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## The Copycat Shows Of Old Time Radio

Jack French  
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[NOTE: This topic was discussed in detail by Mr. French in a forum at the 2007 Friends of Old Time Radio Convention held in Newark, NJ, but this is the first time it has appeared in print.]

Over a hundred and fifty years ago, a philosopher Charles Caleb Colton wrote: "Imitation is the sincerest of flattery." In 1820, he couldn't have been thinking of the Golden Age of Radio, but if his words are true, then many OTR programs were flattered by their competitors.

Copycat shows arrived almost as soon as network programming began. Any successful series was subject to imitation versions, hoping to garner some of the same audience. Even if they could not duplicate the acting skills or writing talent of the original, they could mimic the program as closely as time and budget would allow.

*Lum & Abner* which began on radio on NBC Chicago in July 1931 on a regional basis sponsored by Quaker Oats, switched to a sustainer in 1932 and quickly became one of the most popular shows on radio. Two actors not only played the leads and supporting cast but also wrote the scripts, Chester Lauck as Columbus 'Lum' Edwards and Norris 'Tuffy' Goff as Abner Peabody. They were two country bumpkins in Pine Ridge, Arkansas and soon after the program started, they were in charge of the Jot 'Em Down Store.

Before 1932 ended, their first copycat series appeared, *The Misadventures of Si and Elmer*. They were two country bumpkins in

the rural village of Punkinville and their syndicated series introduced them as correspondence school detectives. While they weren't storekeepers, neither were Lum and Abner until 1933. Perry Crandall portrayed Si Perkins and William H. Reynolds was Elmer Peabody, perhaps no relation to Abner Peabody. Elmer spoke with a lisp so he always addressed Si as 'S-s-s-s-si.' It is believed that a total of 130 episodes, each 15 minutes in length, were recorded of which 95 are in trading circulation today.

But Si and Elmer would not be the only show to copy *Lum & Abner*; there would be at least two more. Also in 1932 another imitation series begin airing in syndication: *Eb and Zeb*. Produced out of a San Francisco studio, Al Pearce played Eb (with a lisp) and Bill Wright was the voice of Zeb. Sponsored by Shell Oil Company they were shopkeepers (what else?) in the the little town of Corn Center. Sometimes the plot line involved several episodes in a convoluted story, like *Lum & Abner*, and in other shows, Eb and Zeb merely traded a string of old vaudeville jokes. This series aired for about 10 years and over 300 episodes are still in circulation.

The third series to parrot Lum 'n Abner came out of Station KHJ in Los Angeles. Although it was syndicated and probably 333 shows were originally recorded, only five episodes have survived so we don't know a great deal about it, including the identity of the cast members. The show was called *The Adventures of Detectives Black and Blue*. This time the two shopkeepers were in Duluth so most of their adventures take place around Lake Superior after they become 'detectives.' No first names were ever used on the air for Black (the dullard) and Blue (the smarter one.) We do know two of their sponsors because radio premiums for this

series still exist; a Sherlock Holmes type cap from Iodine toothpaste and a brass badge from Folger's Coffee.

This show aired from October 1932 to February 1934. Despite the claim by their announcer that their adventures were 'thrilling and amusing' there is nothing in the surviving copies to confirm either attribute. The writing is pedestrian and in most episodes the only action has already happened and Black and Blue merely recite their memory of the incidents. Their slogan 'Detectives Black and Blue---good men, tried and true' was used on most episodes.

Out of Detroit's WXYZ in 1936 came *The Green Hornet*. With largely the same cast and crew of the popular Lone Ranger, this modern-day crime fighter took to the air to the music of 'Flight of the Bumble Bee' composed by Rimsky-Korsakov. Within three years *The Green Hornet* was so popular its name inspired a copy cat comic book, *The Blue Beetle*, however the chief similarity was in the names. The Blue Beetle was Dan Garrett, a policeman, who operated without a sidekick like Kato. However when *The Blue Beetle* came to radio, they found a theme song that sounded quite a bit like that of the Green Hornet's. And like the WXYZ hero, *The Blue Beetle* hid behind a mask, fought crime, and was a problem for the local police.

The Shadow of the pulp magazines used mental telepathy, mind control, and if those didn't work, he relied upon two blazing .45 automatics. But when he came to star in his own radio show in 1937 (no longer just a shill for Street & Smith's Detective Story Magazine on the air) he was not only unarmed but also reduced to only one special power: to obscure the minds of men (and presumably, women) so *The Shadow* was rendered invisible. As Lamont Cranston, he was usually described as a 'wealthy young man about-town who years ago in the Orient learned the strange secret to cloud men's minds'

It would be twelve years before a copy cat of *The Shadow* arrived in 1949; it was called *The Green Lama*. It should be noted this is spelled with one 'l' so he was not an emerald-colored, beast of burden in the Andes; he was a Buddhist monk . . . well, sorta. The character was named Jethro Dumont, described as a wealthy young man about town, who years ago in the Orient (specifically a Tibetan monastery) learned many strange secrets and curious powers. He actually had a few powers *The Shadow* didn't have, including causing bullets to never strike him and locating objects hundreds of miles away by going into a trance. Dumont had a constant companion that was no competition to Margot Lane. The sidekick was a native of Tibet whose name was pronounced 'Toku' and he usually addressed Dumont as 'Exalted One.' (Somehow I've

always wanted a sidekick who would call me that.)

Like *The Shadow*, Dumont's sole purpose in life was to use his great wisdom and powers of concentration to fight against crime and evil, thus bringing the guilty to justice. CBS aired this show for the summer of 1949 with Paul Frees in the title lead and Ben Wright as Toku, sounding a lot like Charlie Chan. (Typical saying of Toku: 'It is written that darkness is the best armor for unarmed man.')

Norman McDonnell directed this series, and despite its short run, he backed up the leads with strong talent in supporting roles: Bill Conrad, Harry Bartell, Georgia Ellis, Larry Dobkin, and Jack Kruschen. A total of three shows have survived.

The origin of the husband and wife detective team was the 1934 novel 'The Thin Man' by Dashiell Hammett which introduced Nick and Nora Charles. However it was the movies about them, starring William Powell and Myrna Loy, which popularized them as a funny, sexy couple who happened to solve murder mysteries. By the time the third movie in *The Thin Man* series finished its run, the husband and wife team of Richard and Frances Lockridge jumped on the bandwagon with a carbon copy duo called Pam and Jerry North, who made their 1940 debut in the novel "The North's Meet Murder."

Other than the occupations of the two husbands, there is virtually nothing to distinguish the Charles' from the Norths'. Both were a married duo who solved murder mysteries in Manhattan, were wealthy, sexy, sophisticated, apartment dwellers, loved parties, drank lots of alcohol, had late breakfasts but never cooked a meal, and moved about in posh circles. One minor difference was that the Charles' had a pet dog while the copycat Norths,' appropriately, had cats.

The two couples were as similar on radio as they were on the printed page or in the movies, perhaps more so. *Adventures of the Thin Man* began in 1941 on NBC and Mr. and Mrs. North followed a year later, on the same network. Both series would remain on the air for several years with the copycats actually outlasting the originals by five years, ending in 1955. But even today, many OTR fans have trouble telling the two series apart.

A West Coast fictional couple who solved crimes on radio was also subjected to being copied – almost word for word. They began with Frances Crane, a talented lady who in 1941 created the San Francisco detective, Pat Abbott, and in his mystery novels, made his wife, Jean, the narrator of the plots. Crane's characters came to radio on *Abbott Mysteries* on Mutual in 1945 and then ran for three consecutive summers. The series was resurrected by NBC in 1955 under the new title of *The Adventures of the Abbotts* and this nudged Mutual into producing a copycat

show under the title *It's a Crime, Mr. Collins*. The series featured Greg and Gail Collins in a flagrant rip-off of the Abbotts in which only the names had been changed. Mutual even used Crane's habit of putting a color in the title of every story, i.e. 'The Pink Lady', 'The Chrome Yellow Death', 'Red Hot Mama.'

Here's what Crane wrote, describing how Jean, in her own words, met Pat Abbott, the man she would eventually marry:

'I was lucky to hook a tall, lean, interesting-looking Westerner like Patrick Abbott. We had met in my curio shop in Santa Maria, New Mexico. But he'd been yanked back to his San Francisco office to do some detecting for the U.S. government.'

In the first episode of *It's a Crime, Mr. Collins*, Gail introduces herself to the radio audience and tells them how she first met Greg.

'I knew Greg was for me from the first moment he walked into my curio shop in New Mexico. Greg . . . tall, lean, slightly on the Western side. After we'd met, Greg went on a secret assignment for the U.S. Government; he's a private eye.'

When ABC began the crime series *Danger, Dr. Danfield* in 1946 many listeners thought it was an original show. But it wasn't; it was a direct steal from *Crime Files of Flamond* which had debuted on WGN in 1944 (with Mike Wallace in the lead) as a regional show and then later aired on Mutual. Flamond was a crime psychologist who, with the aid of his ever present secretary named Sandra Lake, dedicated his life to solving mysterious crimes. However, he was more interested in the "why" of crime, rather than the "how," and he began and ended every episode dictating to his secretary.

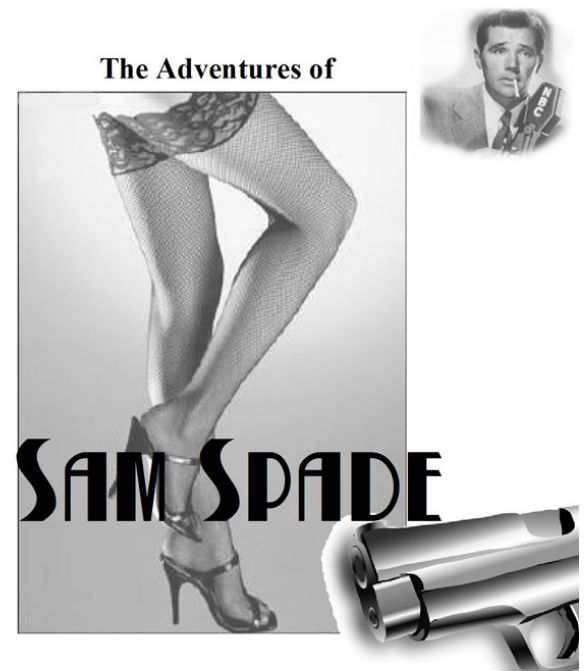
Danfield, who was a crime psychologist, was also more interested in the "why" of crime, rather than the "how" and he too began and ended every episode dictating to his secretary, Rusty Fairfax. The only difference between the two series was that Rusty was a lot more annoying than Sandra.

Flamond was on the air from the mid-40s until 1948 and then returned for six months in 1953. The copycat version was on ABC for a year and then kept in syndication by Teleways Transcription Company through 1951. Nine episodes survive of Flamond and 26 of Danfield.

Steve Dunne, who was the voice of Dr. Danfield, is also connected to another series that was imitated with a copy cat show. Dashiell Hammett created not only Nick Charles, but also Sam Spade. This latter detective was on the air from 1946 to 1951 under the sponsorship of Wildroot Cream Oil. Howard Duff was the title lead for

all but the last five months of the show, when it was a sustaining program with Steve Dunne in the lead. By that time, Wildroot had switched to a new version of Sam Spade which they called *Charlie Wild, Private Eye* and they cast George Petrie in the lead. Although Wild worked in New York City, not San Francisco like Spade, Wild still had the services of Spade's secretary, Effie Perrine. While this series could be called an 'authorized copy,' another series was to mimic Sam Spade more closely, but under a different title.

In 1952 ABC launched a detective series called *A Crime Letter from Dan Dodge*, a blatant steal from *The Adventures of Sam Spade*. (Math majors will immediately note that both Spade and Dodge had the exact same number of letters in both their first and last names.) But there were more striking similarities in the 1952-53 network copy cat. Both began every episode with the private eye telephoning his secretary and explaining his latest caper; in the Dan Dodge series, Myron McCormick played the detective who called his secretary, "Susie," portrayed by Shirley Eggleston. And they even ended each program of Dan Dodge with the theme music, 'Goodnight Sweetheart,' just like Sam Spade. Only one audio copy of *A Crime Letter from Dan Dodge* has survived and we have to thank Shirley Eggleston for saving it and making it available to the OTR community.



# Bill Idelson, RIP: The Last of the Home Folks

By Jeff Kallman

The last surviving resident of the small house halfway up in the next block died New Year's Eve. Somehow it seems unfair that even one of that wonderful, understated company of "radio's home folks" should have gone to his reward on so festive a day.

But then you get the sense that, knowing mastermind Paul Rhymer, there might always be a shuddering chuckle to be found in the thought that even one of his gently offbeat Gook family should go on such a day.

Television fans, of course, remember Bill Idelson first as the nebbish, mama's-boy, semi-steady boyfriend, Herman Glimscher, of amorous comedy writer Sally Rogers (*The Dick Van Dyke Show*); and, later, as a respected writer (*The Andy Griffith Show*; *The Twilight Zone*; *The Bob Newhart Show*; *M\*A\*S\*H*; others), and it credits him that he was given to work for the better among the medium's offerings.

But perhaps it was the aesthetic, the understatement, and the gentle skill under which he was allowed to develop on *Vic & Sade* that informed Idelson in his post old-time radio years. His Rush Gook seemed never quite to have been the stereotypically dopey radio teenager, displaying an unpolished intelligence and absurdism that would have left the Henry Aldriches, Archie Andrewses, and Brewster Boys of the time lost in their malt shops needing maps to get from the soda fountain to the boys' bathroom, never mind to where the girls were.

"I think I knew, right from the start, that *Vic & Sade* was something very special, very wonderful, and I believe I did appreciate the humour right from the beginning," Idelson told Richard Lamparski, in an October 1971 radio interview, his voice even then retaining enough of Rush's slightly nasal roll, while advancing the book that became *The Story of Vic & Sade*, the affectionately sober book he wrote about the show.

**SADE:** Baseball's just a game ain't it?

**RUSH:** Well, yes an' no. It's kind of a business, too. Professional baseball players go down to the diamond after dinner just like Gov goes down to the office. They got wives an' children an'—

**SADE:** Guess the argument's just about over. Here comes Gov toward the house.

**RUSH:** He acts like Mr. Drummond got the best of him. See the little quick steps he takes an' the way his face is?

**SADE:** [giggles] Uh-huh.

**RUSH:** That's the expression he gets when he comes

home an' you tell him you've made arrangements for you an' him to go with Mr. An' Mrs. Stembottom to the Bijou an' see Gloria Golden.

**SADE:** [laughs] Yeah.

**RUSH:** Let's knock on the window and give him a jolly wave of the hand.

**SADE:** You just want to aggravate him some more?

**RUSH:** [chuckles] No.

**SADE:** [giggles] Ya do to. Lands, baseball. What is there to it to get so upset about?

**RUSH:** Oh, there's thousands of ins an' outs.

**SADE:** Maybe for kids. But grown-up men like Gov an' Mr. Drummond—what do they care?

**RUSH:** You just don't comprehend the National Pastime, Mom.

**SADE:** I guess I don't.

**RUSH:** See, it's the Big Leagues that interest Gov an' Mr. Drummond. Here we got a bunch of large cities all represented by baseball team. New York, Chicago, Boston, Philadelphia—

**SFX:** [Door slams.]

**SADE:** [raises voice] Hello there, mister.

**VIC:** [cheerily enough] Hi, everybody. How's tricks?

**SADE:** All right.

**RUSH:** [as door closes] I must of missed ya along the alley some place, Gov. I got home about two minutes before you did.

**VIC:** Drummond an' I saw you up ahead. We didn't holler an' ask ya to join us because we were in no mood for crude company.

**RUSH:** I see.

**VIC:** [to Sade] Paper come yet?

**SADE:** I doubt it. Boy very seldom shows up this early. What were you an' Mr. Drummond havin' such a to-do about?

**VIC:** When?

**SADE:** Just now by the garbage box. We saw you through the window.

**VIC:** What makes ya think we were havin' what you are pleased to call a "to-do"?

**RUSH:** Never saw so much arm wavin' in my life.

**VIC:** The arm wavin' you saw through the window will in no way unbalance the equilibrium of the world. Life will go on as before.

**SADE:** No, but a person watchin' would get the idea you fellas were about to have a fight.

**VIC:** That may come to pass one of these days. [to himself] The big boob.

**SADE:** Who--Mr. Drummond?

**VIC:** Yes, Mr. Drummond.

**SADE:** Are ya mad at him?

**VIC:** I wouldn't exactly condescend to get mad at a creature so handicapped. Mr. Drummond is short the normal quota of brains. Mr. Drummond moves helplessly in a fog of stupidity. Mr. Drummond, in short, is a halfwit.

**SADE:** [giggles] Did you tell him that?

**VIC:** I intimated as much—an' more—only I couched my barbs with such subtlety they went over his head like soft summer clouds.

**RUSH:** Baseball, huh, Gov?

**VIC:** How's that?

**RUSH:** You an' him were discussin' baseball?

**VIC:** One could hardly refer to it as a discussion. I'd vouchsafe a thoughtful opinion an' Drummond'd come back with a splatter of meaningless words boorishly strung together.

**RUSH:** But it was baseball you were talkin' about?

**VIC:** Yes.

**RUSH:** [chuckles] See, Mom?

**SADE:** I was just askin' Rush, Vic, how grown-up men can work theirselves into a frenzy about such stuff.

**VIC:** Am I worked into a frenzy?

**SADE:** You acted like you were worked into something out by the garbage box just now. You an' Drummond both.

**VIC:** What did Mr. Rush reply when you quizzed him?

**SADE:** [giggles] He said he didn't know.

**VIC:** That would be his rejoinder when quizzed on any topic, I believe.

---From *Vic & Sade*, "Sade Thinks Baseball is Just a Game," 1938.

For *The Story of Vic & Sade*, Idelson took his own trekking to the University of Wisconsin to read some five thousand of the first five years of the show's scripts. "Paul Rhymer is one of the great geniuses who ever lived, in show business," Idelson told Lamparski, "and I think it's just unfortunate that his work was done mainly in radio, which was such an ephemeral sort of medium, and that is words went out over the air and then sort of disappeared. This is, really, the big reason I wrote the book, I would like to bring back some of the great writing this man did, and I would like people to be able to see it and appreciate it."

"Some 7,000,000 radio fans," wrote *Time* in late December 1943, "would find life harder to bear without *Vic & Sade*."

*They would also find it difficult to explain why. It is a soap opera in which nothing much ever happens. But it is as American*

*as doubletalk. Vic, a typical, unpretentious bookkeeper for a kitchenware company, and Sade, his natively bright, homebound wife, in eleven years have built themselves considerable prestige as symbols of U.S. small-town living.*

*They spend 15 minutes a day five times a week dramatizing the failure of the butcher to deliver the meat, the business of buying a Christmas present for the boss, the question of closed barbershops on Sunday, etc. They, plus their adopted son Russell, plus Uncle Fletcher, an absentminded, somewhat deaf, minutely anecdotal citizen, are the chief characters in the show. But the actors who play these four talk about an odd assortment of town characters who never appear.*

*They include Mr. Buller, Vic's business associate, who pulls his own teeth; R. J. Konk, founder of Vic's lodge, the Sacred Stars of the Milky Way; Ruthie Stem-bottom, a family friend; Godfrey Dimlok, who invented a bicycle that could say "mama"; the Brick Mush (Vic & Sade's favorite breakfast food) salesman, who cries almost all of the time; Bluetooth Johnson; Cora Bucksaddle; Ole Chinbunny; Rishigan Fishigan of Sishigan, Michigan; Smelly Clark, and others.*

*HOW DOES HE DO IT? How these characters manage to convey reality to radio listeners is something of a mystery even to Author Rhymer. He does not know how he does it, and is inclined to give the credit to actors Bernardine Flynn, a fugitive from Eugene O'Neill's *Strange Interlude*, and Art Van Harvey, ex-grain broker, advertising man and vaudevillian, who have played *Sade & Vic Gook* from the beginning. Says Rhymer: "They could read aloud from the telephone directory and sound entertaining."*

Idelson was hired for the show originally after Art Van Harvey (Vic), who often visited the Prohibition blind pig saloon run by Idelson's father, suggested the boy would be right for playing Rush. He also performed in six other

radio series based out of Chicago, *Vic & Sade's* original home base, including *Uncle Walter's Doghouse*, *Secret City*, and playing Skeeze, when the venerable comic *Gasoline Alley* got a first crack on radio.

"They're getting fewer and farther in between," said Idelson, a little sadly, when asked whether people still remembered him, in 1971, for *Vic & Sade*. "I think the obituaries are grabbing them off now."

You can take Paul Rhymer away from the performer, but you can't really take the performer away from Paul Rhymer. About the only thing that did, in Idelson's case, was a tour in the Navy during World War II, for which he was awarded the Distinguished Flying Cross and four Air Medals.

Idelson and his wife, actress Seemah Wilder, raised four children, one of whom, Ellen, became a distinguished television comedy writer in her own right (*The Nanny*, *Boy Meets World*, *Will & Grace*), before the obituaries grabbed her off, prematurely, four years ago.

"Live radio is something else," mused Idelson, who might as well have been doing it live when *Vic & Sade* was recorded on transcription discs. "There was a tension connected with live radio that I don't think ever has been duplicated in any other medium. You knew that any breath you took, or anything you said, was heard by millions of people out there and, once said, could never be retracted. And at one point or another, I think every radio actor became suddenly, and terribly, aware of this phenomenon. And it spawned something known as mike fright, and I don't think any radio actor was ever free of it."

The mike fright didn't drive Idelson away from acting; the income did. He found himself getting more work writing than acting and, seemingly, found himself making the transition as seamlessly as Vic, Sade, and Rush transitioned from Mr. Chinbunny's ice cream cravings to Rush's bid for a Bijou lifetime pass. He also earned the admiration of Norman Corwin, who introduced *The Story of Vic & Sade*

*He was a luminary. He stood out among the radio comedians, and he stood out because of very good writing by Paul Rhymer and very good acting by himself. I had nothing but admiration for this fellow.*

---Corwin, to the *Los Angeles Times*

Too many *Vic & Sade* discs were lost when a sponsor clearing clutter destroyed them without a thought, but many enough managed to survive or turn up unexpectedly, perhaps prodded by Idelson's own volume. That effort

went far enough to ensure that *Vic & Sade*, its cast, and its author, have not been sentenced to ephemera, after all. They remain beyond time and place. If the core belonged to its writer and mastermind, in the hands of a different company of performers it might have quite a different telephone book from the small house halfway up in the next block.

## *Moon Over Africa* Issued As A Certified Series

Not much is known about the radio series *Moon Over Africa*. It is thought to be a South African radio show which aired around 1937 or 1938. There are 26 episodes lasting 15 minutes each. Since nothing is really known about the series we are not sure if there were episodes which aired before, or after, these 26 episodes. It's unknown if the series was broadcast in the US. Talbot Mundy wrote the series script (and is known for other serials such as *Jack Armstrong*, *Lost Empire*, and *Ghost Corps.*).

The 26 episodes follow an expedition led by Professor Anton Edwards as they search for the missing city of Atlantis.

They follow the directions of a shrunken head which speaks the ancient language of the people of Atlantis and run into many strange dangers in the African jungle.

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

Series Coordinator - James Blazier

Quality Listener(s) - James Blazier

Series Synopsis - Danny Clark

Audio Briefs Announcer(s) - Fred Bertlesen, Danny Clark

Audio Briefs Compiler(s) - Fred Bertlesen, Danny Clark

Pictures, other extras - None

Artwork - Jim Beshires

Stars Bios - None

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

# Moon Over Africa - A Review

Hank Harwell

Some time ago, I listened to *Moon Over Africa*, a 1930's-era adventure radio show that I acquired.

It was written by famed adventure writer Talbot Mundy, and apparently ran for three years, although I am only in possession of twenty-six episodes. But what pulpy fun are contained in those twenty-six twenty-minute episodes! They feature the adventures of Professor Anton Edwards, a Great War veteran, who is portrayed as being in his early 60's, yet still possesses remarkable physical strength and an amazing marksmanship with a rifle. He is accompanied by his daughter Lorna and Jack, Lorna's beau and Professor Edwards' assistant. Rounding out the team is Nguru, a Masai prince who 'has been with' Professor Edwards for many years.

At the beginning of the first episodes in the collection, the party is in search of a lost colony of Atlantis, directed by a severed and preserved human head, which cackles insanely and 'speaks' to the group in a language the professor is convinced is Atlantean. They encounter a city of lost medieval crusaders, a prehistoric land inside the crater of a long-dormant volcano, a village of cannibals, another village of ape-like men, yet another village of apparent were-leopards, and a lost Roman treasure hoard.

There are approximately three story arcs within the twenty-six episodes, and at least seven separate adventures, with each adventure lasting no more than three or four episodes apiece. The pacing is fast, yet not so much so that you cannot keep up.

At the beginning of each episode there is a helpful summary of what has transpired before to get new listeners 'up to speed.' Music is minimal. In fact, the only music I recall hearing was in the last episode, and it was used in such a way as to indicate the passage of time. Other than that, the only music present is the beating drums of the intro, which sonorously proclaim "African drums are talking..."

Each intro is unique, and serves to set the mood for the piece, describing Africa as a land of beauty and mystery and adventure. The intros are exceptionally well-written.

Due to a question from a friend, after my initial review, I paid a little more attention to the audio quality. From what my inexperienced ears could determine, sound quality was fine (considering the 70-years-plus age of the programs), except for about three of the episodes, where the volume dropped out considerably. However, it was not too objectionable, and I could still make out what each character was saying (please also remember that I was

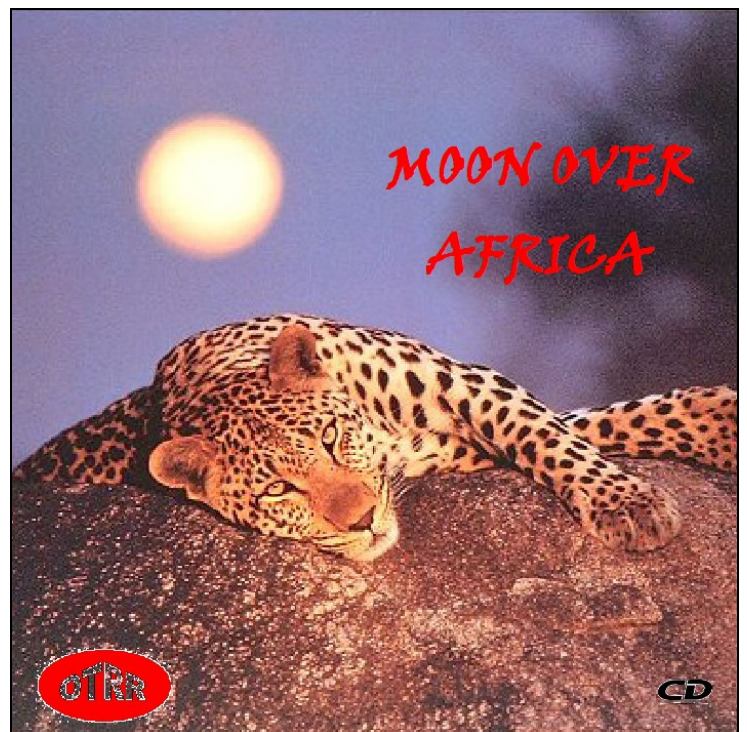
listening to these shows with the audio being pumped directly into my ears via ear-buds).

On the negative side, *Moon Over Africa* suffers from many of the politically-incorrect foibles of its time. Lorna is prone to being attracted to gold and gems (especially diamonds), being unnerved by an apparent supernatural encounter, even fainting dead away from fear, and being the object of a primitive man's desire. Professor Edwards and Jack are portrayed as noble, knowledgeable, virile, and moral white men. Nguru is portrayed as a pidgin-English-speaking brute with a heart of gold, who is frequently given to rescuing 'Missy,' that is Lorna. Professor Edwards often uses racist comments to address Nguru, such as 'black sinner,' or he comes across as very patronizing to the Masai culture, as any good white European/American would.

Aside from these, I really enjoyed this series. It has quickly vaulted to top of the list of my favorites. I wish I had the rest of the episodes.

As I listened, I was struck with the thought that with very little alteration, *Moon Over Africa* could be easily adapted to a pulp rpg campaign. In fact, it already is a campaign. It possesses story arcs and adventures within those arcs. There are fairly well-defined characters, and the villains have a definite goal in mind for their villainy, and the adventure is rip-roaring, over-the-top. While I haven't forgotten (or finished yet) *Gonne Island*, I think my next attempt will be *Moon Over Africa*.

It is well worth the listen.



# You'll Be Seeing Stars As You Look into Their Lives

A book review by Jim Cox

*Television Game Show Hosts* by David Baber, a recently released hardback by McFarland & Company, is—in the writer's opinion—one of the best biographical compendiums to come down the pike in a long while. As one accustomed to penning similar vignettes about entertainment legends, I wholeheartedly endorse Baber's 13-year pilgrimage spent preparing his volume: exceedingly worthwhile to anyone seeking amusing or educational benefits.

Baber's style is captivating. As he presents highlights from the lives of 32 men who earned their reputations guiding quizzes, stunts, panels and other prize-winning contests, he does so in a methodical manner. Not only does he reveal heretofore hidden morsels about celebrities' personal lives, he painstakingly provides a few valuable details about how those sundry matches were played so his readers have a comprehension of each game—not merely a show's title and little more. Nor does he whitewash complicated issues that impinged on an individual's life to make him appear different than what he was. Alcoholism, drugs, divorce, sexual misconduct, criminal misdeeds, and—in one instance—suicide are presented as aberrations relevant to respective tales without overbearing intrusiveness in making those revelations.

There are lots of funny moments in the tome's nearly 300 pages and readers will occasionally find themselves laughing out loud. Possibly the best thing is the human nature qualities we see in the subjects which we may never have had much inkling of before. We learn, for instance, that the two most durable panel moderators—John Charles Daly and Garry Moore—were high-principled men who refused to accept what was happening to their industry just because it was being pushed their way. Both left status symbols rather than acquiesce, Daly quitting imposing posts at least three times over his career. Whatever admiration you may have had for them before, that will likely be elevated some notches when you read their inspiring narratives.

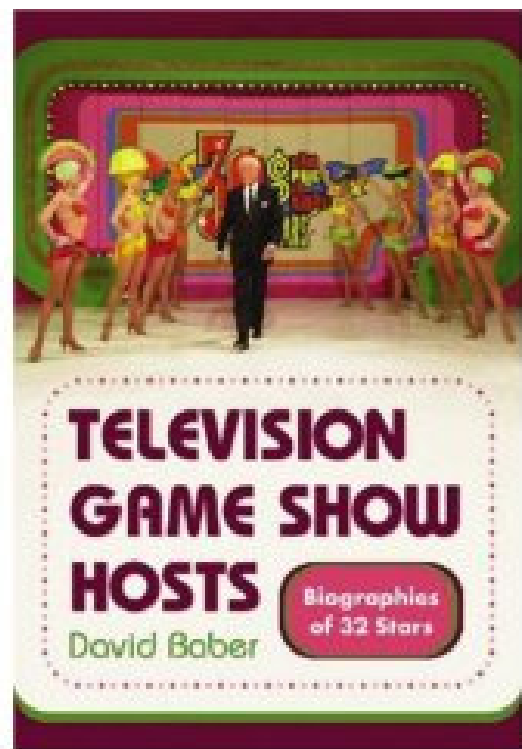
Baber documents radio as well as the television histories of his subjects—most of them were on the aural ether before they landed on the home screens. His easy-to-follow text is subdivided into multiple chronological sections under each featured individual. Surrounding all of it is more than 75 strong generous-proportioned black-and-white photographs to illustrate the content. That

makes it a keepsake for the pictures alone.

Featured in the work are Bob Barker, Jack Barry, Dick Clark, Bud Collyer, Bill Cullen, John Daly, Bob Eubanks, Monty Hall, Dennis James, Allen Ludden, Peter Marshall, Wink Martindale, Garry Moore, Bert Parks, Regis Philbin, Gene Rayburn, Pat Sajak, Alex Trebek and 14 more icons.

This handsome edition, *Television Games Show Hosts*, is available now from [www.mcfarlandpub.com](http://www.mcfarlandpub.com) and 800-253-2187 for \$55. Any who enjoy biography of charismatic entertainment figures won't be disappointed with this one I'm virtually certain.

November 11, 2007





# OTR Resources

Ryan Ellett

I've included a couple write-ups on more obscure resources for old time radio fans. In this piece I outline the contents of an issue of *The Journal of Popular Culture*, an academic journal, still being published, that focused an entire issue on old time radio. Unless you have access to a university library or happen upon an issue from another OTR fan, it could be tricky to get your fingers on. I wrote this early last year and had forgotten about it, so thanks to Jim B. for reminding me to run it.

Like many of you, I am constantly on the lookout for books and magazines that provide information about old time radio. A search for an article by Marvin R. Bensen led me to the 12(2) Fall, 1979, issue of *The Journal of Popular Culture*. Thanks to the stacks at the local university library I found his article easily. I was pleasantly surprised, however, to find that that entire issue focused on radio's Golden Age. Because most of you likely have not come across this particular publication, I wanted to provide synopses of each article within it so some of you could use them for future reference. I assume most libraries could get copies of individual articles through inter-library loan.

"Giving the Devil His Due" by Leslie Fiedler. Not sure how this piece fits in with the issue's overall theme; Mr. Fiedler waxes philosophical on what constitutes pop culture, the focus of the journal itself.

"Leslie Fiedler" by Daniel Walden. A short review of Mr. Fiedler's work. Neither of these first two articles would be of interest to OTR fans.

"The Private Eye: From Print to Television" by Maurice Charland. Explores the hard-boiled private eye in media starting with the pulps. Little attention is paid to radio, though Marlowe, Hammer, and Spade receive a good bit of attention.

"Beyond Nostalgia: American Radio as a Field of Study" by Alan Havig. Havig contemplates why a wide field of serious scholarship never developed for radio history, just as many OTR fans have wondered. He comments that *The Journal of Popular Culture* is guilty of ignoring radio, publishing fewer than a dozen articles on the topic in its ten-year history.

"Radio's Debt to Vaudeville" by John E. DiMeglio. The author reviews the many radio stars who transitioned from vaudeville to radio.

"Black Pride and Protest: The Amos N' Andy Crusade" by Arnold Shankman. Reviews the early and

significant black backlash to the radio serial, a topic covered in a number of books on *Amos 'n Andy*.

"Radio's Home Folks, Vic and Sade: A Study in Aural Artistry" by Fred E. H. Schroeder. An insightful look at the popular *Vic and Sade* program. Schroeder explores four themes:

- Its context against the Depression and World War II
- Its genre, which was not typical non-serial dramatic fare, yet was clearly not within the daytime serial mold, many of which "operate in a milieu of upwardly-mobile wish-fulfillment figures for trapped and frustrated ordinary American listeners." Schroeder compares *Vic and Sade's* unique qualities to *One Man's Family*, though the latter was not a comedy.
- Its technique is simple – all action is related through dialog in the home setting. He argues the show should be considered as falling in the folk-narrative tradition, with its low-keyed atmosphere and repetitive qualities of writing and dialog.
- Its function is to entertain the average housewife. In Schroeder's opinion, Sade is clearly the main character and heroine, albeit in a very different vein than other serial soaps.

"The Home That Radio Built" by Jay K. Springman and Carol Pratt. Reviews radio's role in funding the construction and maintenance of the Motion Picture Country House, a retirement home for ailing veterans of the motion picture industry.

"Education Unit in World War II: An Interview with Erik Barnow" by David Culbert. In a discussion with Barnow, Culbert explores educational material produced for distribution through the AFRS.

"Government Propaganda in Commercial Radio – The Case of Treasury Star Parade, 1942 – 1943" by J. Fred MacDonald. An in-depth review of this program, indispensable for any *Treasury Star Parade* fan.

"Women Radio Pioneers" by Catharine Heinz. Identifies several female broadcasters from the early 1920s to 1930s.

"Daytime Radio Programming for the Homemaker 1926 – 1956" by Marleen Getz Rouse. This interesting piece reviews the many program types aimed at homemakers. Rouse identifies many sub-categories:

- Shows That Did Everything – *Housekeeper's Chat* and *The Heinz Magazine of the Air*
- Talk/Variety Shows – *Don McNeill's Breakfast Club* and *What's Doin' Ladies?*
- One-on-one Heart-to-Heart Shows – *Mary Margaret McBride* and *Elsa Maxwell's Party Line*.

## January Treasury Report

- Raising the Children – *Parents Magazine of the Air* and *Two A.M. Feeding*.
- Specific Skill Show – *Let's Make a Dress*.
- The Cooking Shows – *Our Daily Food* and *Crisco Cooking Talks*.
- Fix-It With Frills Show – *The Wife Saver* and *Household Hints*.
- Women on Women Show – *Women in the Making of America* and *Gallant American Women*.
- Husband and Wife Show – *Tex And Jinx* and *Breakfast with Dorothy and Dick*.
- Domestic Problem Show – *The American Women's Jury*.
- The Soap Operas – *Ma Perkins* and *Stella Dallas*.

“Critics From Within: Fred Allen Views Radio” by Alan R. Havig. This piece reviews Allen’s famous habit of critiquing the radio industry.

“Boake Carter, Radio Commentator” by Irving E. Fang. A short biographer of Boake Carter.

“‘The Bad Boy of Radio’: Henry Morgan and Censorship” by Arthur Frank Wertheim. Reviews Morgan’s famous run-ins with network censors.

“Radio Drama: No Need for Nostalgia in Kalamazoo” by Eli Segal. An overview of WMUK’s audio drama efforts in the mid-70s.

“Obtaining Old Radio Programs: A List of Sources For Research and Teaching” by Marvin R. Bensman. It gives a short history of OTR collecting then identifies some university collections, libraries and museums with OTR collections, collector’s publications, clubs, and sellers.

The Old-Time Radio Researchers currently has \$1,117.84 in the treasury.

Recently disbursed was \$451.50 for purchases from Redmond Nostalgia, \$25.00 to Ed Sehlhorst for expenses, \$12.55 to Dr. Joe Webb for shipping expenses, \$229.50 to Clorinda Thompson for purchases made on behalf of the group, and \$327.00 to Ed Carr for purchase of a transcription disk player for the group. These totaled \$1045.55 for the month of December.

The Old Time Radio Researchers has spent over \$7,000.00 in bringing new materials to the community. All materials are released free to anyone desiring them.

Many thanks to everyone who has agreed to make made a monthly contribution in 2008. They include Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Krys Building, Scott Carpenter, Terry Caswell, Pete Cavallo, Greg Coakley, John A Davies, Dee DeTevis, Scott Erickson, Ryan Ellett, Lisa Fittinghoff, Allan Foster, Mike Galbreath, Allan George, David Gibbs, Archie Hunter, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Ben Kibler, Robert Lenk, Toby Levy, John Liska, Tom Mandeville, Gary Mollica, Henry Morse, Jess Oliver, David Oxford, Robert Philips, Peter Risby, David Shipman, Gary Stanley, Gregg Taylor, Daryl Taylor, Clorinda Thompson, Lee Tefertiller, Alan Turner, Joe Webb, Eugene Ward, and Gordon Whitman. If anyone has been left off, please let us know.

One time contributors for December include John Heger - \$25.00, Eugene Ward - \$60.00, Bill Atkins - \$100.00, and Tony Galatti - \$25.00. Thanks to these generous supporters!

One project that we have not budgeted for is financial support for the 2008 Cincinnati Old Time Radio Convention. We think that it deserves our support. Please consider making a financial donation to aid in this undertaking. Mark your gift ‘2008 Convention.’

If you are interested in becoming a monthly supporter of the OTRR, please contact the treasurer, Tony Jaworowski at [tonysenior@yahoo.com](mailto:tonysenior@yahoo.com). Support is \$5.00 per month. 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 [tonysenior@yahoo.com](mailto:tonysenior@yahoo.com)



# Old Gold Presents Paul Whiteman & His Orchestra

Excerpts from *Bing Crosby — The Radio Directories* (out of print) compiled by Lionel Pairpoint reprinted by permission.

There was no intention that the "Old Gold" series, featuring Paul Whiteman and his Orchestra, should form a part of these Directories which, originally, were to show as much as is known of the sponsored radio series in which Bing Crosby had appeared as a solo performer. Then, out of the blue and into my lap, fell an enormous amount of detail, via Wig Wiggins, from Mr. E. Scott Whalen of Columbus, whose conscientious research into various Ohio newspapers of that time has revealed comprehensive, pre-broadcast particulars of a great many of the "Old Gold" programmes.

It is worth mentioning that when I was struggling with researching any of Bing's radio series, dated prior to 1944, I would have given my eye teeth for such detailed listings. I also harboured the impossible dream that someone might have actually listened to the programmes and compiled a radio log of what they had heard. Improbability became reality when it was pointed out to me that such a log, for the Old Gold series had, indeed, been created, portions of which had already been published in the book, "[Bix - Man And Legend](#)" by Richard M. Sudhalter & Philip R. Evans with William Dean-Myatt. The "someone" who hovered over his wireless, in 1929, jotting notes, was Warren W. Scholl (journalist, Whiteman historian and the earliest recognised expert on the Whiteman orchestra) and a letter from Philip Evans to Malcolm Macfarlane provided further fragments regarding Crosby's participation in the early programmes of the series.

There was now a plethora of information, any portion of which I was reluctant to discard, indiscriminately. I do not consider myself qualified to criticise or decry, any of these sources, although I have become only too familiar with the misinformation contained in newspapers which describe Bing, variously as a "baritone", "tenor" and "contralto" or twist song titles out of recognition — "I'd Do Anything For You" becoming the exact opposite, "I'd Do Nothing For You" and "I Wanna Be Loved By You", in defiance of any sort of syntax or meaning, being shown as, "I Want To Be A Lover By You". Similarly, "Revolutionary Rag" will provide a frustrating search through the reference books unless one is aware that Irving Berlin had chosen to prefix the title of his tune with "That" and we can only conjecture, that many of these errors will be accounted for by misread notes or wrongly

transcribed telephone messages.

Questions still crowd my mind. Scholl was human and there are, bound to have been, considerable difficulties involved in accurately cataloguing the make-up of these radio shows, particularly seventy years ago, without the benefit of any recording equipment, when a missed title would be gone forever but he is scrupulous enough to admit when titles have been missed (on one occasion as many as ten). Whether this was due to poor radio reception or the sheer volume of the data he was attempting to scribble down, between numbers, is not known.

To a mere tyro, like myself, his knowledge of the musicians and their work is quite awesome, enabling him to state, quite unequivocally, "as recorded on Victor...or Columbia ....." Or, to be able to say on August 27th, "(as on March 5 but Bix with derby mute)". And again, to report, with incredible detail, "Ponce Sisters vocal, with Crosby release. Malneck takes verse on violin; next chorus eight bars of Rank, and Trumbauer in release of last chorus". In addition, his comments are devastatingly forthright, describing consecutive arrangements as "miserable", again "miserable" and "even worse" but was he, just as fallible as the Press, almost as fallible or, not quite as fallible? I am inclined to toward the last option. There are, inevitably, minor errors in song titles but if hearing is believing this should be the work of greater authenticity.

It is unfortunate that less than half of the total of 66 programmes are covered as, obviously, the book concerns itself with only the shows, featuring Bix Beiderbecke and author, Philip R. Evans further explains, "...When I started to research my Frank Trumbauer book, I contacted Warren and asked if I might have the balance of the programmes for my Tram book. He told me that he had tossed them out, not feeling they were of interest to anyone. I about cried". I will join Philip in his tears because Warren Scholl is now deceased and so that any questions that I had for him will remain unanswered.

On occasions, these independent sources are in virtual agreement (see Programme No. 14) and on others, they differ, wildly (see Programme No. 21). In some cases Whiteman appears to have abandoned most of the programme, as printed, for something entirely different. This raises another question. Even in those early days, listeners were quick to take up their pens or telephone the studio with their complaints and surely, tuning in to hear a favourite piece, as scheduled, only to find that it had not been included in the broadcast would be a major source of irritation. Might this have been the reason, that later in the series, explicit pre-broadcast details of the programmes

became rarer in the newspaper columns, remembering that it was not until mid 1938 that most of the nation's press united in their embargo on all radio "chatter".

In view of Scholl's "missed titles" coupled with the fact that I feel unable to abandon any of the items uncovered by E. Scott Whalen's prodigious researches, I am including every scrap of information that has been made available to me and in the hope that it will not further, confuse, I have adopted the following method of identification: Titles which are not included in any newspaper listings are marked (a). Song titles from the separate sources which coincide are marked (b). This should leave anything that is unmarked as being taken, solely, from the newspaper listings but please note that this refers to titles only. Sometimes, there is conflict as to who may have performed a particular vocal and these alternatives are shown (See Programme No. 29). In some cases, the only data that survives is a list of songs, frustratingly, without the performers. In addition, there is the possibility that Bing Crosby/The Rhythm Boys may not have appeared in every programme and although research continues, the numbers that featured their talents may, forever, remain a matter of speculation. Nevertheless, I am confident that anything set down here represents a greater detail of the content of the complete Paul Whiteman-Old Gold Shows than has yet been published.

There is another important point to make. One of the slightly irritating journalistic foibles that has been noted is a propensity to refer to, "Bing Crosby and the Rhythm Boys". To those who know the score, this might seem to be as fatuous, as saying, "Groucho and the Marx Brothers" but in fairness, it should be said that, in 1929, the make-up of the seminal trio may not have been so well known. In fact, the only reason for bringing this to your notice is because there are also allusions to "Bing Crosby and the Old Gold Trio" and I found myself with a deal of extra work when Philip Evans pointed out that Frank Trumbauer's personal diary of the time, stated that Bing Crosby was a member of the "Old Gold Trio". Once again, who am I to refute the words of a musician who was there? In consequence, as in the case of the Rhythm Boys, I have been obliged to shew all titles which featured the Old Gold Trio, as Crosby items. We have only to discover that he was also part of the Cheerleaders Quartet to consider re-titling the series, "The Bing Crosby Show"!!!

## DATES FOR THE CINCINNATI OLD TIME RADIO CONVENTION SET!

Bob Burchette recently announced that this years convention will be held April 11 and 12, 2008, at the Cincinnati North, the same hotel as last year's, only under a different name. It has been sold and renovations will most likely be done by the time of the convention.

There were a lot of problems with rooms last year, and many people chose to stay elsewhere. Hopefully, with the new management, things will be much better. Be sure to ask for a renovated room, when you call to make your reservation.

Attendance was down a bit last year, and we want to make sure that as many people attend this year as possible. Many of the members of the Old Time Radio Researchers will be in attendance and we hope to have a hospitality suite this year!

If you live within 250 miles of Cincinnati, you should definitely plan on attending. Some attendees have come from as far south as Georgia, and from as far north as Canada.

Bob says that the cost for the convention depends on the number of room rentals, so we urge you to stay at the convention hotel. Lots of gatherings take place after the dealers rooms close for the day, and you sure don't want to miss any of them!

The Old Time Radio Researchers group has volunteered to render financial support this year.

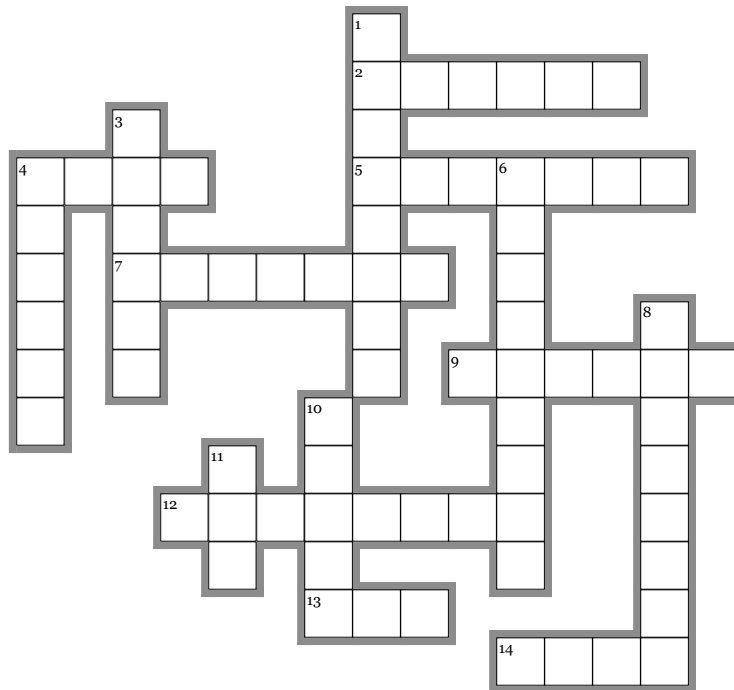
Don't put off any longer in reserving your rooms! Call the hotel direct at 513-671-6600, and ask for Betty. She knows all the details for the con, and can get you the best rooms.

If you want more information about the con, call Bob toll free at 888-477-9112.

SEE YOU AT THE CONVENTION!

# The Life of Riley

By  
Fred Bertelsen



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

## Across

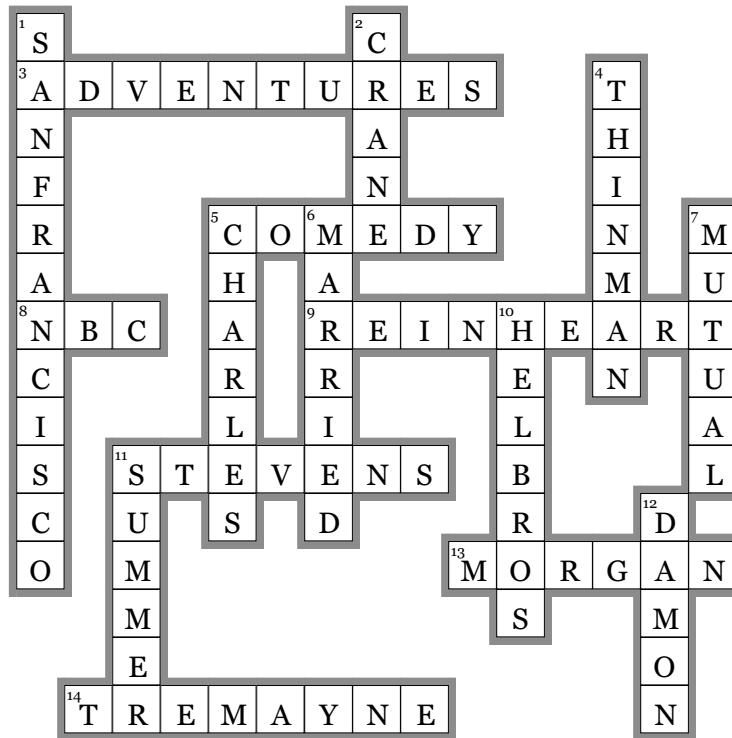
2. The Life of Riley was created by \_\_\_\_\_ Brecher.
4. \_\_\_\_\_ Brown was Riley's co-worker and pal, Gillis.
5. Riley's first name.
7. Riley was a \_\_\_\_\_ in an aircraft factory.
9. William \_\_\_\_\_ played Chester A. Riley.
12. Riley was famous for saying "What a \_\_\_\_\_' development this is."
13. Riley was broadcast over \_\_\_\_\_ from 1945 to 1951.
14. The Life of Riley originally aired on the \_\_\_\_\_ Network (1944-45).

## Down

1. Gillis' wife Honeybee was played by Shirley \_\_\_\_\_.
3. Riley's daughter Babs was played by \_\_\_\_\_ Douglas.
4. Conrad Binyon was Riley's son \_\_\_\_\_.
6. Digger usually ended his visit with "I'd better be ... \_\_\_\_\_ off."
8. Paula \_\_\_\_\_ appeared as Riley's loving wife.
10. John \_\_\_\_\_ was Digby "Digger" O'Dell.
11. Riley's wife's first name.

# The Abbott Mysteries

By  
Fred Bertelsen



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

## News From The Nostalgia Community

Conventions -

**Cincinnati Old Time Radio Convention** - April 12, 12, 2008, Cincinnati North, OH - Phone 513-671-6600, and ask for Betty to get renovated rooms. For more information, Call Bob Burchette at 888-4777-9112

**SPERDVAC** - May 2-4, 2008. Sportsman's Lodge, Studio City, CA. Scheduled guests - Fred Foy, Dick Beals, Casey Kasem, Ivan Cury, and Ben Cooper.

**Friends of Old Time Radio 33rd** - Oct 23-26, 2008. Holiday Inn, NJ. For more info, check the website [www.fotr.net](http://www.fotr.net).

Publications received -

*Return With Us Now* - Dec 2007 - Article on Holiday Listening, Missing Gunsmoke 1952 Episode, and crossword puzzle.

*Return With Us Now* - Jan 2008 - 'The Adventures of Sam Spade' by Martin Grams, New Additions to their CD Library

*Radiogram* - Jan 2008 - 'Arnold Stang as Hamlet?' SPERDVAC Celebrates 75 years of Jack Benny, Book review of 'The Philip Rapp Joke Book', Article on Bill

Cullen, by Jim Cox, Story on Paperbacks for WW2 Servicemen.

If you would like information on your club, convention, or nostalgia organization, please e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com) with the information.

ATTN: OTR or Nostalgia publications, please add us to your complimentary subscription list - OTRR, 123 Davidson Ave, Savannah, GA, 31419

Windy City Pulpcon - April 25-27, 2008. - Westin Lombard Yorktown Center, 70 Yorktown Center, Lombard, IL 60148. For more information, check the website - [www.windycitypulpandpaper.com](http://www.windycitypulpandpaper.com).

Movie Serial Convention - May, 2008(dates tba) - The Newtown Theater, 120 N State St, Newtown, PA. For more info, check the website - [www.serialsquardron.com](http://www.serialsquardron.com)

PulpCon (pulp magazines) - July 30-Aug 3, 2008 - Dayton Convention Center, Dayton, OH. For more information, check the website - [www.pulp.org](http://www.pulp.org).

This is a listing of Radio stations that carry old time programs. If you have any additions to this list, please send them to [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com), for inclusion on this list.

Station	Freq	Place	Days	Time
<b>California</b>				
KQMS	1400	Redding	Sat.	7pm - 12am
<b>Canada</b>				
CHQR-AM	770	Calgary	Daily	11pm - 1am
CHED-AM	630	Edmonton	Daily	11pm - 1am
CHML-AM	900	Hamilton	Daily	10pm - 2am
CJCS-AM	130	Stratford	Mon	7pm - 8pm
CKNW-AM	980	Vancouver	Daily	12am - 3am
CHWO-AM	740	Toronto	Mon	11pm - 12am
<b>Connecticut</b>				
WICC-AM	630	Bridgeport	Sun	9pm - 12am
<b>Illinois</b>				
	1710	Antioch	Daily	24/7
WBBM	780	Chicago	Daily	12am - 1am
WDCB-FM	90.9	Chicago	Sat	1pm - 5pm
<b>Louisiana</b>				
WRBH-FM	88.3	New Orleans	Sat	6am - 7am
			Sun	6am - 7am
			Mon-Fri	11pm - 12am
<b>Missouri</b>				
KMOX-AM	850	St. Louis	Sun	1am - 5am
<b>New Jersey</b>				
WTCT-AM	1450	Somerset	Sat	11pm - 12am
			Sun	10pm - 11pm
<b>New York</b>				
WRCU-FM	90.1	Hamilton	Daily	9pm - 12am
WRVO-FM	89.0	Oswego	Daily	9pm - 12am
WRVD-FM	90.3	Syracuse	Daily	9pm - 12am
WRVN-FM	91.9	Utica	Daily	9pm - 12am
WRVJ-FM	91.7	Watertown	Daily	9pm - 12am
<b>Ohio</b>				
WMKV-FM	89.3	Cincinnati	M-F	12pm - 1pm
				7pm - 8pm
			Sat	7pm - 11pm

## Editorial Policy

It is the policy of 'The Old Radio Times' not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said, 'The Old Radio Times' will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review of a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the group's goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group, or any group devoted to nostalgia. Submit your ads to [oldradiotimes@yahoo.com](mailto:oldradiotimes@yahoo.com).

### Oregon

KKRR-AM	1680	Albany	Daily	7pm - 7am
KKRR-FM	105.7	Albany	Daily	7pm - 7am
OPB*			Fri	8pm - 11pm
			Sat	1pm - 3pm
				8pm - 11pm
			Sun	12am - 1am
				12pm - 3pm
				9pm - 11pm
			Mon	12am - 1am

### Pennsylvania

WNAR-AM 1620 Lansdale Daily 24/7

### Texas

KTXK-FM	91.5	Texarkana	M-F	1pm - 2pm
			Sat	7pm - 8pm
			Sun	1am - 4am

### Utah

KLS-AM 1160 Salt Lake City Daily 11pm - 12am

## The Crosby-Clooney Show

It was 11:40 A.M. on Monday February 28, 1960 and the voice of Bing Crosby reached millions of listeners through the several hundred broadcast stations comprising the CBS Radio Network, as he introduced the first of a brand new series of music and commentary programs: *The Crosby-Clooney Show*. This was to be his last series on network radio. From the standpoint of numbers, it was also his most ambitious. A total of 675 Crosby-Clooney Shows were broadcast in the 135 weeks to follow!

Each program was approximately 20 minutes long, following the *Garry Moore Show* with Durward Kirby, and preceding the CBS Twelve O'clock News. Five shows a week, Monday through Friday week after week, without a break. And this kind of production from a star whose attendance of the Kraft shows was studded with "vacations." How was it done?

Bing's show budget - and hence his supporting cast and technical team - was minimal. He and Rosemary Clooney were co-stars; Bing was very scrupulous in dividing the singing chores exactly in two. Behind them was the group of regulars who worked with Bing for seven years following the end of the General Electric program in 1954: Buddy Cole and his combo, with Buddy Cole on the piano and electric organ, Nick Fatool on drums and a variety of other instruments, Perry Botkin [later replaced by Vince Terri] on guitar, banjo and other strings, Don Whittaker on the bass.

The versatility of this little group made them sound much bigger. They worked fast, recording on tape almost 500 different songs, all of which required arrangements and rehearsals. The announcer? Who else but faithful Ken Carpenter, who came aboard with Bing on the Kraft show in the mid-thirties and was there for the final, 675th program of Bing's last radio series. But Ken was more than just the commercial announcer on this program. He, Bing and Rosie shared between them the topical comments, the humor, the intros and asides, even the commercials, which were often laced with musical parodies and little skits as well as straight "sell".

The Old Time Radio Researchers takes great pride in introducing *The Crosby-Clooney Show* as an archival certified series. This is in keeping with the theme of featuring Bing Crosby's radio programs in each issue of 'The Old Radio Times' during 2008.

This series consists of all known broadcasts, as well as great bios of Bing and Rosemary. A special feature is

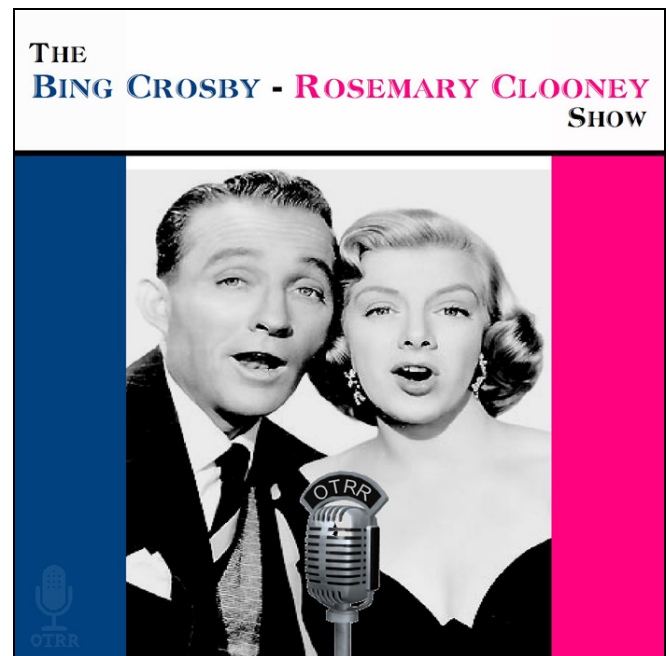
also included - 'Rosie All The Way', a five part series broadcast in 2005, that highlighted Rosemary Clooney's career.

The series will be circulated as five CDs or one DVD, and it is now available on the OTRR Library Hub, and will shortly be released to the group's members.

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

Series Coordinator - Doug Hopkinson, Anita Boyd  
Quality Listener(s) - Doug Hopkinson, Jim Beshires, Anita Boyd  
Series Synopsis - Lionel Pairpoint  
Audio Briefs Announcer(s) - Andrew Serenekos, Clyde J Kell, Sue Sieger  
Audio Briefs Compiler(s) - Jim Beshires  
Pictures, other extras - Don Wallace  
Artwork - Brian Allen  
Stars Bios - Danny Clark

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





# CINCINNATI'S 22<sup>nd</sup> ANNUAL

**SPECIAL  
GUESTS**

**Bob Hastings**  
Archie Andrews,  
McHale's Navy

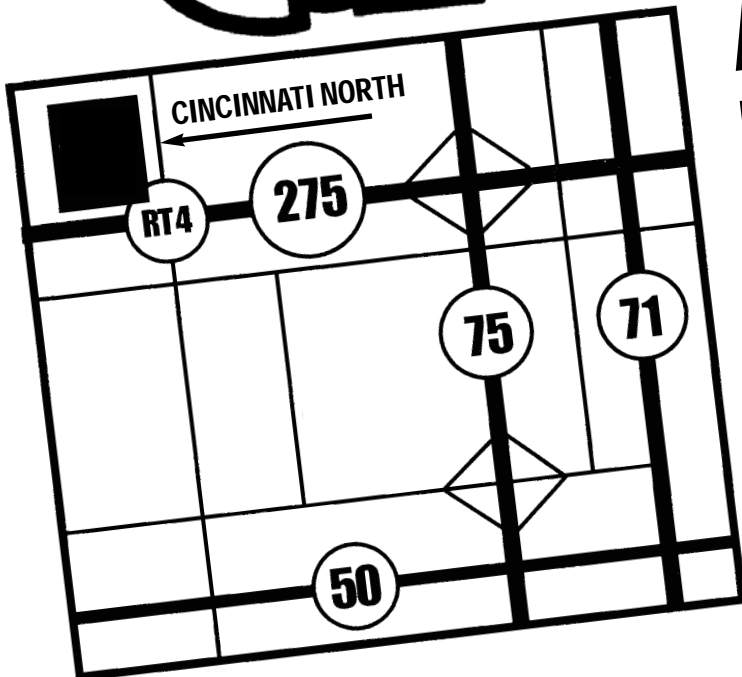
**Rosemary  
Rice**

Archie Andrews  
I Remember Mama

**Esther  
Geddes**  
Talk of The Town

**Ruth Last**  
Many old  
radio shows.

# OLD TIME RADIO & NOSTALGIA CONVENTION



**APRIL 11-12, 2008**  
**HOURS: FRIDAY 9AM-9PM**  
**SATURDAY 9AM-4PM**

## CINCINNATI NORTH

(Formerly Ramada Plaza)  
11911 SHERATON LANE  
CINCINNATI, OH 45246 513.671.6600  
ROOMS \$79 SINGLE or DOUBLE  
(MENTION SHOW AND ASK FOR BETTY WHEN  
MAKING RESERVATIONS)  
\$8 PER DAY SATURDAY DINNER \$38  
FOR MORE INFORMATION CALL  
BOB BURCHETT 888.477.9112  
haradio@hotmail.com

## *The New Adventures of Nero Wolfe*

James Blazer & Roger Hohenbrink

The Old Time Radio Researchers Group now declares this series *The New Adventures Of Nero Wolfe* to be Certified Accurate.

There is one missing episode, 1950-11-10 (04) The Headless Hunter (NBC). If you know where we might find this missing episode, please contact us. We would like to restore this broadcast and add it to the collection.

Nero Wolfe first appeared on radio on July 5, 1943 on the NBC Blue Network in *The Adventures Of Nero Wolfe*. This series didn't last long starring Santos Ortega as Wolfe and Luis Van Rooten as Archie.

The second series was during 1945 on the Mutual network in *The Amazing Nero Wolfe*. This lasted only until December 15, 1946 and starred Francis X. Bushman and Elliot Lewis as Archie.

The third series was known as *The New Adventures Of Nero Wolfe*. Starting on October 20, 1950 it lasted only until April 27, 1951. It starred Sidney Greenstreet as Nero Wolfe. The part of Archie was played by Lawrence Dobkin for the first twelve shows. Gerald Mohr took over for the next four shows after making a guest appearance in the twelfth show. Harry Bartell was Archie for the remainder of the series.

Nero Wolfe, also known as the galloping gourmet, was an armchair detective. Wolfe, who has expensive tastes, lives in a luxurious and extremely comfortable New York City brownstone on West 35th Street not far from the Hudson River. He rarely left the house; instead his assistant, Archie Goodwin, would collect the facts and report back. Nero Wolfe would probably not have taken on many cases had he not needed the clients' money to pay for his two true passions: fine food and the collecting of orchids. A well-known amateur orchid grower, he has 10,000 plants in the brownstone's roof-top greenhouse and employs three live-in staff to see to his needs:

Archie Goodwin, the narrator of, and an active participant in, all the Nero Wolfe stories. Like Wolfe, Archie is a licensed private detective and is expected to handle all investigation that takes place outside the brownstone as well as to perform mundane tasks such as sorting through the mail, taking dictation and answering the phone.

Archie Goodwin, Wolfe's male secretary, prodded Wolfe into taking cases whenever the bank balance got a little low. Wolfe, as a character, is difficult to like. He's a self-assured type that does nothing unless he wants to,

making his assistant, Archie Goodwin, deal with the outside world.

There was also a few later Nero Wolfe radio series created after *The New Adventures Of Nero Wolfe*. One series by the Canadian Broadcasting Company in 1982 and a series of BBC Nero Wolfe episodes.

This Series is encoded at 128b/ps and was cleaned up to the highest level by Doug Hopkinson. When the distro is put out be sure to sign up.

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

James Blazier (Series Compiler)  
Upgrade Manager (David Schwegler)  
Alison Moore (2<sup>nd</sup> Listener)  
Episode Evaluator 1 (Ed Mulligan)  
Episode Evaluator 2 (Michael St. John)  
Norm Cattanaich (Connection Manager)  
James Blazier and Roger Hohenbrink (Audio Brief Writers)  
Fred Bertelsen (Audio Briefs Announcer)  
Doug Hopkinson (upgrades)  
Fred Bertelsen & Jim Beshires (Audio Brief for OTRR Information)  
James Blazier & Menachem Shapiro (Wiki First Line)  
Log Researcher (Art Larsen)  
Team Distro (John Ray)  
Roger Hohenbrink (Audio Briefs Descriptions Moderator And Jewel Case CD Label Artwork)  
And all the members of the OTRR group.

Thanks

Roger Hohenbrink (Series Certification & Final Compiler)

This series was the final work done by Old Time Radio Researcher **Michael St. John** who passed away shortly after he completed his work as Episode Evaluator 2 for this series.

Michael will be missed by all.

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## RELATED GROUPS

Old Time Radio Researchers  
OTR Project  
Distro  
Distro 2  
Purchasing  
Sound Restoration  
Software Development



## New Acquisitions

The following is a listing of new programs that were acquired by the Old Time Radio Researchers during December. Many of them were purchased by group funds, while others were donated by interested friends. If you have cassettes you wish to donate, e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com), for reel-to-reel tapes, e-mail [david0@centurytel.net](mailto:david0@centurytel.net), for transcription disks, e-mail [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com).

Charlie McCarthy 37-05-23 (03) Guest - Sonja Henie.mp3

Charlie McCarthy 37-10-17 (24) Guest - Clark Gable.mp3

Duffy's Tavern 44-04-18 Guest - Charles Laughton.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - A Fool Such As I.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - And I Still Do.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - Born To Lose.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - Cold, Cold Heart.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - It's My Pleasure.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - Memory Of You (Partial).mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - Taking A Chance On Love.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - The Days Gone By.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - The Kentucky Waltz.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - The Walbash Cannonball.mp3

Eddy Arnold Social Security Show 65-xx-xx First Song - Who's Sorry Now.mp3

Frontier Town 42-10-18 (04) Marie.mp3

Frontier Town 42-10-24 (05) The Poisoned Waterhold.mp3

Have Gun, Will Travel 59-11-15 (15) Landfall.mp3

Have Gun, Will Travel 59-11-22 (16) Fair Fugitive.mp3

Keys To The Capitol 54-09-22 Watkins Committee.mp3

Keys To The Capitol 54-10-06 Agreement To Rearm Germany.mp3

Kraft Music Hall 44-03-23 First Song - Saturday Night Is The Loneliest Night Of The Week.mp3

Kraft Music Hall 44-03-30 First Song - There'll Be A Hot Time In Berlin.mp3

Mel Price 5x-xx-xx First Song - Driftwood On The River.mp3

Mel Price 5x-xx-xx First Song - Honky Tonkin'.mp3

Mel Price 5x-xx-xx First Song - One Man's Love.mp3

Mel Price 5x-xx-xx First Song - So Many Times.mp3

Mel Price 5x-xx-xx First Song - Squaws Along the Yukon.mp3

Mel Price 5x-xx-xx First Song - Sweet Little Miss Blue-eyes.mp3

Men Who Made America 37-02-04 (01) And They Are Ours.mp3

Men Who Made America 37-02-11 (02) the Gray Spirit.mp3

Men Who Made America 37-03-11 (06) Sun Magic.mp3

Men Who Made America 37-03-11 (07) Story of Johnny Appleseed.mp3

Men Who Made America 37-03-25 (8) The Corn Grows Tall.mp3

Men Who Made America 37-04-01 (9) Mightier Than The Sword.mp3

Men Who Made America 37-04-08 (10) Forty-Two Years.mp3

Men Who Made America 37-04-22 (12) Prophet Without Honor.mp3

National Hour 45-11-18 (01) Food.mp3

National Hour 45-12-30 (07) Predictions For 1946.mp3

National Hour 46-01-06 (08) Aviation In Peace Time.mp3

National Hour 46-01-13 (09) Struggle For Brotherhood.mp3

National Hour 46-01-20 (10) Peace Time Problems.mp3

National Hour 46-01-27 (11) Fight To Protect The Money.mp3

National Hour 46-02-03 (12) What Is The Future Of Plastics.mp3

National Hour 46-02-10 (13) The War Against Inflation.mp3

National Hour 46-02-17 (14) What Now For The Marine Corps.mp3

National Hour 46-02-24 (15) The Railroads Of America.mp3

National Hour 46-03-03 (16) Streamlining Of The Congress.mp3

National Hour 46-03-10 (17) Youth At The

Crossroads.mp3

Red Ryder 43-03-28 Trouble In Devil's Hole.mp3

Sky Blazers 40-01-13 Roscoe Turner.mp3

Sky Blazers 40-08-31 Major Al Williams  
(Rehearsal).mp3

The Flying Hutchinsons 39-08-14 Scroll Of All  
Nations.mp3

The Quiz Kids 40-06-28 (01) Can You Spell four of the  
five words.mp3

The Quiz Kids 40-09-18 (13) Write a four line poem  
using Tim-buck-tu.mp3

The Quiz Kids 40-12-25 (27) What Story's first line is  
'Marley Was Dead'.mp3

The Quiz Kids 41-02-26 (36) What is the Name of the  
Largest Lake.mp3

The Quiz Kids 41-06-11 (51) What Should I Name My  
Calf.mp3

The Quiz Kids 41-11-05 (72) What Branch of the  
Service Wears Black Stockings (op cut).mp3

Whistler, The 45-04-16 (151) To Rent Danger.mp3

Whistler, The 45-3-12 (146) Death Marks The Double  
Cross (AFRS).mp3



With This Issue Of 'The Old Radio Times' put to bed  
Ryan Ellett and Fred Bertelsen  
prepare for a night on the town.