

The ILLUSTRATED



PRESS

Number 428

March 2015

LOOK! THE YOUNG & RUBICAM NATIONAL RADIO SHOWS FOR 1936-37



Phil Baker
WITH BEETLE & BOTTLE
FOR GULF GASOLINES
AND MOTOR OILS



Jack Benny
WITH
MARY LIVINGSTONE
FOR JELL-O



Helen Hayes
FOR
SANKA COFFEE



Fred Astaire
WITH
CHARLES BUTTERWORTH
AND
JOHNNY GREEN'S ORCHESTRA
FOR
PACKARD MOTOR CARS

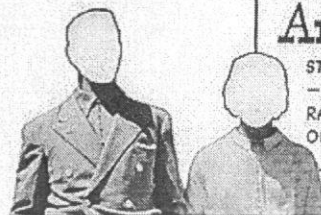


Fred Allen
WITH PORTLAND HOFFA
FOR
IPANA AND SAL HEPATICA

Phillips Lord
IN
WE, THE PEOPLE
FOR
CALUMET
BAKING POWDER



Stoopnagle & Budd
FOR
MINUTE TAPIOCA



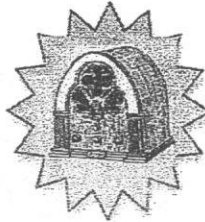
And...
STARTING EARLY IN 1937
—ONE OF THE BIG
RADIO SURPRISES
OF THE YEAR

YOUNG & RUBICAM, INC. Advertising - NEW YORK - CHICAGO - DETROIT - HOLLYWOOD - MONTREAL - TORONTO

The Illustrated Press

MEMBERSHIP INFORMATION: Club Membership: \$20.00 per year from January 1st to December 31st. Members receive a media library listing and a monthly newsletter. Memberships are as follows: If you join January-March, \$20.00; April-June, \$15.00; July-September, \$10.00; October-December, \$7.00. The Old Time Radio Club meets on the first Monday of the month at 7:30 p.m. 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 a Club picnic in August. Anyone interested in the Golden Age of Radio broadcasting is welcome. The Old Time Radio is affiliated with the Old Time Radio Network.

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Library Rates: Cassettes and CD's are \$1.95 each and recorded on a club supplied cassette or CD which is retained by the member. Rates include postage and handling and payable in U.S. funds.

REMINDER: All renewal and new member checks should be made out and sent to D. P. Parisi, **not** the Old Time Radio Club.

Visit our web page at: www.buffalo-otr-club.org



Editor's Two Cents

Brrrrrrrrrr.....That's the only word I can think of right now. Our February meeting was cancelled due to some inclement weather. I can sum it up by saying it was very cold and snowy out there. I thought this winter would be a little better, but in all indications, this one may be worse than last year. In any event the ground hog saw its shadow, so it looks like 6 more weeks of winter, or else it will be a month and a half.

I looked at the digital copy of the newsletter, and it looks great. Any comments are appreciative. Just wanted to let members know that Dick Olday, Don, and myself will be doing an Old Time Radio presentation in Williamsville on Monday March 31st. Dick Rich is handling the event. Dick is advertising the event and assures us we will have a warm and friendly crowd. It should be a lot of fun and perhaps we may pick up a member or two.

A correction. I would like to add to last month's newsletter. On the Eddie Anderson

article I stated Anderson in his heyday was knocking down \$100,000 a week. It should have been \$100,000 per year. No matter what, that's still a good chunk of change in 1945 or 2015.

Dominic had a "Did you know" column last month. I just finished up a trilogy on "The Adventures of Superman" coming up in a couple of months. Here's a "Did you Know" on Superman.



Ben Welden long time villain on Superman appeared in 8 different episodes.

Regular cast members of Superman received \$200 an episode the first season. The series was a huge success. They fought for a raise and upped their salary to \$250. The producers wouldn't talk to the actors for two weeks.

In the "More powerful than a locomotive" they used a locomotive blowing steam the first 2 years. After the 2nd season they showed a diesel train instead.

They filmed many outdoor town scenes at the RKO Culver City 40 acres. They used the same place for "The Andy Griffith Show" as Mayberry. Superman trilogy starts May issue.....Keep warm everybody.....

New Lifetime Oxydol For Life



As the 1940s were coming to a close, there was an even better Oxydol on the horizon. Announcer “Charlie Warren” (not sure of the announcer’s true identity in this commercial) told the listeners about **New Lifetime Oxydol**. The reason why this product was known as “Lifetime Oxydol” was because it washed white clothes “White for life.” What this means, white clothes washed in **Lifetime Oxydol** had a brilliant new sparking white for the life of the clothes—as long as they were washed in each washing in **Lifetime Oxydol**, that is! Of course, clothes will eventually wear out and be reduced to cleaning

rags, but they will be “White for Life” while sopping up an unpleasant household mess.

Since Lifetime Oxydol washed clothes “White for Life,” that meant Proctor & Gamble went as far as they could with their granulated soap. Let’s face it, you can’t improve on “White for Life” or can you? Proctor & Gamble realized it made sense to wash white clothes whiter, the soap itself should also be white. It’s a possibility that white clothes could be washed whiter if the soap was chartreuse with pink polka dots, but Proctor & Gamble just didn’t see it that way. To the company, the white soap in New White Oxydol made all the difference. Announcer “Charlie Warren” (A.k.a. Dan Donaldson)



pointed out the white soap in New White Oxydol washed white clothes whiter even if they were dried inside.

Announcer "Warren" described New White Oxydol as "The Whiter, Whiter Soap For A Whiter, Whiter Wash.

As the 1950s began, detergents were becoming the popular product for washing the laundry. In order to survive, the soap brands had to come up with something to compete with its laundry rival-and Oxydol was no exception! The housewives also know of Oxydol's whitening ability, but now they would know about "Deep Cleaning Oxydol." Announcer Charlie Warren informed the housewives that Deep Cleaning Oxydol washed away the toughest dirt from the clothes with just one rinse.

Before we go any further, you may have noticed colored clothes haven't been mentioned in any of the previous paragraphs. The main theme of Oxydol's advertising over the years was its ability to wash white clothes whiter. It wasn't that Oxydol washed white clothes only and thumbing its nose at colors. In all honesty, Oxydol was the soap to use for washing colored clothes. No, it didn't wash colored clothes white, but Oxydol did wash them to a brighter color than before. Instead of White for Life, Oxydol washed colors "Bright For

Life." To sum it up, Oxydol was the soap to use for all types of laundry.



With laundry detergents becoming more and more popular, Oxydol soap came to an end in the mid 1950s. However like many soaps, it became a detergent.

Although Oxydol sponsored Oxydol's Own Ma Perkins for a long time, there was a parting of the ways. On Friday, November 30, 1956, the final broadcast took place under Oxydol. The following Monday, the program was sponsored by Multi-Sponsors. The show ran until November 25, 1960 when Ma Perkins and the other 5 remaining radio soaps aired their final broadcasts on CBS. Ma Perkins ran for 23 years being sponsored by Oxydol. I remember my dear mother using Oxydol. After Ma Perkins left the airwaves, I believe she switched to Tide.That's what women do!

Marx Brothers On Radio

By Jack French ..1998

The funniest and zaniest comedians who ever got on stage were certainly the Marx Brothers. They were very good in vaudeville, great on Broadway, quite successful in the movies, but they never made it big on network radio.

Most of the American public can easily name three of them, some of us know there were at least four in the entertainment business, but there were actually six Marx brothers. The oldest, Manfred, died in infancy. Leonard (who became Chico) was the next in line, followed by Adolph, who changed his name to Arthur (and later Harpo). The fourth son born was Julius who we knew as Groucho. Number five was Milton (Gummo) and the baby was Herbert (Zeppo). The five living sons all had some part in show-biz, but only three were to go on to immortal fame.

They descended from poor Jewish immigrants; their mother, Minnie came to the U.S. when she was 15. Her family settled in New York City and she soon married a tailor with

few prospects. Her parents had been in the European version of vaudeville; her father was a magician and her mother was a harpist. Minnie became the ultimate stage mother and took her teen-aged boys out of school (where they were doing poorly anyway) and shoved them on the stage.

The four (Leonard, Arthur, Julius, and Milton) were billed as singers, although most of their songs were funny ones, as opposed to serious harmony. From roughly 1907 to 1923, the boys played to not very appreciative audiences whenever they could get a booking. The act gradually phased out the singing and concentrated on comedy. While they got better at what they did, their salaries were never that impressive.

Finally in 1924, they mounted their own stage play, fortified by material by an uncle, Al Shean of "Shean & Gallagher." Their first play on Broadway, "I'll Say She Is" was a huge success, and the reviews and the ticket sales were gratifying to the Marx Brothers, now ranging in age from 26 (Milton) to 33 (Leonard).

Proving their Broadway debut was no fluke, they followed with "The Coconuts" in 1925, which was even better received. They finally closed it in New York City and took it on tour; their fame and fortune now relatively secure. By the time their third Broadway show opened in 1928, "Animal Crackers: offers were coming in from Hollywood.

Their film careers began with two movies based on their prior stage hits, "The Coconuts" in 1929 and "Animal Crackers" in 1930. For nearly twenty years, they continued to star in motion pictures, finally acquiring the nicknames that would become more familiar than their birth names. Milton (Gummo) dropped out of the act and was replaced by Herbert (Zeppo). Since the fourth brother was the straight man, the roles were largely interchangeable.

The radio careers of the five Marx Brothers is largely restricted to only two of them. Gummo and Zeppo had virtually no radio time at all. Harpo, despite the fact that his entertainment was that of a mute (he could speak in real life of course) But the lion's share of the radio time logged by the Marx Brothers was solely the province of Groucho and Chico.



Their first network radio show was part of a series called "Five Star Theater" which was sponsored by Esso Gasoline, and featured a different program each weekday evening including "Charlie Chan" and a light opera show. The Monday night entry was Beagle, Shyster, and Beagle, Attorneys at Law" starring Groucho and Chico. By the fourth episode, a lawyer whose real name was Beagle, threatened a libel suit if

the title was not changed. Accordingly episodes 5 through 26 were named "Flywheel Shyster and Flywheel". This series aired from 11/28/32 to 5/22/33.



The show was a mediocre success and Esso did not renew it the following season. Only two of the twenty-six episodes have survived in audio form and both Groucho and Chico seem ill at ease reading from scripts. All of the scripts are now available, thanks to the scholarship of Michael Barson, who found them and published them in book form in 1988, under the title of "Flywheel, Shyster and Flywheel". Shortly thereafter, the

BBC recorded all the shows (with British actors, of course) and some OTR dealers have these copies for sale.

In late 1936 or early 1937, Groucho and Chico recorded an audition disk of a new show, casting themselves as Hollywood agents. They created a mythical sponsor, the Hotchkiss Packing Company, and this audition is now known by that name. It is actually rather well done, but was not picked up by any network.

Two years later Groucho and Chico made another foray into network radio, this time in one of the strangest variety shows ever aired. It was sponsored by Kellogg's Corn Flakes, was titled "The Circle" and featured some of Hollywood's most expensive film actors. But the total package simply could not hang together.

Part Two of Marx Brothers on Radio will conclude in next month's issue.

Bing Crosby

By Tom Cherre



It's been said that the voice of Bing Crosby has been heard by more people than the voice of any other human being who ever lived. This was a statement given by Decca Records in 1954. The year 'der Bingo passed away, he was quoted saying "That's just a press agent's puff....You know how press agents are; they'll say anything." Bing was being modest, but I tend to believe that statement.

It's 2015 now. The other day at work I had a youngster in the office listening to music on a Walkman. He was probably about 8 or 9 years old. I kiddingly asked him if he was

listening to Frank Sinatra or Bing Crosby. You guessed it. He didn't have a clue. I'm not even sure his mother knew who Bing Crosby was either.

It's a fact that Crosby's voice saturated a good part of the 20th century, but I don't think they give him any playtime on the easy listening stations anymore. The only time people hear or see Crosby is during the Christmas season. For a guy who had hundreds of hit singles and sold over 400 million records, his name is all but forgotten except for us old timers. And in another 20 years or so Bing Crosby will just be a relic and live only in history books.



I know I've said it time after time Bing Crosby was one of my favorite

singers. He had that rich baritone voice and easy going personality. I don't care what his critics say about his unusual disciplinary behavior towards his sons—I don't buy it. His boys went over the edge a bit and Bing tried to keep them in line. According to Lindsey, his youngest son, he had nothing bad to say about his dad. He was his hero, and he regrets all the bad things that had been said about him. This article is not about his bad press. It's about one of the greatest musical icon from the 20th century. I'm sure if Ed Wanat was with us today he would surely agree with me.

Crosby was first and foremost a radio man. He dreaded TV. On radio he could relax. He was the first to pre-record his shows. He said that gave him more time for the golf course. In the 30s, 40, and early 50s radio was still king, and Crosby's popularity soared because of it. He was also king of the jukebox too. His movies were often vehicles for the many great songs he performed. How could anyone not like Bing Crosby

Every Sunday, whether it be Kraft, Philco, or Chesterfield sponsoring him, the show was enjoyable and

entertaining. With always popular guests, Crosby had that dynamic easy going personality that made you feel he was singing his songs just for you.



It wasn't just the timing though, or the fact that Bing Crosby's voice was a naturally pleasing instrument that carried beautifully over the airwaves. The fact is, Bing Crosby had that intuitive genius who instinctively combined his jazz-informed conception of vocalizing with a deep understanding of the microphone creating intimacy with his listeners. He became the first "Radiophonic" voice of the era. In a nutshell, in his time he was more popular than Sinatra, Presley, The Beatles, or anyone after that. Nowadays we have few good singers, and less good songs. The good songwriters are all

gone. Of course many people will disagree with me, but that's my opinion.

Every Christmas Season I still have to get my fill of his holiday favorites, including *Holiday Inn*, *Going My Way*, and *The Bells of Saint Mary's*. Same with his Christmas songs, I never get tired of hearing him and The Andrew Sisters and his other favorites. I don't think they've come out with a good Christmas song in the last 30 years. Am I the only one who thinks like this?

Crosby's style was said to influence such singers as Frank Sinatra, Perry Como, and Dean Martin. During World War 2 *Yank Magazine* recognized Bing Crosby as having done the most for American G.I. morale. In 1948 American polls declared him the "most admired man alive", ahead of Jackie Robinson and Pope Pius XII. In 1948 the *Music Digest* estimated that Crosby recordings filled more than half of the 80,000 weekly hours allocated to recorded radio music.

It's safe to say there will probably never be a another Bing Crosby to come along in my lifetime. I think he

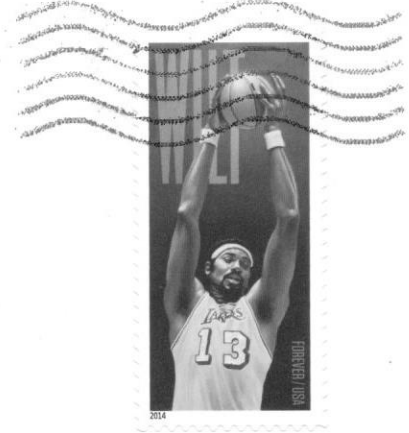
will still survive if only for his Christmas movies and "White Christmas" song. His "Road Movies" were also very entertaining and enjoyable.



I know someone that listens only to classical music. I'm talking Bach, Shubert, Strauss, and Wagner. They can give me the name of a symphony like I can tell you if it's Bobby Rydel or Patsy Cline. Maybe in the next hundred years the classics may be from Arlen, Gershwin, or Cole Porter. I hope singers like Crosby, Sinatra, Como, and other standard song singers get remembered in the years to come, only if to give future generations the opportunity to hear really good quality music. As they say "pass it on," and I will.

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