



The

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## Comic Strips: From Printed Page to Microphone

Jack French © 2008

The personalities depicted in the newspaper strips and comic books were a natural to find their way to the radio microphones. Whether they were funny, heroic, or somewhere in-between, their popularity in one media gave them a distinct advantage in conquering another. This does not mean that every comic book character that got their own radio show was a success; in fact some were downright flops. But enough of them gathered large enough listening audiences to motivate radio producers and advertisers to keep bringing more to the airwaves.

One of the very first comic strip characters to reach radio was Little Orphan Annie. Harold Gray had created her in 1924 and six years later, WGN put her on the air. A year later, in 1931, NBC-Blue picked up the series and Annie, sponsored by Ovaltine, was on network radio. The following year, three more comic strip heroes achieved a radio presence but only one would have any staying power. In 1932 Joe Palooka, Tarzan and Buck Rogers made their debut; the first two would be off the air within two years while Buck lasted until 1947 (The King of the Jungle, however, would continue in syndication, off and on, until the 50s).

Certainly two of the more famous comic book characters not only made a ton of money for their publishers but also rated very high with radio audiences: Superman and Archie Andrews. The first was the product of two inventive Jewish teenagers from Cleveland, Jerry Siegel and Joe Shuster, and their hero's

first appearance in a comic book was in June 1938 (Incidentally if your mom hadn't thrown your copy away, you could sell it now for \$78,000 to 140,000, depending on condition).

By 1939, four additional radio shows of Superman were produced although it would not be syndicated on the airwaves until 1940. The series began as a syndicated, three-times-a-week program, beginning Monday, 12 February 1940, sponsored by Heckers H-O Cereals. Ten weeks after its debut, *Superman* achieved a Crossley rating of 5.6, the highest of any thrice-weekly program on the air. Heckers even got "Superman" to appear at the New York World's Fair on July 3, 1940, having hired an actor named Ray Middleton to dress up in Superman's costume.



The series did well, and by the time Kellogg's Pep took over the sponsorship in March, 1942, and it quickly became one of the most popular kids' shows on Mutual. Clayton "Bud" Collyer played both Superman and Clark Kent and he was pleased that he was uncredited as the voice of the flying hero. Agnes Moorehead did not remain long on the show, although she played both Miss Lane and Superman's mother in some early episodes. Joan Alexander played Lois Lane longer than

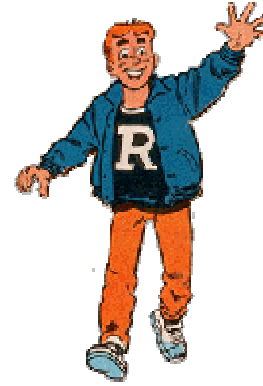
any other woman. There was a cross-fertilization between the comic book and the radio version; Jimmy Olsen, Kryptonite, and Editor Perry White were all created by the radio script writers and they were later incorporated into the comic book pages.

*The Adventures of Superman*, with Jackson Beck as announcer and narrator, was a 15 minute show which aired five times a week through the 40s. It was transcribed by Mutual and remained just as popular with the youngsters as was the Man of Steel in D.C. Comics. In late 1949 it became a half-hour show aired once a week and by June, 1950, ABC took over, but Bud Collyer had left for some better paying assignments on the emerging television venue so Michael Fitzmaurice took over the role. The series ended in March 1951. Because it was a transcribed series, an inordinate number of episodes have survived; at present over 1,200 are in circulation.

The most popular teenager in comics, and possibly on the radio also, was Archie Andrews. In 1941, Bob Montana, then a 21 year old staff artist for MLJ Publications was told to create a high school boy to cash in on the success of the radio series, *The Aldrich Family*, as well as the movies of Andy Hardy. Montana came up with Archie Andrews, a red-haired teenager with a beaver smile, whose first appearance was in Pep Comics in December 1941 (The value of Archie's debut has not equaled Superman's, but still reached \$1,500). At the time, Montana was also working on three other MLJ comic heroes, The Black Hood, The Fox, and Steel Sterling. But Archie and his gang at Riverdale High School became so popular that Montana was taken off these jobs to do Archie full time. Over the next few years, Archie Andrews would not only push out all the caped crime-fighters from the pages of his comic book, the publishing firm was eventually re-titled with his name. Today you still see Archie and Jughead beaming at you from the covers of their books at every grocery check-out lane.

Archie came to radio on the Mutual network in May 1943 and would air live until 1952. The youngster was played by several actors over the years, most notably Bob Hastings, a boy singer who occasionally sang on the program. His best buddy, Jughead, was usually played by Hal Stone. Both of these gentlemen were frequent guests at Old-Time Radio conventions on both coasts in recent years (Stone died February 21, 2007 after complications from valve transplant surgery). Veronica was portrayed by different girls, including Vivian Smolen, while Rosemary Rice played Betty. It was a Saturday morning half-hour show, sometimes sponsored by Swift's Premium Meats.

Since it was not transcribed, only 32 episodes have been found to this date.



Two other comic book heroes, while popular on the printed page, did not do nearly as well with their radio shows: Blue Beetle and The Black Hood. The first one was created by Charles Nicholas for Fox Features to appear in Mystery Man Comics. The debut of this crime-fighter was August 1939. I have a theory, which I haven't proven yet, that the inspiration for Blue Beetle was the WXYZ radio show, *The Green Hornet*; it had aired regionally on WXYZ from 1936 to 1938 and Mutual picked it up as a network show in April 1938. The two crime-fighters had similar names, similar goals, and while they appealed to the same audience base, there were obvious differences too.

The Blue Beetle was drawn by Jack Kirby, a Jewish artist (real name: Jacob Kurtzberg) who would go on to create many famous super-heroes, including Captain America. By drinking formula 2X, a rookie policeman, Dan Garrett, became the powerful Blue Beetle, wearing a thin blue armor that stopped knives and bullets. No one knew the two were the same man, including his older police partner, Mike Mannigan, and his girl friend, Joan Mason. This comic book would continue until 1957 and then was resurrected in the 1960s for another successful run.

The radio version was a syndicated series of only 36 episodes (all of which are still in circulation) and non-network stations began airing it in May 1940. Most of the adventures are told in one, two, or three 15-minute shows. Frank Lovejoy was one of the men who portrayed this crime fighter on radio. One of the reasons that contributed to its lack of success on the airwaves could have been that *The Blue Beetle* was written in a rather campy style, almost as though the script authors were making fun of him. He is thrown into situations where no one has ever heard of him and they scoff at his funny costume. Since he

has no super powers, he has to rely upon a new invention each week, created by a friendly scientist, Dr. Franz, the only one who knows his secret identity. One week it might be a fluid to make him invisible, the next week a ring that detects poison, and the following week a liquid that melts locks. Respected OTR historian, Jim Cox, has correctly characterized this series as “juvenile drivel.”



The Black Hood also suffered in his transition from the comic books to the radio airwaves. In the pages of the comic books, he was a domineering warrior who out slugged and outwitted evil doers. But in the radio version, he seemed less able to handle the crime fighting duties of a superhero. His debut was arranged by Harry Shorten, an editor for MLJ Publications (yes, the same one that gave us Archie Andrews) in October 1940 in Top Notch Comics. His origin story was not unique: Kip Burland, a good cop, framed by the bad guys, is turned into a secret vigilante. Over the years, The Black Hood, usually in a canary yellow leotard with black hood, gloves, and musketeer-style boots, overcame dangerous criminals, frequently accompanied by graphic violence, torture and bondage. His style led to his own pulp magazine, Black Hood Detective Magazine.

He was probably at the height of his popularity when he was brought to Mutual's lineup in July 1943. He would remain there until 1945, and failing to capture a large enough listening audience or a sponsor, was taken off the airwaves. (His counterpart in the comics, however, would continue to 1947 and then went through several revivals until 1965.) Radio's Kip Burland brought his girl friend, Barbara Sutton, with him, although she was not nearly as feisty as she was in the comic book pages. Scott Douglas was the voice of Burland and the Black Hood; Marjorie Cramer voiced Sutton. The program's theme music was a strange choice, “The Sorcerer's Apprentice” which because of Walt Disney's 1940 animated film, Fantasia, probably had most listeners thinking of Mickey Mouse and water buckets carried by marching broomsticks.

Only one recording has survived and that may be a blessing. It starts out with a robber confronting Sutton in her residence and demanding a ring she obtained from a voodoo doctor called The Miracle Man. Within seconds, Burland, who was outside, changed into his Black Hood costume, and crashes in to see the robber escape, without the ring. Later Sgt. McGinty, comic relief in a show that doesn't need any, plans to visit the Miracle Man that night. Meanwhile Burland and Sutton, parked in his car in the moonlight, discover a secret compartment in the ring which may contain poison. When Sgt. McGinty gets access to the home of The Miracle Man, his female servant, Wamba, bonks him on the beeper with African crockery, rendering him unconscious at the end of the episode.

A flint-jawed police detective arrived in the newspapers in October 1931 and became a cultural icon lasting over three-quarters of a century. Dick Tracy has survived dozens of strange-faced criminals, has been portrayed in the movies by Ralph Byrd and Warren Beatty, been parodied by Al Capp as Fearless Fosdick and has proven that “crime does pay” at least to whomever own the rights to his name.



The radio series arrived in 1935, only four years after the newspaper version. It would run for 13 years, NBC for the first five, and ABC for the remainder. There were many cast changes, and sponsors, over the years. Two of those who played Tracy were Matt Crowley and Ned Wever. Jackie Kelk was one of the boys who portrayed Junior and Ed Herlihy was one of five different announcers on the series. Probably the low point in the series occurred in the mid-40s when Tootsie Rolls as the sponsor changed the Tracy's theme music to “Toot Toot Tootsie.” Approximately 58 episodes are being traded among collectors today.

A newspaper strip didn't have to have a hero or even a story line to merit getting its own radio series as *Believe It Or Not* certainly proved. This syndicated feature, the creation of a sports cartoonist named Ripley would not

only become one of the most talked about features in the newspaper, it would also make him a millionaire. The cartoonist's name was Leroy Ripley and he was born in Santa Rosa, CA in 1890 and as a shy, stuttering buck-toothed kid, he seemed unlikely to go far. His newspaper editor in Chicago made him change his first name to Robert as Leroy wasn't masculine enough. By 1918, Ripley found modest success in a feature he first called "Champs and Chumps" which illustrated unusual aspects of sports. He then expanded it to include oddities from around the world and re-titled it Believe It Or Not.

By 1930 Ripley's syndication rights on his feature netted him over \$100,000 a year, which included the royalties on his radio series which began that year. It would be on and off the air until 1948, and sometimes under different titles: *Believe It or Not*, *Baker's Broadcast*, and *Romance, Rhythm and Ripley*. For a few years Ozzie and Harriett were the leads on the show. But whatever variety form the show took, it contained plenty of odd facts and stories gathered by Ripley and his staff. There are 25 shows from this series that survived to today. Ripley died of a heart attack at age 59, but his legacy continues in a syndicated TV series and a string of his museums, called "Ripley's Odditoriums" around the country.

If you remember Buster Brown then you are remembering a comic strip character that is 105 years old. This humorous newspaper strip of a 10 year old boy with a dog named Tige debuted in 1902, the creation of cartoonist R.F. Outcault. It was an immediate success and Outcault marketed the name and likeness of the lad and his dog to every business he could. By 1910, Buster Brown was featured prominently on cigars, bottles of whisky, children's clothes, and shoes. Although the strip ended in 1926. Buster Brown shoes continued to release his adventures in free comic books. It took quite a while for Buster Brown to make it to radio. An ex-vaudevillian, Edward McConnell, billing himself as "Smilin' Ed" was on radio at various times doing a kids' variety show from 1932 to 1941. Then in 1944, Buster Brown Shoe Company hired him to return to radio with a kids' series called *The Buster Brown Gang*. Accompanying himself on a honky-tonk piano, "Smilin' Ed" sang, told jokes and stories, and portrayed a host of imaginary characters with just his own voice. Both he and his sponsor were delighted with the listener response and the radio show stayed on the air for nine years, until 1953. A total of 27 audio copies of this variety show still exist.



Lee Falk created at least two comic strip heroes that became, and have remained, very popular with the American public. The Phantom, a purple clad, masked man, brought justice to the African jungles, the surrounding seas, and other regions. While he has remained a familiar pop culture figure for over 70 years in books, movie serials, and movies "The Ghost Who Walks" never got his own radio show. However, a second creation of Falk's, who with a 1934 debut predated The Phantom by two years, Mandrake the Magician did make the transition to network radio. Incidentally, Falk was the creator and writer on both of these strips, not the artist. He hired different people to do the actual drawing. In addition to the King Features syndication in hundreds of newspapers, Mandrake got his own comic book in the 1940s which ran through 1967, the latter issues being drawn by the wife of the original artist, Phil Davis, and later by Fred Frederick.

*Mandrake the Magician* came to the Mutual Network in 1940 and they aired it as a 15 minute show, five times a week. The senatorial tones of Raymond Edward Johnson made him a natural for the title lead. Two other main characters from the comic strip followed Mandrake to the microphone. His servant, a Black giant named Lothar, was played by Juano Hernandez and his "love interest," Narda was voiced by Francesca Lenni. The series lasted two full seasons, until 1942. Twenty-Eight episodes in audio form are in circulation today.

Today, seventy-seven years after it began in a newspaper strip, Blondie is as popular as ever and you can read of the antics of the Bumsteads in your daily newspaper. Murat Young, who preferred to be called by his nickname, "Chic", created this comic strip in 1930 which for the first three years told the tale of a high society bachelor, Dagwood Bumstead, pursuing the hand of social butterfly, Blondie Boopadoop. Their readers of the February 17, 1933 strip saw them get married and shortly thereafter it rose to great heights in popularity. After marriage, Dagwood lost his inheritance and had to become a working stiff which immediately made him more relevant, and loved, by his fans. A total of 28 movies

featuring the couple, their two kids, and their dogs were released from 1938 to 1951, with Arthur Lake and Penny Singleton starring in most of them.

The newspaper strips and the movies success resulted in the radio series, which fortunately started in 1939 with the same two leads. Singleton would eventually leave the radio show, but Lake remained to the end in 1950, achieving one of the closest relationships of actor and character. Their neighbor, Herb Woodley was first played by Frank Nelson and later Hal Peary. This half hour of weekly comedy had several announcers, one of whom was Harlow Wilcox. A total of 31 radio episodes survived. The radio series was followed by two television series, 11 years apart and both running only one season. NBC aired the show for the 1957-58 season with Lake and Pamela Britton as the Bumsteads. CBS brought it back for the 1968-69 season and it featured Will Hutchins and Patricia Hardy in the leads with Jim Backus playing Dagwood's boss, Mr. Dithers.



A gifted artist, Alex Raymond, was invited by King Features to create a strip to compete with the success of Tarzan, so in January 1934 Raymond produced the first appearance of Jungle Jim, a hero who was, essentially, Tarzan with more clothes and a larger vocabulary. Jungle Jim was as successful as King Features had hoped and they kept it in print until 1954, although it was by drawn by Austin Briggs during WW II as Raymond had enlisted in the U.S. Marine Corps. The comic book of Jungle Jim was usually drawn by Paul Norris. In the 40s and 50s, Johnny Weismuller, famous for playing Tarzan, portrayed Jungle Jim in about ten movies and an unsuccessful television series.

The radio version never reached the networks but as a syndicated series it still reached thousands of listeners from regional stations. It was sufficiently popular to keep it in syndication in various markets from 1935 to 1954.

Most of the time, Matt Crowley was playing the title lead and his sidekick, Kolu, was the voice of Juano Hernandez, who also played Lothar, the servant of Mandrake. Glenn Riggs was one of the announcers the series utilized. Since this series was a lengthy syndication, an exceptionally large number of shows survived and there are over 500 episodes in circulation now.

Another comic strip character with phenomenal staying power has been a little red-headed girl with no eyeballs accompanied by her dog, Sandy. Little Orphan Annie, whose first appearance was in The New York Daily News on August 5, 1924. Harold Gray, who was born in Kankakee, IL in 1894, created the strip with a little boy in the lead, ““Orphan Otto”” but his editor had him change the gender and re-titled it, using one from a popular poem by James Whitcomb Riley, Little Orphan Annie. Gray wrote and drew the strip for 45 years until his death in 1968.



The radio series, sponsored by Ovaltine, began in 1931 and would run until 1942. Quaker Oats was the sponsor for the last two years. Ovaltine's advertising agency was fairly certain that the exciting adventures of a little girl would capture as many female juvenile listeners as young boys. They were quite surprised when the requests began pouring in for premiums advertised on the show and the vast majority were from little boys. Several girls played the role of Annie over the years, including Shirley Bell, Bobby Dean, and Jane Gilbert. Annie's frequent companion, a lad called “Joe Corntassel” at one time was played by Mel Torme, the popular singer who got his show-biz start as a child actor at WGN. Although the series was on the air for eleven years, it was seldom transcribed and only 31 episodes have surfaced as of now. But not to worry, Annie will always be with us, in dolls, books, two recent movies, and a Broadway musical that will be revived for your grandchildren.

Depending on your age, when comic strip artist Milt Caniff is mentioned, you immediately think of either Terry and the Pirates or Steve Canyon . He created the

first one in 1934 and gave it up in 1946 to create the second. Caniff, who was born in 1907 was an Eagle Scout as a youngster and after graduation from Ohio State became a full time comic strip artist. His first success was Dickie Dare in 1933 but Terry and the Pirates far exceeded it in syndication and readers. This adventure, set in and around China, later spawned a movie serial as well as a long term radio program and a short-lived television series.

The radio show began in November 1937 and would run until June 1948. There were several different sponsors over the years, including Dari-Rich, Libby's, and Quaker Cereals. The program probably had the largest cast of unusual characters, most of whom began in the newspaper strip, including Burma, Pat Ryan, Big Stoop, Connie, Captain Judas, Pyzon, General Klang, and the Dragon Lady. There were many actors who appeared in the show over the years, but few of them were well-known then or now. A few exceptions are Bud Collyer, one of those who played Pat, and Agnes Moorehead who was The Dragon Lady for a short period. When Libby's was sponsoring it, the show was transcribed so a large number (180) of episodes still exist for us to enjoy today.



“America's Fighting Cowboy,” Red Ryder, was created in 1938 by a cowboy artist, Fred Harman, who in the 1920s was a cartoonist for a small animation firm in Kansas City, working next to another young struggling artist, Walt Disney. Red Ryder appeared in newspapers both in daily and Sunday editions. Set in the 1890s, it told of the adventures of a red-headed, broad shouldered cow poke and his young Navaho ward, Little Beaver. The strip spawned Big Little Books, several movies, a brief television series, and over a hundred issues of Red Ryder comic books, beginning in 1940. However, after a few years, Harman drew only the covers; the inside stories were by Dick Calkins, who also was the artist for Buck Rogers.

Red Ryder also sound more B-B guns than anyone in U.S. history. The Daisy Manufacturing Company, in business since the 1880s, never had a more successful salesman than Red Ryder. From 1940 on, both Red and Little Beaver (and frequently their horses, Thunder and Papoose) were prominent in full page ads extolling the merits of Daisy B-B guns which appeared on the back covers of juvenile magazines and comic books. The best selling model quickly became the “Red Ryder Saddle Carbine” with leather saddle thong; it sold for only \$2.95 in 1941. Daisy even sponsored marksmanship contests in which the winners were transported to Harman's ranch in Pagosa Springs, CO.

The Red Ryder radio series came to the airwaves about 1941 as a local show in the Los Angeles area and while it was picked up by NBC Blue, the network broadcast it only on the West Coast. It was a 30 minute show, and aired either two or three times a week, depending on the year. It continued on for nearly ten years, folding about 1950. It's possible that as many as 900 episodes were produced, but virtually all were live and so today, we have located only about 55 audio copies. The title lead was Red Hadley and later Carlton Kadell while at least four different boys voiced Little Beaver at different times: Tommy Cook, Henry Blair, Johnny McGovern, and Frank Bresee. “The Duchess.” Red's aunt, who was prominent in the comic strip, found herself virtually eliminated from the radio scripts. The writers alternated with two other adult companions for Red, both male, “Buckskin” and “Rawhide” who were not in the comic strip.

The most popular, best selling novelist in 20th century America was not Zane Gray, Louis L'Amour, or even Danielle Steel. The author who has sold more than 100 million copies of his novels in 56 languages is Edgar Rice Burroughs. And of course his most famous creation was Tarzan. “The King of the Jungle” first came to print in the pulp magazines and followed this quickly in 1914 with Rice's first novel starring the white man raised by the apes in an African jungle. Tarzan was a tremendous success and he was the subject of dozens of motion pictures, beginning with the silent films in 1918. A total of over 40 moving pictures featuring Tarzan were produced from 1920 to 1970 and several more have been released in the past 35 years.

The comic strip of Tarzan began in 1929 when Campbell-Edwards got the rights to market it to United Features Syndication. They hired one of the most skilled artists, Hal Foster, and he did the strip until 1937 when he left to create and draw Prince Valiant. However Tarzan continued in both the newspaper syndication and comic

books until the mid-70s, drawn by other artists.

A syndicated radio version of Tarzan was marketed from 1934 to 1936 with the title lead played at different times by James Pierce and Carlton Kadell. The daughter of Edgar Rice Burroughs, Joanne, voiced the character of Jane. The hero of the jungle, played by Lamont Johnson, returned briefly to the air on Mutual from November 1951 to February 1952, but only for their West Coast affiliates. Listeners must have got a kick out of the commercials; the run was sponsored by Ross' Dog and Cat Flea Powder. When Mutual gave up the series, CBS picked it up, got Post Toasties to sponsor it, and aired it for about 15 months, ending in June 1953. There was also an Australian version of Tarzan which aired in the early 1950s "down under." Over 200 audio copies have survived, most from the syndicated series.

Probably no artist could have been more qualified to create and draw the Mark Trail newspaper strip than Ed Dodd. He was born in Georgia in 1902 and beginning as a teen-ager, worked at Dan Beard's Boy Scout Camp for thirteen summers. As an adult he was first a rancher and then a Park Service guide, all the time observing and drawing nature and its creatures. So he was steeped in the arts of the forest, rivers, and ranches when in 1946, at the age of 44, he began the Mark Twain strip for the New York Post. As a dedicated environmentalist and conservationist, Dodd actually predated the ecology movement by two decades with his champion of nature. His syndicated strip was soon being featured in hundreds of newspapers.

Mark Trail first came to radio late in the Golden Age, in January 1950 on Mutual. It was there as half hour show three times a week for one year and then switched to ABC for the following season, ending in June 1952. The ABC version was only 15 minutes in length. Kellogg's sponsored it the first year, but ABC could not find one so they aired it as a sustainer. Matt Crowley was the first to play the title lead but later Staats Cotsworth took over. Scotty, Trail's junior sidekick, was played by Ron Liss, who was also "Robin" when the Dynamic Duo appeared on *The Adventures of Superman*. Liss would have known well the Mark Trail announcer, Jackson Beck, since he was also Superman's announcer. A total of 42 audio copies are in existence today. Although the radio series ended after only two years, the newspaper strip never ended. Dodd drew it daily until his death in 1991 at which time it was taken over by his longtime assistant, Jack Elrod, who is still producing it for today's readers.

## OTRR Releases Two Re-Certified Series

The Old Time Radio Researchers recently announced the release of two upgraded series. They are *Fort Laramie* and *Academy Award Theater*.

*Fort Laramie* has all the all the episodes upgraded to 64 encodes, and also includes audio biographies of Raymond Burr, Vic Perrin, and Harry Bartell. Many text files have also been added that will increase the enjoyment of this great Western series.

Those working on this new archival release include -

Series Coordinator - Jim Beshires  
Quality Listener(s) - Clorinda Thompson  
Series Synopsis - Jack French  
Sound Upgrades - Doug Hopkinson  
Missing Episodes - Doug Hopkinson, Clorinda Thompson  
Audio Briefs Announcer(s) - Patrick Andre, Jim Beshires, Fred Bertlesen  
Artwork - Brian Allen  
Stars Bios - Jim Beshires

In addition, *Academy Award Theater* was recently upgraded. Upgrades included 18 episodes upgraded to 64 encodes, five documents about the Academy Awards, six additional programs about the Academy Awards, and links to two sites.

Those working on this new archival release include -

Series Coordinator - Jim Beshires  
Quality Listener(s) - Paul Urbahn  
Series Synopsis - Leonard Hunt  
Sound Upgrades - Terry Black  
Additional Episodes - Ryan Ellett  
Missing Episodes - n/a  
Audio Briefs Announcer(s) - Jim Beshires, Patrick Andre  
Audio Briefs Compiler(s) - Leonard Hunt  
Pictures, other extras - Jim Beshires  
Artwork - Brian Allen  
Final Check - Sue Sieger

The group wishes to thank everyone who worked on the release, and also members and friends, who provided financial support, comments, suggestions, etc. These two new re-releases are currently available on the group's safe and secure p2p hub, and will shortly go into distribution via the Distribution Centers of the otr community. They will also be available on archive.org in a few months.

# African Americans And Early Radio

Donna Halper

If every picture tells a story, the illustrations in most History of Broadcasting textbooks seem to say that all the important people in early radio were caucasian and male. But if you reach that conclusion, you have overlooked one very important point: many of the pioneers and innovators of broadcasting worked for the major corporations (such as Radio Corporation of America or General Electric or Westinghouse), so they had very efficient publicity departments spreading the news about everything they did. Meanwhile, other equally talented and equally noteworthy individuals (some of whom were also white and male, but some of whom were female or minority) did not have the benefit of a publicist to take lots of pictures and send out impressive media kits. Often, inventors who worked in a small town could not get the attention that an inventor working for a major company in New York received (back then, most of the important magazines and many major newspapers were published in New York). And as for those woman or minorities who tried to change the prevailing stereotypes of the day, they were seldom considered newsworthy at the time – it would not be till years later that their efforts were acknowledged, since they paved the way for later more successful attempts.

Today, as we try to reconstruct history and explain the events of the past, we often rely on whatever was made available to us – and much of what has survived from the early days of radio comes from the archives of certain inventors (like Reginald Fessenden, Guglielmo Marconi, Lee DeForest and Edwin Howard Armstrong) or entrepreneurs (like David Sarnoff and William Paley). But having researched the history of broadcasting for quite some time, I have learned that while these famous men are indeed a major part of the story, they are not the entire story. There were also many other men and women who did important things during radio's formative years, and their contributions do not deserve to be forgotten. I have written about some of the important women of early broadcasting in an article called “Remembering the Ladies”, which appeared in Popular Communications Magazine in January of 1999. You can read it by going to: <http://www.netsrq.com/~dbois/remembering.html>

But now, I want to talk about one other group of people who have been overlooked – African Americans. Many people believe that there were no African Americans in radio (except for an occasional singer) till perhaps the 1940s. There is some truth to that perception – the first

radio station with an all-black format (although its owners were white) was probably WDIA in Memphis in 1948; the first black-owned station was WERD in Atlanta, put on the air by Jesse Blayton Sr. in early October of 1949. And a black-oriented programming service, the National Negro Network, began in January of 1954. (An excellent essay about the rise of black formatted radio in the 1950s can be found in the book “Split Image: African Americans in the Mass Media”, by two Howard University scholars – Jannette Dates and William Barlow.) But long before the milestones of the 1940s and early 50s, African Americans had been involved with radio; though social conditions and the grim reality of segregation limited their participation, it cannot be denied that there were a number of black people in early broadcasting. In this article, you will meet some of these pioneers.

To talk about early radio, we must first keep in mind that the industry as it existed in 1920 was quite different from today. Back then, what we call “radio” was called “wireless”, and it was still in a very experimental stage. Since Marconi had demonstrated at the turn of the century that a message could be sent through the air (or the “ether” as they called it) without wires, the industry had changed. Where at first it was mainly Morse code messages to and from ships, now it had become an exciting new hobby that commanded the attention of numerous boys (and a few girls) in the 19-teens. Commercial radio did not exist yet – there were no “disc jockeys”, no beautiful studios with state of the art equipment. Everybody was an amateur, and they usually built their own ham radio sets. The equipment didn't have to be elegant – it just had to work, and since it was often noisy, it helped to have understanding parents who didn't object to one room of the house having radio equipment in it. Because ham radio was considered a hobby, nobody expected to make any money from it; hams just had fun sending messages to far away places. As the technology improved, messages could be sent by voice as well as by Morse code, and some hams began to “broadcast” phonograph records to entertain their friends in other cities. An enterprising few even set up their equipment in a place where live music was being played. One early experiment of this type may have involved “The Father of the Blues”, W.C. Handy. There is some evidence that a white amateur named Victor H. Laughter, who admired Handy's music, sent out a concert of it from Memphis as early as November of 1914.

The majority of the young amateurs either figured out how to build radio receivers by asking their parents, or from reading the articles in the new radio magazines like QST and Radio Amateur News, or they learned about



radio in school. High schools of the 19-teens had begun to catch the radio craze too, and many ham radio stations were set up as a result – it was an incentive for students to stay after school and learn while enjoying their new hobby. Unfortunately, since America was a segregated society in the 19-teens, it was often difficult for African-Americans to participate in the excitement of early broadcasting, especially in parts of the south. I have not found much evidence that Southern black high schools were able to build radio stations for their students – given how limited the budgets of these schools often were, radio was probably considered an un-necessary luxury item. And in some of the more racist southern cities, there was a lot more to worry about than learning radio. There were all too many white business owners and farmers who depended on the cheap labour a largely illiterate black population could provide, so they actively discouraged black children from attending school beyond the elementary grades. Historian Neil McMillen, in his book “Dark Journey: Black Mississippians in the Age of Jim Crow”, documents an era when possessing NAACP literature or newspapers that advocated equal rights could get a black person arrested, when endless restrictions were placed on black citizens who wanted to vote, when only 5% of black schools had libraries (many didn't even have heat or running water), and when for every \$31 spent on educating a white child, just \$6 was allocated for black education (the prevailing sentiment among too many whites was that educating black kids was a waste of time – they didn't need an education to work in the fields . . .). It was also an era when the Ku Klux Klan was experiencing unprecedented growth, and every day brought news stories of lynchings. Under such precarious circumstances, it is no surprise that few southern blacks were upset about the lack of a radio club in their community!

Excluded from the radio craze, what seems to have made their lives somewhat more bearable was a black vaudeville circuit, which brought some of the most popular performers of colour to southern towns where they sang at county fairs and travelling circuses, or did stage shows in black theatres. Special mention should be given to the great Ma Rainey; often called “The Mother of the Blues”, she was able to express the frustrations of black southern life in the lyrics of many of her songs.

Although life for black people in the north was not as overtly repressive as in some parts of the south, northern white attitudes frequently mirrored those of the south when it came to technical education: while most schools in the north allowed all students to take radio courses and use the high school station, few white educators seemed to

have moved beyond the stereotypic belief that their black students lacked sufficient intellect to understand anything but the most basic courses. This belief seemed to permeate the culture: popular magazines of the day frequently used black people when jokes required a ‘stupid person’ in the punchline. Cartoons would show a black character running in terror from some new piece of technology, and even supposedly scholarly articles would contain comments about how blacks were naturally superstitious or not very clever. It was especially unfair to continue painting such an inaccurate picture at a time when ever increasing numbers of black achievers were entering such professions as law and medicine, when successful black businessmen and -women were becoming more visible, and when newspapers like the New York Age or the Pittsburgh Courier made information about black accomplishments readily available. The NAACP's monthly magazine, “The Crisis”, kept track of progress in education for black young adults, and the editorial staff documented a steady rise in college attendance in the early 1920s, which was a source of much hope for the future. Even in cities that were segregated, the Crisis noted that several of the historically black colleges – most notably Howard University in Washington DC – were now offering a high level curriculum that was the equal of many northern universities. Howard was perhaps the first black college to train radio engineers for the Signal Corps during World War 1. By 1920, Howard professors also began offering public lectures on a number of advanced subjects (including topics in electronics, chemistry and physics); school teachers from Washington DC were invited to attend, as were all interested black students. (Washington Bee, 11 December 1920, p.2 – “Howard University Sets New Standards of Academic Discussions”) And while neither the Howard archivists nor I have discovered evidence that the school had a radio station back then, at least the courses needed to learn radio were available.

Unfortunately, the old myths and stereotypes persisted, and despite the very tangible gains some black people were making, I have interviewed a number of black “old timers” who clearly remember being advised by high school guidance counsellors not to bother signing up for advanced mathematics or science courses, or being told not to study engineering in college. Everett Renfroe, one of the first African-Americans in Chicago to get a ham radio license, recalled that when he came to take the test in 1921, the examiner was genuinely surprised to see a black person, and expressed doubts that Renfroe could pass such a difficult test! (Of all the people in the room who took the

test that day, only two of them did pass it – and Everett Renfroe was one. He remained active in ham radio till his death in 1997 at age 91. He was a member of OMIK, a midwestern fraternal organisation of black ham radio operators, and if you are a ham radio operator, you knew him as W9HG.)

In the early 1920s, the typical white college student who was a radio fanatic joined a college radio club – you could learn more about broadcasting there, but more importantly, it provided you with the contacts that could get you a job later on – some of the professors who advised the college radio clubs went on to become professional broadcasters, and they often hired former students. On the other hand, no matter what your ethnicity, in those days only a very small percentage of the population could afford to go to college, and as the radio craze expanded, there was a demand for other places to study radio. (Remember that in the early days of broadcasting, it wasn't as simple as getting in front of a microphone and talking. Early radio studios were a maze of tubes and wires and dials, with complicated-looking pieces of equipment that you had to understand in order to broadcast and not electrocute yourself.) It didn't take long for the YMCA, the Boy Scouts, and a number of civic groups to respond to the public's demand and establish their own broadcasting stations; many young men and women got involved that way. Of course, if the facility was segregated, African-Americans had a difficult time becoming members. But there was often a way around this all too common problem: in a number of cities, black engineers set up their own amateur radio clubs. By joining, you could learn how to build and repair the radio, how to send Morse code (you could not get a license back then without passing a test in Morse code), and how to follow the rules of the Department of Commerce (there was no Federal Communications Commission yet). Ham radio may not sound like fun to us in our technologically advanced universe, but back then, sending messages or playing records for people in distant places was an amazing adventure, since many people still didn't even have their own telephone, there was no TV, and movies were still silent (they had music and sound effects, but no spoken dialogue yet). I would not be surprised if some of the radio engineers educated at Howard came back from World War 1 to teach others. Meanwhile, in New York City, one of the earliest African-Americans to get a ham radio license was Miles Hardy (2GH). He most likely got his introduction to ham radio in the New York public schools, but what he did after that showed what kind of a person he was: he established the “Pioneer Radio Club” in

December of 1921; this club was dedicated to teaching radio and electronics to young black men and women. “The Crisis” wrote about Miles and his club in June of 1922, noting that he already had fifteen members and the club was growing. And in Baltimore, a similar club was established in late 1922 by another young black engineer – Roland Carrington (3CY), who taught young people how to broadcast by founding the “Banneker Radio Club”, named for the respected black scientist and astronomer Benjamin Banneker.

In late 1920, commercial broadcasting began, with several stations claiming to have been first. Among them were KDKA of Pittsburgh, owned by Westinghouse; XWA in Montreal, owned by the Marconi Company; 8MK, which would later be known as WWJ, owned by the Detroit News; and 1XE, later known as WGI, owned by AMRAD – American Radio and Research Company in Medford Hillside, MA. Like amateur radio, commercial radio too was mainly a volunteer effort. The companies and individuals who owned stations operated on a very limited budget, and much of the programming was live (audio tape had not yet been invented). The very first announcers seem to have been white, but within only a couple of years, at least one important black announcer was making his debut. And, as we shall see, a number of the early performers on radio were black. (I also have some evidence of at least one black recording engineer who worked for several commercial radio stations in Massachusetts during the 1920s; there certainly may have been more in other northern cities.)

We should keep in mind that there had already been black inventors who were involved with electronics and who made technological advances that affected the music industry; they are not mentioned as often as the musicians are, but again, that does not mean they didn't exist or that their contributions were minimal. (Many of the white inventors too had the same problem: if you worked for somebody famous, like Edison or Marconi, whatever got invented was credited to the great man and bore his name – even if it was somebody else who had done much of the important work . . .) For example, Lewis Latimer made important discoveries that improved the electric light bulb; he was the only black engineer on Thomas Edison's research team, but neither he nor the white members of the team got the publicity that Mr. Edison received when the team invented something . . . So, a word of thanks should be said to Joseph Dickinson, a black inventor who was very much a part of the music industry at the turn of the century. He had a number of phonograph patents, and was involved with perfecting the organ and the pianola.

Further, let us also remember that African-Americans were being recorded by major record companies as early as 1901, when the legendary Bert Williams and his stage partner George Walker agreed to make their first Victor recording. Then, there was Harlem businessman Harry Pace who, with his business-partner W.C. Handy, had founded a successful music publishing company in the 19-teens; by 1921, Pace was running the first black-owned record company, Black Swan Records, which also marketed a phonograph called the “Swanola”. Another important event occurred when the vaudeville vocalist Mamie Smith recorded the song “Crazy Blues” for the Okeh label in August of 1920. It went on to sell hundreds of thousands of copies, showing there was a real market for so-called “race music”. And, contrary to the stereotype that associates black musicians with only jazz or blues, several of the most respected performers of the era sang opera and classical music: one of the most critically acclaimed vocalists of the 19-teens and 20s was operatic tenor Roland Hayes, the first performer of colour to sing with the Boston Symphony Orchestra; another was the great baritone and composer Harry Burleigh, who became known for “Negro spirituals” and who performed concerts of sacred music all over the world.

If you listened to what became known as “commercial radio” in the early 1920s, it sounded like nothing we are accustomed to today. For one thing, stations were only on the air about one or two hours, and usually at night. Most programming was live, although a few stations did play phonograph records (which were recorded at a speed of 78 rpm). The talent came from a variety of places – music schools, colleges, local theatres, and people in the audience who had always wanted to try their luck at entertaining the public. As you can imagine, some of these shows were awful, while others were quite good. Some of the big stars of the day consented to perform for free, just to get their name in the newspaper, but for the most part, the earliest performers were up-and-coming or totally unknown. Then as now, however, radio made its own stars. Radio also did something that no other mass medium had done – it made the social classes more equal. Of course, as we all know, America was segregated, and the poor (especially those who were immigrants or did not speak good English) were often treated contemptuously. But when radio came along, it provided the lower class with access they had not had before – perhaps they could not afford to go to the theatre (or perhaps the theatre was segregated and wouldn't admit them), but with the advent of commercial broadcasting, anyone could listen to the music, the dramas and the vaudeville routines that came

right into their home. And if a person couldn't afford a radio or didn't know how to build one, some stations were located inside a store or a hotel, so all a person had to do was drop in for a visit and watch the broadcast. Listeners of all ages and races now put on their headphones, and sat in their “radio room” to await the evening's programming. Some nights, the performers might include a classical violinist or a political figure or perhaps a columnist from the local newspaper. Some nights, radio reception was not that good, as static and interference impeded the broadcasts, but since the entertainment was free, people endured the nights of poor reception or inferior music and eagerly tried again the next night. And best of all for those listeners who were immigrants, to enjoy radio, you didn't have to know how to read or speak well – all you needed to do was listen and enjoy. Sometimes, you even learned something new.

Much has been written, and justifiably so, to criticise the early owners for their sometimes elitist attitudes. Some early station owners felt that radio's role was to educate and uplift the masses, and so they programmed only what they felt was “good music” – opera and the classics. Some owners were very outspoken about the belief that jazz and popular music was vulgar, and they refused to play it. But then, in a volunteer industry, there were also some owners who programmed what they thought the public might like, and that included the hit songs of the day. In those early years, the signals of radio stations travelled much farther, since all stations were on AM; and since there were not as many stations yet, the ones that did broadcast could reach a much wider audience. A little station in Boston like WGI (which had only about 100 watts) might be heard in the midwest or the south; once it was even heard in England! A southern station like WSB in Atlanta could be heard in Boston. In fact, when you listened in at night, you never knew which cities would be entertaining you. This too ended up having a rather revolutionary effect on the culture – suddenly, a song that was a hit in the east was being heard all over the USA at about the same time. Music that might not have been played in some Northern cities (such as country music, which back then was referred to as “hillbilly” or “country and western”) was heard coming in from Southern cities where it was popular. And performers suddenly found they had fans in places they had never been to. A singer no longer needed to make long and difficult trips by train to distant venues – radio carried the music hundreds of miles with ease. This was especially good news for some performers of colour — while daily life was segregated in many cities, radio stations frequently were desperate for live talent; if you

impressed the station's program director, you went on the air. African-American musicians suddenly found themselves entertaining an invisible (but very large) listenership for the first time; their music reached cities where they might never have been allowed to perform live.

It is fair to say that early broadcasting played an important role in introducing many black performers to the mass audience. And while we can certainly castigate those white owners who paid black artists less or who treated them patronisingly, the fact remains that for the first time, black talent was able to be heard all over the United States. Among the earliest black performers I have found are several gospel singers who performed spirituals on radio in early 1922 (and may have performed even earlier than that, since Sundays back then were reserved almost exclusively by most stations for church services and local choirs). But black performers of popular music got their chance as well. For example, in March 1922, the respected vaudevillian and singer George Dewey Washington made a return appearance to Seattle, and performed on the air at KFC, the Seattle Post-Intelligencer radio station. The next day, the newspaper praised his concert and expressed the hope that he would sing on radio again soon. He was not the only black performer to receive a positive reaction in a predominantly white city. In Boston, a very important event occurred in early November of 1922: perhaps the first live radio performance of a Broadway musical with original cast. The show was the highly successful black musical "Shuffle Along", which had played in New York for over a year to enthusiastic houses and rave reviews (and to audiences that included both white and black fans) before it went out on the road. Led by Eubie Blake and Noble Sissle, and featuring female vocalist Lottie Gee, "Shuffle Along" was just as popular in Boston as it had been on Broadway, selling out from the day it arrived. It was supposed to play only a brief engagement, but the public demand was so huge that the show was extended from the summer well into the late fall. In early November, when the show was finally about to close, radio station WNAC's owner, John Shepard 3rd, a white entrepreneur who also owned a large department store, got the idea of putting the cast on the air to perform songs from the show. The concert took place during the Boston Radio Exposition, and it was very well received. (This is possibly the first time either Eubie Blake or Noble Sissle was on radio. It would not be the last!)

Jazz legend Duke Ellington was another black performer who came to radio early; he first performed in

New York in August of 1923 at station WDT. By November, he and his band had a regular show on station WHN; music critic Abel Green (who wrote for Variety) commended Ellington and praised his intense brand of music. By the late 1920s, Ellington would have a network radio show of his own, one of the first performers of colour to do so. His presence on radio was especially important since many white bandleaders had become known for doing their own version of jazz, and it was good for the audience to hear someone of Ellington's stature playing that music.

I mentioned Harry Burleigh earlier. Some of the songs he wrote were performed on a number of stations before he sang them on radio himself. Many white vocalists had great respect for his sacred music, and I have found his compositions performed in Seattle, New York, Pittsburgh and Boston. Burleigh himself sang on radio from New York station WJZ in the spring of 1924, during a performance of the choir from St. George's Episcopal Church, where he had been the lead soloist for many years. One critic referred to him as "the leading creative genius of the negro race in music." (Since this article is only about the early days, I did not want you to think I forgot the great contralto Marian Anderson, whose concert at the Lincoln Memorial in Washington in 1939 was seen by 75,000 and heard by millions of her fans via radio. Similarly, while the amazing vocal talents of Paul Robeson were just being recognised in the early 20s – he made his first formal concert performances in 1924 – it would not be till later that he would do large-scale radio concerts.)

In addition to musicians, there was that one black announcer. Announcing in radio's early days excluded even many of the white males who tried out for it – due to the technology of that time, a deep voice was necessary (the microphones tended to make the human voice sound shrill or squeaky, which also prevented many women from being allowed to announce) as was a formal and almost British way of pronouncing words. To our ear today, the announcers of the early 20s would have sounded rather artificial and overly careful – each word was supposed to be said with perfect diction. Gradually, some announcers did develop their own style and announcing did become less formal, but it would take a while before announcers were encouraged to sound friendly or conversational. There is some question as to the exact date (some sources say 1922, some say 1923, and a couple say 1924), but there is no question that the first black announcer we know about got his start in Washington DC at station WCAP. His name was Jack L. Cooper, and one of his

memories of WCAP was that the station, like all of Washington back then, was segregated. He could work there, but he had to enter the station from a rear door as if he were one of the cleaning crew. It must have been especially humiliating for someone who was already a successful businessman, concert promoter and stage performer, but Jack Cooper didn't let prejudice stop him. He began writing columns for several of the biggest black newspapers, including the Chicago Bee, the Baltimore Afro-American and the Pittsburgh Courier. He also seems to have had his columns picked up by some of the mainstream white press in a few cities. While on the air at WCAP, he did comedy and impersonations and was also a story-teller. Ultimately, he returned to the midwest (he had been raised in Ohio) – to Chicago, where his radio career would really take off. By the late 1920s, he had his own variety show, “The All Colored Hour” at WSBC. It started as a one hour show once a week on Sunday nights, but Cooper was so well received that his hours and his show were expanded. In addition to variety (guests doing comedy, music, and radio plays) and performing various skits that he wrote and produced, soon Jack Cooper was doing a disc jockey show – although the term “disc jockey” was not yet in wide use. Still, many historians believe Cooper did what was the precursor of the urban or rap format. Unlike the stiff and formal announcers of early broadcasting, by the 1930s, he was using rhyming slang or talking in rhythm with the music; he introduced a generation of young black listeners to this style and many would grow up to emulate him. His radio career in Chicago lasted over 30 years.

At a time when America was segregated, and when the lives of African-Americans were restricted in so many ways, it must have been very encouraging to hear a black singer or musician on a radio station. Early radio tried its best not to attract controversy – the emphasis was on clean, wholesome entertainment. Yet even in some of the most conservative cities, radio studios became home to a growing number of black performers. Their records were advertised in newspapers and magazines so that even in cities where stores refused to stock them, the records could be purchased by mail. Some black entertainers began to make more money than they ever had dreamed possible. Of course there were also some radio shows that seemed to insult or stereotype blacks – we cannot ignore *Amos 'n' Andy* where two white men put on blackface and performed as if they were 'negro' – and the two characters, while portrayed with affection, were still oftentimes the epitome of the myth that African Americans were child-like or devious or lazy. Yet, the show was incredibly

popular, and many black listeners claimed to find it harmless. But at least one black journalist, Robert Vann of the Pittsburgh Courier, tried his best to mount a petition drive and get the show banned. He was not successful, but he brought considerable attention to the discomfort some black people felt about the kind of comedy on *Amos 'n' Andy*. On the other hand, we should keep in mind that ethnic comedy was a big part of vaudeville – performers of all colours made fun of Italians, Greeks, Jews, Chinese, and yes, African-Americans as a matter of course. It was not an era of “political correctness” at all. Radio entertainers would adopt a fake accent and tell jokes about Irish drunks or Chinese laundrymen or whatever other ethnic and racial stereotypes they thought would get a laugh. Stupid black characters were a part of this type of humour, and while that is difficult for us to comprehend, we should at least keep in mind that other ethnic groups got their fair share of comic abuse too.

To sum up, whether it was a black ham radio operator training young people in how to build their own sets or a black vaudevillian, jazz musician or classical composer, for the first time, thanks to radio, it was now possible to be exposed to people of colour in some capacity other than janitors and porters. Stations did hire their share of black security guards and cleaners, but on the other hand, some of the biggest stars in broadcasting turned out to be African-Americans, some of whom got their own network programs (in addition to Duke Ellington, the Mills Brothers would have their own show too, as would Noble Sissle and Ethel Waters), and others of whom were guests on some of the highest rated shows. As time passed, there would be other black announcers besides Jack Cooper, and on several occasions, black entrepreneurs tried to purchase radio stations of their own long before a black man finally became the owner of WERD in Atlanta in 1949. Several music industry magazines, including *Billboard* and *Variety*, began to set aside a special page devoted exclusively to news of black theatres, black shows, and black performers; black journalists wrote about the good and the bad in the still-segregated music business, as well as giving readers gossip about their favourite stars. A few stations slowly began to broadcast programming about black-oriented issues: the national meeting of the NAACP was aired as early as 1924, for example. By the 1930s, in cities like Baltimore, certain stations were selling hour blocks of time to African-American businesspeople and they put on their own programming, aimed at the black audience exclusively. There was still a long way to go before equal pay and equal rights, but radio helped to break down some very

major barriers, and many black performers benefitted as a result.

Good links that relate to this article — Fortunately for us, there are a number of excellent web sites with useful information about some of the people mentioned in this article. I thank their web-masters for maintaining them. Some of the ones I liked were:

<http://www.mainspringpress.com/articles.html> (Black Swan, Okeh, and other early record companies)

<http://www.redhotjazz.com/blackswan.html> (the definitive essay on the history of Black Swan, Harry Pace, etc)

<http://library.advanced.org/10854/blake.html> (Eubie Blake)

<http://www.jass.com/spirituals.html> (Harry Burleigh)

<http://www.redhotjazz.com/duke.html> (Duke Ellington and many other jazz greats)

<http://memphisguide.com/music2/blues/bluesartists/handy1.html> (W.C. Handy)

<http://www.blueflamecafe.com/default.htm> (Ma Rainey, Mamie Smith and other blues greats; more about W.C. Handy too)

<http://webusers.anet-stl.com/~ka0etf/themeani.htm> (Everett Renfro, one of the early black ham radio operators, plus a history of OMIK, an important African-American ham radio club)

<http://www.rutgers.edu/roberson/main.html> (Paul Robeson)

<http://odyssey.lib.duke.edu/sgo/start.html> (on the website dedicated to composer Will Grant Still are photos and some information about some of his contemporaries, such as Eubie Blake, Noble Sissle, and Ethel Waters)

<http://pubpages.unh.edu/~magg/index.html> (Bert Williams)

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### Personal e-mails and interviews:

My thanks to Dr. Marvin Bensman of the University of Memphis, for the information on Victor Laughter and W.C Handy. Dr Bensman has a radio archive at <http://www.people.memphis.edu/~mbensman/>

My thanks to the Chicago Historical Society, which holds an excellent collection of memorabilia about the life of Jack L. Cooper.

### A final thanks:

My thanks also to the members of the Broadcast Archives Research Newsgroup-- especially Barry Mishkind and Thomas H. White ([www.olderadio.com](http://www.olderadio.com)) for clarifying certain things about early broadcasting.

. . . . and my thanks to the fine staff of the Boston Public Library for their constant support and access to so much useful microfilm of mainstream and African American newspapers.

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# Bing Crosby Entertains the Makers of Woodbury Facial Soap

Excerpts from

Bing Crosby — The Radio Directories (out of  
print)

compiled by Lionel Pairpoint

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In the search for details of Bing Crosby's radio appearances, the Woodbury Soap programmes have proved more difficult to unravel than the secrets of the Sphinx. Three complete shows from the series plus an odd song, survive but despite countless hours, hunting through scores of reels of microfilm and approaching every possible source for information, the contents of a great proportion of the broadcasts remain unknown. Having sailed through the, relatively, few programmes, that comprised the 'Music That Satisfies' series, the reasons for this sudden paucity of data has been frustrating, to say the least but I still have the feeling that somewhere, perhaps some small town newspaper may hold those 'lost' secrets which have eluded us.

In my possession, is a yellowing clipping from an unidentified journal {the only indication of its source is a reference to 'Stations WHAS and WKRC' (Louisville? Cincinnati?) which furnished full details for Programme No.15}. It may be possible that these writings will access a larger audience than we have previously enjoyed and so, I make this appeal to readers in the USA to select just one or two dates for which we have drawn blanks and consult their local libraries. Do not be deflected by the footnotes to Programmes Nos.3, 70 and particularly, No.72 which suggest that Bing (if he had not already done so!) was 'finding his feet' professionally and was making his feelings known, in certain matters. The orchestra and other artistes might still have welcomed a set agenda for rehearsals! Meanwhile, it is hoped that it will be sufficient to say that it has been considered pointless to annotate the programmes, 'details unknown' or 'further details unknown'. You can be assured that every scrap of information that, so far, has been uncovered is contained herein.

Authors Note — Since writing the above, directly due to the kind offices of Wig Wiggins and Michael Feinstein, plus a little nagging from Malcolm Macfarlane and more particularly, with the gracious permission of Kathryn Crosby, to whom we are especially indebted, a quantity of further information has now come to light, in the form of scripts (some of them annotated in Bing's own

handwriting), together with timing sheets, details of some commercials and comedy routines.

A gross oversight must be corrected, immediately. The series for Woodbury had a title. This was, quite simply, 'Bing Crosby Entertains'. Unfortunately, the compiler had been too bleary-eyed (or just plain dumb!), to recognise the significance of a slogan that had stared him in the face, on several occasions, during years of perusing microfilm of the newspapers of the day.

But naturally, things are never quite as straightforward as they might appear. Puzzles and pitfalls lie in wait and at first sight, it might be considered fortunate that we have the benefit of being able to hear two complete shows that have appeared on microgroove issues and comparing them with these documents.

The first of these is the first show for the second season (No.34). This has been represented on two microgroove issues, (Spokane 1 - 'Bing Crosby - On The Air' and on Totem LP1008 - 'Bing Crosby - On The Air'). There are no less than four scripts/cue sheets for this programme, all written by Claude Binyon. (Some indication of Binyon's lengthy association with Bing Crosby can be checked by reference to Fred Reynolds' book 'The Road To Hollywood').

These papers are dated up to six weeks before the actual broadcast and to the layman, the cues seem so painstakingly, explicit, as to border on 'insulting' to a thirty-one year-old singer with some 250 radio appearances behind him. For example, 'Orchestral number with Bing singing only one chorus — and that chorus should be followed by at least 32 instrumental bars to give Bing a chance to catch his breath before speaking'!

Had we not had the aural reference, the problem would have been that no titles are given to the orchestral items and there is no mention of the Boswell Sisters. Two of the scripts are virtually identical and for the musical items, Binyon has left gaps and merely typed 'Number 1 - Song by Bing and Orchestra' or 'Number 4 — Orchestra Number' etc., and it obvious that, at this date, the scriptwriter had no indication that either the Boswell Sisters or Georgie Stoll Orchestra would be involved. A third, undated copy, is almost a complete rewrite that was not used.

However, the fourth script appears to have passed through Bing's hands and we must surmise that the same disagreements, regarding the show's theme song that arose in the first series, (See press quote from 'Variety' — Programme No.3), surfaced again, in the new season.

The opening page, reads as follows: 'MUSIC: Few bars of new theme — Bing and Orchestra'. The words

'new theme' have been ruthlessly (?) struck out and Bing has inserted, 'Blue of Night' — '16 Bars'! It is possible that the sponsors might have preferred, 'Beautiful Lady', the number that was regularly played by the orchestra, as a lead-in to commercials. There is still no mention of Connie, Vet and Martha but the introduction for the Georgie Stoll Orchestra is written exactly as broadcast. That is, with exception of just one deleted line, 'Listen to the boys who have been a sensation on the Shell Oil program'. No free plugs from the sponsors of Woodbury Soap!

Amid a confusing jumble of pencilled arrows and crossing out, the crooner was, apparently, also scheduled to sing, 'Straight From The Shoulder (Right From The Heart)' and 'Someday Sweetheart'. It seems feasible that these songs were shelved to accommodate the Boswells' appearances and both were to be used later, on Programme No.36. In complete contrast, the other complete show of which we have indisputable audio evidence is Programme No.60 (Microgroove issues on Avenue International AV.INT1018 - 'Bing Crosby At His Extra Speciale' and Spokane 12 - 'Bing In The Thirties'). This is virtually word for word as scripted, excepting the deletion of a single page of excruciatingly, unfunny dialogue with guest, Charlie Irwin.

Almost all of the second series for Woodbury Soap is represented in the mass of papers, together with a few programmes from the first series. Details of these latter shows (Nos.21, 22, 26 and 27) should be the most authentic, having been compiled in retrospect, as timing sheets, either from a rehearsal or, more probably, from the actual broadcast.

To illustrate, here is an example from Programme No.22 of 12th March 1934:

MARCH 12/34  
 ORCHESTRA: FANFARE, SHORT  
 ANNOUNCEMENT, BLUE OF THE NIGHT 0:25  
 BING CROSBY: 8 BARS PIGGY 0:37  
 ANNOUNCEMENT: 0:50  
 CROSBY: LOVE LOCKED OUT (2:17) 3:07  
 ORCHESTRA: SPIN A LITTLE WEB OF DREAMS  
 (3:03) 6:10  
 THEME AND COMMERCIAL (1:00) 7:10  
 CROSBY AND MILLS BROTHERS: NAGASACKI  
 (Sic) (1:50) 9:00  
 ORCHESTRA: YOU OUGHTA BE IN PICTURES  
 (1:45) 10:45  
 CROSBY: THIS LITTLE PIGGY WENT TO MARKET  
 (2:50) 13:35  
 THEME AND DRAMATISED COMMERCIAL (2:15)

15:50  
 ORCHESTRA: MOONLIGHT ON THE WATER (2:35)  
 18:25  
 MILLS BROTHERS: HEAVEN ON A MULE (Sic)  
 (1:25) 19:50  
 ORCHESTRA: SWEET MADNESS (:35) 20:25  
 CROSBY: SPINNING WHEEL (Sic) (4.45) 25.10  
 THEME AND COMMERCIAL (1:25) 26:35  
 CROSBY: CARIOCA (1:40) 28:15  
 THEME AND COMMERCIAL, BLUE OF THE NIGHT,  
 CROSBY,  
 TAG GOODNIGHT LOVELY LITTLE LADY AND  
 CLOSING (1:15) 29:30

There is also a handwritten breakdown of aggregate times which reads as follows:

CROSBY 11:32  
 MILLS BROS 3:15  
 ORCH 7:58  
 OPEN & CLOSE 2:05  
 THEME & COMM 4:40  
 29:30

A further analytical page is headed, 'TYPICAL SETUP WOODBURY'S PROGRAM' and offers the following summary:

BING CROSBY (3 songs of about 2:20-3:00) 11:00  
 BOSWELL SISTERS (2 songs of about 2:20-3:00) 5:30  
 ORCHESTRA (3 songs of about 2:00-2:30) 6:30  
 OPENING AND CLOSING 2:00  
 COMMERCIALS 4:30  
 29:30

It should be pointed out that the times shown against Bing's name would not, accurately, reflect his total contribution, as he would also have been actively involved, in the other four classifications, by way of introductions, 'lead ins' and dialogue with Ken Niles. Bearing this in mind, a timing sheet for the show of 16th April 1934 is marked, 'WITH CROSBY ALONE'. The time allotted for Bing's 'singing' chores, on this occasion, had increased to a shade under fourteen minutes and required him to sing five songs.

The Mills Brothers had bowed out on the show immediately preceding this and for the concluding broadcasts of the 1933/34 series, no evidence has come to light of any other guest appearances, suggesting that, apart from the usual couple of orchestral items, he carried these last seven programmes, without other support. Indeed, an edited version of the final broadcast of this first season (No.33), was issued on Fanfare Records LP-40-140 - 'Great Singers Of The 1930's - Live Broadcasts' and the audio evidence contained therein reveals that, on this



occasion, he was obliged to sing, six numbers.

Recalling the slight contretemps with the sponsors which was to occur later, in the Kraft Music Hall series, regarding the possible overuse of his talents, the feeling is that this 'extra' burden would not have sat too well with Bing and there were indications that he was pressing for 'guests' to share the workload. (Refer to quote from 'Variety' following Programme No.72) Significantly, none of the 39 shows that comprised the last season with Woodbury were aired without some form of additional, vocal or instrumental assistance.

It is also noticeable that for the last 16 of these programmes, Bing did not participate in the sometimes, lengthy, commercials. This duty was mainly taken over by Ken Niles and a 'Miss Janet Parker', who is variously described as being from 'the Woodbury staff' or, more grandly as, 'Woodbury's well-known beauty consultant'.

The specimen timing sheet reproduced above also illustrates the problems encountered by the researcher who may be attempting to identify the correct titles of the songs used. Casual abbreviation was the order of the day and is exemplified by the laconic, '8 Bars Piggy'. In this case, head-scratching is unnecessary as the full title is shown later. By-passing the misspelling of 'Nagasacki', we are then confronted with, 'Heaven On A Mule' ('Goin' To Heaven On A Mule') and 'Spinning Wheel' ('The Old Spinning Wheel') both of which are likely to pose problems when consulting a purely, alphabetical song thesaurus. A few of the instrumental numbers have proved to be difficult to trace and the titles shown in the scripts have been taken, exactly as written.

Although there is still little or no knowledge of half of the programmes that made up the first series for Woodbury, this monumental and unexpected discovery must be considered, a landmark in the chronicling of Bing Crosby's early career on radio.

#### WOODBURY 1933-1934 SEASON

The show had a 25.1 rating for the season putting it in 14th. position for evening programs. The highest rated evening program as assessed by the Co-operative Analysis of Broadcasting for the 1933-34 season was the Eddie Cantor show (with a Crossley rating of 50.2) with Rudy Vallee coming in at 39.0.

## *The Ghost Corps: A Review*

Hank Harwell

Finally, some joy in Radioland! I found this series from my trusty source (the Internet Archive site) and noted that it was a series written by Talbot Mundy, who was also the writer on *Moon Over Africa* (previously reviewed within [these virtual pages](#)). I noted with pleasure that there were two complete or nearly complete seasons offered, so I downloaded them and proceeded to follow the adventures of K.C. Smith, an American operative, stationed in Cairo, for the Ghost Corps, a 'freelance diplomacy' organization. What we might term today an independent intelligence agency. The first series, "The Knives of al-Malik" introduces K. C. and his assistant, an Arab named Mohammad Ali. Together they are tasked to defeat a group headed by a rogue tribal leader, al-Malik Pasha, who is smuggling guns and explosives into Egypt in order to kick off a jihad (eerily contemporary). The writing was well-done, even though there were moments where it got a little tedious, with K. C. and Ali escaping capture only to get re-captured. But in the end, there were some quality adventurous moments.

The second series, "The Prayer Rug of Nana Seid" features K.C. with his chief, Baker, strolling the Cairo bazaar and encountering an auction for a unique prayer rug. K. C. outbids an Indian with a curious caste mark (one eyebrow shaved) for the rug, and upon examining it in his apartment, believes it might be the map to a hidden treasure. The Indian, Ram Das, visits and upon failing to buy the rug from K. C., drugs the operative and steals the rug. K.C. and Ali track him down to Kathmandu, where they learn that he is on the way to the forbidden city of Kundra, home of Nana Seid, the legendary ruler who supposedly buried a fabulous fortune.

Again, the writing is tight, the characterizations are good, and the end of each fifteen minute episode left me anticipating more. I found myself regretting that there are no copies of the third series, "The Ming Ruby," announced at the end of the second series.

# Remembering Old Time Radio Through the Pages of Its Fan Magazines

David S. Siegel

Why would anyone in this day and age be interested in a bunch of old magazines, many of which were published over 80 years ago?

Quite simply, with the understanding that “fan” is short for “fanatic,” true fans of OTR enjoy a natural curiosity which makes them want to learn more about once popular performers and programs, as well as other aspects of radio history. And long before the current wealth of books saluting radio’s golden age made their way into print, one of the best sources of in depth information about what was happening in the world of radio was the fan magazine – and there were dozens to choose from.

Depending on the magazine, one can find lots of human interest stories (many of which, planted by PR folks, may not meet the test of truth). These magazines are the source of countless photographs, many in color, as well as stories behind the programs, daily logs, often with more information than in the typical radio listings found in daily newspapers, etc. Their pages also included gossip columns, crossword puzzles, favorite recipes of the stars and coverage of war, politics and race relations.

For researchers, these magazines are often the only source of information and rare photographs of many lesser known performers and behind the scenes personalities, both on the national and regional scene.

The magazines varied in size, publication frequency, format, content and whether they covered the national or a regional scene. While some, such as Major Bowes Amateur Magazine contained as many as 96 pages, others were thin 8-page pamphlets. Some were published on slick glossy coated paper; others on cheap pulp stock. Some appear to have lasted a year or less and others were published over a period of several years, sometimes undergoing name changes.

Radio fan magazines can arbitrarily be divided into three categories: the very earliest publications, those covering broadcasting in other countries, and the better known magazines of the mid-1930s to the early 1940s.

Most of the very early magazines focused on the technical aspects of broadcasting as there were few stars or regular programs in the early days of radio and readers were still fascinated by the miracle that was bringing sounds into their home. The legendary Hugo Gernsback,

sometimes credited with being the father of the science fiction pulp magazine, was probably the earliest publisher of a magazine that dealt with radio: Modern Electronics, first published in 1908, two years after Gernsback built a home radio set.

Among the very early publications are Radio News (1919) which carried some programming information but was primarily a technical publication, Radio Doings (1922), a.k.a. The Red Book of Radio, Radio Index (1923) and The Radio Listener (1926), that later became The Broadcast Listener. One of my favorite magazines from this early period is What’s on the Air that began publishing in 1929 and lasted until 1931. The magazine was well illustrated, had nice program guides and is a wonderful source of information about radio pioneers.

Included in the overseas publications are The Radio Times (later renamed The Listener) which covered early BBC programming and Radio Visions, a Canadian publication dating back to 1924.

The two most popular magazines of the 1930s-1940s period were Radio Guide (1931-1941) and Radio Mirror that began in 1933 and survived as a TV fan magazine well into the 1960s.

The following chart identifies close to 50 different magazines. No claim is made that the chart is complete. Indeed, readers are encouraged to submit information on additional titles either to the editor of this publication or the author of this article.

Alas, as these magazines were published in the dark ages of the pre-Internet era, collectors and researchers hoping to access their contents typically face two challenges: finding out which issue of which magazine has the information they’re searching for, and then finding out where they can locate the appropriate issue.

The challenges may be difficult but they’re not completely impossible. In recent years, the American Radio Archives at the Thousand Oaks Public Library in Thousand Oaks, CA has indexed all the radio magazines in its collection. While access to the computerized index is limited to in-house staff, the library will gladly check the index in response to phone or email queries. The library’s magazine holdings can be checked in its public catalog. [www.toaks.org](http://www.toaks.org), (805) 449-2660.

Also, copies of issues of some magazines may be available online thanks to the Old Time Radio Researchers Group that has undertaken the task of scanning magazines currently in the possession of its members. The list of available magazines and issues is continually updated and can be found at [www.otrr.org/pg06b\\_magazines.htm](http://www.otrr.org/pg06b_magazines.htm).

Publication	Publication Dates	Notes
Broadcasting <i>Broadcast Listener</i> <i>Broadcast Weekly Listener</i>	Fall, 1931 thru at least Oct, 1937 Jun, 1926 circa 1928-29 thru at least 1930 1929	Economics of radio broadcasting Formerly known as <i>The Radio Listener</i> TV guide size and type British "sister" publication of <i>Radio Times</i>
<i>Listener's Digest</i> <i>Major Bowes Amateur Magazine</i> <i>Microphone</i>	From Feb, 1939 From Mar, 1936 1932 thru at least 1938	Size and format of <i>Reader's Digest</i> Slick/96 pages Tabloid (newspaper-like) fold-over format published in Boston. Contained daily logs
<i>National Radio News</i> <i>News Digest</i> <i>Popular Songs</i>	Apr or May, 1924 thru at least 1935 From 1941 (?) thru at least May, 1944 Dec, 1934 thru at least Sept, 1936	Technical aspects of radio <i>Reader's Digest</i> type Contained sheet music to popular songs sung on radio
<i>Radio Album</i> <i>Radio and Entertainment in and Around St. Louis</i> <i>Radio Art</i> <i>Radio Best</i>	Spring (Jan-Mar) 1942 thru Winter 1950 Sept 19, 1931 thru 1932+ Oct 1, 1932 Nov, 1947 thru Mar, 1948	Popular articles and lots of photos Mostly local programs  <i>Blue Book of the Air</i> Popular articles and many photos. Later changed to <i>Radio and Television Best</i>
<i>Radio and Television Best</i> Radio Digest Radio Digest	Apr, 1948 thru at least Dec, 1950 <i>Apr 15, 1922 thru Mar, 1933</i> <i>Feb, 1939</i>	Popular articles and many photos <i>Published in several formats</i> <i>Different from earlier magazine with same title</i>
Radio Doings Radio Fanfare	<i>1922 thru at least 1928</i> <i>Jun, 1933</i>	<i>The Red Book of Radio</i> <i>Continuation of Radio Digest, 1922-1933</i>
Radio Guide	<i>Oct 31, 1931</i>	<i>Became Movie-Radio Guide, 1940-1943</i>
Radio Hit Songs Radio Home Makers magazine of the Air Radio Index	<i>Oct, 1941</i> <i>1929 thru at least 1930</i> <i>1923 (?) thru at least 1929</i>	<i>Cheap pulp, with song lyrics</i> <i>8 page pamphlet</i>  <i>Digest size, 64 pages, contained log and technical information</i>
Radioland	<i>Aug, 1933 thru at least Jun, 1935</i>	<i>Same type of publication as Radio Mirror</i>
Radio Life Radio Mirror	<i>Apr, 1940 thru at least Dec 28, 1947</i> <i>Nov, 1933 thru at least 1971</i>	<i>Contained daily program log</i> <i>Long lasting publication that underwent several title changes, i.e., Radio &amp; Television Mirror, Radio Romances, TV Radio Mirror, etc</i>
Radio News Radio Parade	<i>1919 (?)</i> <i>Jan, 1941</i>	<i>Primary focus was technical</i> <i>Published on slick paper/thin publication</i>
Radio Program Weekly	<i>March 31, 1927 thru Apr 6, 1927</i>	<i>Published by Hugo Gernsback and distributed by publishers of Radio News, Radio Listener's Guide, Radio International, etc.</i>
Radio Row	<i>Winter, 1946 thru at least Winter-</i>	<i>Edited by Lew Lauria</i>

Radio Stars	Spring, 1947 Oct, 1932 thru Dec, 1938	Contained "solid" OTR material. Lots of photos and articles
Radio Stars and Television	Dec, 1948 thru at least Dec, 1949	Lots of photos and articles.
Radio Times	Sept, 1923 thru present	Covers BBC happenings
Radio Varieties	1938 thru at least Jun, 1941	A cheap pulp type publication
Radio Visions	1924 thru at least Jul, 1947	Canadian publication
Radio Weekly		Apr 20, 1948 issue is Vol 45, No 16
Radio World	Marh, 1922 thru at least Apr 5, 1924	Technical information
Rural Radio	Feb, 1938 thru at least Dec, 1938	Published in Nashville, TN
Stand By	Feb 16, 1935 thru at least Jun, 1938	Publication of WLS, Chicago, the Prairie Farmers' Station
Talks	Jan, 1936	Addresses delivered on CBS
Tower Radio	Apr, 1934 thru at Sept, 1935	Nice coverage of OTR
Tune In	Apr, 1943 thru at least Sept, 1946	Good coverage
Variety Annual	1937-1941	Annual anniversary issues of their weekly magazine that focused on radio entertainment
Voice of Experience	Dec, 1935	Concentrated on articles related to the broadcast of the same name
What's on the Air	1929 thru at least Jun, 1931	Contains logs and stories

## Confessions of an OTR Fanatic

Doug Stivers

I just wanted to pass on how much of a 60 year old OTR nut I am. I've wired my house so that every room has an internet connection in it, two in the living room. I have the following pieces of equipment for listening to old time radio:

1. D-Link Xtreme N Gigabit Router (DIR-655) hard wired to every room in the house.
  2. 2 each D-Link Media Lounge Wireless Media Players (DSM-320) connected to my network. (\$150 each).
  3. 2 each 6" B&W tv's. (\$29 each). The image of what show is playing tends to burn in to the CRT.
  4. 2 each fake old time radios with an auxiliary input in the rear. (\$30-\$50 each)
  5. Twonky Vision UPnP media server software from Pocket Video Corp (\$48).
  6. USB hard drive full of OTR shows listed in folders by numbers and a-z.
  7. Sansa SanDisk 280e 8 gigabyte flash player for listening while on the road in my wife's car (she doesn't like OTR) or while I walk for exercise. (\$120).
  8. Sony CD-MP3 player in my car. (\$120).
  9. Live365.com yearly subscription. (\$72).
- The Twonky Media software scans the hard drive
04. Can You Imagine That
  05. Captain Stubby

directories of radio show folders and puts the radio shows into server format.

The DSM-320 (One in my computer room, and one on the porch) access the radio shows from the server. The video out goes to the b&w tv's so I can read the menu activated by the DSM-320.

1. Turn on the b&w tv.
2. Turn on the DSM-320 media player with its remote. It says it is detecting the network, and then it says it is detecting the media server.
- 3: Once the media server is detected, make the following choices:
  - 1: Chose from Music, Photo, Video, or Online Media.
  - 2: High lite Music and press enter on the remote.
  - 3: Chose from Album, All Tracks, Artist, Folder, Genre, Internet Radio, Play Lists, or vTuner Radio.
  - 4: High lite Folder and press enter on the remote.
  - 5: Select the hard drive with the radio shows.
  - 6: Chose from #123 Shows folder, or A Shows - Z Shows folders.

In this case I select the folder C Shows and my choices of listening are as follows:

01. California Melodies
02. Call for Music
03. Campbell Playhouse

06. Captains of Industry
07. Cavalcade of America
08. CBS Radio Workshop
09. Charlie Chan
10. Charlotte Greenwood
11. Chrysler Showroom with Sammy Kaye
12. Cloak and Dagger
13. Columbia Workshop
14. Command Performance
15. Couple Next Door

Turn on the fake old time radio. The audio from the DSM-320 is fed to the auxiliary input of the back of the radio. I'm listening to Chrysler Showroom as I write. Make your selection and then chose the particular show from that selection that you want to listen to. I can also access Live365.com from the DSM-320 media player.

The above describes how I listen to OTR in the house. If I'm in my car and by myself, I'm listening to OTR all the time on the CD-MP3 player. While I'm at work I'm tuned in to Live365.com and listening to OTR or Big Band music. My favorite station is GI Jive Radio.

I hope this shows how much of a nut I am.

Do I listen to every show I download? No way, can't be done.

Do I listen to a lot of OTR? Yeah, probably more than most people.

I want to thank the group for the shows that are in the on-line OTRR Library. I listened to quite a few while recuperating this last week from bacterial pneumonia.

## *THE JOT 'EM DOWN STORE*

Find all sorts of unusual items here at the Jot 'Em Down Store. Support the Old Time Radio Researchers' efforts to locate and bring new series and episodes to the community. All proceeds go to the General Operating Fund of the group.



This Month DVDS - Only one each. E-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com) to make sure that the one(s) you want are available. \$2.50 each, includes S&H. You can donate via Paypal or by check.

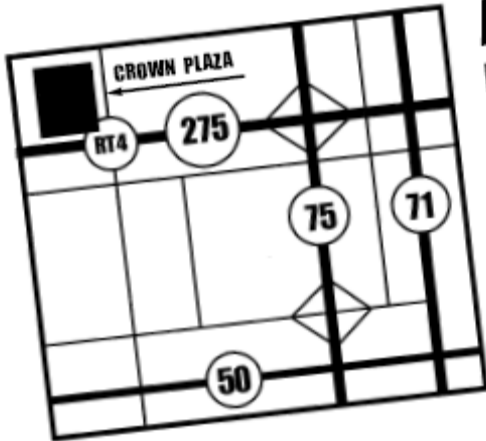
- Drums of Fu Manchu - 15 Chapter Serial
- The Man Who Knew Too Much - 1935
- High Sierra - 1941
- The Whistler - 1944
- Gun Crazy - 1949
- Perry Mason - TV Series - Ep 1-30 (\$7.00 for Set)
- Murder My Sweet
- The Power Of The Whistler - 1945
- The Return Of The Whistler - 1948
- The Secret Of The Whistler - 1946
- Voice Of The Whistler - 1945
- The Lost City - 12 Chapter Serial
- Grand Central Murder
- Born To Kill - 1947
- Invisible Avenger
- The Bat Whisperers - 1930
- Trapped By Boston Blackie - 1948
- Boston Blackies Chinese Venture - 1948 -Three movies on 1 DVD
- The Return of Boston Blackie - 1927
- Robinson Crusoe Of Clipper Island - 2 Dvd Serial - \$4.00
- Dressed to Kill - 1946
- Nero Wolfe - 3 DVD Set - \$6.00
- Great Alaskan Mustery - 12 Chapter Serial
- He Walked By Night
- Father Brown - 13 episodes
- The Maltese Falcon - 1941
- Call Northside 777 - 1948
- Broadway Melody of 1936
- M - 1931

Many new and unusual items coming next month! Remember, all proceeds go toward helping the OTRR purchase new materials for FREE release to the old time radio community.

**CINCINNATI'S  
23rd ANNUAL**

**SPECIAL  
GUEST TO BE  
ANNOUNCED**

# **OLD TIME RADIO & NOSTALGIA CONVENTION**

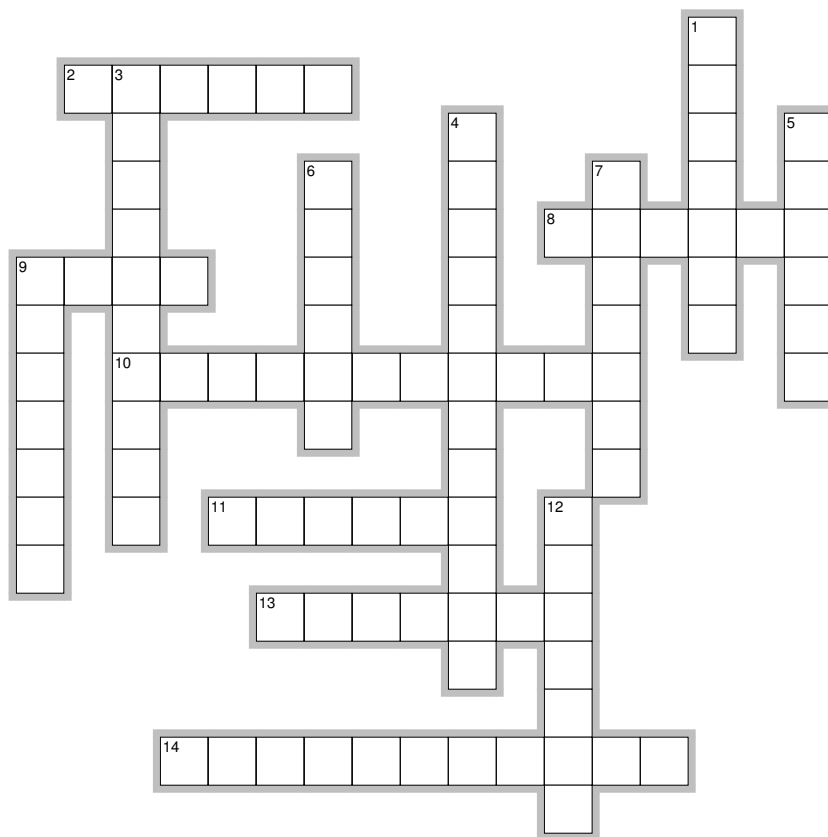


**APRIL 24-25, 2009**  
**HOURS: FRIDAY 9AM-9PM**  
**SATURDAY 9AM-4PM**  
**CROWN PLAZA**

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MAKING RESERVATIONS)  
\$8 PER DAY SATURDAY DINNER \$38  
FOR MORE INFORMATION CALL  
BOB BURCHETT 888.477.9112  
haradio@hotmail.com

# Mr. Keen, Tracer Of Lost Persons

By  
Fred Bertelsen



EclipseCrossword.com

## Across

2. Mr. Keen was considered a much-feared \_\_\_\_\_ detective.
8. In the beginning Mr. Keen lived up to his billing but as time went on the series drifted to all \_\_\_\_\_
9. Mr. Keen debuted on the \_\_\_\_\_ network on Oct. 12, 1937
10. Mr. Keen solved his murders often through \_\_\_\_\_
11. Bennett Kilpack, Phil \_\_\_\_\_, and Arthur Hughes all played Mr Keen
13. \_\_\_\_\_ & Gamble was the last regular sponsor of this series.
14. This series was produced by \_\_\_\_\_ (3 wds)

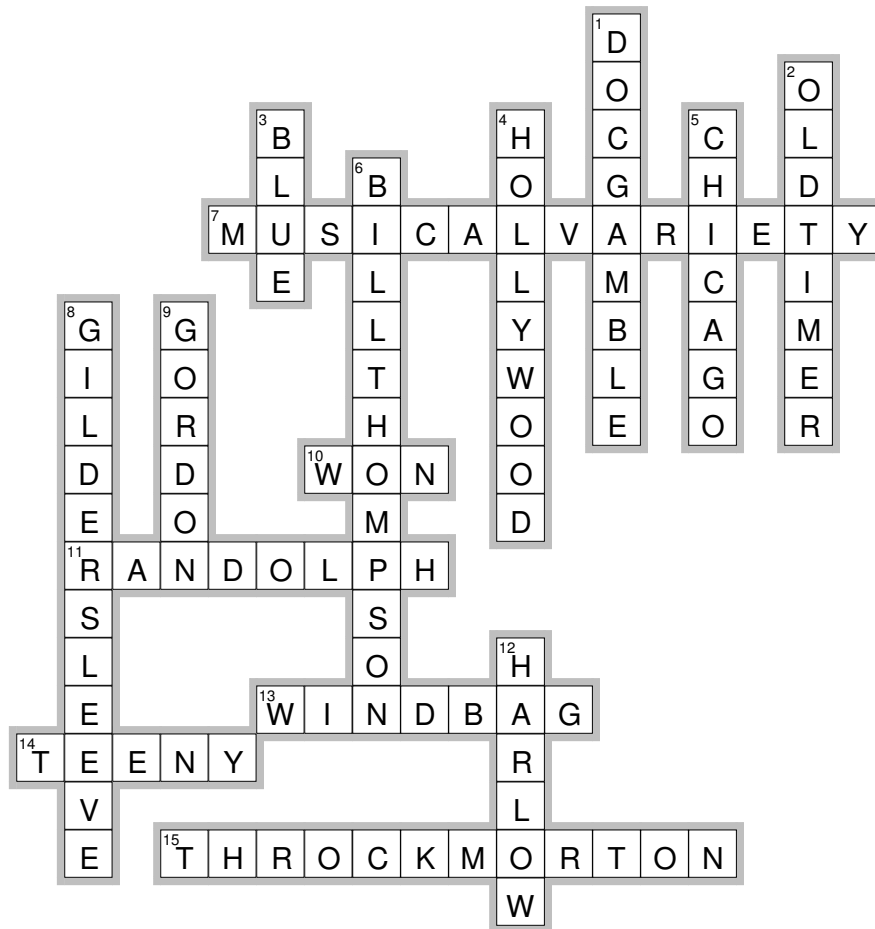
## Down

1. \_\_\_\_\_ I'll Find You was the them song for this series
3. James Fleming and Larry Elliott, among others, were the \_\_\_\_\_.
4. The \_\_\_\_\_ were done by Jack Amrhein, for CBS
5. Exactly who this duo of Keen and Clancy \_\_\_\_\_ for is not known.
6. Mike \_\_\_\_\_ was played by Jim Kelly.
7. Dialog for this series was attributed to Frank \_\_\_\_\_.
9. \_\_\_\_\_ was the original sponsor of this show.
12. Mr. Keen was the \_\_\_\_\_, elderly gentleman.

# Fiber McGee and Molly

By

Fred Bertelsen



EclipseCrossword.com

## This month's contributor's:

Fred Bertelson \* Jim Beshires \* Ryan Ellett \* Jack French \* Donna Halper \* Hank Harwell \* Tony Jaworowski \* Jim Jones \* Lionel Pairpoint \* David Siegel \* Doug Stivers



## OTRR Releases *Down Our Way* To The Community

In its continuing effort to make available as many old time radio series in the best possible sound, and with the most episodes, the Old Time Radio Researchers announced recently that *Down Our Way* had been given certified archival status.

Not much is known about this series. A search on the internet turned up virtually nothing, and it is not mentioned in any of the reference books, except for a short blurb in Jay Hickerson's 'Ultimate Guide'.

However, it is a very entertaining show. The storyline revolves around neighbors helping neighbors, and using their faith in their daily lives. Believed to have been made in the early 30s, the series is accented with the main characters practicing their choir hymnals. It was a much simpler time and given today's atmosphere, it would be great to have that time return. You can go back, if only for 30 minutes at a time.

OTRR Certified *Down Our Way* - Version One  
The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at [www.otrr.org](http://www.otrr.org) has certified this series.

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 July 18, 2008, 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 OTR Database to be found at <http://groups.yahoo.com/group/Otr-Project/>  
The Old Time Radio Researchers Group now declares this series to be CERTIFIED COMPLETE.

There is ONE CD 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 version of this series is in circulation, we recommend that all prior OTRR versions be discarded.

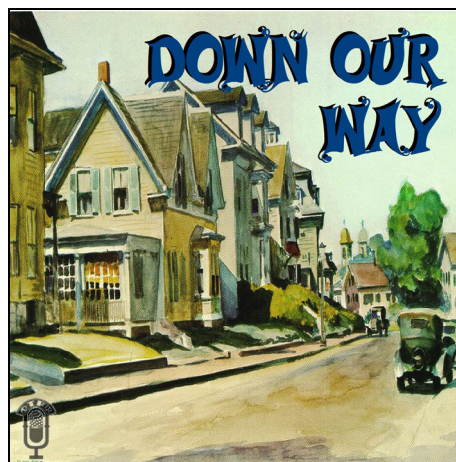
As always, it is possible that more information will surface which will show that some of our conclusions

were wrong. Please e-mail us at [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com), or post your corrections at <http://www.otrr.org/pmwiki/Misc/ReleaseIssues> 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 - Clorinda Thompson  
Quality Listener(s) - Danny Clark  
Series Synopsis - Jim Beshires  
Sound Upgrades - Clorinda Thompson  
Missing Episodes - n/a  
Audio Briefs Announcer(s) - Patrick Andre, Alicia Williams  
Audio Briefs Compiler(s) - Jim Beshires  
Pictures, other extras - n/a  
Artwork - Brian Allen  
Stars Bios - n/a  
File corrections - n/a

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

This series will be released via the Distribution Center of the OTRR, followed by circulating in the other OTR groups. It will also be available on the groups' safe and secure P2P hub, and the Internet Archive site.



# News from the Community

## Conventions -

*3rd Annual Mid-Atlantic Nostalgia Convention* - Sept 18-20, 2008. Clarion Hotel, Aberdeen, MD. For more information, call 443-286-6821 or visit the website - [www.midatlanticnostalgiaconvention.com](http://www.midatlanticnostalgiaconvention.com).

*Tom Mix Festival* - Sept 27, 28, 2008 - Sponsored by the City of Dewey, OK. More info at website [www.cityofdewey.com](http://www.cityofdewey.com).

*Western Legends Celebration* - Aug 20-23, 2008 - Kanab, UTAH. See their website for more information - <http://www.westernlegendsroundup.com>

*Western North Carolina Film Festival* - Nov 12-15, 008, Best Western - Biltmore West, I-40 at Exit 44, 275 Smoky Park Hwy, Asheville, North Carolina 28806  
Contact: Tommy Hildreth (828) 524-5251, or e-mail to: [cowboys@cometwesterns.com](mailto:cowboys@cometwesterns.com).

## Editorial Policy of the Old Radio Times

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.

## Group Leaders

Jim Beshires ([beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com))  
Clorinda Thompson ([cthompson@embarqmail.com](mailto:cthompson@embarqmail.com))  
Dee Detevis ([dedeweedy@aol.com](mailto:dedeweedy@aol.com))

## Treasurer

Tony Jaworoski, 15520 Fairlane Drive, Livonia, MI 48154 ([tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com))

## Assistant Group Leaders

Acquisitions (cassette) - Ed Sehlhorst ([ed.sehlhorst@gmail.com](mailto:ed.sehlhorst@gmail.com))  
Acquisitions (paper-based items) - Ryan Ellett ([OldRadioTimes@yahoo.com](mailto:OldRadioTimes@yahoo.com))  
Certified Series Moderator - Bob Yorli ([yorli@yahoo.com](mailto:yorli@yahoo.com))  
Webmaster - OTR Project - any ol one ([otrmal@mail.com](mailto:otrmal@mail.com))  
OTRR DVD/VCD Library - Ron Speegle ([ronspeegle@hotmail.com](mailto:ronspeegle@hotmail.com))  
OTR Web Moderator - Jim Sprague ([sprocketj@comcast.net](mailto:sprocketj@comcast.net))  
Missing Episodes Moderator - Clorinda Thompson ([cthompsonhsd@embarqmail.com](mailto:cthompsonhsd@embarqmail.com))  
Distro Moderator - Dee Detevis ([dedeweedy@aol.com](mailto:dedeweedy@aol.com))  
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OTR Project Moderator - Andrew Steinberg ([nightkey5@yahoo.com](mailto:nightkey5@yahoo.com))  
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OTTER Moderator - Archie Hunter ([y\\_know\\_archie@hotmail.com](mailto:y_know_archie@hotmail.com))  
Hubmaster - Philip ([phlipper376@yahoo.com](mailto:phlipper376@yahoo.com))  
Software Development - any ol one ([otrmal@gmail.com](mailto:otrmal@gmail.com))  
Streamload - Allan ([allanpqz@gmail.com](mailto:allanpqz@gmail.com))  
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Liason to the Cobalt Club - Steve Smith ([gracchi@msn.com](mailto:gracchi@msn.com))  
Acquisitions (reel to reel) - David Oxford ([david0@centurytel.net](mailto:david0@centurytel.net))

# Pantry Party RECIPES



from radio station . . . .

**WBBM**  
CHICAGO

SEC. 462, P. 1-A & B,  
U. S. POSTAGE  
**PAID**  
Chicago, Illinois  
Permit No. 993

## WBBM'S TESTED RECIPES

*original and exclusive*

**HELPS TO HOME-MAKING**

\*

APPROVED AND TESTED BY

**ELEANOR HOWE**

*Listen to Eleanor Howe's "PANTRY PARTY" every Saturday morning, 9:00 to 10:00, and the "PANTRY PARTY PRE-VIEWS" week nights, 8:15-8:25, over WBBM, 770 Kilocycles*

1 cup cranberries  
2 cups water  
2 cups sugar

1 3-oz. package cream cheese  
1 tbsp. cream  
1/2 pecan nut meats

Cook cranberries and water for 8 to 10 minutes, or until cranberries are soft. Run through sieve and add sugar to cranberry pulp. Blend thoroughly and boil for about 2 minutes. Skin and pour into two large empty baking covers. Chill until firm. Just before serving, unroll cranberry jelly and cut into slices about 3/4 inch thick. Using a heart-shaped cutter, cut each slice to form a heart. Place on salad plates lined with shredded lettuce. Soften cream cheese with cream and decorate top of each salad with a cream cheese heart. Top with a pecan nut meat.

IT IS NECESSARY TO WRITE EACH WEEK FOR THE CURRENT WEEK'S RECIPES-FOLDERS. PLEASE DO NOT WRITE AN ADDRESS FOR RECIPES BUT YET BRING THEM!

### HOT WATER CASHEW (Makes 1 pastry shell)

1/2 cup shortening  
1/4 cup boiling water

1-1/2 cups flour  
1 tsp. salt, 1/4 tsp. baking powder

Mix shortening in a waxed bowl, pour boiling water over it, and cream thoroughly with a fork. Place flour (measured after sifting once), salt, and baking powder in flour sieve and sift gradually into the creamed shortening and water mixture. Mix thoroughly. Knead on into a dough ball and chill thoroughly. Roll out and arrange in one tin. Prick well. Bake in a hot oven (450°) for approximately 15 minutes.

JOIN THE PANTRY PARTY IN PERSON!  
MAIL ELEANOR HOWE, STATION WBBM, FOR YOUR TICKETS!

SOME ONE HAS THIS HOME'S DELICIOUS  
"HAPPY TIME" AT EVERY PANTRY PARTY!

### WHIPPED CREAM CAKE

1 c. whipping cream (unipped)  
1/2 c. cold water  
2 c. cake flour  
1-1/2 c. sugar

2 tsp. baking powder  
1/2 tsp. salt  
1 egg whites  
1 tsp. lemon extract

Whip cream very stiffly; stir in the water slowly. Sift together twice times the flour, 1 cup of the sugar, baking powder and salt. Beat the egg whites until firm; add remaining 1/2 cup sugar gradually, beating constantly as for meringue. Combine whipped cream and egg white mixtures. Add lemon extract and fold in sifted dry ingredients, using a wire whip. Pour into two 9-inch greased and floured layer cake tins and bake in a moderately hot oven (350°) for about 30 minutes.

WBBM MEMBERS! SEND YOUR REQUEST FOR HAPPY TIME DELISHES TO "HAPPY TIME," STATION WBBM. IF YOU CAN'T GET THEM, WRITE SEARCH IN YOUR WEEKLY EDITION, WRITE "HAPPY TIME," STATION WBBM!

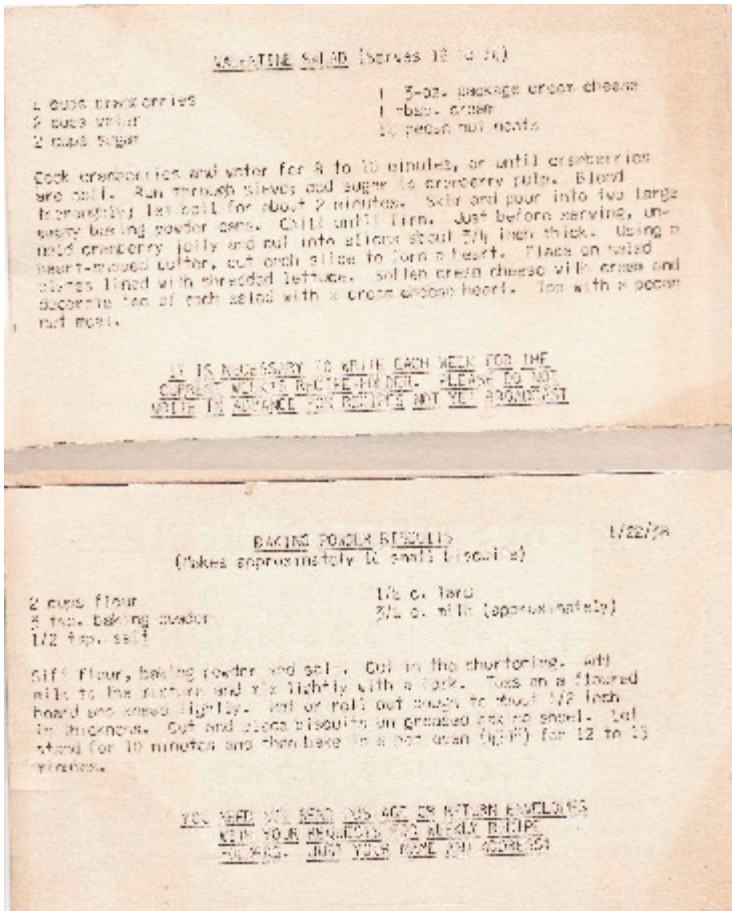
### HAPPY TIME THIRTIETH ISLAND DRESSING

2 tbsp. sugar, 1/2 tsp. salt  
1/2 tsp. paprika  
1 tsp. flour  
2 egg yolks (beaten)

1/2 cup water  
1-1/2 tbsp. butter  
1/3 c. Happy Time Dutch Lunch Sauce  
2 tsp. vinegar

Blend together sugar, salt, paprika, and flour. Add to beaten egg yolks and beat until smooth. Then add water and cook in top of double boiler, stirring constantly, until thick. Add butter, and remove from heat. When cool, blend in Dutch Lunch Sauce and vinegar. Serve on head lettuce salad.

YOUR RECIPE FOR THE HAPPY TIME DELISHES SHOULD NOT BE ADDRESSED TO ELEANOR HOWE, BUT TO "HAPPY TIME," STATION WBBM



## From The Treasurer's Corner

I hope everyone is having an enjoyable summer so far and making the best of the season in spite of the rising gas costs. I've missed a report or two lately so this installment should get us caught up on the status of the treasury.

Over the past two years, The Old Time Radio Researchers has spent over \$9000.00 in bringing new and better quality material to the OTR community. All material is released freely to anyone desiring it.

The Old Time Radio Researchers currently has \$1813.16 in the treasury. Funds recently disbursed include \$26.99 to Rod Gowen for media and shipping expenses for an encoding project, \$16.00 to Ed Sehlhorst for shipping expenses on a series certification project, \$110.48 to John Liska for two separate reel to reel purchases made on behalf of the group, \$56.50 to Radio Memories for cassettes purchased and \$362.00 to Redmond Nostalgia for CDs purchased.

Many thanks to our monthly supporters who include : Tony Adams, Del Ahlstedt, Dale Beckman, Jim Beshires, Robert Booze, Larry Brist, Krys Bulding, Scott Carpenter, Terry Caswell, Pete Cavallo, Greg Coakley, Gary Costel, Dee DeTevis, Scott Erickson, Allan Foster, Tony Galati, Michael Galbreath, Allan George, David Gibbs, Charlie Henson, Roger Hohenbrink, Archie Hunter, Larry Husch, Donald Husing, Tony Jaworowski, Dave Johnson, Robert Johnson, Jim Jones, Ben Kibler, Robert Lenk, Toby Levy, John Liska, Thomas Mandeville, Larry Maupin, Gary Mollica, Henry Morse, Jess Oliver, David Oxford, Robert Phillips, Lenny Price, Peter Risbey, Ron Schalow, Richard Sheckman, David Shipman, Charles St.George, Gary Stanley, Doug Stivers, Daryl Taylor, David Taylor, Gregg Taylor, Lee Tefertiller, Clorinda Thompson, Allan Turner, Eugene Ward, Joseph Webb, Gordon Whitman and Jim Wood.

This monthly support assists us in bringing new and better quality old time radio programming to the entire OTR community.

Donations were also received from Tony Galati, Patrick Andre, and Doug Ebert. Thanks to all of you who contributed, it is truly appreciated.

If you are interested in becoming a monthly supporter of the Old Time Radio Researchers, please contact the treasurer, Tony Jaworowski via email : [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com) Monthly support dues are currently \$5.00 per month, and monthly supporters receive advance releases of all purchases made, usually high quality MP3 files distributed on DVD media in a 'round robin' fashion. As always, one time contributions of any amount are also welcome and will greatly be appreciated. Donations can be made with PayPal by using the ID [ajaworowski@ameritech.net](mailto:ajaworowski@ameritech.net) or via cash, check, or money order made out to

Tony Jaworowski  
 15520 Fairlane Drive  
 Livonia, MI 48154

Thanks to all for your continued support!

## New Acquisitions

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of June. They were purchased by donations from members and friends of the Old Time Radio Researchers.

If you have cassettes that you would like to donate, please e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com). For reel-to-reels, contact [david0@centurytel.net](mailto:david0@centurytel.net) and for transcription disks [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com).

Choose A Song xx-xx-xx (01) First Song - Stormy Weather.mp3

Frigidare Country Club 36-xx-xx (01) First Song - Hell To Pay.mp3

Frigidare Country Club 36-xx-xx (02) First Song - Lover.mp3

Frigidare Country Club 36-xx-xx (03) First Song - Top Hat.mp3

Frigidare Country Club 36-xx-xx (04) First Song - Ficolino.mp3

Frigidare Country Club 36-xx-xx (05) First Song - The Peanut Vendor.mp3

Frigidare Country Club 36-xx-xx (06) First Song - The Romance Of The Wooden Soldier And The China Doll.mp3

Gilbert And Sullivan 44-09-06 Yeoman Of The Guard.mp3

Greatest Sports Thrill xx-xx-xx (79) Johnny Unitas (AFRS).mp3

Greatest Sports Thrill xx-xx-xx (80) Paul Brown (AFRS).mp3

Greatest Sports Thrill xx-xx-xx (81) Lou Groza (AFRS).mp3

Greatest Sports Thrill xx-xx-xx (82) Norm Van Brocklin.mp3

Greatest Sports Thrill xx-xx-xx (83) Elgin Baylor.mp3

Greatest Sports Thrill xx-xx-xx (84) Ryne Duren.mp3

Greatest Sports Thrill xx-xx-xx (85) Kyle Rote.mp3

Greatest Sports Thrill xx-xx-xx (86) Jackie Jenson.mp3

Greatest Sports Thrill xx-xx-xx (89) Jim Bunning.mp3

Greatest Sports Thrill xx-xx-xx (90) Rafer Johnson.mp3

Greatest Sports Thrill xx-xx-xx (93) Frank Thomas.mp3

Greatest Sports Thrill xx-xx-xx (94) Bob Friend.mp3

Hollywood Theater 49-04-19 Husband Wanted (SHT).mp3

Hollywood Theater 49-04-22 Velvet Nocturne (SHT).mp3

Hollywood Theater xx-xx-xx Pranks For Parents (SHT).mp3

Hollywood Theater xx-xx-xx Return To America (SHT).mp3

Hollywood Theater xx-xx-xx The Check (SHT).mp3

Hoosier Hot Shots 50-xx-xx (13) First Song - Wait At The Gate For Me, Katie(AFRS).mp3

Lum N Abner 47-07-xx Accidently Yours.mp3

March Of Dimes Campaign 53-xx-xx Man Against The Crippler.mp3

March Of Dimes Summer Concert 53-xx-xx First Song - Roumanian Fantasy.mp3

Nonsense And Melody 3x-xx-xx (17) First Song - Pop Goes Your Heart.mp3

Nonsense And Melody 3x-xx-xx (18) First Song - 24 Hours In Georgia.mp3

Ports Of Call xx-xx-xx (32) Sweden.mp3

Ports Of Call xx-xx-xx (33) New Zealand.mp3

Rudy Vallee Hour 38-08-25 Guest - Eric Blore, Frank Craven, Ronald Litz, Ethel Merman.mp3

Smile A While 51-08-03 (incomplete Broadcast).mp3

Sorts Answer Man xx-xx-xx (18) Baseball Player Gets Five For Five.mp3

Southland Echoes 49-xx-xx (05) First Song - Living On The Sunny Side.mp3

Southland Echoes 49-xx-xx (06) First Song - He Bore It All.mp3

Stars In The Air 52-01-24 Enchantment.mp3

Stars In The Air 52-04-06 Hail The Conquering Hero.mp3

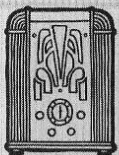
Stars In The Air 52-04-20 Strange Loves Of Martha Ives.mp3

Stars In The Air 52-04-27 Deep Waters.mp3

Stars In The Air 52-05-11 Jezebel.mp3

Stars In The Air 52-05-18 Night Song.mp3

Story Behind The Headlines 38-10-14 Minorities And  
 The Threat To World Peace.mp3  
 Story Behind The Headlines 39-02-17 Appeasement  
 Marches On.mp3  
 Story Behind The Headlines 39-10-21 Great Britain And  
 The Four Power Pact.mp3  
 Story Behind The Headlines 39-10-27 The Outbreak Of  
 The European War.mp3  
 Story Behind The Headlines 40-11-08 The War In  
 Greece.mp3  
 Story Behind The Headlines 41-05-02 The Riddle Of  
 The Straites.mp3  
 Story Behind The Headlines 41-11-02 Hitler's Crimean  
 War.mp3  
 Story Behind The Headlines 42-10-18 What's Happening  
 On Guadalcanal.mp3  
 Story Behind The Headlines 43-03-29 New Zealand As  
 A Partner For Defense.mp3  
  
 The Big Story 49-12-14 Three Gold Coins Spell Death  
 (AFRS).mp3  
  
 The Human Adventure 40-07-13 (xx) General  
 LaFayette.mp3  
  
 The World's Greatest Stories 41-01-08.mp3  
  
 This Is The Story 46-04-16 (115) The Last Speech.mp3  
 This Is The Story xx-xx-xx (04) Pocket Guide  
 (AFRS).mp3  
 This Is The Story xx-xx-xx (11) Wolfe (AFRS).mp3  
 This Is The Story xx-xx-xx (137) Decision To Use The  
 Atomic Bomb.mp3  
 This Is The Story xx-xx-xx (254) Vanishing  
 Americans.mp3  
 This Is The Story xx-xx-xx (40) Robinson Crusoe, USN  
 (AFRS).mp3  
 This Is The Story xx-xx-xx (43) Brave Men (AFRS).mp3  
 This Is The Story xx-xx-xx (58) The Family Nagashi  
 (AFRS).mp3  
 This Is The Story xx-xx-xx (65) The House Of Burgesses  
 (AFRS).mp3  
 This Is The Story xx-xx-xx (84) They Put Out To  
 Sea.mp3  
  
 Treasury Star Parade 42-12-25 (132) A Modern  
 Scrooge.mp3  
 Treasury Star Parade 43-01-02 (133) I Got Wings.mp3  
 Treasury Star Parade 43-01-18 (144) Children,  
 Tomorrow Is Yours.mp3  
  
 Treasury Star Parade 43-01-25 (145) How Far That Little  
 Candle.mp3  
 Treasury Star Parade 43-02-01 (152) The Russian  
 People.mp3  
 Treasury Star Parade 43-02-08 (153) First Song - Hey,  
 Good Looking.mp3  
 Treasury Star Parade 43-02-29 (173) Guest - Abe Lyman  
 Orchestra.mp3  
 Treasury Star Parade 43-09-11 (254) First Song - Isn't It  
 Love (Freddie Martin).mp3  
 Treasury Star Parade xx-xx-xx (110) The Sound Of An  
 American.mp3  
 Treasury Star Parade xx-xx-xx (111) Porgy And  
 Bess.mp3  
 Treasury Star Parade xx-xx-xx (112) Guest - Vincent  
 Price, Bob Burns.mp3  
 Treasury Star Parade xx-xx-xx (113) The Man With The  
 Broken Fingers.mp3  
 Treasury Star Parade xx-xx-xx (174) Blood, Sweat And  
 Tears.mp3  
  
 WLAV Anniversary 50-xx-xx.mp3  
  
 World's Greatest Short Stories 41-04-16 Markheim.mp3  
 World's Greatest Stories 40-09-30 The Tell Tail  
 Heart.mp3  
 World's Greatest Stories 40-10-01 The Last Class.mp3  
 World's Greatest Stories 41-04-08 The Death Of Olivia  
 DeKaya.mp3  
 Worlds Greatest Short Stories 40-12-25 Tomorrow's  
 Fall.mp3  
 Worlds Greatest Short Stories 41-04-09 Quality.mp3  
 Worlds Greatest Stories 41-04-15 What Was It.mp3  
  
 Yank Bandstand xx-xx-xx (47).mp3  
 Yank Bandstand xx-xx-xx (48).mp3



**BRC PRODUCTIONS**

P.O. BOX 158  
DEARBORN HEIGHTS MI 48127  
bob@brcbroadcast.com



**Welcome to our third supplement of 2008!**

OBVIOUSLY SUMMER IS UPON US and old-time radio still sounds great in your car, boat or personal portable. Your support has been appreciated and keeps these supplements coming. Product development has continued at BRC and includes a long run of Whistler shows and plenty of other odds and ends you may have never seen from us or anybody. Priority Mail shipping has increased, but not that much. For now, we're holding our prices though it seems like everything else has also gotten more expensive as well.

But as usual, you can still order shows an hour at a time, and still be assured of getting consistently high quality on every single disc.

See you soon!  
- Bob Burnham

**AUDIO CD PRICING**

**BY MAIL:** 1-4 titles \$4 each (per CD number); 5-9 titles \$3.50 each (per CD number); 10 or greater \$3.00 each (per CD number)

All shipments sent **PRIORITY MAIL:** Add \$6.00 Shipping/Handling per order (audio or video). Michigan residents only add 6% sales tax.

**RETURNED CHECKS** incur a \$30 processing fee.

**Classic  
TV  
on DVD**



30 rare episodes well-calculated to keep you in...

**Suspense!**

19191 **Suspense - Collection 1 "The Lost Episodes"** Suspense came to *television* in 1949-54 based largely on the radio series. The organ music also came from Bernard Herrmann of the radio series fame. Stars like Anne Bancroft, Boris Karloff, Jack Klugman, Peter Lorre, and others made it to the small black and white screen via Suspense on television. The thirty episodes include "A Night at the Inn," "The Murderer," "The Suicide Club," "Wisteria Cottage," and "Vacancy for Death" A four-disc set provides 14 1/2 hrs. total. **DVD ONLY 34.95 + shipping**

**Suspense...** (NEW AUDIO MASTER STRAIGHT FROM 1/2 TRACK TRANSCRIPTION DUBS)

**Hear Orson Welles' spoof on Your Radio Almanac, then hear the original CBS Suspense radio show:**

- 8276 Donovan's Brain - part 1 05/18/1944
- Donovan's Brain - part 2 05/25/1944

**Get all the radio shows in this mailing in MP3 format...**

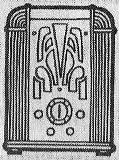
(except for "Shows You Might've Missed...")

**Super Collection "Vol. 9"** includes all the shows listed here in a double disc set \$24.95

**Order as follows:**

8261-MP3 2008 Super Collection Vol. 9

**Shipping is a flat fee of \$6.00 regardless of what is ordered.**



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**2008 Summer Supplement (#3 )**  
*Old-Time Radio / Classic Video*

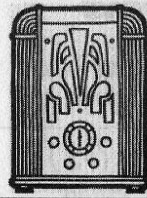


**Fred Allen Show** (mostly 60 minutes each)

- 8261 **Texaco Star Theater** - English radio spoof;  
 Guest: Jean Arthur 06/07/1942
- 8262 **Texaco Star Theater** - Mountain justice;  
 Guest: Doc Rockwell 06/21/1942
- 8263 **Texaco Star Theater** - Vacation plans;  
 Guest: Judy Canova 06/28/1942
- 8263 **Texaco Star Theater** - **Guests:** Charles Laughton,  
 Andrews Sisters, Arthur Godfrey 10/04/1942 (30  
 minute version)
- Humphrey Bogart Presents** - Dead Man -  
*Audition Show* 08/17/1949

**Murder at Midnight** (approx. 25 minutes per show)

- 8214 #1 The Dead Hand 09/16/1946
- #2 The Man Who Was Death 9/23/1946
- #3 The Secret of X-R3 09/30/46
- 8215 #4 Where Ever I Go 10/7/1946
- #5 Death's Goblet
- #6 Trigger Man 10/28/1946 10/21/1946
- 8216 #7 The Heavy Death 11/04/1946
- #8 Nightmare 11/11/1946
- #9 The Dead Come Back 11/18/46
- 8217 #10 The Creeper 11/25/1946
- #11 The Man Who Died Yesterday 12/02/1946
- #23 Terror Out of Space 02/24/1947



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**2008 supplement #3 (page 2)**

**MORE OF OLD-TIME RADIO'S BEST**

**Nick Carter, Master Detective**

- 8218 #239 Case of the Clumsy Forgeries 06/11/1946
- #267 Case of the Imitation Robbery 12/22/1946
- 8219 **Nick Carter** - #272 Case of the Persistent Beggars 01/26/1947
- Weird Circle** - #75 The Red Hand 5/6/1945

**The Weird Circle**

- 8220 #5 Declared Insane 9/26/1943
- #6 A Terribly Strange Bed 10/03/1943

**The Whistler** (CBS Network)

*The Whistler* came to radio in 1942 and enjoyed long-term popularity through 1955. Presented here for the first time on CD or MP3 disc are a large number of shows from the period it was sponsored by Signal Oil. **BAKER'S DOZEN SUMMER SPECIAL: PICK ANY 12 WHISTLER CDs AND SELECT ONE CD FREE (of any series)...** (deal expires 9/5/2008).

- 8221 #204 The Waterford Case 4/22/1946
- #210 The Judas Face-6/3/1946
- 8222 #211 Quiet Sunday 06/10/1946
- #212 The Affair At Stoney Bridge 06/17/1946
- 8223 #213 Blind Bet 06-24-1946
- #214 Solid Citizen 07/01/1946
- 8224 #215 The Confession 07/08/1946
- #216 Custom-Built Blond 07/15/1946
- 8225 #218 My Love Comes Home 07/29/1946
- #219 Bullet Proof 08/5/1946
- 8226 #221 Delivery-Guaranteed 08/19/1946
- #222 Broken Chain 08/21/1946
- 8227 #224 The Witness at the Fountain 09/09/1946
- #225 The Brass Ring 09/16/1946
- 8228 #223 Stranger in the House 09/2/1946
- #228 A Present For Ricky 10/07/1947
- 8229 #229 Weak Sister 10/14/1946
- #230 Masquerade 10-21-1946
- 8230 #231 Backfire 10/28/1946
- #233 The Deadly Penny 11/11/1946
- 8231 #235 Two Year Plan 11/25/1946
- #239 Next Year is Mine 12/23/1946
- 8232 #240 Murder on Rourke Island 12/30/1946
- #241 Dear Roger 01/06/1947
- 8233 #242 The Choice w/ Howard Duff 01/13/1947
- #243 The Last Curtain w/ Mary Lansing, Jos Kearns 01/29/1947



- 8234 #244 Night Melody w/ Joseph Kearns, D. Singleton 01/27/1947  
#245 Seven Steps to Murder w/ John Brown, Bill Johnstone,  
Howard Duff 2/3/1947
- 8235 #246 Safety in Numbers w/ Lurene Tuttle, Gerald Mohr  
02/10/1947  
#247 A Woman's Privilege w/ Betty Lou Gerson, John McIntyre  
02/17/1947
- 8236 #248 Eight to Twelve w/ Joseph Kearns, Doris Singleton  
02/24/1947  
#249 The Blue Legend w/ Alan Reed, Virginia Gregg 03/03/1947
- 8237 #250 The Murder of Byron Blake w/ Betty Lou Gerson, Tom  
Collins 03/10/1947  
#251 Mavis Cameron Disappears w/ Isabel Jewell, Tony Barrett  
03/17/1947
- 8238 #252 Lady With the Knife 03/24/1947  
#253 The Blank Wall 03/31/1947
- 8239 #255 The Sheriff's Assistant w/ Joseph Kearns 4/07/1947  
#256 Maid of Honor w/ Mary Lansing, Lurene Tuttle 04/14/1947
- 8240 #257 Backlash w/ Howard Duff, Henrietta Tedrow 04/21/1947  
#258 Black Book / Jeanette Nolan, David Ellis 04/28/1947
- 8241 #259 Windfall w/ Frank Lovejoy, Frances Cheney 05/05/1947  
#261 Hasty Conclusion w/ Norman Fields 5-19-1947
- 8242 #262 Fateful Friday w/ Herb Butterfield, Jack Moyles 05/26/1947  
#263 Caesar's Wife w/ Gerald Mohr, Barbara Luddy,  
Willard Waterman 06/02/1947
- 8243 #264 Juggernaut w/ Herb Butterfield 06/09/1947  
#265 Ambassador of Death w/ Joseph Kearns 06/16/1947
- 8244 #266 The Gentle Way w/ Elliott Lewis 06/23/1947  
#268 The Two Lives of Colby Fletcher w/ Willard Waterman,  
Howard McNear 07/9/1947
- Half Hour to Kill / Suspense**
- 8260 **Half Hour to Kill** - Blackout (*Audition*) w/ William Conrad  
10/29/1946; **Suspense** - Lost Special w/ Orson Welles (*AFRS*)  
09/30/1943 (*NEW!*)
- Your Radio Almanac** (*Orson Welles' own variety show*)  
w/ Orson Welles, Agnes Moorehead, Hans Conreid, John McIntire,  
Walter Tetley, John Brown, The All-Star Jazz Group (*CBS Network*)
- 8265 #17 "Ann Sothern for President" w/ Orson Welles 05/17/1944  
#18 From ATC, Fresno, CA w/ the Wilde Twins, Lois Collier  
05/24/1944
- 8266 #19 Suspense "Donovan's Brain" spoof w/ Welles, Marjorie  
Reynolds, Charlie Cantor, Martha Tilton 05/31/1944  
#20 Invasion special: "D-Day" drama w/ Orson Welles, Agnes  
Moorehead, Hans Conreid and the the Mercury Theater  
Players 06/07/1944
- 8267 #21 "Tex-Arkana" w/ Barton Yarborough 06/14/1944  
#22 From the Wrigley Bldg., Chicago w/ Ethel Waters,  
Martha O'Driscoll 06/21/1944
- 8268 #23 From Camp Hahn, Riverside, CA. w/ Lynn Bari,  
Martha Tilton 06/28/1944  
#24 From Wilmington, CA Keenan Wynn, Lana  
Turner 07/05/1944

**The Great Gildersleeve** (*NBC Network*)

Sponsored by Kraft w/ Harold Peary until 09/06/1950, then Willard Waterman  
as Gildy. Also Walter Tetley, Earle Ross, Richard LeGrand, Lillian Randolph.

- 8269 #360 Leroy buys a goat (*AKA Leroy's Billy Goat*) 04/12/1950  
#361 Wedding gown for Marjorie (*AKA Marjorie's  
Wedding Gown*) 04/19/1950
- 8270 #362 Wedding present from the Jolly Boys (*AKA Jolly Boys Gift:  
A Rental Trailer*) 04/26/1950  
#363 Beauty Queen from the Everglades (*AKA Bronco  
disappears*) 05/03/1950
- 8271 #364 The wedding day 05/10/1950  
#365 Fishing trip to Grass Lake 05/17/1950
- 8272 #366 Bronco sells Gildy's home (*AKA Bronco the real estate  
salesman*) 05/24/1950  
#367 Gikly hopes Katherine will invite him to a dance 05/31/1950
- 8273 #368 Bronco sells Gildy a houseboat 06/07/1950  
#369 Planning a houseboat vacation (Peary's last show)  
06/14/1950
- 8274 #370 Gildy learns Marjorie is going to have a baby (*AKA Marjorie  
is pregnant*) 09/06/1950  
#371 Gildy meets Mrs. Thompson's sister (*AKA Visiting in-laws -  
Mrs. Thompson's sister*) 09/13/1950

**Rare Quiz Shows**

- 8275 **Expectant Father** w/ Perry Ward 1946  
**Lady Go Lucky** - The magic word is "tasty." 12/18/1946

**Shows You Might've Missed**

**Forecast** (*CBS Network*)

- 8204 **Angel** w/ Loretta Young, Elliott Lewis 7/29/1940  
Of Stars and States "Texas" w/ Donald Barry, Mary Martin
- 8205 **Leave It to Jeeves** w/ Edward Everett Horton 8/12/1940  
**Double Feature** "Ever After" by Keith Fowler *plus*  
"To Tim at 20" by Norman Corwin w/ Charles Laughton,  
Elsa Lanchester 8/19/1940
- 8206 **Bethel Merriday** w/ Margaret Sullivan; Directed by  
Norman Corwin 08/26/1940  
**Memoirs of Mischa the Magnificent** w/ Mischa Auer,  
Arthur Q. Bryan 07/21/1941
- 8207 **Country Lawyer** 08/18/1941 w/ Raymond Massey,  
Knox Manning, Arthur Q. Bryan, Joseph Kearns  
(60 minutes)
- Fred Allen** (60 minutes each)
- 8105 **Guest: Bert Lahr; Surveys & polls** 10/11/1939
- 8106 **Guest: Joe Lewis; Mountain justice** 01/31/1940
- 8107 **Who killed Mack Borden?** w/ T. Hee 03/27/1940
- 8108 **Jack Boyle, cattle caster at Paramount studios** 05/10/1940
- Mercury Theater**
- 8183 #14 Hell on Ice Starring Orson Welles (60 min.) 10/09/1938
- Philo Vance / The Thin Man**
- 8213 **Philo Vance** - Adventure of the Cellini Cup (*NBC Network*)  
stars John Emery; Sponsor: Raleigh cigarettes 04/29/1943  
**The Thin Man** - Wedding anniversary 10/10/1943 (*CBS*)

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