

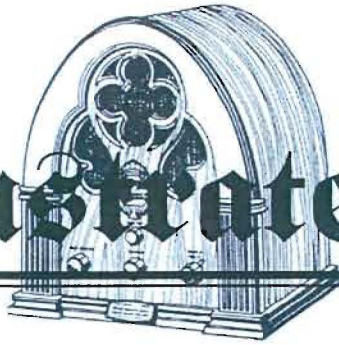
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 339

April 2006



A TICKET to the GOLDEN AGE of RADIO

The Illustrated Press

Membership Information

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

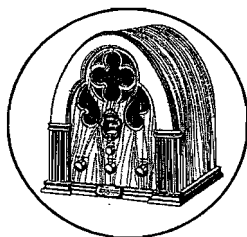
Anyone interested in the Golden Age of Radio is welcome. The **Old Time Radio Club** is affiliated with the Old Time Radio Network.

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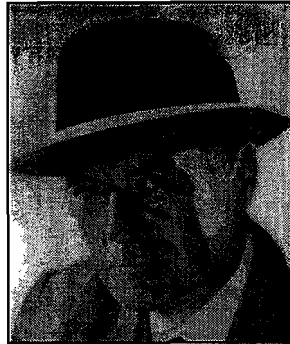
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Library Rates: Audio cassettes are \$1.95 each and are recorded on a **club supplied cassette** which is **retained** by the member; video cassettes are \$1.85 per month; records are \$.85 per month. Rates include postage and handling and are payable in U.S. funds.

FRANK LOVEJOY

The Man in the Spotlight

by DOM PARISI



What did old time radio actors William Conrad and Frank Lovejoy have in common? Their distinct and recognizable voice of course. Anyone listening to the OTR shows in which they appeared could spot these guys with no problem. Bill Conrad was the voice of the popular radio series *Escape*. However, Lovejoy is the one in the spotlight in this article.

One of the busiest "Golden Age" radio actors heard in hundreds of soaps, drama and mystery shows, including his own weekly radio show, *Nightbeat*; Frank Lovejoy was born on March 28, 1914 in the Bronx in New York. His father was a salesman for Pathe Film Studio. This might have had an influence on Franks's interest in acting as a career. After a short run occupation as a Wall Street page, Lovejoy left the company to attend New York University and then started to apply for acting jobs in stock companies. His first Broadway appearance was in a 1934 play called "Judgement Day". That was it! He was hooked! The rest is history! He could play any part thrown at him, be it in radio, the movies, plays or whatever.

While appearing in a New Jersey production of "The Best Man" on October 2, 1962, along with his actress wife Joan Banks, Frank Lovejoy died of a heart attack. He was 48.

After researching John Dunning's excellent book "On The Air, The Encyclopedia of Old Time Radio", I came up with the following listings of radio shows Lovejoy acted in. His career was a long one—1930s to the '60s.

Soap Operas:

Brave Tomorrow - played Jean's husband
Bright Horizon - played Larry Halliday
Life of Mary Sothorn - played the character "Chaney"
Today's Children - played Christopher Barnes
We Love And Learn - played Bill Peters

Supporting Role:

Arch Oboler's Plays
Beyond Tomorrow

Columbia Presents Corwin

Damon Runyon Theater

Escape

Gangbusters

Gay Nineties Revue - Lovejoy in a switch of character, played "Broadway Harry" in this musical variety show
The Man Behind The Gun (war drama) - (Lovejoy's unmistakable voice can sometimes be heard among the east coast actors who worked the series, even though the show was not generous with acting credits—John Dunning)

Mr. and Mrs. North - Lovejoy (among others) played Lt. Bill Weigand of homicide

Mr. District Attorney

The Molle Mystery Theater

Murder and Mr. Malone - Lovejoy as Malone in 1947, '48 and late '49

Romance - Appeared in the early runs

This Is Our Enemy

This Is Your FBI - Narrator was Frank Lovejoy

The Whistler - Appeared as a regular actor

Words at War - Up there with the best and of course, his popular NBC show (1950-52) *Nightbeat* Lovejoy was reporter Randy Stone

As noted elsewhere, some shows didn't always give acting credits to all of the people on a broadcast. This makes me believe that Lovejoy may have appeared on still other broadcasts. In fact, I'm positive I recognized him on other shows not listed in this article (*Your's Truly, Johnny Dollar* ??) To name one. Frank Lovejoy was indeed "the man in the radio spotlight".

BEING THERE:

Collecting Radio Broadcast Admission Tickets

By RICK PAYNE (All Rights Reserved 2006)

Seven days after my birth, CBS aired the last first-run broadcast of Jack Benny's Lucky Strike Program from Hollywood. While I assume there was no direct connection between those events, that fact simply defines my dilemma . . . I missed the golden age of radio. I never had the chance to wait for tomorrow's exciting installment, to send away for that new decoder, or to delicately guide the tuning dial to just the right frequency. But thanks to the dedicated efforts of those who preserved recordings, and a curiosity inspired by my Dad's stories of life before television, America's radio heritage has been part of my life for nearly 40 years.

The Illustrated Press

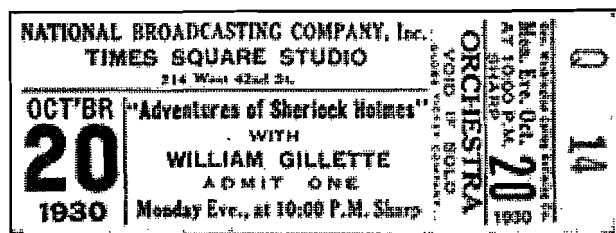


Illustration plus COLOR COVER MONTAGE provided by the Author

Oh, how I wish I could have been there to experience it! I've listened to thousands of hours of network programs. As a child, the adventure shows piqued my interest . . . the afternoon serials like *Superman*, *Jack Armstrong*, *Tom Mix*, *Dick Tracy*, *Little Orphan Annie*. As I grew older, I found an affection for almost all varieties of radio shows . . . appreciating them for their historical significance, their ability to unite our nation through trying times, and for the general quality of the work itself. Some, while charming in their naivete, are quite dated, while others remain timeless and evoke the same emotions as they did three generations ago.

Some people are content to listen and imagine. They find no particular need to define their relationship with radio beyond hearing the sounds. But I need a physical connection to that era before my time, (perhaps the burden of growing up in a visual age) and have found satisfaction through the accumulation of artifacts of the golden age of radio. Radio programs and stars were prominently featured in advertising campaigns, program-related premiums, fan magazines, newspapers and films, and I'm proud to have hundreds of such items in my collection. They're fun, and reflect the efforts of the network publicity machines to create and manage the public's impressions of a new medium and its colorful personalities.

To me, one type of radio memorabilia is the most special. These items were free to anyone who asked. Most were probably thrown away, but some were preserved in scrapbooks and kept as souvenirs of a special night. "That's how I discovered that the people laughing at Bob Hope's jokes, applauding for the cast of the *Lux Radio Theatre*, playing along with *Dr. I.Q.* and dancing to the music of Glenn Miller on those vintage recordings . . . all gained admission to the studio broadcast **with a ticket**. And while the original owner may be gone, their ticket was also physically there . . . in the presence of those fabulous performers as they created the broadcasts we still enjoy today.

The discovery of a Tommy Dorsey broadcast ticket nearly 30 years ago started my quest to obtain a representative studio admission ticket for every network program. At this writing, I have accumulated almost 4,000 of

them, representing a wide range of shows. Along the way, I've learned about radio history and have benefited from the assistance of countless people who have answered my advertisements. I am one of a very small group of dedicated collectors, all inspired and passionate about this unique area of memorabilia.

Most were lucky enough to have attended broadcasts themselves. We share our discoveries and feel the mutual satisfaction that we are preserving a little-known piece of radio history. The internet has given us greater range in searching for new tickets and other collectors. We collect without price guides, and trade tickets and information unselfishly as we continue to pursue our hobby. There are no barriers to entry in this hobby; most tickets are quite inexpensive. Value is in the eye of the beholder. It's truly a labor of love.

Most tickets were originally free for the asking. They were distributed to the public by the networks, agencies and sponsors. A letter of request would be answered in just a few days, with either the requested tickets or a polite explanation that there were none left. As expected, the most popular programs were the toughest tickets. These were usually taken by the influential the connected and those willing to wait for months. During the war years, some were only available to servicemen; in fact, some broadcasts originated from military installations. Tickets for less-popular programs were often available on-the-spot, frantically distributed on the street outside the studios.

Ed Wynn is reputed to be the first performer to invite the public to attend a live radio broadcast. He apparently found it unnerving to perform without an audience to respond to his antics. By 1930, NBC was issuing admission tickets for selected broadcasts. The practice caught on, and continues with all the major networks to this day.

Studio audiences were invited to most of the network comedy, music and variety program broadcasts. Many popular dramatic series also adopted the practice, as did a few children's shows. Audiences were also invited for many special broadcasts commemorating historic occasions and technical innovations. Happily, only a few theatres tore the tickets upon admission, leaving them intact as souvenirs.

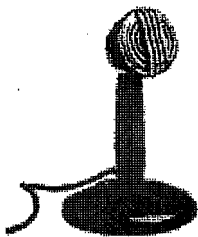
The tickets themselves came in many sizes and formats. Some were designed to be sent as postcards to friends back home, proclaiming that the sender had attended the show. Some have images of the stars. Most fell into a standard size and shape . . . approximately 1½" x 4". Each network had a unique layout format that was usually followed for each venue.

The Illustrated Press

Tickets are colorful, and their colors may have assisted ushers in determining if a presented ticket was for the correct performance date. The front of each ticket contains the program title, the sponsor, location and broadcast date and time. Some list the stars and special guest stars. Rules of behavior and consent are stated on the reverse. Separate tickets were issued for previews (try-outs to refine timing and edit material) and repeat broadcasts for the West Coast.

In future issues, I'd like to introduce you to my hobby by sharing images of tickets from my collection. The image of tickets on the cover should whet your appetite. Please drop me an email at oldtix@aol.com if you'd like to learn more, or unload that pile of tickets that needs a good home!

A paradise for TV viewers



See it NOW!

*TV and radio museum
brings back yesteryear*

By William Powers

Twenty years ago, it dawned on William S. Paley, then chief executive officer and president of CBS, that there was not a library or archive to save and preserve the ever-increasing number of television programs. To fill this void, Paley founded the Museum of Broadcasting on East 53d Street in New York. The museum was such a success that 15 years later Paley donated \$12 million (and raised an additional \$8 million from the networks) for a much bigger Museum of Television and Radio at 25 W. 52d St.

In the four years since the Museum of Television & Radio opened, its popularity has increased along with the collection. From a start of 10,000 radio and television shows, there are now more than 75,000 television programs available for viewing, and 20,000 radio programs that date back to the medium's beginning 85 years ago.

Although the chief purpose of the MT&R is to preserve, catalog and show television and radio as an art, the museum does a lot more. Besides the collections available to the public, there is a continuous series of seminars, daily screenings that take place in two theaters and two screening rooms and exhibits that highlight various aspects of the media.

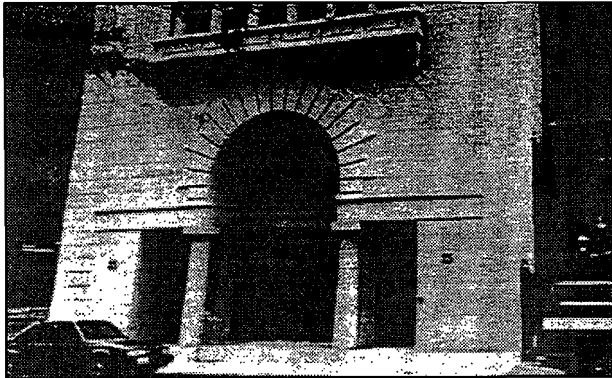
By far, the most popular dimension of the MT&R for the public is access to viewing the huge collection. Indeed, the most difficult part of watching may be simply choosing a program from the thousands that are available. If you are a history buff, why not watch President Harry Truman signing the Japanese Peace Treaty in 1951, or the McCarthy hearings, or listen to one of Edward R. Murrow's "This Is London" broadcasts, or an FDR "fireside chat"? Do you like sports? Tune into one of the Muhammad Ali-Joe Frazier slugfests, or the Baltimore Colts-New York Giants championship game of '58 (better than any Super Bowl), or the '53 World Series, or the '60 Olympics. For people interested in drama, there are memorable programs from "Omnibus," "Playhouse 90," "Armstrong's Circle Theater" and "Studio One" starring the likes of Laurence Olivier, Helen Hayes, Katharine Hepburn or Sir John Gielgud, among other greats. When you can choose from 75,000 programs, the selection can be far trickier than you might imagine.

There are a few programs that are perennial favorites at the museum. Two of the five most requested programs are from "The Ed Sullivan Show": the Beatles' live American debut in 1964 (which is No. 1) and Elvis' appearance in 1956. Other favorites include almost any "Amos 'n Andy" episode, footage from the John F. Kennedy assassination, and the "My Name is Barbra" (Streisand) special of 1965.

The dynamic for viewing programs is easy. Simply go to the library on the fourth floor (you'll make a reservation in the lobby when you enter), sit down at one of the 50 computers and search the database for the program of your choice. When you find your selection, reserve it on the computer, and shortly after you will be paged to go to a comfortable, high-tech, private console on the third or fifth floor where you will be scheduled for two hours of viewing or listening.

Visitors to the museum also get a chance to see the collection through ever-changing daily screenings and radio presentations. From noon to closing, the museum presents a mind-boggling variety of programming in the theaters and screening rooms. On a typical day you might see "The Frank Sinatra Timex Show," an hourlong special on the best Super Bowl commercials, "The Muppets: A Celebration of 30 Years," a "Tales of Tomorrow" episode, "Robin Williams: An Evening at the Met" episodes from "Alfred Hitchcock Presents," "Yogi Bear," "American Playhouse," the premier episode of "I Love Lucy," feature-length versions of "Shadowlands" or "Carousel," "Great Movie Stunts" the "Nat King Cole Show" and a dozen more.

For the more serious viewer, there are seminars featuring in-person discussions with writers, producers, direc-



The Museum of Television & Radio on West 52d Street. Visitors to the museum can view TV shows or listen to radio shows from the past.

tors and actors involved with significant programming.

For listeners, the museums's radio collection may be smaller than the television one, but the collection is older. This year marks radio's 85th anniversary.

The New York museum was so successful that a second Museum of Television & Radio was opened in Los Angeles.

IF YOU GO . . .

The New York Museum of Television & Radio is open Tuesday-Sunday from noon to 6 p.m.; until 8 p.m. on Thursday. For more information, call (212) 621-6800

MT&R California is at 465 North Beverly Drive in Beverly Hills. The Museum is open Wednesday-Sunday from noon to 5 p.m. Call (310) 786-1025 for more information.

Admission for both locations is \$10 adults; \$5 children under 13; \$8 students and seniors.

Know Your History

On February 22, 1924, in Washington, D.C., President Calvin Coolidge became the first president to deliver a radio broadcast from the White House. Coolidge's speech, commemorating the 192nd anniversary of George Washington's birth, was broadcast from his White House study and heard live on 42 radio stations from coast-to-coast.

A year later, on March 4, 1925, 21 radio stations under the AT&T banner carried the Coolidge inauguration. It was estimated that fifteen million listeners heard the voice of the President on this occasion

Illustrated Press 6



BOOK REVIEWS

Historical Dictionary of American Radio Soap Operas

By JIM COX

Reviewed by Jerry Collins

Jim Cox is currently one of the best-known historians of "old Time Radio." This is the eighth book that he has written on the topic. As is usual with a Jim Cox publication your reading must begin with the introduction. After a chronology, he provides a very good history of the soap opera genre. Included with this would be a psychological study of soap operas, the typical audience, the performers and the parts that they played. Take note also of the very lengthy bibliography at the end of the book. Its organization is very unique and very helpful to those doing additional research.

The main portion of the book is the dictionary of all soap operas as well as the top performers, writers, announcers, etc. As expected all the famous shows are listed; *Just Plain Bill*, *Lorenzo Jones*, *Ma Perkins*, *Myrt and Marge*, *Our Gal Sunday*, *Pepper Young's Family*, *Romance of Helen Trent* (7,222 episodes over 28 years), *Stella Dallas*, *Young Dr. Malone* and *Young Widder Brown* as well as many of the lesser known shows; *Foxes of Flatbush*, *Hilda Hope*, *MD*, *Hotel*, *for Pets*, *In Care of Aggie Horn*, *Kay Fairchild*, *Stepmother*, *Miracles of Magnolia*, *Molly of the Movies* and *Nona from Nowhere*. Shows like *One Man's Family*, *Front Page Farrell*, *Ethel and Albert*, *The Goldbergs*, *Amos and Andy*, *Gasoline Alley* and *Perry Mason* are also cited along with the afternoon soap operas.

Then there were the performers who acted in thousands of episodes; Mason Adams, Joan Alexander, Sandy Becker, Fran Carlon, Clayton "Bud" Collyer (at one point in his career he was on 30 different shows at the same time), Staats Cotsworth, Mary Jane Higby, Teri Keane, Karl Swenson, Jan Miner, Claudia Morgan, Santos Ortega, Virginia Payne (for 27 years she played the part of Ma Perkins), Anne Elstner, Alice Reinheart, Vivian Smolen, Les Tremayne, Olan Soule, Gertrude

The Illustrated Press

Warner and Ned Wever. Some of radio's greatest announcers are also cited in the dictionary; George Ansbro, Ford Bond, Frank Gallop, Marvin Miller, who at one time or another was part of 96 different shows, and Sandy Becker, who also spent 13 years playing Dr. Malone.

General foods (sponsored 18 different soap operas, but did not manufacture any soap or home care products; Maxwell House and Sanka Coffee, Jell-o, Post, Postum and Swans Down). General Mills (at different times sponsored 27 soap operas; Betty Crocker, Gold Medal, Cheerios and Wheaties), Lever Brothers and the Colgate Palmolive Peet Company sponsored a huge majority of radio's soap operas. Finally soap operas would never have been part of radio history if it wasn't for the writers and creators; Carlton Morse, Elaine Carrington, Irna Phillips as well as Frank and Anne Hummert.

Well I think I have mentioned enough soap opera related items that can be found in this excellent research tool. Although the book is in dictionary format it is still a very readable book for soap opera fans. Unfortunately our deceased or aged mothers, aunts, grandmothers and even great grandmothers would really have loved this book. On the other hand we should not feel sorry for these women for after all they had the good fortune to have listened to some or all of these wonderful shows.

December 2005

320 pages, 5-1/2" x 8-1/2", Cloth, \$70.00
includes Bibliography, Chronology, 8 Illustrations

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FLASHGUN CASEY, Crime Photographer

from the pulps to radio and beyond

By J. Randolph Cox and David S. Siegel

Reviewed by DOM PARISI

This fine book traces the work of the creator of "Casey," George Harmon Coxe and of Alonzo Deen Cole, whose skill as a writer of radio scripts nurtured "Casey's" reputation for over a decade:

This well researched and easy to read book follows "Casey's" career from the early pulps, radio, TV, movies,

comic books and the stage. Also included in the book is a radio log that lists and dates every broadcast (except 19 programs from 1954). Two complete radio scripts and television logs are included.

Did you know that Jim Backus was the second actor to play "Casey"? No episodes in which Backus appeared are known to be in circulation.

The first actor to portray "Casey" was Matt Crowley of *Mark Trail* and *Jungle Jim* fame. He appeared in only the first three episodes of which only the premiere broadcast, "The Case of The Switched Plates" survives. Who knows, maybe the two missing shows are out there somewhere!

I think every OTR fan and lover of *Casey*, *Crime Photographer* will enjoy this book.

Paperback, 205 pages with photos, 6" x 9"

Price \$18.95

Published by

Book Hunter Press

P.O. Box 193

Yorktown Heights, NY 10598

Radio Firsts

Keen-minded pioneers cut the pattern for modern broadcasting

The year was 1920. A World War had just come to a close . . . everyone was singing "How are you gonna keep them down at the farm, after they've seen Par-ee" . . . Lillian Gish and Rudolph Valentino were top-ranking cinema stars . . . skirts were beginning to get shorter and morals looser . . . Into this vibrant era radio was born. In the smoky conservative city of Pittsburgh the Harding-Cox election returns were broadcast over KDKA—the first pre-scheduled broadcast in radio. To the 50 People who crawled into ear-phones to hear it, this broadcast must have been a truly exciting event. Up until this time there had been broadcasts (Detroit's WWJ had sent out state election returns several months earlier), but the results were in the nature of experiments and heard by only a handful of technicians. Now 50 people, living in opposite parts of the city, could hear the same announcer talk to each one of them as clear as a bell. Indeed, the expression "as clear as a bell" was a common one in those early days of broadcasting; no one could quite grasp the miracle of radio.

Having established the precedent of the first scheduled broadcast, Station KDKA proceeded in the next year to further develop the field of radio. On January 2, 1921, it

Illustrated Press 7

The Illustrated Press

broadcast the first church service, and on April 11, 1921, the first sports broadcast (a blow-by-blow description of a boxing bout that preceeded by a few months the sensational Dempsey-Carpentier broadcast).

Later that year KDKA broadcast the first bedtime stories for children and organized an orchestra of its own exclusively for broadcasting.

Meanwhile other stations throughout the country had started up, and were beginning innovations of their own. Two of the more outstanding ones were WIP in Philadelphia and WJZ in Newark, New Jersey, later to become the key station of NBC's Blue Network and later still American Broadcasting Company's New York outlet.

Philadelphia must have taken to radio with a ready enthusiasm, for in the next few years WIP was to inaugurate the following firsts: a dance orchestra broadcast from a remote point (Charlie Kerr from the Cafe L'Aiglon) . . . the complete Grand Opera, "Adia" broadcast from the Metropolitan Opera House . . . the sound of ocean waves from the Steel Pier . . . a broadcast from the bottom of the sea and a series of street interviews that previsionsed such programs to come as "Vox Pop" and the audience-participation shows which later emanated from so many studios on a daily basis.



Early songbird Vaughn de Leath was known as "The first lady of Radio", the first microphone "crooner", received the first radio fan letter, pioneered in broadcasting trends and methods until her death

WJZ, because of its proximity to New York, played one of the leading roles in the development of radio communications. Its first studio was a ladies' room in the Westinghouse meter factory. When a famous singer came to the studio for a broadcast, the hired help rushed

out to rent some potted palms to decorate the place, and occasionally two fat tom-cats whose headquarters was a window near the fire-exit interrupted a solo by their yowling. A broadcast must have been a really exciting thing in those days, because quite often an overly enthusiastic soprano would blow out a fuse when she hit a high note, thus throwing out of gear the then primitive broadcasting apparatus.

Among the innovations at WJZ: the first educational broadcast (accounting lessons broadcast as far back as 1923) . . . the first staff announcer who was hired merely to announce: Ted Husing . . . the rebroadcast of the first international program, relayed on 1,600 meter wave from Coventry, England to Houlton, Maine, where it was fed by wire lines to the New York transmitter.

1922 also saw the birth of another New York station that was later to become one of the largest and most powerful in the world—WEAF. WEAF's role in the development of radio is of prime importance because as early as August 28, 1922 it had inaugurated commercial broadcasting. That first program was sponsored by the Queensboro Corporation, and featured H. M. Blackwell, who spoke of the advantages of apartments in residential Jackson Heights. WEAF's total advertising revenue that first year was \$5,000; a sponsor could have a full hour's broadcast for only \$35.

As early as February 8, 1924, WEAF had experimented in another radio first: coast-to-coast broadcasting hook-ups. On November 15, 1926, it emerged as the key station among a group of 20 scattered that formed the NBC network in that year.

In 1926 occurred another event of the first importance. John McCormack and Lucrezia Bori made their radio debuts over WJZ, which had by this time moved its headquarters to New York. This broadcast was significant because up to this time radio had been considered by top-notch entertainers as just a passing fad and not worthy of their time. Bori and McCormack gave radio prestige—pretty much as Sarah Bernhardt had given the cinema prestige a generation before. From this time on top-notch concert and theater entertainers were flattered to death to be invited to appear on radio, instead of the other way around. From Boston's WEEI came the first series of live symphony concerts (by the Boston Symphony Orchestra) ever to be broadcast, and radio was definitely recognized as an important factor in American cultural life, something more than a mere novelty.

By 1927 the medium of broadcasting was beginning to take on shape and form. President Coolidge had signed the Dill-White Radio Bill, creating the Federal Radio

The Illustrated Press

Commission and ending the chaos caused by a wild growth of broadcasting. This was the last great year of radio firsts—some of the more important ones, in chronological order, include; Shenandoah, Iowa's KMS was the first station to handle newscasts via the wire services . . . the first regularly established coast-to-coast hook-up (needing 4,000 miles of wire) was used to broadcast the Rose Bowl game from Pasadena, California . . . the first coast-to-coast presidential broadcast from the floor of Congress featured Coolidge's Washington Birthday Address delivered before a joint session of Congress . . . Iowa's enterprising KMS was the first station to bring broadcasting out from behind closed doors: the stage studio and the auditorium were separated by plate glass . . . the first network ever to challenge NBC's supremacy was organized—the ambitious, hustling-bustling Columbia Broadcasting System . . . Boston's WEEI covered the November Vermont floods—the first attempt in radio history to broadcast news from the scene of a disaster.

By this time radio had solved many of the technical problems that had beset the industry in its earlier days, and concentrated on improving the quality of its shows. The first really big radio show was *The Eveready Hour*, considered by some historians of the broadcasting scene to be so good that it was on a par with the best of the later, more established programs. It was the first program to pay the artists who appeared before the mike, and to sponsor fancy promotional schemes—such as to broadcast the first marriage ever to take place on radio (that of one of its stars, Wendell Hall, “the Red-Headed Music Maker” and Marian Martin, a Chicago newspaper woman). The first successful comedy team to hit were Eddie Jones and Ernie Hare, “The Interwoven Pair,” whose “Socks . . . socks . . . socks . . . was cat-called by children from one end of the country to the other. Hill-billy programs were introduced by the popular *Grand Ol' Opry* . . . NBC's “The Gibson Family” became the first musical comedy to be composed especially for radio.

CBS' *School of the Air* was the first network show designed to supplement classroom instruction . . . the earliest radio drama was *The La Palina Smoker*, whose format featured La Palina, the only lady present in a circle of men who night after night told wild, exotic tales of adventure and intrigue that fascinated adults and gave the children nightmares . . . from WTIC in Hartford, Connecticut, came the first quiz show, *Ask Me Another*, which featured Jack, the Tire Expert. Jack asked questions, then waited seven seconds for the listener to figure out the answer.

With the inauguration of President Roosevelt in 1933 came many radio broadcasts direct from the White House. In March, 1933, a short address in which



“Professor Quiz” really started something when he proved—way back when—that questions and answers could be fun on the airlines!

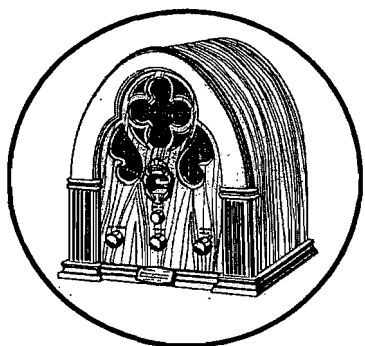
Roosevelt explained to Americans the nature of the “bank holiday.” No list of outstanding radio personalities would be complete without the name of the President, whose “Fireside Chats” were heard by more people at one time than probably any broadcasts in history. The occasion of his death established still another radio precedent: for the first time in radio broadcasting, programs were canceled for four entire days while a nation mourned its dead leader.



This chronology of radio firsts wouldn't be complete either without listing an event that wasn't publicized very much but brought joy and happiness to many radio listeners. On the eventful day of March 28, 1944, Station WQXR in New York became the first station in the history of radio broadcasting to ban the much-debated “singing commercials.”

The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

CINCINNATI'S 20TH ANNUAL OLD TIME RADIO & NOSTALGIA CONVENTION

APRIL 21-22, 06

HOURS: FRIDAY 9AM-9PM

SATURDAY 9AM-4PM

RAMADA PLAZA

1891 SHERATON LANE
CINCINNATI, OH 45226 513.671.6800
ROOMS \$72 SINGLE or DOUBLE
(MENTION SHOW WHEN MAKING RESERVATIONS)
\$7 PER DAY SATURDAY DINNER \$33
FOR MORE INFORMATION CALL
BOB BURCHETT 888.477.9112



**SPECIAL
GUESTS**

FRIDAY

9:00 DEALERS ROOM OPEN

OLD RADIO SHOWS ON CASSETTES, CDs & MP3'S
BOOKS, MAGAZINES, RADIO PREMIUMS, VIDEOS,
DVD'S, T-SHIRTS, POSTERS, AUTOGRAPH'S

2:00 BLUE COAL TRIO

3:00 CASTING NON-PROFESSIONAL
RE-CREATIONS ROLES

7:30 LET GEORGE DO IT

SATURDAY

9:00 DEALERS ROOM OPEN

1:30 LONE RANGER
SPACE PATROL PART 1

3:00 RAFFLE DRAWING

5:30 COCKTAILS

6:00 DINNER

7:00 WE WILL KEEP YOU IN SUSPENSE
SPACE PATROL PART 2

Fred Foy

The Lone Ranger

Bob Hastings

Archie Andrews,

McHale's Navy

Rosemary

Rice

Archie Andrews

I Remember Mama

Hal Stone

Jughead on Archie

Will Hutchins

Blondie, Sugarfoot

Esther

Gettes

Talk of The Town