations . . . strollers on Main Street. . . kettles of sorghum molasses . . . Sunday papers . . . season tickets to concerts . . . auctioneers . . . night courts . . . radios, parades, tooth paste, shaving cream, dogs, cats, skyscrapers, subways, cornfields, offices, hotel rooms, airports, hospitals, factories, cemeteries."

The narrator adds that "America is not a man, a poem, a post of Legionnaires, an almanac, a mural, a buildin' in the heart of Washington . . . it's territory possessed by people possessed by an ideal."

Next month "We Hold These Truths"

## Updates from The Low End Librarian

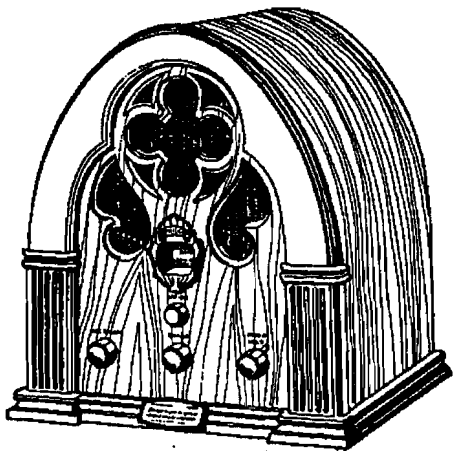
Listed below are cassettes containing replacement shows and shows that fill the holes in our cassette catalog. Please note the updates in your catalog. —Dan

- 1378 is Lux Radio Theatre "Salty O'Rourke" Alan Ladd, Marjorie Reynolds 1/26/45
- 1289 is Suspense "The Man Who Cried Wolf" William Powell  
Suspense "Mute Bram" Richard Widmark 4/14/52
- 1283 is Suspense "Around the World" Van Johnson 4/6/53  
Suspense "The Death of Me" George Murphy 4/26/52



## Old Time Radio Club

49 Regal Street  
Depew, NY 14043



## FIRST CLASS MAIL



## Remembering . . .

### Major Bowes

A radio star in the making was Maj. Edward Bowes when he came to Buffalo to broadcast his "Original Amateur Hour."

He had started the program a year earlier on a New York City station and had gone on the network just before he came to Buffalo to do the program.

His most famous prop was the gong which he rang to halt an act that wasn't going to make it. The same year he came to Buffalo, he had rung the gong on Frank Sinatra, a 20-year-old singer in the "Hoboken Four."

Maj. Bowes (he was an Army reservist) had made, lost and re-made a fortune in real estate in his native San Francisco. He built the once-famous Capitol Theater in New York in 1918.

His amateur hour was a popular hit in the great days of radio and survived into the television age until 1970 as Ted Mack's Original Amateur Hour. A contemporary imitator is TV's Gong Show.