

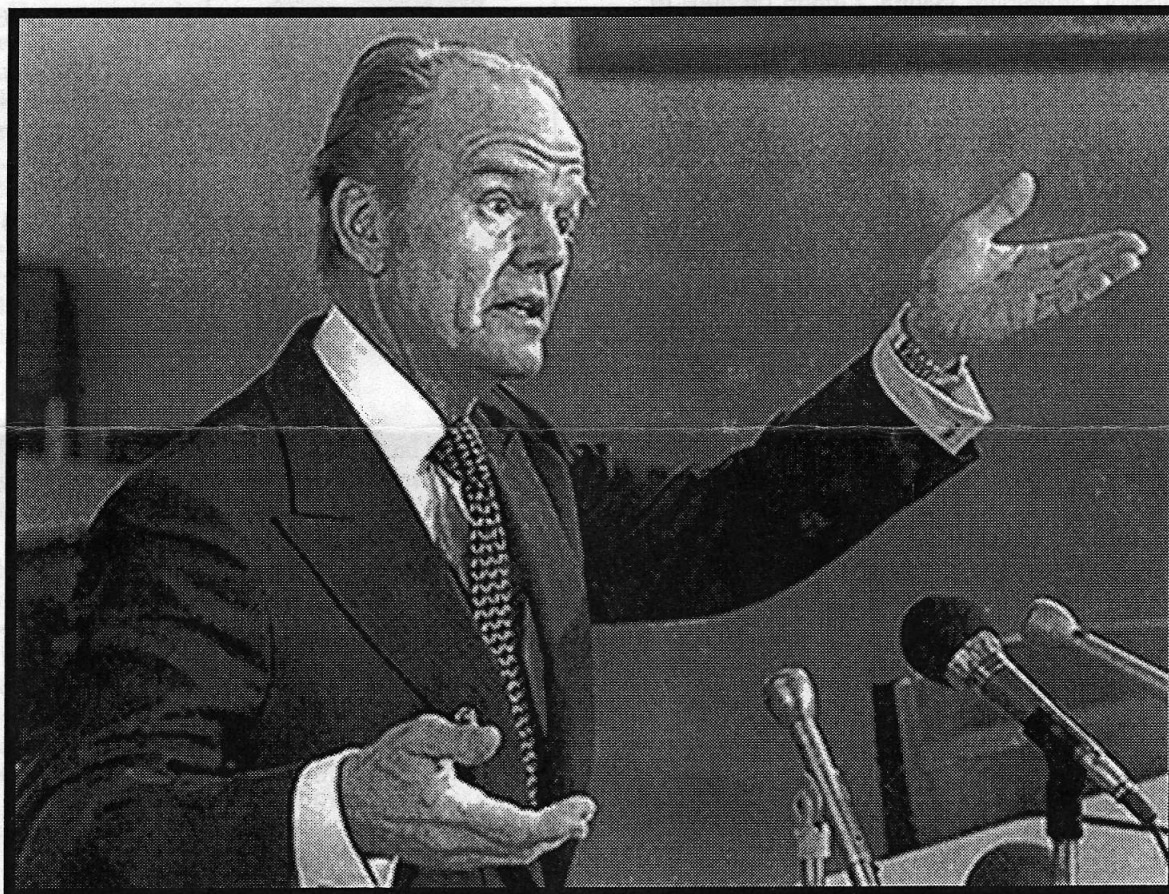
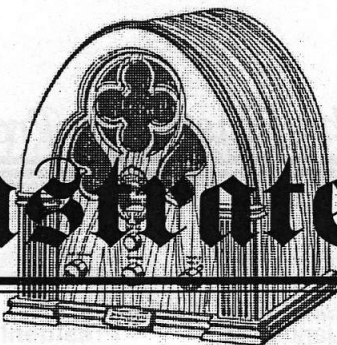
The Old Time Radio Club

Established 1975

# The Illustrated Press

Number 370

May 2009



**PAUL HARVEY**

*“The Rest of The Story”*

# The Illustrated Press

## Membership Information

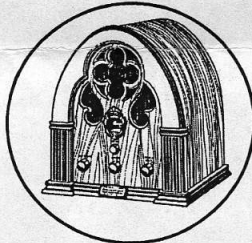
Club Membership: \$18.00 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and the monthly newsletter. Memberships are as follows: If you join January-March, \$18.00; April-June, \$14; July-September, \$10; October-December, \$7. All renewals should 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 the month of August.

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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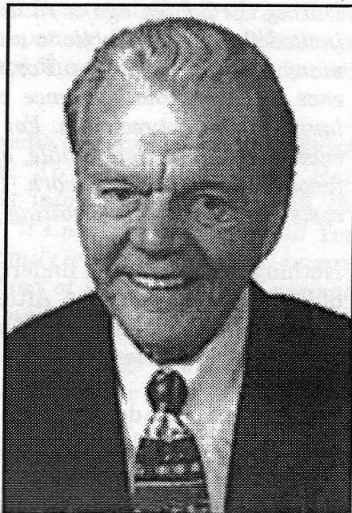
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# PAUL HARVEY

By Tom Cherre

Recently the radio world lost one of its greatest legends. Paul Harvey Aurandt passed away on February 28th. Harvey was so very unique in his presentation of the news. His openings and closings were one of a kind. Other famous broadcasters like Lowell Thomas had his "So long till tomorrow". Edward R. Murrow closed with his familiar and quick heartwarming: "Good



night and good luck". Gossip columnist and broadcaster Walter Winchell always greeted all the ships at sea. Paul Harvey gave his opening introduction by raising his voice up a couple notches saying "Stand by for news". His closing was a simple "Good Day". I probably listened to Paul Harvey for nearly twenty years. I particularly enjoyed his: "Rest of the story segments". This was a feature he more or less stole from Bill Stem's *Colgate-Palmolive Sports Show*. Harvey would narrate some historical event leading up to an end that would make a yet unnamed person rise to success and be a most popular figure in history. It was a bit comy, like Stem's show, with much hearsay, and, very little being authenticated. Of course I liked it, and overlooked some of the validity.

Harvey had a listening audience estimated at 22 million people a week. He had that folksy down to earth style with an idiosyncratic delivery. He had those many pauses and preacher way of talking, like he was talking directly to you. He did many of the commercials on the show borrowing Arthur Godfrey's approach of his belief in the product. I swear he could sell ice to the Eskimos or moccasins to the Indians. Many is the time I was late for work getting out of the car a little late because I wanted to hear "The rest of the Story".

Harvey got his start at KVOO in Tulsa, the same station Gene Autry worked for. Harvey's first job was cleaning up. Eventually he was allowed to fill in on the air, read-

ing commercials and eventually the news. While attending the University of Tulsa he continued working at the same station, first as an announcer, and then, as program director. After working for a few more radio stations, Harvey then moved to Hawaii to cover the United States Navy as it was concentrated in the Pacific. As he was doing an assignment the Japanese attacked Pearl Harbor. He eventually enlisted in the United States Army Air Forces, but served for only about 4 months from December 1943 to March 1944. Some say he was given a psychiatric or section #212 discharge for deliberately shooting himself in the foot. Harvey bitterly disagreed saying that it was a training accident—just a minor cut on the obstacle course. He angrily denied further accusations, but was always very vague telling anyone the exact wording on his discharge.

He moved to Chicago in 1944 and began broadcasting for ABC affiliate WENR. On April 1st, 1951 he started his *Paul Harvey News and Comment Show*. In 1976 he premiered *The Rest of the Story*. Harvey's son Paul Jr., a concert pianist, created and produced the series. He was the show's only writer. In his prime his voice was carried on 1200 radio stations, and 400 Armed Forces Network stations.

Harvey was once quoted as saying "I am fiercely loyal to those willing to put their money where my mouth is." As I said before I enjoyed listening to Harvey. Any of you readers who have listened to him may have felt that same captivating voice that compelled you to never shut off the radio till the very end. The ABC network must have felt the same way because they offered him a ten year 100 million dollar contract. Not bad for a Tulsa country boy! There is no other announcer around like Harvey nowadays, that can swoon its listeners. That unforgettable voice with all his quirky mannerisms. He was also very opinionated, like when he made a stunning broadcast objecting to the way President Nixon was running the war. He said "President Nixon, I love you, but you're wrong". Harvey was also a strong die hard Republican. Paul Harvey passed away in a Phoenix hospital at age 90 surrounded by family. For over 50 years his voice was heard throughout the land. He was one of the last of the great broadcasters of our era, and he will be missed. And that's the end of the story.





## Librarian's Notes

By FRANK BORK

*From the Desk of the Club Librarian*

This month concludes the list of missing cassettes donated to the Radio Club by Tom Monroe. Next month I will list the new cassettes Tom has donated to the Radio Club.

- 3697 Sealtest Variety Theater - Waiting Room  
Sir Lancelot of the  
Lake
- 3698 Fibber McGee - Newspaper Advice Column  
Fibber's Toothache
- 3907 The is Your FBI - The Strange Extortion  
The hhouse on 92nd Street
- 4133 Gildersleeve - Labor Problems  
The New Secretary
- 4134 Gildersleeve - Nurse Mulford  
Mulford & Gildersleeve
- 4135 Gildersleeve - The Counselor  
The Carnival
- 4323 Phil Harris - Christmas, Jack Benny 12/19/48  
Presents from Rexall 12/26/48
- 4477 Johnny Dollar - The Jolly Roger Fraud Matter  
Parts 1,2,3,4,5
- 4550 The Bing Crosby & Rosemary Clooney Show -  
9/27/61 and 9/28/61
- 4882 Jack Benny - Jack's Birthday 2/15/48  
The Palm Springs House 2/22/48
- 4884 Gildersleeve - New Year's Double Date 12/27/48  
Marjorie has a craving for sauer-  
kraut 1/3/51

Well that's it for Tom's replacement cassettes and again my thanks and the members of the Old Time Radio Club of Buffalo wish to thank Tom Monroe for his generous donations. Till Next Time Happy Radio Listening.

Your Happy Club Librarian,  
Frank

*(Or as Frank Boncore would say The Old Guy.)*

## BEING THERE: Collecting Radio Broadcast Admission Tickets

By RICK PAYNE (All Rights Reserved 2009)

*During the golden age of radio, networks and sponsors 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.*

Nothing solidifies one's understanding of the mysteries of life like being a parent. After 25 years of intense personal research, I have come to believe that there are three distinct phases of human development:

Phase One: I can do anything.

Phase Two: I could do anything if "they" would leave me alone.

Phase Three: Leave me alone.

Somewhere between the age of limitless imagination and the age of grudging acceptance of limitations lies that dark expanse we call "the teenage years." Radio understood this very well. Afternoons and early evenings offered those listeners in Phase One the high adventure of *Jack Armstrong*, *The Lone Ranger*, *Tom Corbett Space Cadet*, *The Adventures of Superman*, *Terry and the Pirates* and others.

For the broader Phase Three audience seeking escape of a different kind, radio offered soothing musical programs ranging from the nostalgic tunes of *Singin' Sam* to concerts by *The NBC Symphony Orchestra*. Radio offered escapist situation comedies like *Fibber McGee and Molly* and soap operas like *The Romance of Helen Trent* designed to show that life was hammering "the guy next door" harder than it was hammering you. Radio comedians like *Bob Hope* helped you laugh and take your mind off your troubles. It even offered religious programs like *The Light of the World* to confirm that the troubles of this world would be left behind in eternity.




This edition of Being There focuses on Phase Two: "the tweens and teens." Burdened by inexperience and hormonal imbalances, the lives of these youngsters provided an endless variety of improbable predicaments, misunderstandings and disastrous relationships. At least radio gave them plenty of time to "air" their grievances!

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The granddaddy of teenage sitcoms was *The Aldrich Family*, based on Clifford Goldsmith's 1938 play What A Life. The play focused on the academic, financial and female troubles of young Henry Aldrich. Ezra Stone starred as Henry in the original Broadway run and followed the role into radio when the show was adapted into weekly sketches on the *Rudy Vallee* and *Kate Smith* programs. *The Aldrich Family* was launched as a summer replacement for Jack Benny's *Jell-O Program* in the summer of 1939, and sponsor General Foods was so impressed that they kept the program on the air until 1951.

In a 1946 letter to the radio editor of a Cleveland newspaper, Ezra Stone wrote: "To the inevitable query, 'How do you (Henry) ever get into so much trouble all the time?', I always answer 'It's not all the time at all! You only visit the Aldrich Family one day a week and invariably catch me in some kind of jam. I'm quite a normal, controlled boy the other six days.'"


Unfortunately, very few recordings are in circulation and plot details aren't available for most of the broadcasts. Here's a smattering of tickets featuring the many cast changes endured by the program.

 <b>NATIONAL BROADCASTING CO., Inc.</b> RCA BUILDING <b>RADIO CITY STUDIOS</b> NEW YORK ENTRANCE ON 49th OR 50th STS., BETWEEN 5th & 6th AVES.			
<b>THURS.</b> <b>25</b> MAR. '43 11:55 PM	<b>POSTUM</b> presents <b>THE ALDRICH FAMILY</b> by Clifford Goldsmith	<b>FLOOR</b> 	
VOID IF SOLD 1942 SEE REVERSE SIDE			

Ezra Stone was drafted into the Army so this 1943 broadcast featured Broadway understudy Norman Tokar as Henry Aldrich. Tokar was only fair as an actor, but he stayed on the program as a writer when he was replaced in the fall of 1944. His experiences on *The Aldrich Family* would serve him well. Later in life, he directed and wrote many television programs. His grasp of managing juveniles as director of 93 episodes of *Leave It To Beaver* caught the eye of Walt Disney. He directed most of the Disney live-action family features of the late 1960s and 1970s.

<b>CBS</b> THE COLUMBIA BROADCASTING SYSTEM <b>STUDIO BUILDING</b> 49 EAST 52nd STREET, NEW YORK 22, NEW YORK		<b>360</b> CBS STUDIO NO. 22 GOOD ONLY FRI. EVENING, OCT. 13 1944 8 to 8:30 pm. • Doors close at 7:50 pm.	
<b>OCTOBER</b> <b>13</b> Fri. Eve. 8 PM.	<b>POSTUM</b> PRESENTS <b>"THE ALDRICH FAMILY"</b> written by Clifford Goldsmith and featuring Dickie Jones		

The show jumped over to CBS on September 1, 1944. 16-year-old Dickie Jones took over as Henry in the fall of 1943 and continued until he too was drafted into the Army in 1945. He gained immortality for his work as the voice of Pinocchio in the 1940 Disney animated classic. CBS used this same studio from 1940 to 1959 for broadcasts of *Professor Quiz*, *Strike It Rich*, *Arthur Godfrey*, *Crime Doctor*, *Robert Q. Lewis* and *Garry Moore*.

<b>CBS</b> THE COLUMBIA BROADCASTING SYSTEM <b>RADIO THEATRE NO. 2</b> 251 WEST 45th STREET, NEW YORK 19, NEW YORK		<b>1100</b> CBS RADIO THEATRE NO. 2 GOOD ONLY FRI. MIDDNIGHT, APR. 26 1946 12 Mid. to 12:30 am • Doors close at 11:50 pm	
<b>APRIL</b> <b>26</b> Friday 12 Midnight		Grape Nuts & Grape Nuts Flakes PRESENT <b>"THE ALDRICH FAMILY"</b> starring EZRA STONE as Henry with JACKIE KELK as Homer	

After the war ended, *The Aldrich Family's* original Henry returned to his rightful place. This 1946 ticket for the west coast rebroadcast credits Ezra Stone and Jackie Kelk, who held down the role of Homer Brown from 1940 to 1951. Stone's wartime contributions included the staging of Irving Berlin's famous revue and film This Is the Army. After radio, he led a long and successful career behind the camera as director for many television programs.

COLUMBIA BROADCASTING SYSTEM <b>COLUMBIA SQUARE PLAYHOUSE</b> 6121 SUNSET BOULEVARD — HOLLYWOOD		<b>SATURDAY</b> <b>JANUARY</b> <b>28</b> 1950 4-4:30 p.m. Doors Close at 3:50 p.m.	
<b>STUDIO</b> <b>B</b> CBS	CBS presents <b>YOUNG LOVE</b> Starring <b>JANET WALDO</b> <b>JIMMY LYDON</b> with <b>WILBUR HATCH AND HIS ORCHESTRA</b>	<b>No</b> <b>520</b>	
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

Just a few months after the debut of radio's *The Aldrich Family*, Paramount Pictures released the first of eleven films based on the popular series. Jackie Cooper played the screen Henry for the first two films, but turned the role over to young Jimmy Lydon for Henry Aldrich For President in 1941. But this column is about radio, not movies . . . so let's get back on track.

In 1949, Jimmy Lydon starred in *Young Love*, a radio series about a young couple attending a college that forbids student marriages. They were, of course, secretly married but forced to live separately, and the plots centered on the complications arising from this inconvenience. The program lasted nearly a year. The female lead was played by Janet Waldo, who later gave voice to Judy Jetson, Penelope Pitstop and an amazing number of

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other cartoon voices. *Young Love* aired from Columbia Square in Hollywood.

COLUMBIA BROADCASTING SYSTEM COLUMBIA SQUARE PLAYHOUSE 6121 SUNSET BOULEVARD — HOLLYWOOD		SUNDAY SEPT. <b>15</b> 1946 5-5:30 p.m. Doors Close at 4:55 p.m.	No. 636
STUDIO <b>A</b> CBS	CAMPBELL'S SOUP Presents "MEET CORLISS ARCHER"		
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

*Young Love* wasn't Ms. Waldo's first trip to the radio rodeo, however. She found fame in the title role of *Meet Corliss Archer*. She took on the role in 1944 and was still at it in late 1954 (the last series ticket in my collection). Corliss Archer was an exuberant young girl "going on 15", complete with an irritating boy friend (notice the space between the words) named Dexter Franklin and arch-rival Betty Cameron,

Campbell's Soup sponsored the program in the mid-1940s, featuring the familiar "Mmmm Mmmm Good" musical jingle. Despite a 14-year run, fewer than 30 broadcast recordings survive in circulation for *Meet Corliss Archer*. I'm pleased to have eight tickets in my collection.

Oogie, but he took over in 1946 and played it through the end of the series in 1950. *A Date With Judy* introduced millions of young women to the importance of spending hours on the telephone, a tradition that continues to this day.

CBS	CBS RADIO NETWORK <b>RADIO STUDIO C</b> 6121 SUNSET BLVD., HOLLYWOOD, CALIF.	SUNDAY DECEMBER <b>6</b> 1953 4:30-5 p.m. Doors Close at 4:15 p.m.	No. 1475
	The CBS Radio Network presents "JUNIOR MISS" starring <b>BARBARA WHITING</b> with <b>GALE GORDON</b>		

You probably remember that Shirley Temple starred as Judy Graves in the first series of broadcasts of *Junior Miss* on CBS in 1942. You'll also remember that it didn't go over so well with the public and was cancelled after just six months. But in 1945, 20th Century Fox released a film version of *Junior Miss* starring Peggy Ann Garner as Judy and featuring Barbara Whiting as her friend Fuffy Adams. When *Junior Miss* returned to the airwaves in 1948, Whiting was cast as the new Judy Graves and she remained in the role until 1954. The great Gale Gordon played her father on the program. Incidentally, Barbara's sister Margaret was a popular singer and was frequently featured on *The Tide Show* with Jack Smith.

NATIONAL BROADCASTING COMPANY, INC. HOLLYWOOD STUDIOS SUNSET AND VINE		
Tues.-April <b>16</b> See Reverse Side	TUMS PRESENTS "A DATE WITH JUDY" ★ CHILDREN UNDER 14 WILL NOT BE ADMITTED ★	STUDIO <b>A</b> Doors Close 5:20 p.m.

*A Date With Judy* was presented as a summer replacement series for the first three years it aired. It finally won a permanent slot on the NBC programming schedule in 1944. The first Judy was 14-year-old Ann Gillis, who had played *Little Orphan Annie* in a 1938 film (she also gave voice to the adult Faline in Disney's *Bambi*). However, Louise Erickson took the title role for most of the series. A 1946 account from a studio audience member described her as "a beautiful blonde with the daintiest of features; her transparent skin flushes easily — still quite shy of audiences." This ticket is also from 1946; Studio A reportedly seated about 200 people.

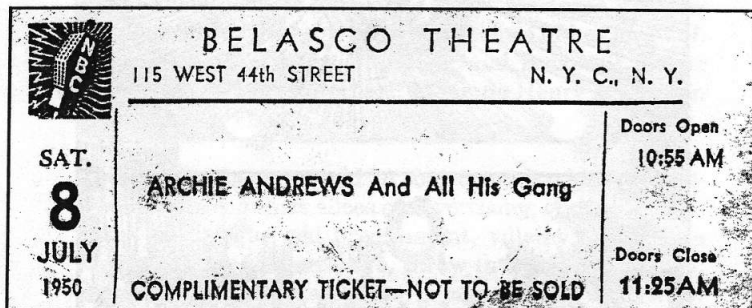
The program was a female version of *The Aldrich Family*. Whoever developed the characters must have been a genius, because "Oogie Pringle" has to be the greatest single name in radio history. Richard Crenna wasn't the first to play the role of Judy's boyfriend

COLUMBIA BROADCASTING SYSTEM 1313 NORTH VINE STREET - - STUDIO 4 HOLLYWOOD, CALIFORNIA		CBS	No. 343
MAY <b>21</b> 1950	COLGATE PALMOLIVE-PEET CO. Presents <b>EVE ARDEN</b> In "OUR MISS BROOKS" with WILBUR HATCH AND HIS ORCHESTRA		
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

While technically *Our Miss Brooks* might qualify as an adult situation comedy, the overwhelming influence of the aforementioned Richard Crenna in the memorable role of Walter Denton leads me to include it in our teenage review. Eve Arden was born to play the role of English teacher Connie Brooks, whose life at Madison High School was filled with the antics of a wonderful supporting cast of Jeff Chandler, Mary Jane Croft and of course Gale Gordon as principal Osgood Conklin.

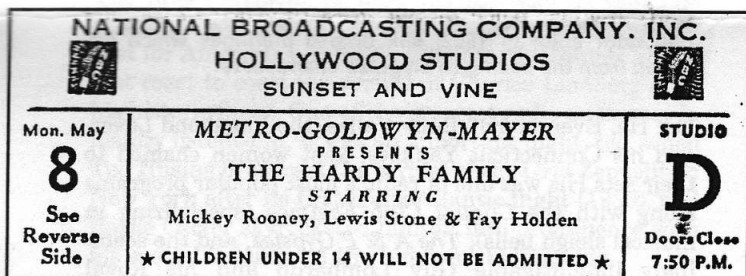
And we're finally in luck! The broadcast recording for the May 21, 1950 CBS performance still exists! It concerns the implications of Oogie . . . pardon me, I mean Walter . . . finding uranium on his shoe. *Our Miss Brooks*

remained one of the most popular programs throughout the nine-year run on CBS; most of the cast repeated their roles on the television series of the same name.



We covered *The Adventures of Archie Andrews* long ago, but I wanted to include this 1950 NBC ticket in memory of Hal Stone (Jughead). I attended the Cincinnati OTR convention last month and always remember Hal's joy and enthusiasm for our hobby. Nice man.

Again, we're out of luck on tracking down the broadcast recording for this ticket. I would love to know if the title of the program shown on the ticket — *Archie Andrews And All His Gang* — was used on the air.



I just would't feel we'd done the subject of juvenile situation comedies justice if we didn't tip our cap to Andy Hardy, whose adventures propelled MGM's Hardy Family series of movies to tremendous popularity in the 1930s and 1940s. We've previously discussed this show in detail; since that time, I've been lucky enough to find a second ticket for the program. *The Hardy Family* radio program was syndicated and consequently I cannot match this 1950 ticket to a particular air date. While the Hardys were latecomers to the airwaves themselves, there is little doubt that their film success inspired the boom in juvenile programs in the early 1940s.



And that wraps up another visit to the ticket vault! In our last visit before summer break, we'll revisit some of the big bands!

# Remember Fibber McGee?

by Josephine C. Walker

(Originally published October 1973)

"A radio is a small noisy plastic case with a teenager attached." Possibly some of us nowadays agree with whoever made this caustic comment. Battery radios, transistors, radios in cars, walkie-talkies, pocket radios, even wrist radios; one type or another, radio is a part of nearly everyone's routine. There's AM or FM - Hi Fi - UHF - clear channel stations, short wave stations, newsmen, sportscasters, weather experts, disc jockey spiels, rock and roll music and, of course, the always present commercials.

Radio today is a taken-for-granted always available commodity. It wasn't always so.

While the glamorous days of old-time radio may be over, never to return, thousands of Americans still remember the friends they made, the families they knew during those nostalgic years, and some of their famous quips. Who is likely to forget "T'aint funny, McGee" . . . Westbrook Van Vorhees' authoritative "Time Marches On" . . . and the Lone Ranger's familiar "Hi Ho Silver."

The entire stuff of radio was imagination, and the programs that best provided this were the biggest favorites. Sitting in their homes, glued to tall, ornate Stromberg Carlson sets, Americans came to know *One Man's Family* almost as well as their own neighbors. Everyone loved Father Barbour! The eerie, raspy sound of the opening door on *Inner Sanctum* sent chills up the spine and everyone waited eagerly for the inevitable crash each time Fibber McGee opened his closet. And the Silver Masked tenor—who was he? What was he really like? Everyone had his own idea.

Americans became aware of radio the first time in 1920 when KDKA went on the air with the world's first regularly scheduled broadcast the Harding Cox election. It was in 1921, though, that radio came into its own, beginning with the Dempsey Carpentier fight with the first blow-by-blow radio description; the first broadcast by a public figure (Herbert Hoover); and it was in that year that the first popular-priced radio was manufactured. It

cost \$60.00, not including headsets! Radio was on its way. The sale of sets grew so quickly it was nearly impossible to meet the demand. Fans sat huddled over dials, earphones clamped to their heads; crystal sets were in general use in 1921 and 1922 and only one person could listen at a time. And making "cat's whisker" sets became one of the greatest fads of the 1920s.

It was in 1922 that radio station WJZ, not yet a year old, hired a young man with an unusual voice. They couldn't know that his was to be one of the most famous voices in radio, continuing right up until the 1970s. His name? Milton J. Cross.

Other pioneers in broadcasting entered the scene that year, too: Paul Whiteman, King of Jazz; Vincent Lopez and Ed Wynn. The latter was the first regular comedian to hit the airwaves; he was known as the Perfect Fool with a giggling delivery and his trademark of that long drawn out "So-o-o."

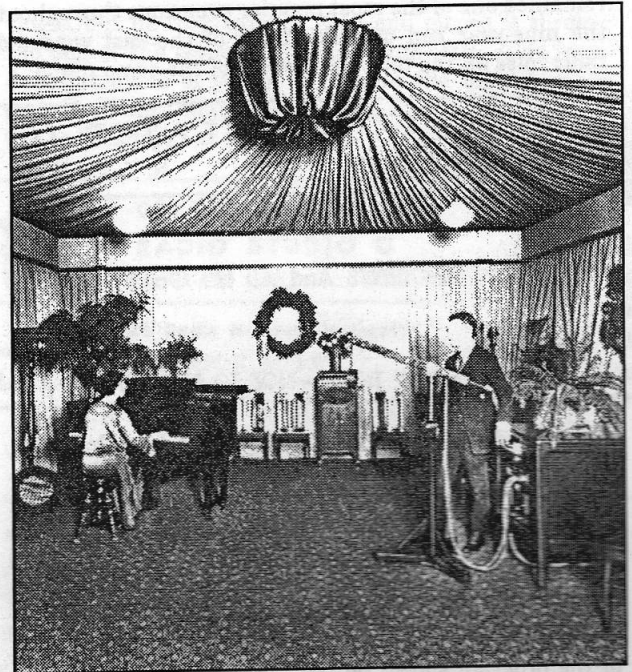
Radio's first "theme song" was delivered by the Happiness Boys, Billie Jones and Ernie Hare . . .

"We two boys without a care  
To entertain you folks out there -  
That's our hap-hap-happiness."

And the first "Commercial" took place in August 1922 advertising an apartment complex in Jackson Heights, New York. It cost \$100. for ten minutes.

Some radio comedians will never be remembered for their names — or even their personalities — but only their "trademark." "Wanna Buy a Duck?" (Joe Penner) "Vass you dere, Charlie?" (Jack Pearl). And Amos and Andy, one of radio's old-time greats, must surely be given credit for the beginning of a national catchword "check and double check." Other stars didn't need names either; their titles made them famous: *The Mystery Chef*, *Mr. District Attorney*, *The Singing Lady*, *Easy Aces*, *Singing Sam*, and the *Two Black Crows*.

Newscasters and announcers had their share of the spotlight, too. Even today their personalities "play back" in our minds upon hearing their names; the smooth suave delivery of Norman Brokenshire and Boake Carter; news analysts in the clipped tones of H. V. Kaltenborn; the well-loved voices of Graham McNamee, Ford Bond, and Harry VonZell. Floyd Gibbons was one of the most popular news broadcasters on the air at one time, delivering stories on the air at a speed of over 200 words a minute. One night in 1930 a Young man substituted for him. Public response was so good, he was hired to do a regular broadcast of his own. His name? Lowell Thomas.



Looking somewhat like the inside of a burlap-lined casket, this KDKA Radio studio (located in Pennsylvania at Christmas time in 1922) contained burnt-orange, a popular decorator color in 1922; silk draped marigolds which billowed from the ceiling to disguise chandeliers.

"Hi Ho, Everybody!" Rudy Vallee, the Vagabond Lover, and his Connecticut Yankees, kept women chained to their sets His was one of radio's most popular programs along with the *Cliquot Club Eskimos* (specializing in musical sleigh bells); *The A & P Gypsies*, and the seemingly indefatigable Guy Lombardo and his Royal Canadians with their "sweetest music this side of heaven."

Like Tom Jones or Petula Clark today, there were a good many top favorite singers in radio, too. Vaughn De Leath is said to be the first woman singer to broadcast. It was she who created the style of singing known as "crooning." It was for a unique reason, too— the limitations of the radio equipment of that day caused high notes of sopranos to sometimes blow out the delicate tubes!

Jessica Dragonette was such a popular star in her time that when she retired from radio in the 30s after a disagreement with her sponsors, listeners were so distressed that, in some cities, fans resolved to boycott radio until she returned. And America loved Kate Smith, Ruth Etting, and Helen Morgan, too.

Husbands and wives and families had a part in radio. *Easy Aces* with Jane and Goodman Ace (he later became



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a top writer in TV); *Vic and Sade*, bringing up their son Rush; *The Goldbergs* with the talented Gertrude Berg; and the greatest favorites, *Fibber McGee and Molly*, who kept their place in America's heart for three decades; *Baby Snooks*, always trying the patience of her long-suffering daddy (Hanley Stafford); and fans will always recall the "Coming Mother!" of young Henry Aldrich on *The Aldrich Family*.

James Thurber once said "A soap opera is a kind of sandwich. Between thick slices of advertising, spread 12 minutes of dialogue add predicament, villainy and female suffering in equal measure, throw in a dash of nobility, sprinkle with tears, season with organ music, cover with a rich announcer sauce and serve five times a week." Americans loved them, though, syrup and all. For years they suffered with *Stella Dallas*, a story of mother love and sacrifice; sided with *Just Plain Bill* with his homespun approach; and admired the sturdy *Ma Perkins*, who did more than 7,000 broadcasts over a 27-year period.

Radio wasn't all entertainment either. Major news events were as important to listeners as comedians. The first broadcast by a President of the United States was in 1922 when Warren Harding dedicated a memorial. The first President to have his message to Congress broadcast was Calvin Coolidge in 1923; it was a great first for Americans. In 1927, Graham MacNamee broadcast coast to coast the arrival of Charles Lindberg after his historic flight. One of the greatest radio audiences in history listened in. It was an important night, too, when Ted Husing broadcast the arrival of the Graf Zeppelin in New York after its first trans-Atlantic flight (1930), and Boake Carter skyrocketed himself into prominence with his special coverage of the Lindberg kidnapping.

In 1950, radio suffered a severe blow. The public discovered television. Radio listening declined sharply; many predicted that radio was "dying." But they were wrong. Radio was far from dying; instead it changed its pattern. Currently, *Gang Busters*, the *Lucky Strike Hit Parade* and *Amos 'n' Andy* may have left the scene forever, but radio's music, news and service is still very much present.

People watch TV in their living rooms, but they listen to the radio all day—in cars, in bed, at work, on the beach, or just walking along the street. It is the nation's constant companion. One reporter says of it . . . "Its glamorous day's gone forever, it remains the medium most people turn to . . . it's the nation's bulletin board and everybody's music box."

Its future is unlimited, too. Scientists have predicted a time when everyone will carry a "chip circuit" radio (small as a pinhead) in his wristwatch or hatband with a

calling number for instant communication with any other person anywhere on earth.

While some may consider radio today "a small noisy plastic case with a teenager attached," these are in the minority. It was Anne Morrow Lindberg who described radio best—as it was in the 1920s and as it is today . . .

"Radio—touch of flesh and blood to the doubting. Sound, mind, spirit, cutting across space, over water through wind, unwavering, undeterred—like light through darkness".

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## Cincinnati's 23rd Annual Old Time Radio Convention

By Dick Olday

Before I begin, I would like to thank the following deaers for their very generous donations to our club library:

Olden Radio  
P.O. Box 8  
Beech Grove, IN 46107  
[jbrandolph@comcast.net](mailto:jbrandolph@comcast.net)

BRC Productions  
P.O. Box 158  
Dearborn Hts., MI 48127  
[bob@brcbroadcast.com](mailto:bob@brcbroadcast.com)

Great American Radio  
1010 South St.  
Mt. Morris, MI 48458

Leo Gawroniak  
852 Lakemont Dr., Apt. H  
Louisville, TN 37777

Arlene and I arrived at the Atrium on Thursday afternoon checking in right behind Bob Hastings. After checking in, we went to dinner with Frank Boncore and Bob McDivitt. Frank drove and used his GPS to find a fine (???) Italian Resturant. After several wrong turns, we finally found one which Frank really "liked" (Ha, Ha).

On Friday morning, we had a continental breakfast at the motel. Afterwards, we went to the dealer room which was larger than the former location. After spending \$\$\$, we watched Marty Grams' presentation of "Radio in the Movies" which featured an unintentionally funny Buck

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Rogers short made in 1934. Friday afternoon was spent at Jungle Jim's supermarket which is about 2 and a half times the size of a Wegman's. After buying several items not available locally, we returned in time for dinner with Frank and Bob. This time I picked the restaurant which we found without any problems. Friday evening, we were treated to re-creations of *The Bickersons* starring Bob Hastings and Esther Geddes McVey, a Bergen/McCarthy skit with W. C. Fields and *Suspense* with Eddie Carroll as Jack Benny.

On Saturday morning, we had the pleasure of having breakfast with Bob Hastings and Eddie Carroll (Wow, what great people!). At 10:30, everyone enjoyed a "Meet Eddie Carroll presentation." While everything at the convention was very enjoyable, this was without a doubt the highlight of the convention!!! Eddie had numerous interesting stories regarding Jack and did you know that he is also the voice of Jimminy Cricket?

At 1:30, *Richard Diamond* and part I of *The Saint* were presented. Following this, the annual raffle was held with over 100 items given out. Frank, Bob and I each received several items. The catered Saturday buffet was very delicious. Following dinner, we enjoyed re-creations by All Ears Theatre, part 2 of *The Saint* and a *Jack Benny Show* starring of course Eddie Carroll with Bob Hastings as Dennis Day. Another GREAT convention and KUDOS to all involved.

## Radio Quiz

BY LOWELL THOMAS

### 40 ANSWERS

To His Questions from Last Month's Issue

Grade yourself as follows:

35 Correct.....Excellent  
30 Correct.....Good  
25 Correct.....Fair  
20 Correct.....Passing  
Under 20.....Failing

- 1—In a sense, old Ben Franklin with his kite. But the theory of ether waves was first propounded by J. C. Maxwell. Dr. Heinrich Hertz then demonstrated that Maxwell was right. Marconi was the first to apply their discovery to the transmission of signals without wires.
- 2—Lee De Forest, with his addition of the grid to the

- vacuum tube, thereby obtaining amplification.
- 3—Dr. Frank Conrad, from KDKA, Pittsburgh, in 1920. KDKA was then in Dr. Conrad's garage.
- 4—Ex-President Herbert Hoover he was the first statesman to be heard over the air, January 15, 1922, when he was United States Secretary of Commerce.
- 5—WJZ at Newark, 1921.
- 6—Westinghouse.
- 7—WEAP, New York, and WNAC, Boston, hooked up in 1923.
- 8—Franklin D. Roosevelt, then Assistant Secretary of the Navy, in 1919. Suggested and arranged by David Sarnoff. British interests owned a large part of American Marconi and as a measure of public policy it was desirable to get all rights in American hands.
- 9—Floyd Gibbons-and if you think he wasn't a hard man to follow, you're crazy.
- 10—Grace Allen. To be strictly accurate, Grace Ethel Cecile Rosalia Allen, Mrs. Nate Birnbaum.
- 11—George Burns and Gracie Allen, Fred Allen and Portland Hoffa, Jack Benny and Mary Livingstone, Easy Aces, Fibber McGee and Molly, Julia Sanderson and Frank Crumit, Tim and Irene, Harriet Hilliard and Ozzie Nelson.
- 12—Tonto, the Lone Ranger's pal.
- 13—Town Hall Tonight—he's Fred Allen to you.
- 14—Major Edward Bowes.
- 15—Renfrew of the Mounted.
- 16—No, they are the notes of the chimes used on all NBC broadcasts.
- 17—Jane Ace, the Mrs. Malaprop of the air.
- 18—Alec Templeton, the blind radio star.
- 19—Not necessarily; he might be an amateur radio operator, and they all proudly accept the title "ham."
- 20—David Harum.
- 21—Tyrone Power, Ezra Stone, Cornelia Otis Skinner.
- 22—Shame on you! In a television studio, a broad is not a dame but a general illumination unit.
- 23—In a sense—storms in the minds of the studio technicians. A "blizzard head" is a blonde actress, so described because it's a tough job lighting up her hair without producing flares.
- 24—A mike, as all the world knows, is a microphone, the gadget into which we talk. Ike is an iconoscope, a television-camera tube.
- 25—That the time of the Information Please program had been unexpectedly changed.
- 26—Colonel Lemuel Q. Stoopnagle.
- 27—Milton Cross.
- 28—Toscanini.
- 29—President Roosevelt.
- 30—The director thinks the soloist is a breathy singer,

## The Illustrated Press

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- 30—The director thinks the soloist is a breathy singer, so he wants to substitute a xylophone.  
31—No; it means he's a hard breather, either because he's short of breath or suffers from "mike fright."  
32—Because Bing Crosby is sponsored by a cheese manufacturer.  
33—Jack Benny was reared in Waukegan, and Rochester is his Negro valet.  
34—Not necessarily. Lady Macbeth is studio slang for any dramatic actress.  
35—Fred Waring at Penn State.  
36—No, it is an undesirable image that appears on the screen as a result of signal reflection.  
37—They became rich and famous as Amos 'n' Andy.  
38—Sir Hubert Wilkins, when he tried to get to the North Pole by submarine, came to the surface, set up his radio and -heard that news about himself.  
39—Joe Penner.  
40—Lanny Ross
- 

### Here and There

(1946) Margaret White of the editorial department of World Publishing Company, tells a true story of a friend of hers who was attending a show one night. The man next to her got up to go out and, as usual in a dark theater, trod right on her toe. The woman said nothing, but "I hope he breaks his neck!" was her thought. Just as the man reached the aisle, he tripped again and almost lost his balance. "Madame, you almost got your wish," he said quietly when he returned to his seat. It was Dunninger.

Mutual's fair celebrity interviewer, Paula Stone, says that she's never suffered from a sense of self importance since her ego was resoundingly deflated on the opening night of her first stage appearance years ago. Paula, 14 years old at the time, received a red velvet negligee with long fringe from her mother. "After the show," says Paula, I was told that some reporters wanted to interview me. To make a good impression, I put on the negligee and went out of the dressing room, held out my hand and said in what I thought was the epitome of sophistication, 'How DO you do.' In some way my feet caught in the fringe and I landed flat on my face!"

Whenever baritone Andy Russell made a personal appearance he always dropped in on the children's hospital in the city he's visiting. Taking along a portable piano and an accompanist, he knocks himself out putting on a show for the kids. Reason: Andy spent a year in a children's hospital himself, getting over an arm injury.

Date: April 1, 2009

TO: Jerry Collins

FROM: Ken Krug

Dear Jerry,

After taking a long, hard look at my activities involved as Editor of the Club's Newsletter, I have decided to resign from this position. The time and expense required in filling this task has become increasingly demanding and I no longer feel comfortable with the assignment.

I will remain as Editor, if you are agreeable, until I've completed publication for the upcoming months of May and June. I realize that this decision will create a hardship on the operation of the Club's activities and therefore offer to help with training or aiding whoever is chosen or volunteers to replace me. Hopefully, a smooth and uninterrupted transition will take place.

As you know, I've held this position since February 1996 and I feel that thirteen plus years is enough. I have run out of ideas and have exhausted my personal library and OTR collectibles which I've used for the publication of The Illustrated Press.

Because this letter is dated April 1st, don't assume that it's an "April Fools Joke" I am totally serious.

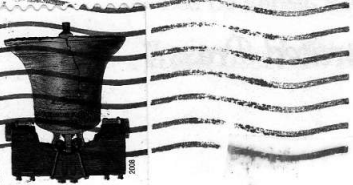
Best regards,  
Ken

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With the submission of the above letter, the Club is now searching for a replacement Editor.

If you are interested please contact  
Jerry Collins or Ken Krug

USA FIRST-CLASS FOREVER

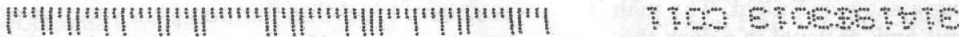
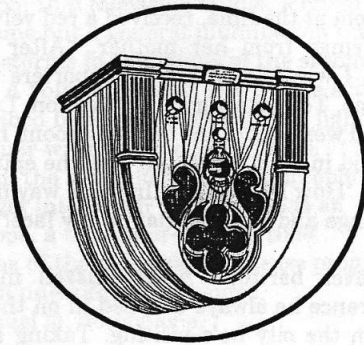


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123 DAVIDSON  
SAVANNAH, GA 31419

The Old Time Radio Club  
73 Banner Avenue  
Lancaster, NY 14086-1930



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The Producers Will Not Allow This Picture to be Shown for Less than  
Adults 20c — Children 10c

Wednesday and Thursday, October 11th - 12th  
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## "International House"

With the Greatest Stars of Screen, Stage and Radio, Including

## CAB CALLOWAY

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## Edw G. Robinson

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