



The

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## Remembering The Shadow

Henry L. Morse

### Introduction

It was Sunday and nearly 5 PM on one of those cold December days in Connecticut where I grew up. The sun had already faded, there was a single light on in the room, the fireplace was crackling, and my father was seated in his overstuffed chair right next to our 1937 Zenith Black Dial console radio. No one dared touch the dial but dad – it was an unwritten rule. I was only nine at the time but had somehow acquired the wisdom not to question this eleventh commandment. This is my first recollection of *The Shadow*. All I can remember was that it was just before Christmas in the year 1947. That year we experienced a 26 inch snowfall on the day after Christmas. I do not remember the storyline but research shows it was called “The Gift of Murder” and was broadcast on December 21.

The most vivid recollection I have of that first exposure was the commercial for Blue Coal. I can remember that we were reminded to order the right size. My father had just recently explained to me the difference between pea coal and the other sizes, and my mom showed me how to make a crystal garden out of coal, bluing, salt, and ammonia. Of course, this was in the pre-Chia era. I really didn't begin to appreciate *The Shadow* until a couple of years later and then when I got back into OTR as an adult.

Those of us fortunate enough to have episodes of *The Shadow* know the first thing we hear is organist Rosa Rio playing the Saint-Saens' selection Omphale's Spinning Wheel, followed by the words “who knows what evil lurks in the hearts of men – The



Shadow knows”, and then a sinister laugh. I often wonder if the creators of *The Shadow* knew that this particular piece of music depicted the humiliation of Hercules for disobedience. The show always concluded with the words “the weed of crime bears bitter fruit – crime does not pay – *The Shadow* knows” then more sinister laughter.

The stories themselves were simply fine examples of melodrama, a form of drama that can be characterized as follows:

- A struggle between good and evil
- Often punctuated by music for emphasis
- Having a sensational ending
- Chock full of exaggerations

There was probably not a believable plot in the entire series. There will be more on that

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## Shadow (Continued from page 1)

later.

### *Origins Of The Shadow*

So what of the origins of The Shadow, considered by some to be the most recognized series name in old time radio, perhaps behind Amos N Andy. I think it really goes back to the 1920s. This was a time of prohibition and a general rise in crime because of the profitability of the bootlegging business. That carried over into the 1930s where there was a sort of morbid fascination with hoodlums and gangsters. The exploits of Bonnie and Clyde made the front pages of the newspapers with many people almost considering them as folk heroes. The late 1920s and early 1930s saw an epic battle between publishers of pulp fiction detective stories. McFadden was publishing True Detective Magazine while Street and Smith had created Detective Story Magazine. McFadden decided to up the ante by broadcasting stories from their magazine in order to boost sales. Not to be outdone, Street and Smith did the same thing. This was the beginning of The Shadow. These were more like readings in the Jimmie LaCurta period and later developed into dramatizations starring Frank Readick. .

In the beginning The Shadow was only an announcer and/or narrator who introduced *The Detective Story Magazine Hour*, created by Walter Gibson, beginning in 1930/1931, told the stories of various sleuths. The program was introduced with "Who Knows What Evil Lurks . . ." The narrator concept continued on with such examples as Raymond on *Inner Sanctum*, The Man In Black on *Suspense*, and *The Whistler*. This format was kept relatively the same until 1935. The problem was that in spite of the best efforts of Street and Smith people went to their newsstands looking for The Shadow Magazine instead of Detective Story Magazine. Thus The Shadow Magazine was created, which could be the subject of another article, and beyond the scope of this writing. In 1935 The Shadow was taken off the air at which time Street and Smith decided to figure out what The Shadow would be when it grew up. I still don't know what I want to be when I grow up, maybe taller . . .

*The Shadow* radio program re-emerged in 1937 with Orson Welles, the boy genius, as the familiar Lamont Cranston, wealthy young man about town, and Agnes Moorehead as the lovely Margo Lane. Only Margo knew that the voice of the invisible Shadow belonged to Lamont Cranston. During the Orson Welles era the identity of the actor playing The Shadow was a closely guarded secret. The voice of The Shadow was created by using a special

filter microphone. While Orson was playing The Shadow he was also the youngest producer on Broadway, and was a principal in *The Mercury Theater Of The Air*. Orson never attended rehearsals of *The Shadow*. He literally appeared a few minutes before airtime, quickly perused the script, and just played the part.

There is a story about a practical joke Orson once played on *The Shadow* cast. About a minute before airtime, while standing at his microphone, he dropped the script on the floor with pages scattering in all directions. He just stood there while those in the room panicked and tried to pick up the pages and arrange them into order. Then, with just a few seconds before the episode was to begin, he pulled the real script out of his jacket pocket.

After "War Of The Worlds," Orson left *The Shadow*. Due to the notoriety surrounding Orson, the identity of The Shadow was compromised. Some say he left because of "War Of The Worlds," but this is not really true. Orson wanted to go to Hollywood to produce, write the screenplay, direct, and star in the acclaimed film *Citizen Kane*. Agnes Moorehead went with him, leaving *The Shadow* in 1940. Orson never really made it big in Hollywood. It was not for the lack of talent but because he had too much talent. He just did not fit in with the Hollywood hierarchy.

Bill Johnstone learned to cloud men's minds in 1939 with Grace Mathews becoming Margo in 1940. Perhaps the most memorable Shadow was Brett Morrison who took over the role in 1943 with Gertrude Warner as his partner in sleuthing. Brett did all the remaining episodes, with the exception a few appearances by John Archer and Steve Courtleigh. Brett appeared in hat and cape in front of a live studio audience in the 1940s.

Blue Coal sponsored in the east with Carey Salt in the Midwest. Other sponsors included Balm Bar Soap, Groves Cold Tablets, and even The US Air Force in the west. During the war years, Blue Coal often replaced their commercials with patriotic messages asking people not to hoard and to do their best to conserve fuel.

How about that Margo Lane? Exactly what was her relationship to Lamont? The golden age of radio was also the age of vigorous censorship. In 1937 Mae West got kicked off radio for her sexy lines in the Adam and Eve Skit with Don Ameche. Movies never even hinted that a married couple might sleep in the same bed. Yet Lamont and Margo went on weekend trips together. Some episodes had them breakfasting in one another's apartment. They called each other darling. Apparently, they did sleep together as the narrator of "Shadow's Revenge," May 11, 1947, said "and Margo sat up in bed."

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## Shadow (Continued from page 3)

There was never any explicit depiction of affection between them, as with Sam Spade and Effe. The censors never questioned their relationship. So that begs the question, what of Mickey and Minnie Mouse?

As far as I can observe, The Shadow would have never made it on TV. The Shadow movie was not terribly successful. The key is imagination. Someone once quipped, "TV is like radio with the imagination turned off." Only reading and listening can truly stimulate the senses. Imagine The Shadow appearing and telling some criminal that he has clouded his mind and The Shadow's footprints visible on the carpet. When The Shadow began airing in 1937, the show was trying to find its way. These were pretty freewheeling years with some of the most melodramatic stories of the entire series.

### *The Orson Years*

For example, "The White God", from July 10, 1938, featured a story about planes and ships disappearing far at sea. Now tell me, what does a wealthy young man about town have to do with that? Sounds like a job for the "authorities" to me. But, they enlist the aid of Lamont Cranston, who ultimately discovers that all these happenings are in the area of an extinct volcano. Upon investigation he learns that the crater is filled with magnets put there by a mad scientist. It seems that these magnets are sucking planes out of the sky and causing ships to run aground. Does that fill the description of "exaggerated" mentioned in the definition of melodrama or what? Then The Shadow confronts the wacko scientist who is standing at the top of the crater. The Shadow then places himself next to the scientist but wait! The Shadow is not there at all. He is at the base of the volcano using ventriloquism to fool the scientist. The scientist confesses and The Shadow foils the plot. Is this "sensational"? When I said that there might not have been a believable plot in the whole series, does this one fit that description? In another episode, "Message From The Hills", again in 1938, The Shadow uses telepathy to foil the evildoer. All this and it was just a few months before "War Of The Worlds". Don't get me wrong, I truly like *The Shadow* very much and listen often.

### *Development Continues*

In the 1940s *The Shadow* pretty much adopted a formulaic approach that basically had The Shadow appear once part way through the story during an investigative

phase of the plot and then at the climax when stopping the mayhem. Interestingly enough, he never used his powers to thwart our enemies during WWII. On the other hand, The Green Hornet did. There must have been some doubt over the future of *The Shadow* as Lamont and Margo stepped out of character at the end of the fifth season and appealed for support from the listening audience. It must have worked as the program continued for another ten years.

As previously mentioned, the voice of The Shadow was created by using a special filter microphone that simply attenuated the lower frequencies. Sometimes, things did not go as planned. For example, in "Ghosts Can Kill" aired January 15, 1938, The Shadow begins his lines before the special microphone was activated. Part of his voice sounds like Lamont until his official Shadow voice appears later in the scene. In "Guest of Death" broadcast December 13, 1938, The Shadow began his appearance with the cloak of invisibility and then reappeared as Lamont Cranston. Of course, his speaking voice changed accordingly.

### *Plots and Things*

In terms of plots and titles, the most popular words appearing in titles were murder, death, kill, and ghost. The most typical plots were mad scientist, revenge, haunted houses, and revenge. Often Margo had to be rescued. In "Ghost Walks Again", March 16, 1941, the villain was preparing to torture Margo. This torture part of the plot almost seemed like an afterthought on the part of the episode author as the potential torture did not seem to be an integral part of the plot. Naturally, Margo was rescued. Sometimes, when confronted by The Shadow, the villain would take his own life.

In "Spider Boy", June 1, 1947, a boy actually believed he had the ability to spin strong webs and was using this imaged power to do evil. While rescuing Margo, The Shadow appears. Spider Bboy tries to escape by attempting to spin a web and let himself out of an upper story of an old house. Naturally he fell to his death screaming.

Occasionally The Shadow had a sense of humor. In "Sandhog Murders, November 26, 1939, Lamont and Margo made one of those unbelievable escapes from a collapsing tunnel. Every one thought him dead until he and Margo went to Commissioner Weston's office two days later. When questioned as to why it took him so long to notify everyone of his survival, Lamont related that he always wanted to read his own obituary.

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*Turn Back The Clock*

I could go on and on describing the many facets of this wonderful program, but the article would become so long that it would put the readers to sleep. Please avail yourself of the more than 200 surviving episodes and give a listen. All I ask you to do is to try to transport yourself into a time when there were no TVs, cell phones, video games, jet planes, personal computers, Internet, pagers, and the like. The US was beginning to emerge from the great depression and we were either getting ready for war, fighting the war, and adjusting to post war life. Tune in to "The Gibbering Things" aired September 26, 1943, turn the lights down low, and let your imagination run wild.

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Bret Morrison portrayed the title role on *The Shadow* for more than a decade.

## Looking Back: The OTR Hobby from 1959 to 1971

Ryan Ellett

In a previous article I discussed my opinions on the future of this hobby and declared that we are now in the tail end of the hobby's Golden Age. Having spent further time wading through hobby fanzines from the early 70s I want to put that initial assessment on hold and spend some time writing about our great hobby's history. At a later point maybe I'll feel more comfortable declaring a specific time period as our Golden Age.

This month I want to look at our formative years, from 1959 to 1971. I must admit that in reading the old fanzines the Radio Researchers has acquired has drastically changed my perception of the hobby. These publications have given me a real appreciation for two aspects of this great hobby: 1) just how far back old time radio collecting and trading goes, and 2) just how long some individuals have been active in old time radio.

My interest in pursuing this topic in more detail was sparked by reading an article by Joe Webb (a very active Researcher, I might add, and one who has donated a considerable number of scarce fanzines) in the second issue (December, 1976) of *Airwaves*. There he initiates a series of articles tracing "Our Hobby's Roots." This floored me. Up until I read this piece, I'd always viewed the early to mid-70s as the developing years of old time radio collecting. Wrong!

In January 1977 the series of articles continues and mentions (too briefly) radio listeners cutting their own discs on home recorders and radio employees copying shows aired on their stations. According to this article, many of our existing shows from the 30s and early 40s survive because of the pioneering home recorders. One of these pioneers was George Schatz who recalled making poor-quality off-the-air recordings of some Ronald Coleman programs in the late 30s (*NARA News*, Winter 1982-83).

These occurrences were rare, however, and the writer points to the late 40s as the real beginning of OTR collecting with the advent of the wire recorder. Apparently at least a few individuals were collecting transcription discs. By 1944 Schatz, mentioned above, had sixteen *Everything for the Boys* transcriptions. Because he was specifically saving them to preserve Coleman's work, I would consider him a very early old time radio hobbyist.

Soon after, in the 50s, tape recorders were widespread enough that fans could tape their favorite shows off the

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## OTR History (Continued from page 5)

air. One contributor to Epilogue (Sept-Oct-Nov, 1970, the premier issue) mentions recording shows as early as 1953 so that he could listen to them at a more convenient time. He then erased them (much to his later dismay) to tape other programs!

While it's impossible to reasonably estimate how many people actively recorded shows during the 1950s, I feel the last half of the decade must be considered the beginning point for the OTR collecting hobby. The May, 1973, Hello Again mentions Bill Weiss started collecting (not just recording for later listening) in 1959, recording many shows off the air. Perhaps you have some of his recordings in your library. Similarly, Mr. Jennings (writing in the Sept-Oct-Nov, 1970, Epilogue) notes that he (along with a friend, Jim Moulder) began actively collecting in 1959, taping shows off the air. Besides Mr. Schatz, mentioned earlier, my limited research of early OTR literature has found these to be the first conclusive and specific dates for individuals purposefully taping and saving radio drama. How widespread sharing or trading was at this point is unclear.

Therefore, I have tentatively designated 1959 as the beginning of our hobby. I believe the true date is earlier, probably early to mid 50s; further research could lead to an earlier year. In any case, it is clear that the practice of saving radio drama for future enjoyment (and possibly to trade) overlaps with the last years of radio's Golden Age. The autumn, 1970, Radio Dial relates that the Radio Historical Society was founded in 1959. The group's focus during its initial years is unclear but by 1970 it was, for all intents and purposes, an OTR club. Was the RHS an organized effort to save and share these classic programs at such an early year? Let me know if you have more information on that group's origins.

The hobby slowly picked up steam as the 60's progressed. Old time radio began to be rerun on stations across the nation, keeping the memory of at least the more popular series alive. Much of this was due to the efforts of Charles Michealson, whose work is worth its own article. By the 60's it was clearly recognized that the heyday of radio drama was over; the reruns capitalized on the nostalgia of young adults who still had passing memories of listening to at least a few of these shows in their childhood. The reruns certainly allowed for many older programs to be recorded off the air long after their original broadcast. Many fans realized these classic shows likely would be gone completely in a short time and avidly taped all they could.

The March, 1977, issue of Airwaves states that tape

collectors began networking in the 60s, seeking out others who may have saved some of the recently departed radio programs. By 1965, the autumn, 1970, Epilogue identifies members of a small but active trading circle (Ed Corcoran, Lawrence Sharpe, Hugh Carlson, and Roy Brink: familiar?).

Interest in old time radio was wide-spread enough that Jim Harmon began publishing his Great Radio Heroes fanzine in the mid-60s. I have yet to see any of these old publications. Harmon's *The Great Radio Heroes* was published in 1967. A year later Mary Jane Higby's reminisces of radio acting hit the book market in *Tune in Tomorrow*. Both of these early contributions to OTR literature are readily and inexpensively available.

The May, 1971, issue of Stay Tuned reports that a survey reported their readers had been collecting for an average of 4.7 years (number of respondents not mentioned), marking 1966/7 as an average starting point. It seems reasonable to assume at least a handful of the respondents had been active longer than 4.7 years, pushing their collecting back to the early and mid-60's. The March, 1977, Airwaves goes on to estimate that by 1969 there may have been 100 active OTR collectors. I think that number must be considerably higher.

Radio Dial's autumn, 1970, issue states that the Radio Historical Society had 600 members in 1970 and was growing at such a rate that they hoped membership would hit 1,000 the following year. Epilogue number 3 (Summer, 1971?) mentions Memphis State's Dr. Marvin Bensman mailing 300 OTR fans seeking input about a proposed radio archive. The mailings must have gone out in late 1970 or early 1971. The May, 1971, issue of Stay Tuned says the magazine cut its printing run from 600 to 300 when they started charging. Back issues at the time were gone, so at least 600 fans had shown interest while it was free. The hobby may have numbered closer to 1,000 in the very early 70s, assuming there were a few hundred fans who did not subscribe to any fanzines or join the Radio Historical Society.

Therefore, it seems reasonable to conclude the hobby had closer to 1,000 participants by the turn of the decade, rather than the 100 estimated in Airwaves. This was stunning for me. By 1970, a point at which I previously thought the OTR hobby was just beginning to come into existence, it was actually a well-developed hobby over a decade old with at least one publication dating to the mid-60s and a handful of others just then getting off the ground (Hello Again, Radio Dial, and Epilogue). There were also by then the earliest books of the old time radio genre.

The hobby started strong in the 70s. All three of the

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above fanzines started (as best I can tell) in 1970. By now a healthy number of shows were in circulation, allowing fans to pursue their own interests without running out of material. Jim B. is just now making his way through some vintage trading catalogs, getting a feel for shows that were making the rounds. He is finding many that don't seem to be in circulation today.

The February, 1972, Stay Tuned notes that David Goldin had 10,000 shows in his collection at that point, though he's quoted as saying much of his material was not yet cataloged. The June, 1973, Hello Again reports Chuck Schaden's collection at 12,000 programs. In both cases, many of these two collectors' shows may not have been in wide circulation. However, personal trading ads of the time identify many individuals with hundreds and even a couple thousands of hours of shows.

To top off the arrival of OTR has a solid hobby, December 4, 1971, witnessed the First East Coast Convention of Golden Radio Buffs (now known as the FOTR in Newark). Last but not least, the hobby finally had a name: old time radio. The first use of the specific term in its entirety is the autumn, 1970, issue of Epilogue.

At this point I want to wrap up my first piece on the history of our great hobby. The 1970s was an explosive decade for the hobby, far beyond what I can cover now. There was tremendous growth in the size of the conventions, the quality of publications, the number of OTR books, and number of newly released shows. It was definitely an exciting time to be and old time radio fan.

By 1971, the hobby had fanzines, a convention, and a large number of shows circulating. I'm going to step out on a limb and suggest that the modern hobby as it exists today is not fundamentally different than it was 33 years ago.

Before I head back to the yellowed, crumbling fanzines, I leave you with some interesting notes and tidbits I culled from my oldest issues. I point out names of folks who, I believe, are still active today, 35 years later. I also note publications mentioned in their pages, in case any of you have old memories (or issues) of them to share.

The Old Time Radio Researchers continue to save as many of these fanzines as we can, and scanning them to make them available to everyone ([http://www.otrr.org/pg06b\\_magazines.htm](http://www.otrr.org/pg06b_magazines.htm)). If you have back issues you'd like to donate or loan so that photocopies could be made, please contact Jim Beshires or me ([OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com)). We are not scanning issues of currently published fanzines; however, we still welcome back issues for research purposes.

\* Jay Hickerson's Hello Again is the patriarch of all OTR publications, beginning publication in 1970. I have six issues of this mag so far, though I've been assured we've gotten a couple years worth that haven't been sent on yet. A side note: be careful in reviewing these issues: I have three different issues with the same cover, and two others with the same cover. Either Jay used the same cover for a few successive issues, or an owner of these issues at some point stapled on any cover they could find.

My run consists of July, August, September, October, and November, 1972 and April, May, June, and July, 1973. In 1972 Jay reports about 300 subscribers to Hello Again. Buxton and Owen's newly released *The Big Broadcast* gets a short review; it's hard to believe this was once the primary OTR reference, predating Dunning's first effort by four years. The intro to *Big Broadcast* refers to a book called *The Golden Age of Radio* as the first encyclopedia of old time radio. I don't think I'm familiar with this book; what can you tell me about it?

He mentions a collectors list supplement with 30 more traders; unknown is how many traders were already on this "list." This proves a healthy trading circuit already existed by 1972 (probably years earlier, as well). Every month Jay includes a list of stations around the country rebroadcasting OTR programs.

Other publications Jay mentions: Remember When . . . , Hero Hobby, Broadcasting Bibliophile's Booknotes, Echoes of the Past, and Radio Nostalgia.

Some familiar names that show up in Jay's mag: Jay Hickerson (go figure), Dave Siegel, Jim Harmon, Paul Urbahns, Ken Pitelic, Charles Stumpf, Stu Weiss, Bill Knowlton, Chuck Schaden, and Marvin Bensman (who recently announced the closing of the radio archive at University of Memphis).

\* Epilogue began publication in the fall of 1970, published by George Jennings. I have issues 1, 3, and 4; anyone know how long it ran? These issues ran a healthy 20+ pages, much larger than Hello Again's 4-8 pages. Publication frequency, of course, would have been a huge factor. Circulation of at least the first couple issues was small, around 150 copies, though demand was greater. It's much more similar to later fanzines in that it contained longer articles and essays than Hello Again. It also featured nice original artwork.

George mentions the following publications: Radio Dial, Stand By: On the Air, Hero Hobby, Radio Hero (Jim Harmon's).

It also mentions a SAVE convention and Jay's East Coast conventions, as well as a NARA tribute dinner. I hope to

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further investigate all these events.

Names you'll recognize: Dave Goldin

\* Stay Tuned probably began publication in late 1970/early 1971. I have April, May, June, July, Aug, Oct, Dec, 1971, and January, February, 1972. I also have Vol. 2, No. 3 (no date, assume March, 1972.) Stay Tuned was published by Sound Tapes of the Past, Inc., (STOP) out of Webster, NY. Interestingly, my copies of these mags are in solid shape, compared to the other series discussed here, many of which are literally crumbling as I turn the pages.

Notable readers included Carlton Morse, Frank Bressee, and Chuck Schaden (May, 1971), the last of whom "has grown as an unofficial expert on the golden days of radio."

Clubs mentioned: Radio Collectors Club of America was organized in November, 1970, to preserve classic radio programs.

Publication mentions: Reminiscing Time, published by the Nostalgists Mutual of America, out of Atlanta. The Radio Hero Journal (Jim Harmon's?). Chuck Schaden's Hall Closet. Pictorial Guide to Old Time Radio by Jim Harmon. Stand By . . . on the Air, published by Bob Vito (publication ceased as of July, 1971).

\* Radio Dial, published by the Radio Historical Society of America, Cloquet, MN. Charles Ingersoll, publisher and editor. We have issues from spring, summer, and autumn 1970.

Members included Frank Buxton, Parker Fennelly (Titus Moody on the Fred Allen Show), Bill Knowlton.



## Our Miss Booth

Jeff Kallman

Knowing [Eye Arden](#) was third choice to the role she made her own is one thing. Wait till you hear choice number one as [Our Miss Brooks](#). Choice number two is lost to listeners only because [Lucille Ball](#) turned down the part without agreeing first to audition the show. But listen to choices one and three back-to-back, as did I when I burned both audition shows to a single disc.

Before [Shirley Booth](#) auditioned the role first, she was known to radio audiences as the tart daughter of [Duffy's Tavern's](#) absentee proprietor. (She was also known at the time as the real-life wife of [Ed Gardner](#), who created and wrote the show, not to mention playing Archie the manager, who was always speakin' because Duffy wasn't there.) Miss Duffy had a purseful of putdowns for Archie and a head full of eyes for any unattached male who came to within ten city blocks of the sidestreet dive. Her first (and, in most ways, best) portrayer had a purseful of stage and film respect, not to mention a Tony Award (1948, for [Goodbye, My Fancy](#)), when Harry Ackerman persuaded her to give Connie Brooks a try.

The script by which she gave it the try exposed a flaw Ackerman himself conceded in due course. "All she could see," he told historian/critic Gerald Nachman many years later, "was the downside of the underpaid teacher. She couldn't make any fun of it." Listen to Booth jump right in at the head of the audition script. "You know, it's a funny thing – I'm always careful about standing in a dress. No matter how careful I am, I always get a pain in the neck teaching English 2."

No matter how careful you are to push aside your Miss Brooks for hers, you can't avoid the pain in the neck of a line that clumsy. Allow Booth that opening handicap and it's easier to acquit her making Connie Brooks resemble Miss Duffy as a frustrated show girl who took up teaching to pay the rent and fell two months behind on merit.

"Our Miss Brooks," intones the announcer after a short music bridge. "Have you met her yet? Maybe you think a schoolteacher's life is dull. Well . . . it is. But, there *are* moments when even Miss Brooks's life is as romantic and glamorous as a movie star's. It's when she's dreaming, and especially when she's dreaming about Mr. Boynton, the biology teacher." An actual English teacher could have that writer tried by jury for murdering the King's English; an actual dreamer could have accused him of trying to strangle Shirley Booth in her sleep.

The audition plot surrounded Connie Brooks's bustle

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## Our Miss Booth (Continued from page 7)

on a day the new school board president was to meet South High, as the school was called first. The bustle got busted when Walter Denton – eventually, the awkward nebbish; here, scripted and cast as though a Dead End Kid going back to school under court order – plowed his alleged car into what proved the school board president's car. The punctuation included Boynton the indifferent biologist, whose loose diary page was mistaken for a mash note to the ever-willing Connie but proved to be a sonnet to one of his lab mice.

From end to end it's played as though the cast (uncredited except for Booth) can't decide whether they're playing genuine school-oriented characters or awkward sketch comedians before an audience that needs a lesson in how to laugh. Mrs. Davis, the landlady, whose eventual absentmindedness becomes one of the show's running gags, is cast here with a teenage daughter whose indifference to Denton's affection is equaled only by her affectation for French phrasing and Booth's inability to make Connie laugh at herself.

But you can blame the writing in large enough part. Some of it was committed by future [Leave It to Beaver](#) director [Norman Tokar](#); his partners in crime were [Don Ettlinger](#) (the future head writer of television soap operas [Love of Life](#) and [The Secret Storm](#)) and Ed Jurist (future writing credits included [Chico and the Man](#) and [Gimme a Break](#)).

SFX: (car horn honking).

MRS. DAVIS: *Oh, now there's Walter honking for you.*

RUTH DAVIS: *Oh, that worm can honk himself blue in the face for all I care, and he knows---*

MRS. DAVIS: *He's waiting outside.*

RUTH: *Then I'm going out back.* (Exiting.) Au revoir, now.

MRS. DAVIS: *Oh, I don't know what to do with that girl.*

CONNIE: *Well, there's always (unintelligible)--look at the time! I'll never make it.*

MRS. DAVIS: *Oh, Miss Brooks, aren't you finishing your pancakes?*

CONNIE: *Mrs. Davis, it's a question of who's finishing who.*

MRS. DAVIS: *But it's nourishing, dear. Just roll it up and take it with you.*

CONNIE: *But I--*

SFX: (car horn honking)

MRS. DAVIS: *Oh, dear, Walter came over all this way for nothing.*

CONNIE: *Oh, no he didn't. He may be expecting Miss Garbo in bobby sox, but he's getting Miss Brooks in galoshes.*

Send it to the script doctors. Triple bypass. How was the patient's recovery? Begin with the opening monologue handed to Eve Arden, no warming up in the bullpen, on the second audition show.

CONNIE: *Teaching school can be a very rich life for a young woman. That is, if she happens to be a very rich young woman. Of course, I'm not rich, but I am rather young, and rather a woman, too. Which brings us to Mr. Boynton. He's the biology teacher at school, and a sweeter, kinder, more intelligent scientist never brushed off an English teacher to play footsie with a frog. But---he'll come around. Even a studious biology teacher must sooner or later get a little biological. Meanwhile---I can dream, can't I?*

SFX: (dream music; down for)

ANNOUNCER: *Yes, Connie Brooks can dream. It's a few minutes before seven in the morning. And Miss Brooks is fast asleep in the room she rents from Mrs. Margaret Davis. Fast asleep . . . and dreaming . . .*

SFX: (dream music back up for)

CONNIE (dreaming): *Oh, Mr. Darwell, this is too much.*

MR. DARWELL: *Miss Brooks, as principal of Madison High School, I insist you accept.*

CONNIE: *But a diamond-studded ruler? For what, Mr. Darwell?*

MR. DARWELL: *Because you have the nicest erasers in school.*

(Continued on page 9)

## Our Miss Booth (Continued from page 8)

CONNIE: *Why, Mr. Darwell, I didn't think you ever noticed my erasers.*

MR. DARWELL: *I'm also giving you Mr. Boynton, the biology teacher.*

CONNIE (sighing): *Oohh, Mr. Boynton.*

BOYNTON (romantically): *Kiss me, Miss Brooks.*

SFX: (knocking on door)

MRS. DAVIS: *Miss Brooks? Miss Brooks, you'll be late.*

CONNIE (in her sleep): *Kiss me again, Mr. Boynton.*

MRS. DAVIS: *Miss Brooks, you have to go to school, dear.*

CONNIE (awakening): *For this I don't have to go to school--this comes naturally!*

The second audition script introduces Osgood Conklin as the incoming principal, after making him the school board president in the first trial; he would become one of the classic radio blowhards in [Gale Gordon's](#) repertoire. It also introduces such eventual running gags as Mrs. Davis's exotically incompetent breakfasts (Connie: "If I were the goat responsible for this concoction, I would hang myself by my own beard"), Miss Brooks's perpetually in-repair car ("I ran into a parked car"), and Walter Denton's (now his familiar nebbish self) perpetually malfunctioning jalopy, in which he dodges at least ten accidents before getting Miss Brooks to school within an inch of her life.

But it's also written closer to the style that would make the show such a staple, including and especially the sardonically literate Connie Brooks. Here was an exchange between Shirley Booth's Connie and the Dead End Denton, early in the first audition:

CONNIE: *You see, Ruth doesn't appreciate yet that a man is a thing to be treasured.*

WALTER: *When will she appreciate that?*

CONNIE: *When she gets to be my age.*

WALTER: *Oh, I couldn't wait that long, Miss Brooks.*

CONNIE (mock indignant): *Now, wait a minute---how old do you think I am?*

WALTER: *35?*

CONNIE: *Walter!*

WALTER: *40?*

CONNIE: *Walter!*

WALTER: *45?*

CONNIE: *Walter, this isn't an auction.*

Now, a similar exchange between Droopy Denton and Eve Arden's Connie, en route newly-renamed Madison High. This time, Mrs. Davis's huffy daughter has been purged, perhaps to study spiritual love at [Jean-Paul Sartre's](#) footstone, while Walter---who has yet to learn, still, how impolite it is to honk rather than knock for a lady---is trying now to conquer indifference from one Penelope Miller.

WALTER: *All I want you to do is help me write her a letter, Miss Brooks. You see, she doesn't think I'm mental enough.*

CONNIE: *I can't understand it.*

WALTER: *And I figured, well, you being an English teacher, as well as a woman, well, you'd know how to make her think that I was brainy. You know, intelligent. I hate to trade on just my sheer animal magnetism. You know what I mean?*

CONNIE: *Walter, you are a little beastly in spots. But don't blame yourself. Penelope just doesn't appreciate yet that a man is a thing to be treasured.*

WALTER: *When will she appreciate it?*

CONNIE: *When she gets to be my age.*

WALTER: *Oh, I couldn't wait that long, Miss Brooks.*

CONNIE (mock indignance): *Wait a minute, Walter, just how old do you think I am?*

WALTER: *Er, 35?*

CONNIE (mock horror): *What??*

WALTER: *40?*

CONNIE: *Walter!!*

WALTER: *45?*

CONNIE: *One more bid and I'll throw you out of this auction.*

Shirley Booth was made for two more Tonys ([Come Back, Little Sheba](#) and [The Time of the Cuckoo](#)) and one Oscar (for [Come Back, Little Sheba](#)), before she landed a pair of Emmys (and reunited with now-executive producer Harry Ackerman) as television's *Hazel*. She just wasn't made to be an English teacher who was written realistically enough (in the context of the period), and played humanely enough, that Eve Arden (who won an Emmy of her own soon enough) got [awards from teaching associations, and even teaching job offers](#), at the height of *Our Miss Brooks's* eventual popularity.

# A Distaff Discourse on the Ingénues of Early TV

Jim Cox

Anybody who likes biographies of venerated pop idols of the performing arts—including those whose star has long set—is likely going to love a just-released treatise by a new author, David C. Tucker, an Atlanta librarian. The full title is *The Women Who Made Television Funny: Ten Stars of 1950s Sitcoms*. Reading this book may lead you to hope that you haven't heard the last of Mr. Tucker.

In a 200-page soft-cover exposition, he provides all we could possibly anticipate about a handful of luminaries who left titanic traces upon the entertainment profession a half-century ago. That's because Tucker's work is solid reportage, soundly researched. Not only does he share little details about subjects that are frequently missed in others' profiles, he fluently compares one artist to another in sundry airborne series indicating a superior grasp of the material he handles.

Don't let the title fool you. While he focuses upon 10 ladies of the video stage, a large percentage of them either starred or played in radio series, hence were familiar to vast audiences in dual ethereal mediums. Most of these women were also on the stage and in motion pictures, too. While they may be recognized for their labors before the video cameras, the ingénues earned substantial recognition elsewhere. The 10, in alphabetical order, are: Gracie Allen, Eve Arden, Lucille Ball, Spring Byington, Joan Davis, Anne Jeffreys, Donna Reed, Ann Sothern, Gale Storm and Betty White. Unable to cut it off there, however, Tucker furnishes pithy but insightful summaries of 10 more leading ladies of 1950s sitcom history: Lynn Bari, Joan Caulfield, Celeste Holm, Betty Hutton, Ida Lupino, Peg Lynch, Janis Paige, Elena Verdugo, Ethel Waters and Marie Wilson. One could wish that some of them were among his fleshed-out stockpile in the earlier section, but can take comfort that their artistry is acknowledged anyway.

From a cornucopia of treats, Tucker provides readers with more than a few black-and-white photos of every major star from every television series she headlined (some presided over several). In addition, he lists casts and credits for the 10 featured stars and their shows plus a year-by-year chronology of the 1950s highlighting the feminine front-women of comedy TV.

Tucker doesn't try to hide the controversial stuff as he places his women on a pedestal. Despite their incredible resilience linked with unblemished talent, there they are, warts and all. He refuses to whitewash those leading

ladies. We hear about their divorces, drinking problems, temper-tantrums and other addictions—even one (Spring Byington) a confirmed lesbian before the lifestyle was out of the closet (she shared a home with Marjorie Main, of similar predilection). He confronts the issues that threatened them with a selfless commitment to objectivity, not passing judgment but reporting as frankly as possible. It lends authenticity to his account.

Readers learn, for example—despite what many other historians have documented—that George Burns didn't have a solitary isolated fling with another woman beyond Gracie but, in fact, multiple discretions. We also learn that, although Gracie and Mary Livingstone (Mrs. Jack Benny) were considered by some media informers to be almost as inseparable chums as their spouses were, Allen admitted “she wasn't really that fond of Mary, who seemed to be jealous of Gracie's accomplishments.” Tucker candidly adds profound observations such as, “Today, *December Bride* is a largely forgotten show, one of the least-often revived of any described in this book.” Speaking of Donna Reed, he allows, “Reed doesn't always get the credit she deserves as a pioneering sitcom star.” Astutely, he labels *My Little Margie*, which faced incredible odds after Philip Morris abruptly dropped it in 1953, “the little show that could.” He describes the durable marriages of Anne Jeffreys and Gale Storm, both of which ended after many decades when their husbands died. In the personal glimpses, Tucker's observations and conclusions appear drawn from a deep-seated acquaintance with the facts, the mark of a noble investigator and scribe.

This is a compelling volume that will reveal more than you've known, most likely, about the individuals it spotlights. The style is gripping; it's a class act. *The Women Who Made Television Funny* at \$35.00 is available from [www.mcfarlandpub.com](http://www.mcfarlandpub.com) and 800-253-2187.

have that second cup of coffee with

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# Radio Premiums – Relive Them Again! Part 5

Charles Sexton ([User310378@aol.com](mailto:User310378@aol.com))

## Straight Arrow

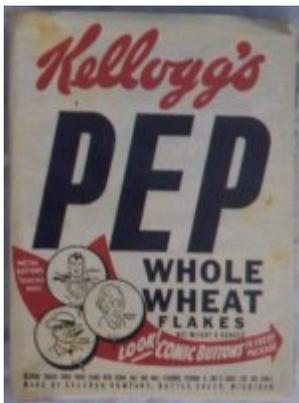
This program ran from June 1948 to June 1951 and was sponsored by Nabisco Shredded Wheat cereal.

5-6-48 Title of episode: "Stage from Calvaydos." This was the first show aired, and it started off with a contest to name Straight Arrow's golden palomino. The grand prize was a palomino pony, the son of Fury, Fury being the name chosen as the winner.

6-21-50 Title of episode: "The Long Summer." New adventures of Straight Arrow could be found in Straight Arrow Comics. The latest issue, #15, was available at news stands.

## Superman

My personal favorite children's show. It ran from 1938-1951 and, because of the great number of shows available today, we have the opportunity to listen to most, if not all, of the premiums offered. The sponsor from 1943-1949 was Kellogg's PEP.



1-19-44 Subject of episode: Train engineer's skin turns green. Cardboard colored model planes, including the British Spitfire and the US Flying Fortress, were available in packages of PEP. Or, you could have gotten a hot iron transfer (there were 30 different) or a US combat insignia.

12-8-44 Title of episode: "Lois' Fake Uncle John". You could win a \$25 War Bond by telling what kind of Superman story you liked best. Listeners were invited to comment on previous themes like imaginative, spy, or gangster stories or suggest new themes. This was the last

day to send in ideas.

12-21-44 Subject of episode: "Poco is accused of murder". The announcer said the results of the war bond contest would be announced soon. Four winners were to be selected and duplicate prizes would be awarded for ties. The imaginative story theme was leading in popularity.

2-6-45 Title of episode: "Princess of Alyeria". Free PEP color cardboard model planes were still being included in every PEP package. A second series was announced on this episode, so the offer lasted for months. It was a pretty effective way to hold kids' interest during WW II when the scarcity of metal and plastics limited premium production. This series featured 14 different allied planes: 4 British, 2 Russian and 4 American

3-20-45 Subject of episode: "Jimmy and Beany's experiment". Beany's brother, Joe, recently discharged, made a cardboard walky-talky for Jimmy Olson and Beany to play with which looked just like the one he used during the war. The Kellogg's people wanted Superman's loyal listeners to have one, too, and offered a "Kellogg's Walky-Talky" for 2 PEP boxtops and 10c. Note it was referred to as a "Kellogg's" rather than a "Superman" item. It was almost a foot high and was colored in "regular army color" (I suppose that meant olive drab). It included a receiver/transmitter, an indicator dial, strap handle, two aerial sticks, and 48 feet of cord. With such a treasure you and your friend could report on enemy activities, play games or even combine the cord and send messages from one house to the other or even across the street. Unlike most other Superman premiums, this one played a significant role in the story line of the program.

9-10-45 Title of episode: "Dr. Blyth's Confidence Gang". Other offers which lasted for months were the various metal pinback buttons available in packages of PEP. This episode announced the second series of military insignia and war plane buttons. There were 22 different buttons available and one was included free with each package of PEP. The insignia buttons were about 3/4" across and included the logo or drawing of actual military units such as the 232nd Marine Torpedo Bombing Squadron and the 402nd Bomb Squadron. The war plane buttons were slightly larger at 1 1/4" across and featured drawings of WW II planes in flight.

10-8-45 Title of episode: "The Scarlet Widow". This episode announced a new series of PEP buttons, but this

(Continued on page 12)

**Premiums** (Continued from page 11)

Third series starting 11-18-46

time they were of color comic strip characters. The first series featured such favorites as Superman, Smokey Stover and Smilin' Jack. Eighty-six different buttons would eventually be offered. They were identical in size to the military insignia buttons and were free inside each package of PEP . The buttons were offered in five different series and the first three were well covered in the Superman radio commercials. They included the following characters:

First series starting 10-8-45

- Superman
- Dick Tracy
- Harold Teen
- Herby
- Kayo
- Lillums
- Moon Mullins
- Nina
- Orphan Annie
- Perry Winkle
- Sandy
- Shadow
- Skeezix
- Smilin' Jack
- Smokey Stover
- Smitty
- Uncle Walt and Winnie Winkle

Second series starting 3-18-46:

- Superman
- Andy Gump
- Emmy
- Fritz
- Hans
- Junior Tracy
- Jiggs
- Lord Plushbottom
- Little King
- Maggie
- Olive Oly
- Popeye
- Pop Jenks
- Rip Winkle
- Uncle Willy
- Blondie
- Dagwood and Don Winslow.

- Superman
- Barney Google
- Beezy
- Brenda Starr
- Casper
- Chief Brandon
- Cindy
- Corky
- Flash Gordon
- Goofy
- The Inspector
- Judy
- Little Moose
- Pat Patton
- Spud
- Tess Trueheart
- Toots and Vitamin Flintheart.

Fourth series starting 5-5-47

- Superman
- Abretha Breeze
- Auntie Blossom
- B.O. Plenty
- Daisy
- Denny Dimwit
- Fat Stuff
- Flat Top
- Gravel Gertie
- Little Joe
- Mama De Strass
- Tilda
- Mr. Bibs
- Ma Winkle
- Tiny Tim
- Uncle Avery
- Wilmer and Winnie Winkle's Twins.



(Continued on page 13)

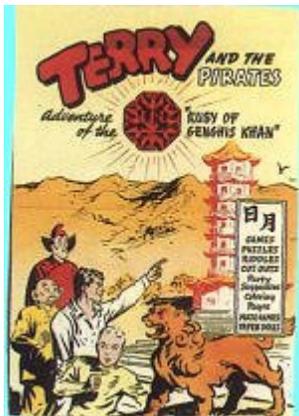
## Premiums (Continued from page 12)

Additional pins were offered in a fifth series in 1948 but were not covered in the radio shows we have available. The pins in this series, which I found listed on the side panel of an actual 1948 PEP box, included: Superman, The Captain, Chester Gump, Daddy Warbucks, Felix the Cat, Fire Chief, Henry, Mac, Mama Katzenjammer, Mamie, Min Gump, Mr. Bailey, The Phantom, Punjab, Snuffy Smith, Tillie the Toiler, Uncle Bim and Wimpy.

### Terry and the Pirates

Terry ran from November 1937 to March 1939 and again from February 1943 to June 1948. The sponsor for the shows which featured premiums was Quaker Puffed Wheat and Rice Sparkies cereals.

no date Title of episode: "Fighting Captain Blaze". Kids could become an Army bomber pilot good luck mascot by promising to buy a war stamp. For two boxtops you received a color picture of a B-25 bomber, a pin saying you were a good luck mascot, and your name on a roll of microfilm to be carried in a real B-25 for good luck. The microfilm said: "Good luck and drop one on the Japs and Nazis for me".



3-29-44 Title of episode: "Steelettes". You could get a photo of a B-25 and North American Aviator Cloth Wings by completing the last line of this poem:

"A daring young pilot named Ray  
Who was after Jap ships in a bay  
Said, "When I arrive  
in my B-25

\_\_\_\_\_ "

The top 1000 winners also would receive \$5 in war stamps.

9-12-47

Subject of episode: Gold Detector Ring. Although there is no commercial in this episode, much of the discussion in the body of the show concerns the search for a Gold Detector Ring. This is a guess, but I think it probably helped find gold! Anyway, it was an adjustable ring with a hollow silver cylinder on top. The ends were capped with red plastic. You could look through one of the ends and see flakes of real gold!

### Tom Corbett, Space Cadet

This show only ran a short time on radio from January 1952 to June of the same year. It's more well-known as a television program. The sponsor on radio and television was Kellogg's PEP cereal.

3-11-52 Title of episode: "The Metal Men of Mercury". 16 different 'Magic Eyes' were available inside packages of Kellogg's PEP. The 'Eyes' were small discs inset with flicker pictures of planes, movie stars, trains and sports stars. Tom Corbett, himself, was featured on one of them.

4-17-52 Title of episode: "Holiday of Terror". Pictures of Tom Corbett and the other Space Patrol members were on the backs of Kellogg's PEP packages. The announcer, Jackson Beck, also announced a major change in the package style of PEP

5-27-52 Title of episode: "Revolt on Prison Rock". Real space goggles were available for one Kellogg's PEP box top and 25c. Unlike regular sunglasses, these goggles were designed for the future and consisted of a single, sweeping piece of plastic which covered both eyes. Astro said he wore them in the engine room of the Polaris to keep from being blinded by radiation!

### Tom Mix

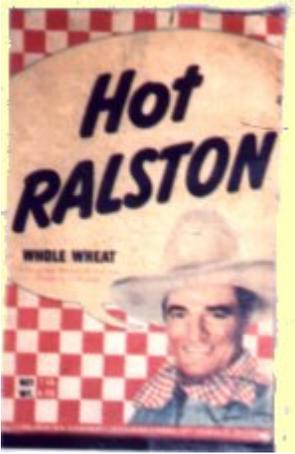
Tom Mix was one of the longest running children's programs and was the king of radio premium offerers. Although, there are very few surviving programs, some include references to premiums or the offers themselves and give a hint at the variety of goodies Tom offered. Ralston Cereals (Instant, Hot and Shredded Ralston) sponsored the show throughout it's entire run

0-0-40 Title of episode: "Mystery of the Border Smugglers". A secret message was broadcast at the end of the show. It was "Great guns, but Tony is a swell horse".

(Continued on page 14)

## Premiums (Continued from page 13)

There were no Tom Mix manuals offered in 1939 or 40, so, assuming the show was, in fact, broadcast in 1940, there is little to go on to decipher this message. Perhaps an old straight shooter out there may be able to help.



00-00-41 Subject of episode: Whisper plans to blow up the powder plant. Tom Mix Comics #5 was offered. This issue featured full color comics of Tom, Pecos, Wrangler, and Jane. It also included magic tricks, games, puzzles and facts about the West. It was available for only 2 Shredded Ralston box tops.

8-10-45 Title of episode: "Mystery of the Vanishing Village". Sheriff Mike Shaw's "Whistling Sheriff's Badge" was offered for 10c and the circle with the letters "RSS" from the top of a box of Shredded Ralston. It was just like the badge the vigilantes gave Sheriff Mike. Made of sturdy metal, it had a siren whistle in the middle of the badge so you could send signals or call for help.

4-28-48 Title of episode: "Mystery of the Hurricane Horse". Mike Shaw wants to try and "bust" the Hurricane Horse. Tom is afraid to let him try but agrees to call a Straight Shooter at home for advice. Mike agrees to abide by the decision. Names were selected from those kids who had previously sent for the Tom Mix Identification Bracelet and, therefore, had identification cards on file with Tom (Little Orphan Annie operated an identification bureau like this, too, remember?). The Straight Shooter called was Jantha Pomeroy, a 7 year old girl from Massachusetts. She decided Mike should try and break the horse so he could replace his beloved Redskin. Of course, Tom and Mike were honor-bound to accept Jantha's advice.

1-3-50 Jack Laramie is accused of killing Buckshot Baker.

This is a 12 minute excerpt in poor sound and generally won't be found in any catalog. In this episode, Tom uses his Bullet Telescope to check on who is spying on him and Mike Shaw. The Bullet Telescope was made of plastic and came apart to reveal a bird whistle inside. This whistle was used to warn of danger or call for help.

## Conclusion and Credits

So we come to the end. As far as I know, this is the first time a listing of the actual available broadcasts of kids' premiums has been attempted. I'm sure additional ones are out there and will continue to surface to satisfy our thirst to return to and experience 'those thrilling days of yesteryear'!

Much use was made of Jay Hickerson's monumental work, "The Ultimate History of Network Radio Programming and Guide to All Circulating Shows" for air dates and sponsors of the various programs listed above. Much credit and appreciation is due Jay for the help his publication provided in the preparation of this series of articles.

Tom Tumbusch's *Illustrated Radio Premium Catalog and Price Guide* was also very helpful in identifying the wide range of premiums offered and supplemented the material available from radio broadcasts.

As a final note, lots of folks seem to remember a "decoder ring" as one of radio's famous premiums, and may wonder why we haven't covered that offer on any of the above programs. Well, it's simply because there never was such a ring. There were decoder badges, whistles, pins and the like, but no decoder ring. There is an exception, of course. PF Tennis Shoes (remember them? Remember tennis shoes?) did give away a decoder ring in the '50s, probably with a shoe purchase, but it was not part of any radio or television program. The myth of the radio decoder ring is as prevalent as the myth that all secret messages were simply commercials for the sponsor's product.

*Part five of Charles' article on OTR premiums originally appeared on Lou Genco's site (<http://www.old-time.com/>). It is reprinted here by permission of the author.*

# Memories of My Life with NBC 1942 - 1964

Bill Roddy

## Chapter Nine

In 1946 NBC sent me to Romaine Photographers at 220 Jones Street for a publicity photo. I was 24 years old and thought the world of myself.



### The St. Francis Hotel

I would walk to the St. Francis on Union Square from NBC at Taylor and O'Farrell to announce the great dance bands. The Mural Room was the spot to dance and to be seen. It was beautiful.

The manager of the hotel was Dan London, always impeccably dressed, an elegant and friendly man. He later was an honorary consul for a nation I've forgotten. His daughter, Mimi, is a nationally known interior designer. Harry Owens and His Royal Hawaiians was my favorite orchestra. Harry was a wonderful person. He opened every broadcast with his theme song, "Sweet Leilani," which he wrote for his daughter.

Hilo Hattie was his star attraction and a great entertainer.

Do you remember reading about Nancy Reagan's astrologer, Joan Quigley? She often came to the Mural Room. A beautiful girl, she was written about in all the society columns of the Examiner and Chronicle. I would

stare at her from the bandstand, envying the men she was dancing with.

### Mark Hopkins

One of San Francisco's most noted hotels. I remember announcing for Ray Noble and his band. The opening line for all band shows was: "From the Mark Hopkins Hotel, high atop Nob Hill."

### Bal Tabarin

Out on Columbus Avenue was the Bal Tabarin, San Francisco's most famous night club. The owner was Tom Gerun, a great guy. His real name was Tom Gerunovitch.

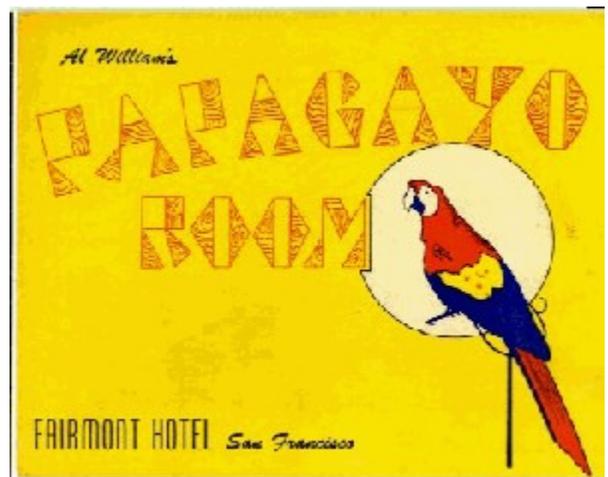
Ted Lewis and his Band played there and I announced his shows. Ted was a veteran from vaudeville and probably the oldest of the band leaders. He was 56 in 1946 and I once got put down by him.

He wanted to be introduced as the "High Hatted Tragedienne of Song." and I once said, The Old High Hatted Tragedienne of Song. He came back with "My boy, this is the NEW" etc. etc. I never made that mistake again.

When we finished every broadcast, Tom Gerun would take me, the engineer and the producer into the bar and tell the bartender, "Give these guys whatever they want."

After a few drinks we would head to the Fairmont Hotel and . . .

## Chapter Ten: Our Favorite Hangout



This was our favorite place where everybody went for the best Mexican food around . . . Al William's wonderful Papagayo Room at the Fairmont Hotel. Al was always around to say hello and greet celebrities appearing at San Francisco hotels. I once had an embarrassing moment at the Papagayo.

Coming from the free drinks at the Bal Tabarin I was

(Continued on page 16)

## Working for NBC (Continued from page 15)

feeling pretty good when I heard a man singing across the room to the girl at his table. He had a beautiful voice and I decided to go over and say hello.

"Really enjoyed your singing."

"Thanks."

"What do you do?"

"I'm opening at the Fairmont tomorrow night."

Oh? What's your name?"

"Dean Martin."



Here I am with some friends of mine clowning around.

That's Tol Avery at left. A great actor who went on to Hollywood and appeared in Jack Webb's *Dragnet* on radio and then made a number of movies.

Next to him is Eddy King, one of my best friends from radio days. He was an announcer at NBC, San Francisco, who shortly after this photo was taken in 1946, transferred to NBC in Hollywood, and had a long career. That's me peeking over Eddy's shoulder. The beautiful young lady who is ignoring us is Dorothea Mitchell.

Eddy lives in the Los Angeles area and we communicate regularly. We haven't met up yet, but I did hear from one of his friends, Jack Murphy, who has morning coffee with Eddy and reports he is in fine shape.

## Chapter Eleven: The Last Broadcast

We thought those wonderful days of the great bands would never end, but they did . . . no more flirting with beautiful women dancing by . . . goodbye Mural Room, Peacock Court, Papagayo Room . . . goodbye Bal Tabarin.

The servicemen went home to cities across the nation, went back to their pre-war jobs, married their girl friends and started families.

One by one the hotels closed down the bandstands,

turned their glamorous dinner rooms into "banquet facilities." With no live music, NBC started to play records.

As has been said many times... nothing is forever.

## Chapter Twelve: 1964

In 1964, the University of California at Berkeley was in turmoil. Students protested the restriction of political activity on campus. There were sit-ins and arrests. Their leader was Mario Savio. NBC News assigned me to cover the activities and with my tape recorder I spent many days on the campus. I will never forget the Sproul incident.

One morning the San Francisco newspapers blazed with the headline, "Students Ransack Sproul Office." According to the story the students had broken into the office and trashed the place. There was no more revered figure on campus than Robert Gordon Sproul, president of the university from 1930 to 1958. After his retirement he became President Emeritus and maintained an office and secretary on campus.

The charge of vandalism was extremely damaging to the students and their cause and a story that had to be covered. I went to Sproul's office. I was greeted by his secretary, an elderly white haired lady who showed me around.

The office was in terrible condition; papers and opened books were strewn all over the floor. File cabinets were overflowing. It looked bad for the students. I told her they had been accused of ransacking the office and she laughed.

"Why I've been with Dr. Sproul for thirty-five years, our office has always looked like this!"

"Could I borrow a typewriter?"

She led me to one and I hurriedly began typing. I grabbed the sheet of paper, ran down the stairs to the plaza in front of the Administration Building. It was noon and Mario was speaking to a throng of students.

When there was a break in his speech I ran up to him, thrust the paper into his hands, and said, "Mario, read this word for word." I started my tape recorder and he began, "NBC News has learned . . ."

He finished the story, "Our office has always looked like this!" The students collapsed in laughter, which continued for minutes. Mario said, "Thanks, NBC!" and the students cheered. I got it all on tape.

I hurried back to the studios in San Francisco, grabbed an engineer and we fed the tape to New York. The story ran coast to coast on the hourly NBC radio news and on the Morgan Beatty News that night.

# Vesatile Piece of Music

Danny Goodwin

“Ice Cold Coca Cola makes any pause . . .  
the pause that refreshes . . .  
and Coca Cola is everywhere.”

In modern times, musical jingles have played a key role in the advertising of Coca Cola. Some of those jingles have become classics in modern advertising. While music is important in today’s Coca Cola advertising, it was also important for selling Coke on radio during the golden age.

On a Wednesday evening in 1930 (exact date unknown) at 10:30 PM, the radio listeners heard the first broadcast of *The Coca Cola Hour* on NBC’s Red Network. The program had an unusual combination of sports and music. Graham McNamee and Grantland Rice interviewed famous sports stars of the era, and Leonard W. Joy with his 31-piece string symphony handled the music. The program also had the rare distinction (by 1930 standards) to air from coast-to-coast.

Joy wrote the theme music for the program. It didn’t have a specific name, so the music was simply called “The Coca Cola Signature.” In radio terminology, “signature” meant theme song. It consisted of only a few bars and it never finished. The music faded out when the program began. Joy created the signature to serve as the program’s theme music, but little did he know The Coca Cola Signature continued to be heard on radio into the 1950’s.

The Coca Cola Signature served as the theme music on all radio programs sponsored by Coca Cola for the remainder of radio’s golden age. Not only that, the music also served another purpose--- it was in some cases, Coca Cola’s commercial.

As a breath of fresh air to those radio listeners who hated radio commercials, Coca Cola didn’t have lengthy commercials, excitable announcers, or silly gimmicks. The commercials were brief, to the point, and presented in a professional manner. In some commercials, all that was heard was The Coca Cola Signature, the opening of a bottle of Coke, and the announcer saying the program was presented by Coca Cola. That was it. Although the commercials didn’t have much context, they were effective in convincing the radio listeners to open a bottle of Coke and feel refreshed.

For a piece of music that was designed to open and close *The Coca Cola Hour*, The Coca Cola Signature did its part in selling Coca Cola for over two decades. Its unassuming music provided the inspiration that music

sells Coca Cola--- and it has to this very day.



*This article was originally published on Lou Genco’s OTR site <http://www.oldtime.us/commercials/>. It has been reprinted here by permission of the author.*



Badge from the 1940 movie serial, 'Junior G-Men', based on the radio program of the same name.

## Radio Spirits Supports Helping Hands for the Blind Project

Along with meeting the basic personal needs of blind individuals throughout the country, Helping Hands for the Blind, a California-based charitable organization, provides free of charge books and recordings of the radio programs that were broadcast between 1925 and 1961, commonly known as the "Golden Age of Radio."

Today's television drama is visually oriented and does not provide enough audible description for blind individuals to completely enjoy the shows. However, old time radio does make it possible for blind people to independently enjoy great entertainment without sighted assistance.

Radio Spirits has been a major provider of old-time radio recordings. In a recent interview with Fran Clinton from Radio Spirits, she stated "We recognize the value of this project and are pleased to announce we will donate old time radio recordings periodically to Helping Hands for distribution free of charge to blind old time radio fans."

Helping Hands President Robert J. Acosta, responded by saying, "We are very excited about this announcement and greatly appreciate the generosity of Radio Spirits as their support will enable us to provide more enjoyment to a greater number of blind old time radio fans."

The Radio Spirits content library consists of tens of thousands of classic radio shows licensed by the Company on a primarily exclusive and evergreen basis. This library consists of popular old-time radio and classic video programs, including vintage comedy, mystery, detective, adventure and suspense programs such as *The Jack Benny Program*, *The Shadow*, *Abbott & Costello* and more.

Radio Spirits sells these classic programs on audio cassette and compact disc through direct mail, in retail outlets such as Barnes & Noble, Borders, and through the Internet at [www.radiospirits.com](http://www.radiospirits.com).

Radio Spirits also produces and syndicates "When Radio Was" hosted by Radio Hall of Famer Chuck Schaden, which airs on more than 220 radio stations in the United States. Our old-time radio content can also be heard on dedicated channels on both the Sirius Satellite Radio and XM Radio services. Our RadioClassics subscription download service also offers customers the ability to stream, download and burn to CD. For more information, visit:

<http://www.helpinghands4theblind.org>

<http://www.radiooutofthepast.org>

<http://www.radiospirits.com>

## 21st Precinct

After many months of work, OTRR takes great pride in announcing the release of this series.

Broadcast from July 7th 1953 through November 1st 1956 on the CBS network.

*21<sup>st</sup> Precinct* was a very dramatic police drama. CBS decided to use New York City as the backdrop for this series and to focus on the happenings in an actual police precinct. The premise was to put the listener into the drama from the opening phone call until the final report was written.

The 21st was described as "just lines on a map of the city of New York. Most of the 173,000 people wedged into the nine-tenths of a square mile between Fifth Avenue and the East River wouldn't know if you asked them that they lived or worked in the 21st." The detail was made up of "160 patrolmen, eleven sergeants, and four lieutenants, under the command of one captain - Frank Kennelly." It was mentioned in each episode's closing that "*21<sup>st</sup> Precinct* is presented with the official cooperation of the Patrolmen's Benevolent Association an organization of more than 20,000 members of the Police Department, City of New York."

The Captain was the primary character and also acted as the narrator. Three actors played the Captain's role: Everett Sloane as Kennelly for the first 109 episodes and returned briefly in episode 135, James Gregory as Vincent Cronin for episode 109-144, and Les Damon as Thomas Keough starting in episode 145 through the remainder of the series. In supporting roles were Ken Lynch as Lt. Matt King and Harold Stone as Sgt. Waters. Santos Ortega appeared frequently as Lt. Patrick "Red" Gorman.

Ninety-two episodes are in circulation for this series. It is generally believed that they were all recorded off the air by one collector as they were broadcast. However, many episodes appear to have been circulating independently of one another in the early 1970s. Several dealer catalogs from that period list them for sale, stating 'dubbed from the original transcription disks'.

OTRR CERTIFIED  
FEBRUARY 24, 2007  
VERSION ONE  
21ST PRECINCT

The Old Time Radio Researchers Group on Yahoo -  
<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>

(Continued on page 19)

## 21<sup>st</sup> Precinct (Continued from page 15)

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers(OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that as of FEBRUARY 24, 2007, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTRDatabase to be found at -

<http://groups.yahoo.com/group/Otr-Project/> and at [www.otrr.org](http://www.otrr.org)

The Old Time Radio Researchers Group now declares this series to be **CERTIFIED ACCURATE**

There ONE DVD AND FOUR CDS in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible versions of this series are in circulation, we recommend that all prior versions be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please e-mail us at [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com) and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Coordinator - Jim Beshires  
Quality Listener - Clorinda Thompson  
Series Synopsis - Jim Beshires  
Audio Briefs Announcers - Bob Blakely, Fred Bertelsen, Sue Sieger  
Audio Briefs Compiler(s) - Jim Beshires  
Pictures, other extras - Jim Beshires  
Artwork - John Davies  
Stars Bios - Jim Beshires

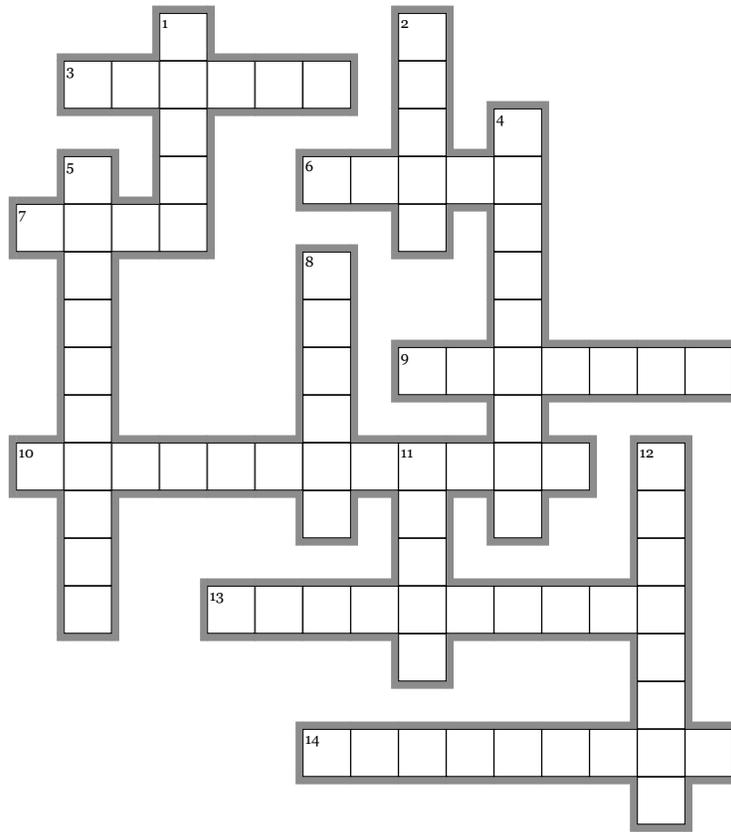
And all the members of the OTRR for their contributions of time, knowledge, funds, and other support.



Everett Sloan

# Barrie Craig, Confidential Investigator

By  
Fred Bertelsen



Created with EclipseCrossword — [www.eclipsecrossword.com](http://www.eclipsecrossword.com)

## Across

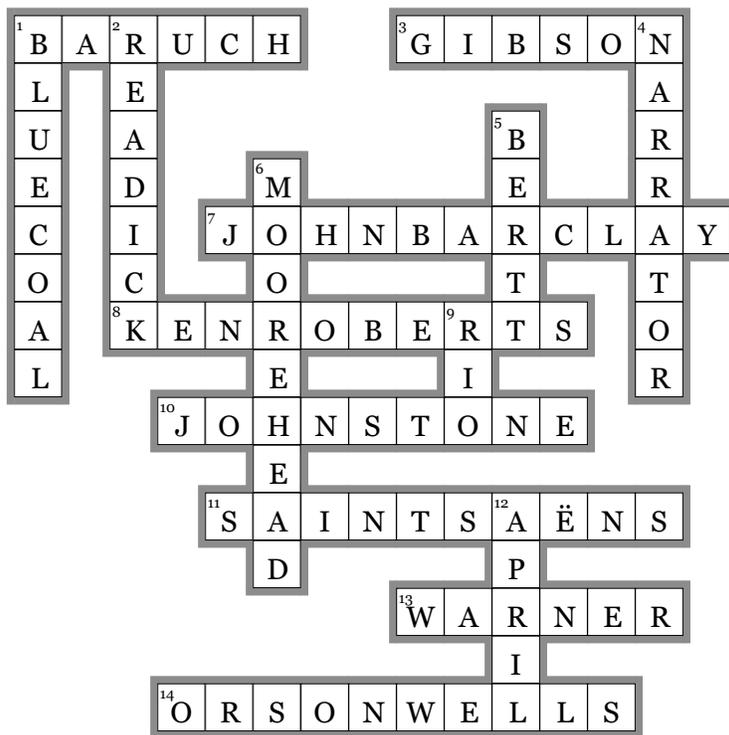
3. William \_\_\_\_\_ starred as Barrie Craig.
6. The announcer on Barrie Craig was Don \_\_\_\_\_.
7. The night elevator man in Craig's building was \_\_\_\_\_.
9. Until 1954, Barrie Craig originated from \_\_\_\_\_ (2 wds)
10. William Gargan originally worked as a credit \_\_\_\_\_.
13. The most noted director of this series was \_\_\_\_\_ (2 wds)
14. Craig's police pal was played by \_\_\_\_\_ (2 wds)

## Down

1. Barrie Craig was originally Barry \_\_\_\_\_.
2. Craig's office was on the \_\_\_\_\_ floor.
4. In 1954, Barrie Craig moved to \_\_\_\_\_.
5. Craig's office was on \_\_\_\_\_ (2 wds)
8. Craig's homicide detective friend was Lt. \_\_\_\_\_ Rogers.
11. Barrie Craig worked \_\_\_\_\_.
12. Parker \_\_\_\_\_ was one of many New York based actors who frequently appeared on the show.

# Last Month's Answers

*Mr. & Mrs. North*



Created with EclipseCrossword – [www.eclipsecrossword.com](http://www.eclipsecrossword.com)

## News 'n Notes

\* The Cincinnati old-time radio and nostalgia convention is rapidly approaching (April 20-21). If you hope to attend start making plans now. It's a smaller, more intimate convention which provides a great opportunity to talk with other hobbyists and get to know the guests. Bob does a great job putting this event together and deserves all the support we can muster.

\* The Old Time Radio Researchers will be a featured panel at this year's Cincinnati convention. We've been asked to talk about the work we do and where we see the hobby going in the future. We're honored to have been asked and look forward to being a part of the weekend.

\* The centennial celebration of singer Jane Froman's birth is scheduled for November 9-11, 2007, in Columbia, MO. Look for more information on this event in coming months.

\* Join Radio Out of the Past on Thursday evenings for friendly, insightful chat and some great old time radio. To fully participate you'll need a microphone, but you can

still post text messages and listen to the conversation without one. Visit <http://www.radiooutofthepast.org> and click "Enter our conference room" near the bottom. You will have to download a piece of software to get in the room but that's no big deal.

## Treasury Report

The Old-Time Radio Researchers currently has \$407.91 in the Treasury. Our purchases since the February report totaled \$270.00 of needed episodes/series from Golden Age Sounds.

Many thanks to everyone who has agreed to make made a monthly contribution in in 2007. They include Dale Beckman, Jim Beshires, Scott Carpenter, Pete Cavallo, John Davies, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Roger Hohenbrink, Archie Hunter, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, John Liska, Tom Mandeville, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Peter Risbey, Ed Selhlorst, David Shipman, Daryl Taylor, Gregg Taylor, Lee Tefertiller, Joe Webb, Gordon Whitman, Toby Levy, Dee DeTevis, Allan George, Gregg Coakley, Del Ahlstedt and William Wood. If anyone has been left off please let us know.



One time contributors include Mike Galbreath, Bill Barille, Michael Moles, John Affayroux, and Pat Patterson.

If you are interested in becoming a monthly supporter of the OTRR, please contact the treasurer, Tony Jaworowski at [jaworowski@ameritech.net](mailto:jaworowski@ameritech.net). Monthly supporters receive advance releases of all purchases, either encoded at 128, 64, or WAV.

If you would like to assist in bringing new series and better encodes to the otr community, or otherwise support the work of the Old-Time Radio Researchers, please mail any amount to:

Tony Jaworowski  
15520 Fairlane Drive  
Livonia, MI 48154

or send via Paypal to

[jaworowski@ameritech.net](mailto:jaworowski@ameritech.net)



**ONE YEAR \$15 FOR 4 ISSUES**

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Old Time Radio is alive and well in the pages of The OLD TIME RADIO DIGEST. Our recipe is to have a nice mix of current articles by collectors with material from old radio publications of the past. We are in our 20th year. Oldest OTR publication without a club association.

## Wistful Vistas Ryan Ellett

The Cincinnati convention is coming up fast and I couldn't be more excited. I've paid for my tickets and Saturday dinner, got time off from work, and have lodging lined up. I think there's a real sense with a lot of folks to make the most of each of these conventions as every one could be the last. I've got a long list of chums to finally meet, many of whom I've gotten to know the last year working on this fanzine.

This issue's feature is by Henry Morse, who emailed out of the blue one day, inquiring if I was interested in such a piece. Like many of you, I have a nostalgic weakness for the *Shadow*; it was my first OTR (albeit streamed from the Internet, not via the airwaves). Thought I rarely listen to the show now, I do love reading about it.

I'm thankful to Bob Burchett for his thoughtful reflections on Hal Stone, who passed away unexpectedly. There are so few living links to our beloved old radio shows that each loss seems ever more great.

This month we wrap up two ongoing features by Bill Roddy and Charles Sexton. I hope you've found them as informative as I have.

Tickle your brain with Fred's crossword and read Jeff's take on what could have been with *Our Miss Brooks*.

Enjoy your Times and share it with a friend.

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21st ANNUAL**

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RADIO  
&  
NOSTALGIA  
CONVENTION**

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**Bob Hastings**

Archie Andrews,  
McHale's Navy

**Rosemary Rice**

Archie Andrews  
I Remember Mama

**Hal Stone**

Jughead on Archie

**Esther Geddes**

Talk of The Town

**RUTH LAST**

Many old radio shows.

**THURSDAY**

6:00 DEALERS ROOM OPENS  
IT WAS OPEN EARLIER LAST YEAR

**FRIDAY**

9:00 DEALERS ROOM OPEN  
OLD RADIO SHOWS ON CASSETTES, CD'S & MP3'S  
BOOKS, MAGAZINES, RADIO PREMIUMS, VIDEOS,  
T-SHIRTS, POSTERS, AUTOGRAPHS & COMICS

1:30 THE RISE OF RADIO

3:00 CASTING NON-PROFESSIONAL  
RE-CREATIONS ROLES

7:30 X MINUS ONE  
BICKERSONS

**SATURDAY**

9:00 DEALERS ROOM OPEN

10:30 RADIO RESEARCHERS

1:30 GUNSMOKE  
JEFF REGAN PART 1

3:00 RAFFLE DRAWING

5:30 COCKTAILS

6:00 DINNER

7:00 REQUEST TIME WITH ED CLUTE  
DINNER  
JEFF REGAN PART 2  
LET'S PRETEND  
HAVE GUN WILL TRAVEL

## OTRR Certified Series

### *Series Name*

*(Cert Status, Release, & Date)*

#### **Absolute Power**

(Complete, Ver 1, 17-Aug-04)

#### **Academy Award Theater**

(Complete, Ver 1, 30-May-06)

#### **Adventures by Morse**

(Complete, Ver 1, 04-Jun-04)

#### **Adventures of Sam Spade, The**

(Accurate, Ver 2, 01-Apr-05)

#### **Alka Seltzer Time**

(Complete, Ver 1, 08-Jun-04)

#### **Big Show, The**

(Accurate, Ver 2, 09-Oct-04)

#### **Black Museum, The**

(Accurate, Ver 2, 10-Mar-05)

#### **Blair of the Mounties**

(Complete, Ver 1, 19-Jun-06)

#### **Blue Beetle, The**

(Complete, Ver 1, 15-May-06)

#### **Box 13**

(Complete, Ver 1, 07-Feb-05)

#### **Bright Star**

(Accurate, Ver 1, 01-Jun-04)

#### **Candy Matson, YUkon 2-8209**

(Accurate, Ver 1, 02-Oct-04)

#### **Case Dismissed**

(Complete, Ver 1, 04-Apr-06)

#### **Chet Chetter's Tales from the Morgue**

(Complete, Ver 2, 20-Oct-05)

#### **Cinnamon Bear, The**

(Complete, Ver 2, 20-Dec-04)

#### **Claybourne**

(Complete, Ver 1, 01-Jun-06)

#### **Cloak and Dagger**

(Complete, Ver 1, 11-Jun-05)

#### **Crime Classics**

(Accurate, Ver 3, 11-May-05)

#### **Cruise of the Poll Parrot**

(Complete, Ver 1, 15-Mar-06)

#### **Dark Fantasy**

(Accurate, Ver 1, 20-Jun-05)

#### **Day of the Triffids, The**

(Complete, Ver 1, 15-Oct-06)

#### **Devil and Mister O, The**

(Complete, Ver 1, 20-Jan-06)

#### **Dimension X**

(Complete, Ver 1, 10-Jul-04)

#### **Dr. Kildare**

(Accurate, Ver 2, 20-Sep-05)

#### **Evening with Groucho, An**

(Complete, Ver 1, 11-Apr-05)

#### **Family Doctor, The**

(Complete, Ver 1, 04-Jun-04)

#### **Fort Laramie**

(Complete, Ver 1, 20-Nov-06)

#### **Frontier Gentleman**

(Complete, Ver 2, 26-Feb-06)

#### **Gunsmoke**

(Accurate, Ver 3, 07-Oct-06)

#### **In the Name of the Law**

(Complete, Ver 1, 13-Jun-04)

#### **Incredible, but True**

(Complete, Ver 1, 15-Jun-04)

#### **It Sticks Out Half A Mile**

(Complete, Ver 1, 30-Dec-04)

#### **Luke Slaughter of Tombstone**

(Complete, Ver 2, 01-Mar-05)

#### **Magic Island**

(Complete, Ver 2, 10-Oct-05)

#### **Marriage, The**

(Accurate, Ver 1, 16-Apr-06)

#### **Mr. Keen, Tracer of Lost Persons**

(Accurate, Ver 2, 11-Nov-04)

#### **Mystery House**

(Accurate, Ver 1, 15-May-05)

#### **NBC's Fifty Years of Radio on NBC**

(Complete, Ver 1, 02-Jan-05)

#### **Philo Vance**

(Accurate, Ver 1, 29-May-04)

#### **Planet Man, The**

(Accurate, Ver 1, 04-Jul-04)

#### **Ports of Call**

(Complete, Ver 1, 12-Jun-06)

#### **Richard Diamond, Private**

#### **Detective**

(Accurate, Ver 1, 17-Dec-05)

#### **Rocky Fortune**

(Complete, Ver 1, 16-Jul-06)

#### **Rogue's Gallery**

(Accurate, Ver 2, 27-Oct-04)

#### **Rotary Golden Theater**

(Complete, Ver 1, 16-Apr-06)

#### **Secrets of Scotland Yard**

(Complete, Ver 3, 25-Dec-06)

#### **Shell Chateau**

(Accurate, Ver 1, 20-May-06)

#### **Six Shooter, The**

(Complete, Ver 4, 17-Nov-04)

#### **Smiley Burnette**

(Accurate, Ver 2, 04-Jul-05)

#### **Stand By For Crime**

(Accurate, Ver 1, 05-Apr-06)

#### **Theater Five**

(Accurate, Ver 1, 11-Dec-06)

#### **Victor Borge Collection, The**

(Accurate, Ver 1, 01-Jun-04)

#### **World Adventurer's Club**

(Complete, Ver 1, 15-Aug-06)

#### **You Can't Do Business with Hitler**

(Accurate, Ver 1, 20-Jan-05)

#### **Yours Truly, Johnny Dollar**

(Accurate, Ver 1, 02-Sep-06)

### Certification Status:

**Accurate:** Episodes are all correctly dated and titled.

**Complete:** Accurate + all available episodes are included.

These series are available on compact disc, via Streamload online delivery, and our our OTRR Library Hub. In addition, most series are also available on the Internet Archive ([www.archive.org](http://www.archive.org)).

Contact Allan Foster at [allanpqz@gmail.com](mailto:allanpqz@gmail.com) for more information.

# MY MEMORIES OF HAL STONE

Hal came to his first Cincinnati convention in 2002, it was our 16th. It was the first time I ever met him, and I felt like I had known him for years. He was that kind of person.

I found a CD of an interview at a local radio station with Hal, Bob, and Rosemary Rice. It was the first time in a long while that Bob and Hal had seen each other. On the way down to the station, they sat in the back seat while I drove and caught up on old times. They were warming up for the interview. Hearing them go at it on air was something I won't forget. Poor Rosemary was in the middle, but she held her own.

Hal got his chance to direct one of the re-creations at our convention on his third visit. He really worked well with the actors. This gave Don Ramlow a rest. At last year's convention someone came up to me on Friday, and said that Don was up in his room sick. Hal pitched in, did the casting, and directing of all the re-creations. In one of the re-creations, he cast himself as the lead and directed it also. He managed to do both very well.

At the four conventions he attended, he displayed some excellent acting talent in a various roles. Being known for the Jughead role for so long it was surprising to hear him be someone else. On one of the Suspense re-creations, he did play someone Jughead's age, but not with the Jughead voice.

When someone starts giving you "shots" you know they like you. From almost the beginning Hal started giving me some good natured shots. I'm not the most organized person at the conventions, and it didn't take him long to realize this. He was always asking me what he was supposed to be doing and when, and I wouldn't know. This was where he got much of his material for the shots.

Giving one of the awards, I cut my lip on one of the corners of the award. He offered his exchange his red tie for mine, so the blood wouldn't show. Always ready to help!

I may be the only person you know that he kind of raised hell with. I had called Dick Beal to invite him to Cincinnati for our convention and if there was any way he could pay for his air fare. Dick Beal called Hal and told him about my call. Hal then called me and said he had a strange call from Dick. He said this was not the thing to do and I shouldn't have done it since he wasn't working any more. Over the years I figured that Dick had done very well in the business with acting and commercials, so he might be willing to do it. Not having a big budget I thought it was worth a try. I later found out the Dick Beal wanted Newark to fly him first class the last time they invited him.

I would see Hal smoking, and say those aren't good for you. He would nod, smile, and say, 'yes I know'. Unlike smoking, he was good for all of us, and it was a pleasure to have known him.



Photos of Hal Stone, courtesy of Bob Burchett

## Buy – Sell – Trade

**Wanted** any old OTR fanzines. Also interested in most any radio printed materials (ads, magazines, manuals), pre-1955 or so. Email Ryan at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com).

**Wanted:** Speaker for my GE 100 radio. Specs are 5 ¼” and 3.5 ohms. Email Ryan at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com).

**Wanted:** Silvertone 6050 and RCA 100 chassis for my orphaned cases. Email Ryan at [OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com).

Anyone interested in trading raw ET .wav dubs please contact Cliff at [cliff\\_marsland@yahoo.com](mailto:cliff_marsland@yahoo.com).

VHS Collectors, I have 4 of the original releases of Philip Marlowe movies on the original reels with the slip covers in very good condition. They are Marlowe, The Long Goodbye, Farewell My Lovely and Big Sleep with Mitchum. If you just want the movies, they are available though the library. I'm asking \$15 for the 4 tapes. Free Shipping. Contact [ed.sehlhorst@gmail.com](mailto:ed.sehlhorst@gmail.com)

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**Visit us on the Web:**

<http://www.otrr.org>

<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/>

<http://groups.yahoo.com/group/Otter-Project/>

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# New Acquisitions By the Old-Time Radio Researchers

Country Music Time(Air Force) xx-xx-xx (135) First Song - How Many Fools.mp3  
Country Music Time(Air Force) xx-xx-xx (153) First Song - Blue Boy.mp3  
Country Music Time(Air Force) xx-xx-xx (173) First Song - Billy Bayeo.mp3  
Country Music Time(Air Force) xx-xx-xx (207) First Song - I Get The Blues.mp3  
Country Music Time(Air Force) xx-xx-xx (225) First Song- Billy Bayeo.mp3  
Country Music Time(Air Force) xx-xx-xx (232) First Song - Your Old Love Letters.mp3  
Country Music Time(Air Force) xx-xx-xx (308) First Song - I'm Gonna Change Everything.mp3  
Country Music Time(Air Force) xx-xx-xx (98) First Song - Diamond Joe.mp3

Crazy Water Crystal Show 3x-xx-xx First Song - Goosebird In The Haystack (end clipped).mp3

Dean Turner - 47-xx-xx First Song -Goin' Back To Dixie.mp3

Dr Christian 40-05-22 (79) Between Office Hours.mp3  
Dr Christian 40-05-29 (80) Ten Meter Romance.mp3  
Dr Christian 40-06-05 (81) Roughneck.mp3  
Dr Christian 40-06-12 (82) Benson's Inventions.mp3  
Dr Christian 45-10-24 (361) Playboy.mp3  
Dr Christian 45-10-31 (362) Sterling Silver.mp3  
Dr Christian 45-11-21 (365) The Philandering Ghost.mp3  
Dr Christian 45-11-28 (366) Retreat To Kindness.mp3  
Dr Christian 45-12-05 (367) Girl Trouble (x-talk).mp3  
Dr Christian 45-12-12 (368) Susan Comes Marching Home.mp3

Foy Willing xx-xx-xx (61) First Song - Happy Rovin' Cowboy.mp3  
Foy Willing xx-xx-xx (62) First Song - Trail Herding Cowboy.mp3  
Foy Willing xx-xx-xx (63) First Song - Song Of A Dandy.mp3  
Foy Willing xx-xx-xx (64) First Song - Ridin', Ropin'.mp3

Grand Ole Opry 69-08-28 First Song - Alabamy Bound.mp3  
Grand Ole Opry 6x-xx-xx First Song - Walbash Cannonball.mp3

Graves Fresh Roundup xx-xx-xx First Song - Poison Love.mp3

Greatest Story Ever Told 49-01-23 (95) The Figure At The Door.mp3  
Greatest Story Ever Told 49-02-06 (97) Journey To Tiberias.mp3  
Greatest Story Ever Told 50-04-30 (148) A Cup Of Cold Water.mp3  
Greatest Story Ever Told 51-02-18 (172) Mirace at Nazareth (muddled).mp3  
Greatest Story Ever Told 51-05-20 (185) The Widows Mite.mp3  
Greatest Story Ever Told 53-01-11 (237) Go With Him Twain(Bad Sound).mp3  
Greatest Story Ever Told 53-11-22 (265) A Man Called Nichodemus.mp3  
Greatest Story Ever Told 53-12-27 (270) Incident At Bethlehem.mp3

Hootenavy xx-xx-xx First Song - Be Better To Your Baby.mp3

Hootenavy xx-xx-xx First Song - I Though I Heard You Call My Name.mp3

Hootenavy xx-xx-xx First Song - Living High On Love.mp3

Hootenavy xx-xx-xx First Song - When Payday Rolls Around.mp3

Noonday Jamboree 4x-xx-xx First Song - I Got A Gal Waitin' For Me.mp3

Noonday Jamboree 4x-xx-xx First Song - Watermelon On The Vine.mp3

Old Dominion Barndance 4x-xx-xx First Song - Tie Me To Your Apron Strings.mp3

Sagebrush Roundup xx-xx-xx First Song - Roll Along Jordan.mp3

The Louden Family 46-02-06 First Song - The Lost Train Blues.mp3

## Database Updates

**January 19, 2007**

REVISED LOGS -  
Squad Cars  
Mama Blooms Brood

(Continued on page 29)

**Database Updates** (Continued from page 28)

Sounds Of Darkness  
Adventures In Research  
Abbott and Costello  
Texaco Star Theater  
Fred Allen - Town Hall Tonight

**CORRECTING BAD DATES -**

Bill Sterns Sports Newsreel  
Captian Midnight  
Grand Ole Opry  
Guest Star  
Jubilee  
This Is My Beat  
The James Melton Show

**OTHER -**

Roy Rogers Show - correcting episode titles  
Adv of Ellery Queen - Episode Title Correction  
Singles and Doubles - many  
Green Hornet - add'l episode available

**January 27, 2007**

**NEW LOGS -**

33 Half Moon Street  
Eddie Cantor - Eddie Cantor Show(Bristol Meyers)  
Eddie Cantor - Eddie Cantor Show (Pepeco Toothpaste)

**REVISED LOGS -**

The Shadow  
Fred Allen - Fred Allen Show  
Ellery Queen  
Whistler  
Eddie Cantor - It's Time To Smile  
Database Updates (Continued from page 40)

**February 15, 2006**

**REVISED LOGS -**

Rudy Vallee - Fleischmanns Yeast Hour  
Fred Allen - Town Hall Tonight  
On Safari - Sa  
Sounds Of Darkness - SA  
Challenge Of Space - SA  
Roy Rogers  
Line-Up  
Gallant American Women  
Babe Ruth Collection  
Bill Sterns Sports Newsreels

**SPELLING -**

Movietown Radio Theater  
Adv Of Marco Polo  
Pacific Story  
Information Please  
Whistler  
Amazing Mr Malone  
Mandrake The Magician

**OTHER**

Night Editor - Corrected Episode Numbers  
Vic And Sade - Many  
Crime Classics - Ep Corrections  
Popeye - Deleting Bad Entries  
Grand Central Station - Delete Bad Entirees  
Your Hit Parade - Ep Corrections  
Tom Mix - Delete bad entries  
Fireside Chats - Date Corrections  
Jack Benny - Ep Corections  
Inner Sanctum - Correcting bad entries  
Fred Allen - Town Hall Tonight - Episode Not Available

**ADD'L EPISODE AVAILBLE -**

John Steele, Adventurer  
One Night Stand

**February 24, 2007**

**NEW LOGS -**

Manhattan Merry Go Round

**REVISED LOGS -**

Jills All Time Juke Box  
Confession  
Elploring The Unknown  
Adv Of The Thin Man

**SPELLING -**

Let George Do It  
Frontier Fighters  
Pacific Story  
Men Of Vision

**OTHER -**

Inner Sanctum  
Fireside Chats - Correcting Bad Dates  
Singles and Doubles - Many  
Bill Sterns Sports Newsreel - Correcting Bad Dates

(Continued on page 30)

**Database Updates** (Continued from page 29)

Hour Of Saint Francis - Add'l Episodes Available  
Wings To Victory - Date Correction

**March 2, 2007**

**REVISED LOGS -**

Frontier Fighters  
Request Performance  
This Is Our Enemy  
The Roy Rogers Show  
Adv Of The Thin Man  
Ranger Bill

**SPELLING -**

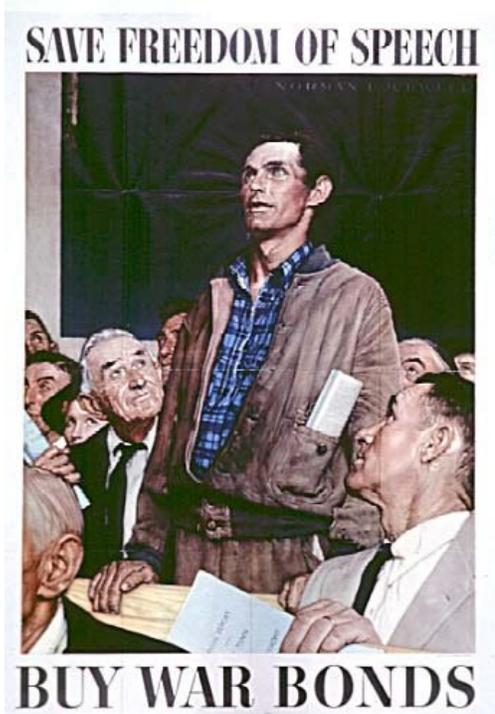
Let George Do It  
Fireside Chats  
Eddie Cantor Show(Pabst)  
Perry Mason  
Singles and Doubles  
Pacific Story

**ADD'L EPISODES AVAILABLE**

Manhattan Merry Go Round  
Jeff Regan  
Claudia

**EPISODE CORRECTIONS -**

Haunting Hour  
Burns & Allen



# REPS TO HOLD 2007 ANNUAL CONVENTION

(We apologize to REPS for not giving their convention a better place in this issue. We received their posting too late to make major changes to the publication.)

Will there be a REPS Convention in 2007? The answer is a resounding YES ! REPS would love to have you come join us , Friday and Saturday , June 22nd and 23rd in Bellevue Washington ( A Seattle suburb).

A registration form will be available on the REPS web page this coming week at [www.repsonline.org](http://www.repsonline.org) and also inside the next Air Check newsletter. If you are coming from out of town , the Air Check and the web site will provide details on lodging and how you can get a discount if you plan to fly Alaska Airlines.

Admission price is \$ 49.00 for Friday and \$ 69.00 for Saturday .

Cost for the full weekend is \$118.00

\*\*\*There is a full weekend discount for those who register before May 15th

-- a discounted price of

\$ 110.00 per person. \*\*\*

There is a banquet dinner provided on Saturday night which is included in the price of admission.

Menu choices are splendid-- details to come.

If you want to register right now, you can do so by mailing a check to :

REPS

2007 Showcase

17334 Densmore Ave N

Shoreline, WA 98133

Please provide a phone number so that we can call you to get your dinner selection ( if applicable ) . We are here to provide assistance , so please do not hesitate to call if you need help or have questions.

Paul Secord 425.823.2547

Bryan Haigood 206.542.6231

The 2007 REPS Convention will include:

Katherine Crosby ( wife of the late Bing Crosby)

Rosemary Rice

Dick Beals

Gil Stratton

Eddie " Jack Benny" Carroll

Chuck Shaden " When Radio Was"

Dick Patten

Gloria McMillan " Our Miss Brooks"

Donald Buka

Chuck McCann

Frank Bresee

Tommy Cook

Esther McVey

.....and many more to be announced very soon!

