

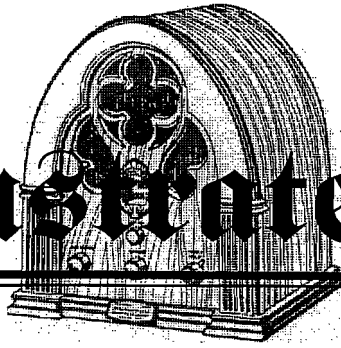
The Old Time Radio Club

Established 1975

The Illustrated Press

Number 342

September 2006



JACK WEBB

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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Jack Webb

by

TOM CHERRE

If anyone ever personified the profession of the ultimate policeman, that individual would have to be Jack Webb. As no nonsense Joe Friday he portrayed the unequivocal perfect cop. And I'm not just saying that because he always offered his suspects a cup of coffee and a cigarette while being interrogated. In all actuality Jack Webb, the man, was really a nice guy.

He was born John Randolph "Jack" Webb April 20th, 1920 in Santa Monica California. His father left home when he was a baby. He grew up in the poor Bunker Hill slum section of Los Angeles. He was a sickly child suffering from asthma. This prevented him from taking a more active role in sports. He was raised by his mother and maternal grandmother. As a high school student he was talked into taking part in their variety show. As a result of the show he became quite popular, enough so, to defeat the captain of the football team for class president Webb later said "If I live to be a hundred, make a million dollars, or win an Academy Award, I will never be as proud as I was when I won that election."

Webb never set out to be an actor. His first venture was drawing comic strips. He and a few friends collaborated on a strip about a swashbuckler named Clark Collins. It didn't fare too well. Webb later sent an exclusive portfolio of his drawings to Disney, but never received any correspondence. Years later when Webb had reached acclaim and was leasing studios at Disney for some dramatic shows he had occasion to have lunch with Walt Disney. He vented his frustrations to him of years ago, and he also asked for his drawings back.

Jack Webb had various jobs including a clothing salesman, steel plant worker and later, spent three and a half years in the Air Force during World War II. After the war he worked as a radio announcer. It was here he met radio script writer Mike Breen. He had an idea for a radio show about a wise-cracking detective called *Pat Novak For Hire*. Jack played Novak. Eventually Webb got to play cops, gangsters, burglars and assorted villains in all the major shows.

After doing a semi-documentary police drama movie he got the idea for doing a realistic, factual police drama. This drama would be unique in the sense that we never heard the crime being committed. He approached the story from the cop's perspective, thus enabling him to search for clues and just do hard police work piece by piece. CBS turned Webb down saying people would lose interest by not hearing the crime being committed. NBC decided to take a flyer on his new radio show called *Dragnet* and as they say, the rest is history. Liggett & Myers Tobacco Co. sponsored for its entire run.

As I said before Jack Webb was a decent caring person who always looked out for the little guy. He knew suffering and poverty first hand. I ran across this interesting clip to verify the above. In 1953 the city of San Francisco was hosting a telethon to benefit Cerebral Palsy. Webb worked very hard for three days putting it all together. He had been on the stage for over seventeen hours and was almost exhausted. The telethon was set up in such a way that if someone made a donation a request would be granted to the donor by one of the performers. Jack's eyes were starting to water and he was very tired when he noticed a little boy in line with his mother holding a small brown bag. One of the ushers told Jack he wanted to make a donation. Jack said "Okay send him up." The mother led him part way up and gave him a slight shove in Jack's direction. As the boy approached, Webb reached out to grab his hand. The boy touched his hand, smiled, and told him his name was Richard Wuesterfield. Webb smiled and said "Did you bring something for us Dick?" The boy told him he had collected two hundred twenty-five dollars for the boys and girls who could not run and play like me. Webb looked at the boy and then noticed the little boy was blind, and that he just wanted to give the money so the boys and girls could run and play like him, Jack Webb's eyes were teary and watery, and asked him if he had a special request. He said "Gee I'd like you to talk like Sergeant Friday—you know, like you do on *Dragnet*." Both the audience and Jack Webb were both emotionally moved. Webb said "Dick I just can't do that right now, but I'll tell you what I'm gonna do." Jack invited the boy to sit in on an actual recording of the show. The boy was thrilled. Jack got his second wind and worked another six more hours on the telethon. Jack Webb said he would never forget the little boy who wanted to help the other boys and girls.

Jack Webb's success didn't just come by chance. He had a unique show. Corny as it may seem now it was something different. The music was intense, his style of how he worked to capture criminals was as authentic as today's boys in blue visiting the donut shops. Hal Gibney's announcement of the results of the trial and the severity of the sentence were the frosting on the

The Illustrated Press

cake. He also achieved marginal success with *Adam-12* and *Emergency*. His late 60s version of *Dragnet* was probably a mistake. Webb was supposedly working on a revival of *Dragnet* in 1983 with Kent McCord as his partner. Sad to say Jack Webb died of a heart attack in 1982 at the age of 62. He was buried with full police honors. The LA Chief of Police officially retired badge number 714. Maybe if we had a few more cops like Joe Friday today the world might be a wee bit better. I think so.



BOOK REVIEWS

TERROR ON THE AIR! *Horror Radio in America, 1931-1952* By RICHARD J. HAND

— Reviewed by DOM PARISI —

When our editor, Ken Krug asked me if I wanted to review this book I said I'd give it a try. What a Book! A fine addition to any old time radio collector's library.

This is a well written, highly documented greatly researched book dealing with some of the "horror" shows on radio during the golden age of broadcasting. The book contains ten chapters of reading that I didn't want to end. Chapter one covers the background of horror shows and continues in the following chapters with information about the hosts, music, sound, narrative techniques and the cult of the actors. Many period photographs are included throughout the book.

Mr. Hand then concentrates on six shows and adds a synopsis of some of the best stories in each series. He starts with *The Witch's Tale* and continues with *Lights Out*, *The Hermit's Cave*, *Inner Sanctum Mysteries*, *The Mysterious Traveler* and concludes with *Quiet Please*. Did you know for example, that Old Nancy's role of the Witch on *The Witch's Tale* was played by two actors in its seventeen year run — 75 year-old veteran stage actress Adelaide Fitz Allen and a 13 year-old from the *Let's Pretend* kiddie program, Miriam Wolfe. On another note, Agnes Moorehead usually ended up exhausted, exasperated and near collapse after her "Sorry, Wrong Number" broadcasts. This book is chuck full of interesting information.

Illustrated Press 4

Mr. Hand mentions over 95 stories (along with dates aired) in the six above mentioned radio series. He also dwells into shows broadcasted on *Suspense*, *Escape* and *Weird Circle* to name a few.

I can't say enough about this book. From cover-to-cover it will keep you spellbound. It's just one great and enjoyable book. Richard J. Hand works in the School of Humanities and Social Sciences at the University of Glamorgan in Wales. Thanks Richard for writing such a fine book!

192 pages, hardcover (7x10) photographs, bibliography, and index - Price \$45.00

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The DAYTIME SERIALS of TELEVISION **1946 — 1960** By JIM COX

— Reviewed by JERRY COLLINS —

After writing six books on the history of radio, Jim Cox enters on new venue that of early television. Those early years, 1946-1960, would later be called "The Golden Age of television."

Since soap operas were some of the most popular radio shows, it was a natural transition that many of these shows as well as other similar shows would become some of the most popular early television shows. The CBS network totally dominated afternoon broadcasting, as they would dominate evening television with such personalities as Arthur Godfrey, Steve Allen, Jack Benny and Lucille Ball. Aside from *Hawkins Falls* and *Modern Romances*, CBS, with such shows as *Search for Tomorrow*, *Love of Life*, *The Guiding Light*, *The Secret Storm*, *Valiant Lady* and *The Brighter Day*, totally dominated the afternoon schedule. *One Man's Family* and the *Edge of Night* represented NBC's efforts to compete with CBS. Another big event in those early days was the completion of the coaxial cable in September of 1951. The Atlantic and Pacific coasts were now connected.

Jim Cox devoted chapters I-7 to studying the antecedents of daytime serials. His travels take him from oral storytelling through 19th century literature, colored comic strips, silent movies and radio. There is certainly no better expert on radio soap operas than Jim Cox. Relying on his background in the early days of radio Cox traces the early days of soap operas, daytime radio

The Illustrated Press

serials and episodal radio. Special emphasis is given to the vital role played by Frank and Anne Hummert, Irna Phillips, Elaine Carrington, Carlton E. Morse, Don Becker and Carl Bixby.

Cox devotes Chapters 8 through 13 to an in depth study of CBS' top soap operas. He concludes the book with a very thorough directory of the 39 network televised daytime serials that premiered between 1946 and 1960.

Jim Cox's historical roots are related to "Old-Time Radio." It is no surprise that he devotes special attention to studying the careers of such great radio luminaries who successfully made the transition to television soap operas; Les Tremayne, Don McLaughlin, Mandel Kramer, George Petrie, Les Damon, Teri Keane, Bill Johnstone, Santos Ortega, Hal Studer, Walter Greaza, Ian Martin, William Redfield, Arthur Peterson, Russell Thorson, Mercedes Cambridge, Eric Dressler, Joe DeSantis, John Gibson, Bob Hastings, Leon Janney, Fran Carlon, Karl Swenson, Larry Haines, Ed Bagley, Dwight Weist, Ken Roberts, Mel Brandt, Clayton "Bud" Collyer, Staats Cotsworth, Ralph Bell, Vicki Vola, Jay Jostyn and Bob Hite. All began their entertainment careers on radio before moving to daytime radio.

Even more important based on the purpose of the book were those future television, Broadway and Hollywood stars who begin their careers on TV Soaps; Ken Kercheval, James Earl Jones, Meg Ryan, Martin Sheen, Richard Thomas, Joyce Van Patten, Amanda Blake, Kate Capshaw, Dixie Carter, Dick Cavitt, Gary Coleman, Ruby Dee, Frank Gorshin, Larry Hagman, Don Hastings, Kim Hunter, Barry Newman, Tony Roberts, Eva Marie Saint, John Travolta, Hugh Downs, Don Pardo, Tony Randall, Efren Zimbalist Jr., Martin Balsam, Charlie Ruggles, Patty Duke, Lesley Woods, Dick Van Patten, Hal Holbrook, Jack Lemmon, Don Knotts, Kevin Bacon, Jill Clayburgh, James Coco, Sandy Duncan, Robert DeNiro, June Havoc, Morgan Fairchild, Lee Grant, Dustin Hoffman, Hal Linden George Maharis, Ross Martin, Wayne Rogers, Susan Sarandon, Roy Sheider, Olympia Dukakis, Carl Betz, Robert Alda, Warren Beatty, Peter Falk, Nancy Marchand, Marsha Mason, Christopher Reeve, Cicely Tyson, Tom Poston and Betsy Palmer.

Technological as well as other changes on daytime television from 1946-1960 were remarkable. Daytime television has certainly come a long way since Dumont broadcast from the basement of Wanamaker's Department Store with no dressing rooms (bathrooms were used instead), one camera and a weekly budget of \$1,750. The stage was so small and lacking in concealed areas that all performers remained on stage even if they were not part of that specific scene.

Once again another Jim Cox book has made another contribution to American social history. The Great Depression was but a memory and World War II had been recently brought to an end. We were now entering a totally different period of American History. Television would play a very significant role in that historical period. Who else is better equipped to tell the story of that segment of our social history than Jim Cox?

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BEING THERE: **Collecting Radio Broadcast** **Admission Tickets**

By **RICK PAYNE** (All Rights Reserved 2006)

During the golden age of radio, the major networks invited the general public to attend live performances of many popular programs. For the performers, the presence of the studio audience provided encouragement, laughter and appreciation. For the audience, the experience was an unforgettable opportunity to see their favorite entertainers at work. Tickets from some broadcasts survive today . . . waiting for collectors like me.

Comic strips entered the American mainstream in the early 20th century, promoted with zeal by the great newspaper syndicates. Characters became familiar and welcomed visitors in American homes. While many strips were little more than illustrated jokes, others built readership by creating a daily serial format with continuing stories and evolving characters.

Early radio enjoyed spectacular success with that serial format. WGN, the station owned by the Chicago Tribune (the "World's Greatest Newspaper"), challenged Freeman Gosden and Charles Correll to create a program based on a comic strip to drive newspaper sales. They balked at that, but followed the daily strip concept in creating what would eventually become *Amos 'n' Andy* . . . and put radio on the map as a national phenomenon.

It was inevitable that many popular comic strips found new life on the radio. *Superman*, *Terry and the Pirates*, *Buck Rogers*, *Dick Tracy* and *Little Orphan Annie* mesmerized youngsters every afternoon, but sadly were not broadcast before a studio audience. However, several

The Illustrated Press

comic strip-based programs were open to the public. This month, we examine admission tickets for some of those programs.


NATIONAL BROADCASTING COMPANY, INC. HOLLYWOOD STUDIOS SUNSET AND VINE		
Sat. Eve. 23 See Reverse Side	The Brown Shoe Company PRESENTS SMILIN' ED McCONNELL And His "BUSTER BROWN" GANG	STUDIO A Doors Close 8:20 a.m.

One of the first great comic strip characters was Buster Brown, created by Richard Outcault over a hundred years ago. Outcault also created the original comic strip that started it all, The Yellow Kid. The second time around, Outcault had a keen grasp of merchandising potential, and marketed Buster Brown licenses at the 1904 World's Fair. The Brown Shoe Company of St. Louis eagerly signed up, and Buster Brown shoes were born. In the mid-1940s, the company enlisted the services of radio veteran "Smilin' Ed" McDonald to host a Saturday morning children's show. Despite being called the Buster Brown Gang, the show's feature attraction was Froggy the Gremlin. This NBC broadcast ticket dates from August of 1947, when it originated from Hollywood.

NATIONAL BROADCASTING CO., Inc. RADIO CITY STUDIOS RCA BUILDING NEW YORK ENTRANCE ON 4TH OR 5TH STS., BETWEEN 5TH AND 6TH AVENUES		
SUN. 28 JUN. '36 7:25 PM	THE BAKERS PROGRAM FEATURING "BELIEVE IT OR NOT" RIPLEY WITH OZZIE NELSON AND HARRIET HILLIARD	FLOOR 8
VOID IF SOLD 1936 SEE REVERSE SIDE		

The Bakers Program was the launching pad for one of the early superstars of radio, comedian Joe Penner. From 1933 to 1935, Penner leveraged catch-phrases into national fame. When Penner quit the show at the height of his popularity, he was quickly replaced by the colorful cartoonist Robert L. Ripley, creator of the *Believe It or Not* series. This classic 1936 NBC Radio City ticket, featuring images of early carbon microphones, reflects his notoriety, calling him "Believe It or Not Ripley". Supporting Ripley in the series were bandleader Ozzie Nelson and vocalist Harriet Hilliard (whose saccharine life might today be considered fodder for *Believe It or Not*). In his 1973 biography, Ozzie wrote of Ripley's fear of appearing before a studio audience, and noted that his efforts to fortify his courage with alcohol resulted in some lively broadcasts.

Illustrated Press 6

NATIONAL BROADCASTING COMPANY, Inc. CHICAGO STUDIOS MERCHANDISE MART	
THURS. 1 SEP. '38 9:00 P.M.	 "PEOPLE I HAVE KNOWN"
VOID IF SOLD 1938 SEE REVERSE SIDE	

Chicago was an important source of network programming in the 1930s. The NBC studios were located in the upper floors of the Merchandise Mart. It was here that *Little Orphan Annie* was broadcast. In 1938, humorist Ransom Sherman hosted *People I Have Known* . . . a program which I've been able to learn almost nothing about! This particular ticket, however, is personally autographed by cartoonist George McManus, creator of the "Bringing Up Father" comic strip. I presume he was a guest on the program . . . again demonstrating the enormous popularity of the great cartoonists.

NATIONAL BROADCASTING CO., Inc. RCA BUILDING RADIO CITY STUDIOS NEW YORK ENTRANCE ON 4TH OR 5TH STS., BETWEEN 5TH & 6TH AVES.		
TUES. 22 JUL. '41 10:55 PM	THE MAKERS OF RINSO present "BRINGING UP FATHER" starring JIGGS & MAGGIE	FLOOR 8
VOID IF SOLD 1941 SEE REVERSE SIDE		

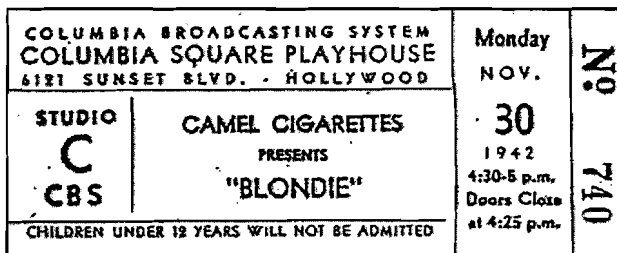
McManus' creation finally made it to the airways in 1941. *Bringing Up Father* was sponsored by Rinso on NBC's Blue Network. This ticket for the fourth episode of the series looks like any other NBC ticket . . . there is no mention of the Blue Network specifically. That would change in 1942, when the Network was separately incorporated. The program featured Agnes Moorehead as Maggie, Jiggs' tormenting wife. The comic strip survived over 80 years; the radio program lasted but three months, making this a rare ticket. The comic strip was brilliantly drawn, displaying great craftsmanship and clever detailing.

COLUMBIA BROADCASTING SYSTEM COLUMBIA SQUARE PLAYHOUSE 6121 SUNSET BLVD. HOLLYWOOD		Monday NOV.	No 740
STUDIO C CBS	CAMEL CIGARETTES PRESENTS "BLONDIE"	30 1942 4:30-5 p.m. Doors Close at 4:25 p.m.	
CHILDREN UNDER 12 YEARS WILL NOT BE ADMITTED			

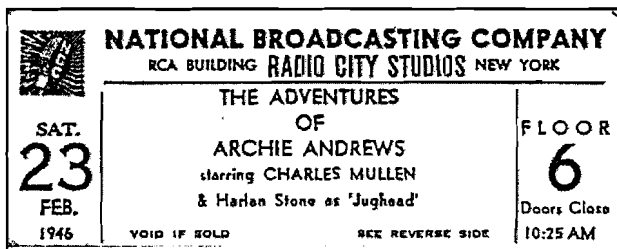
The most successful prime-time series based on a comic strip was *Blondie*, which aired from 1939 to 1950. The series starred Arthur Lake and Penny Singleton for

The Illustrated Press

almost the entire run, reprising their roles from the popular film series. This CBS ticket from 1942, when Camel Cigarettes sponsored the program. Based on the 4:30 broadcast time, we know that this was for the East Coast and Midwest.

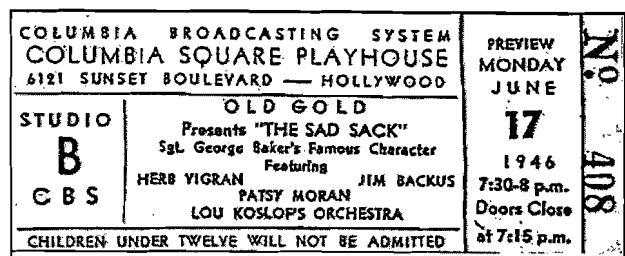


Here's another *Blondie* ticket, just a few months before the end of the run. Ann Rutherford, best known for her role as Andy Hardy's girlfriend Polly Benedict in the popular MGM film series, assumed the title role for the last series. Note the network switch to ABC... which, like NBC, didn't always put the year on their tickets. With the help of a perpetual calendar, we know that this ticket dates from 1950.

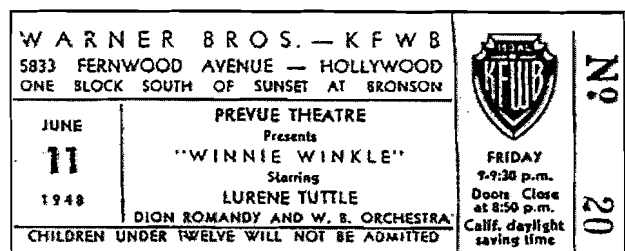


Originating in Pep Comics, *Archie Andrews* came to the radio in 1943. Here's a ticket from early 1946, originating from NBC's Radio City Studios on a Saturday morning. This series featured our friend Hal Stone in the role of Jughead. Maybe Hal can explain at an upcoming OTR convention what really happened off-mike at those broadcasts... because NBC wouldn't admit anyone under sixteen years old.

And while we're talking about *The Adventures of Archie Andrews*, let me mention another collecting opportunity for radio fans. Some programs provided audience members with a souvenir program... and Archie's is a great one, featuring a centerfold for cast autographs. I'm eternally grateful that the original owner took them up on their offer. These programs are actually rarer than the tickets. (See illustration at bottom of page.)



In the summer of 1946, CBS aired a series based on long-suffering G.I. *The Sad Sack*, who was made famous in *Yank Magazine* during the war. This series attempted to follow Sack's transition to civilian life. This particular ticket was for the preview of the second episode. Herb Vigran starred in the title role, with young up-and-comer Jim Backus featured as his pal. Backus, of course, eventually provided the voice for Mr. Magoo. *Sad Sack* lasted only four months, making this a very tough ticket.



Our last ticket is a real mystery. I've never found any reference to a radio series for Martin Brenner's comic strip "Winnie Winkle", but here's a 1948 ticket for a



The Illustrated Press

performance starring radio stalwart Lurene Tuttle! First you'll notice it's not a national network ticket . . . it's from KFVB, the Warner Brothers station in Los Angeles. (KFVB, by the way, stands for "Keep Filming Warner Brothers"! I have KFVB tickets dating back to 1934.

Is this program really titled *Prevue Theatre Presents* . . . could it be an anthology series, or a pilot created for testing audience reaction? Maybe, but the back of the ticket includes all the typical jargon about broadcast etiquette, and 9 PM would be late for an audience read. Was it a local series not picked up by the networks? Perhaps one of you readers can shed light on the subject. In any event, it's a beautifully designed ticket that inspires the imagination . . . and may help us add a bit more knowledge of a forgotten chapter in radio history.

Next month, we'll celebrate Halloween with a collection of tickets for radio mystery and detective programs! Until then, see you in the funny papers!

Frederick Lewis Allen Comments on Radio

by JERRY COLLINS

Over the past few years I have reviewed books and summarized segments of other books that either dealt specifically with the origins of radio or were social histories of the 1920s and 1930s that dealt with the social impact of radio.

The late Frederick Lewis Allen (1890-1954) is usually considered to be the premier social historian of the period from 1920-1939. His two classic books *Only Yesterday* (1929) and *Since Yesterday* (1939) were both published by Harper and Brothers.

Only Yesterday

Prior to the autumn of 1920 radio was not a viable means of entertainment. People went to the movies, attended the theater, played bridge and discussed books that they had read. Mechanically inclined boys used crystal sets that they had made to listen to messages from ships and properly equipped land stations. Interest in radio was still not stimulated when Dr. Frank Conrad of the Westinghouse Company of East Pittsburgh began broadcasting phonograph music and baseball scores.

By the autumn of 1920 this would all change. A Pittsburgh newspaper began advertising radio equip-

ment. Then Conrad acquired his biggest audience when he broadcast the results of the 1920 Presidential Election.

Allen places emphasis on the economic impact of radio. In 1922 the sale of radio sets, parts and accessories reached \$60,000,000. As the decade came to a conclusion the figure had jumped to \$842,548,000. Radios could be found in one of every three homes in the United States. In addition to phonograph music radio broadcasting would include Roxie and His Gang, The Happiness Boys, the A&P Gypsies, Rudy Vallee and Graham McNamee and other broadcasters bringing us baseball, boxing and college football.

President Harding had an outfit installed in his study. Other novel uses were found for the new medium. The Dixmoor Golf Club broadcast church services for those that chose Sunday golf rather than church. The Delaware Lackawanna and Western Railroad offered radio concerts on some of their passenger trains. Lt. Maynard even broadcast Easter services from an airplane.

Since Yesterday

As the 1930s began 12 million American families owned radios. Although the average price of a radio remained well over \$100, they were being purchased in record numbers. Radio offerings by this time would be much greater and more diversified.

One of radio's biggest contributions in the thirties was putting music of a higher quality on the air. David Kyrig in *Daily Life in the United States, 1920-1940* also lists this as one of radio's top five contributions. They both cited the contributions of the New York Symphony Orchestra, Boston Symphony, Philadelphia Orchestra, New York Philharmonic, Metropolitan Opera, Detroit Symphony and the efforts of Arturo Toscanini and Walter Damrosch. Surprisingly enough the sale of records increased by 600% when most people expected a decline. The number of symphony orchestras increased from 17 in 1915 to 270 in 1939.

Prior to the 1930s Americans received their news entirely from newspapers. By the mid 1930s such radio announcers as Edwin C. Hill, Lowell Thomas, Boake Carter and H.V. Kaltenborn were delivering a large portion of the news.

Allen's third and "perhaps the most significant development in radio was the improvement and standardization of the variety show." He includes such popular shows as *Jack Benny*, *Rudy Vallee*, *Bing Crosby*, *Fred Allen*, *George Burns and Gracie Allen* and *Edgar Bergen and*

The Illustrated Press

Charlie McCarthy. The Lone Ranger and Amos 'n' Andy were the only other shows that Frederick Lewis Allen mentions.

Writing at the very end of the decade, Allen is not aware of the popularity and impact of such shows as *The Shadow*, *Mercury Theater on the Air*, *Lux Radio Theater* and many of the early soap operas. Writing immediately as the 1930s came to an end he also fails to appreciate the escapist values of such shows as *Orphan Annie*, *Amos 'n' Andy*, *Fibber McGee and Molly* and *The Goldbergs*. Still the two books make significant contribution to the study of early radio.



PERRY COMO

*His voice brought a
Fame that Still
Surprises Him*

*(Article originally
published October, 1943)*

Everything has happened at once to Perry Como, CBS baritone sensation in less than six months, this 29-year-old has had his first big job on the air . . . his first engagement as a solo night club entertainer . . . his first stage bookings . . . his first phonograph records . . . and his first movie contract. He goes to Hollywood sometime in November, to make his first film.

Behind this radio-inspired crescendo to fame is a record of merely modest success, singing with bands. He had been a soloist with Freddie Carlone for two and a half years, out in Ohio, when Ted Weems heard him and invited him to join his group.

He toured with Ted for seven years and "never thought of leaving, never wanted to leave him." Then Ted went into the merchant marine, in the last days of 1942. With two brothers in service and a father, mother, wife and 3½ year-old son to support, Perry couldn't follow suit.

Instead he listened to his mother's pleas that he come home for a visit in Cannonsburg, Pennsylvania, where he had been born. Lonely and speaking little English,

Pietro Como and his wife wanted the company of this other son who had been away so long. He went home.

His filial devotion paid strange dividends. That brief vacation gave Art Weems, Ted's brother, a chance to get in touch with Perry, urge him to go to New York and make the contacts which have led to his skyrocket rise as a radio star on his own daily program, with Raymond Scott accompaniment.

Busy as he now is, Perry still finds time for multiple appearances at Army camps and such. He's proud that so much of his fan mail comes from service men and that so many writers remember having heard him in band-tour days, swearing they predicted then that he would become a great star.

Very much the Latin in appearance, with fine black eyes and curly dark hair, Perry has more quiet dignity and sincere good manners than most young performers who spring into sudden prominence. Calm-voiced and conservatively dressed, he shows his Italian blood mainly in his warm devotion to family and friends.

One of the biggest overnight successes ever launched almost entirely by radio, Perry Como is also one of the most grateful lads that the broadcasting field has ever known.

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The Lone Ranger Rides Again!

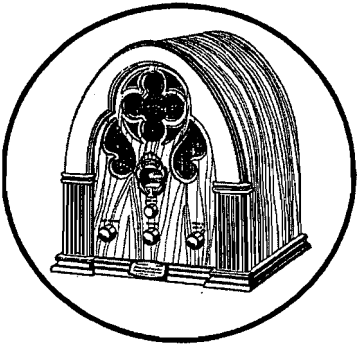
No, not the radio show but a six issue limited series comic book from Dynamite Entertainment. Plans for the character include something old and something new — a lot of the classic Lone Ranger, seasoned with elements of contemporary interpretation. Issue number one will debut in September for \$2.99.

YesterdayUSA.com

The Old Time Radio Club made its broadcast debut on YesterdayUSA August 29th. The show was repeated several times and broadcasts were made into the following week. Check out the station's schedule as we plan to do more shows about every two weeks.

The Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

31st Friends of OTR Convention

October 19 - 22, 2006 — Holiday Inn, Newark, New Jersey

Special Convention Guests who have given definite or tentative acceptance of our invitations:

West Coast, Midwest and Southern Guests

Don Ciccone - (singer, composer) singer with the Critters and then the Four Seasons in the 1970s; **Robert Easton** - radio Actor (Gunsmoke); **Sonny Fox** - TV Host, Candid Microphone on Radio; **David Noel Freedman** - son of radio writer (Eddie Cantor) David Freedman; **Chuck McCann** - Comedian, actor; **Jayne Meadows** - Actress, widow of Steve Allen; **Shirley Mitchell** - The Great Gildersleeve; **Kevin O'Morrison** - Charlie Wild; **Cynthia Pepper** - (TV) My 3 Sons; **Rick Rogers** - Impressionist, singer (Eddie Cantor); **Beverly Washburn** - Jack Benny, (TV) Star Trek

New East Coast Guests

Bill Britten - TV host; **Alec Cumming** - Ghost writer for NBC 75th anniversary Book; **Barry Farber** - Radio talk show host; **Celeste Holm** - Academy Award winning actress, Broadway - Oklahoma; **Peggy King** - Singer, Broadway, Television; **Malachy McCourt** - Movies, TV, radio talk show host; **Dick Monda** - Singer, actor (Eddie Cantor as boy in E C Story); **Leslie Shreve** - Actor, Activist, television, Movies, voiceovers; **Allen Swift** - Singer, writer, actor, host of the Popeye Show on television; **Nan Warren** - Let's Pretend, Eddie Cantor

Returns

Arthur Anderson - Let's Pretend, Mercury Theater; **Don Buka** - Let's Pretend; **Chiff Carpenter** - County Seat, Terry and the Pirates; **Christina Britton Conroy** - Barbara Britton's daughter, Voice Over and Radio and Theatre Actress. Also Music Psychotherapist **Larry Conroy** - Voiceover Coach, Count of Monte Cristo **Jeff David** - Theater 5, (TV) Robot on Buck Rogers; **Joe Franklin** - Joe Franklin Show in New York; **Mickey Freeman** - (TV) Phil Silvers Show; **Michael Gwynne** - Drummer, DJ, actor (Movie) Payday, many others; **Pat Hosley** - A Briher Day; **Will Hutchins** - (TV) Blondie, Sugarfoot; **Elaine Hyman** - The Lone Ranger; **Simon Jones** - British Actor (TV) Hitchhiker's Guide to the Galaxy; **Ruth Last** - Let's Pretend, Quiet Please; **Corinne Orr** - Theater Five, (TV) Voices for Speed Racer, Trixie and Spritle **Bill Owen** - (Announcer for ABC); **Betsy Palmer** - (TV) I've Got A Secret; **Bobby Ranssen** - Comedian; **Rosemary Rice** - Archie Andrews, Let's Pretend; **Larry Robinson** - Let's Pretend; **Jean Rouverol** - One Man's Farnly ; **Soupy Sales** - TV personality; **Margot Stevenson** - The Shadow **Harlan "Hal" Stone** - Adventures of Archic Andrews

Plus many dealers, panels, seminars and re-creations. More information from Jay Hickerson <jayhick@aol.com>, 27436 Desert Rose Ct., Leesburg, FL 34748, Phone: 352-728-6731, Fax: 352-326-2506. Or visit <www.footr.net>