



The

# Old Radio Times

The Official Publication of the Old-Time Radio Researchers

October 2008

2078 Subscribers

www.otrr.org

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## Jot ‘Em Down Stores Still Alive Today

Bret Jones

Although the story of *Lum and Abner* centers around the shenanigans of two “hill-billies from Arkansas, the store in which they ran took on an identity all its own as well. The Jot ‘Em Down Store, as dubbed by the cantankerous partners, had washtubs, brooms, a candy counter, a cracker barrel (frequently attacked by both owners), a feed room, canned goods, mail order catalogs, and a plethora of other items and materials needed by the citizens of Pine Ridge, Arkansas. When the radio show became popular around the country, many storeowners asked permission to name their own establishment the Jot ‘Em Down Store. For a period of time Jot ‘Em Downs existed in many parts of the United States.

The characters of *Lum and Abner* tickled the funny bone with their day-to-day schemes and trouble making. All of the characters—Lum, Abner, Grandpappy Spears, Cedric, Dick Huddleston, Mousey Gray, and others—came to life each day in the fifteen minute serial format used by Chester Lauck and Norris “Tuffy” Goff over the twenty-plus years the show aired on radio. But for those of us raised in small, country towns similar to Pine Ridge, the Jot ‘Em Down Store was more than just a familiar place. It took on a life of its own and became another character in the show.

Although not a member of the elderly class of folks who enjoyed the show the first time around, I picked up on the program through my own radio show collecting and quickly



found a place I could call home. Being raised in a farm and oil community in Oklahoma (only a few hours west of the real Pine Ridge), I identified immediately with the dingy wooden walls coated with dust and littered with shelves full of tack, saddle and leather goods, cans of who knows what, and other items strewn about the place. My father reared me on a farm outside of the town and we frequently used the local country stores for our supplies. As a young ‘un I looked forward to those trips because of the mystique and mystery of the place. Every visit I saw something new that I hadn’t seen the last time we were there. The hundreds of goods that littered the place weren’t set up with any rhyme or reason, just set out for display for those who needed them—whatever that something might be.

What modern-day store could supply you with a broom, garden seed, hog feed, dog collars, cattle medicine, fertilizer, fence wire, weed eaters, and a cold soda pop to boot? There isn’t one. The country store is the last place on earth still dedicated to supplying the unique needs of its clientele. The Jot ‘Em Down Store had all of these things and more.

Every day listeners learned of something new hanging or stacked in the store in easy reach of Lum or Abner, who enjoyed taking it easy and playing checkers, instead of working hard at their chosen profession. They would rather sit and visit with each other and their neighbors than take an order over the phone.

This too struck a “tender chord,” as Lum used to say in his long-winded speeches he practiced in front of an impatient Abner. The country store was, and is, a gathering of a motley crews of people who come in for a few minutes to pick up a sack of dog food, or something else they have to have, and kick back and chew the fat for a while. “Shooting the bull” is a favorite part of the country store experience as farmers, ranchers, dog owners, gardeners, and an assortment of other characters congregate around the electric stove (in winter), or sit on feed sacks near the soda pop machine (in summer) and visit about anything and everything. From my earliest days of memory I can recollect listening to my father and his cronies talk about events of the day, price of crops, the dry (or wet) weather, and what politician knew what he was talking about. The country store gave a place for dialog about the day’s happenings and society’s greatest woes. It all got solved in a matter of minutes as folks made their purchases.

In a matter of listening to just a few episodes, I had a clear picture in my mind as to how the Jot ‘Em Down Store looked. An amalgamation of all the country stores we frequented came to view in my mind as I soaked up the antics from Lum and an ever-doubtful Abner. The walls had pictures of the county fair with some local lad winning grand champion with his Berkshire pig, or faded posters advertising some new fly spray for your cattle, or rows of caps all bearing the store’s name, or a thousand other things that I saw over the years in those country stores.



Lauck and Goff hit upon something that appealed in specific and universal ways. Everyone knows a Lum or an Abner, or will run across them in their lifetime. I have known several over the years and keep company with quite a few still today. Audiences loved to hear about Lum’s new scheme to set up a library in the store, start a lunch counter, or some other hair-brained idea. He represented the businessman constantly in search of something to give his clientele and make a buck in the process. Every country store I have been to has a Lum. From makeshift greenhouses to homemade bird feeders to salty popcorn, I have seen it all at the country store. Anything to keep the customer coming back—that’s the motto and life’s blood of the Jot ‘Em Down Stores of today.

Abner, on the other hand, liked to stay close to what they knew. His doubtful disputations went unheeded by Lum, thus sending them into another mess of trouble. Along with Lum, Abner is another stalwart of the country store. The Abners out there want to stick with what is practical, useful, and in high demand by the customer. New ideas to expand the business are frightening, risky, and just flat-out “stark-ravin’-mad-crazy.” His goals are small, consistent, and stable as he lives out his days in his country store.

This combination seems lethal and even with Lum and Abner splitting up the store on numerous occasions, they always came back together and found their genuine love for the store. If only that philosophy would still be used today, many partners in their own country stores would still be together instead of in separate buildings, often across the street from one another, daring the other one to “one-up” them. The identifying mark of the country store has always been variety, but just what to carry and sell is often up for debate by the owners.

But not only what to carry in the store, but how customers could do their purchasing. Buying with credit being the most popular. I don’t know how many times I’ve signed off on merchandise, loaded it up, and headed out without ever having to crack open my billfold. Lum and Abner’s credit extended to everyone they knew and for a number of years. That, too, still holds true today. If the country storeowner could collect on all the credit he extended, he could retire and quit the business. Credit brings the customers in droves, but cash would certainly be preferred. When you run a country store, you use whatever it takes to keep the customer coming back through your doors.

One of the more fascinating ways became the name of Lum and Abner’s store. This unique name came from an

interesting concept: if the owners aren't around, or are busy, or are out of whatever you need, jot 'em down on a pad with all the particulars and they'll take care of it. And yes, few and far between, but still in existence today. In the same vein, I can recall memorizing—or jotting down—prices so the cashier could fill out the ticket and ring it up. There's many a country storeowner who has uttered: "What's the price on that?" The customer trots back to where he picked it up, commits the cost to memory, and reports back at the front counter. "That sounds about right" is the inevitable response. Never "that's right," or "I remember that now," but "that sounds about right." I suppose *about* is close enough for tax purposes. It doesn't matter, though. I charge it, sign the ticket, and fly out the door.

So even though the Jot 'Em Down Store and its owners, Lum and Abner, seem old-fashioned and something "cute" from Americana's past, I challenge anyone to visit their local country store. Behind the washtubs, underneath the stacks of seed and feed, buried beneath the rolls of duct tape or barbed wire you will find the ghost of Lum and Abner still playing that checker game without any clear winner, both of them wondering who will show up for dry goods, conversation, or just dip their sneaky hand in the cracker barrel.



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## October Contributors

Fred Bertelson \* Jim Beshires \* Ryan Ellett \* Hank Harwell \* Bret Jones \* Tony Jaworowski \* Fred Krock \* Lionel Pairpoint

Edited by Ryan Ellett  
Distributed by Jim Beshires

## Wistful Vistas Ryan Ellett

Welcome back, OTR-heads, to another edition of the Old Radio Times. You've just finished a great piece by first-time contributor Bret Jones. Let him know you appreciate his thoughts.

Following up on last month's feature about the West Coast NBC chain, this month we reprint Fred Krock's memories of working at NBC Radio City in San Francisco. Thanks to all who are helping shed light on West Coast radio during the Golden Age. The East Coast and Midwest don't need to hog all the attention.

Jim Beshires brings the Scratchy Grooves website to our attention. If you have not visited this streaming audio site, do so now; It is an absolute gem! It's a fantastic way to be introduced to old-time music from the first few decades of the 20<sup>th</sup> century, music that for all intents and purposes is forgotten and can be difficult to find. Make sure to share your appreciation with the site's creator, John Chambliss. Surely countless hours have gone into digitizing these programs and making them available to the listening public.

Don't overlook our usual dose of crossword brain crunchers, new releases and book reviews. Short and sweet for this month: Happy listening all!

# A Backstage Visit to NBC Radio City, San Francisco, in the 1950's, Pt. 1

Fred Krock

## *The Radio Industry in the Early 50's*



The Golden Age of radio ended gradually in the early 1950's. The mass exodus of programs to television was just beginning. Well known performers like Bob Hope and Jack Benny still had weekly network radio shows. Top-40 radio had not yet been invented. Operations at NBC San Francisco Radio City were little changed from the days when network radio was king. Almost all of the people who could tell us what it was like to work there are gone now. Very few of the NBC engineers or announcers from the early 1950's are still living.

In the summer of 1952, I attended the Stanford-NBC Radio Institute. Three days a week, classes were held in Radio City. A year later I started working in broadcasting in San Francisco.

The broadcasting industry in San Francisco at that time was a pseudo-community within the larger community, where everyone knew everyone else or knew about everyone else. I belonged to both the announcer's union, AFTRA, and NABET, the NBC engineer's union. I knew personally most of the engineers and many of the announcers who worked at Radio City.

This description of NBC Radio City contains personal memories and second hand oral history drawn from my recollections of stories told to me by people who worked at Radio City. As with any oral history, it suffers from the shortcomings of human memory.

## *NBC's White Elephant*



The NBC Radio City building in San Francisco was not owned by NBC. It was built for NBC and owned by a San Francisco investor, a dentist named Dr. Barrett. The basement and most of the ground floor were used as a public parking garage operated by Dr. Barrett. The upper four floors were used for broadcasting. Rumor has it that Dr. Barrett believed that radio was a passing fad, so he had the framework of his building designed to allow easy conversion of the rest of the building into a parking garage.

NBC moved into Radio City in 1942. It moved out when the twenty-five year lease expired in 1967. The building was a white elephant from the day NBC moved in. It contained ten studios, A through J, plus a news studio with no letter designation. Every studio except news had its own control room.

Radio City was originally intended to be the West Coast origination center for NBC. The building was much too large for only the two NBC owned radio stations, KGO and KPO (which became KNBC, then later KNBR). Both NBC Red and Blue networks were supposed to use these studios. However, most West Coast radio network production had moved to Los Angeles by the time Radio City opened in 1942. Radio City San Francisco may have been a white elephant, but it was a beautiful white elephant.

Radio City was at the corner of Taylor and O'Farrell Streets in San Francisco. Architecture was modern, streamlined style inside and out. The building had no exterior windows. Glass block walls allowed daylight into offices on the third and fourth floors. NBC claimed it was one of the first completely air-conditioned buildings in San Francisco. A very sophisticated system kept the building at 72 degrees with 45 percent relative humidity twenty-four hours a day. The building itself cost over a

million dollars, plus two hundred thousand dollars for the NBC equipment.

Furniture inside the building was art deco design matching the modern architecture. Light colored wood was used throughout for wall paneling, room dividers, furniture, doors, and trim. I thought Radio City was very attractive inside with the exception of the lobby which was rather gaudy.

An NBC release contained these words: "SYMBOL OF SERVICE - National Broadcasting Company is proud to present this perfect broadcasting plant to the people of San Francisco and to listeners throughout the world who will hear programs from these modern studios. Determined that the complete facilities shall enlarge and improve the service of NBC to the people, to the country and to all worthy public enterprises, the building is dedicated to all those glorious qualities which make real AMERICANISM." Perhaps this florid rhetoric can be excused since the year was 1942 and the United States had just entered World War II.



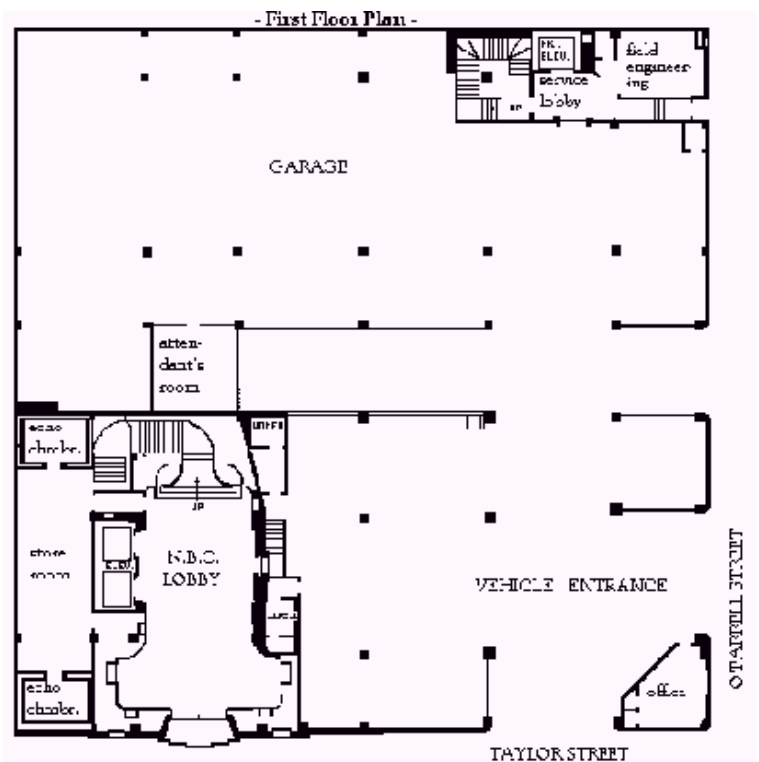
An NBC booklet described the building entrance: "Main entrance is on Taylor Street, near the Clift Hotel, beneath a dignified, inviting marquee. An 80-foot tower rises above the entrance, the most dramatic feature of which is a great mural panel, 16 by 40 feet. It symbolizes the vast extent of radio and the unlimited service it gives to all the lands and all the peoples of the earth."

The building was designed for public tours. According to this same NBC booklet: "Show windows at either side of the entrance and others inside the main lobby tell the story of radio, and publicize programs and radio advertised products."

"Such interesting activities as the master control room, news room, traffic, radio recording, are visible from the foyers on different floors through large windows, making it possible for visitors to see what goes on "back stage" in a broadcasting plant." Public tours were discontinued some time in the 1940's.

In 1943 NBC sold KGO and the (NBC) Blue Network

as a result of new FCC rules banning ownership by one company of more than one network or more than one radio station in the same market. Suddenly KPO and KGO became competitors which continued to share the same building. This required a number of changes in Radio City to provide duplicate separate facilities for management, sales, accounting, programming, traffic, and news departments for both stations. KGO remained at Radio City until 1954, when it moved to new studios on Golden Gate Avenue.



### *Take a Tour of Radio City*

The floor plans and photos of Radio City will help you understand the descriptions of Radio City which follow. These as-built plans do not show changes which were the result of the sale of KGO.

Visitors entered the building through a lobby at 420 Taylor street. A grand curved stairway flanked by illuminated curved glass block walls led to the second floor. Two elevators opened into the lobby. A receptionist sat at a desk near the entrance doors. Later the KNBC telephone switchboard operator replaced the receptionist to save money.

The stairway led to a foyer on the second floor which contained Studios A through G. Double doors to Studio A opened directly into the foyer through a sound lock. Other studios were reached from a hallway extending from the foyer.



The second floor foyer originally had windows looking into the newsroom and into the traffic department. By the 1950's these windows had been covered with blinds. Both the news and traffic areas had been changed as a result of the sale of KGO.

people according to an NBC press release. This was a very optimistic figure in my opinion.



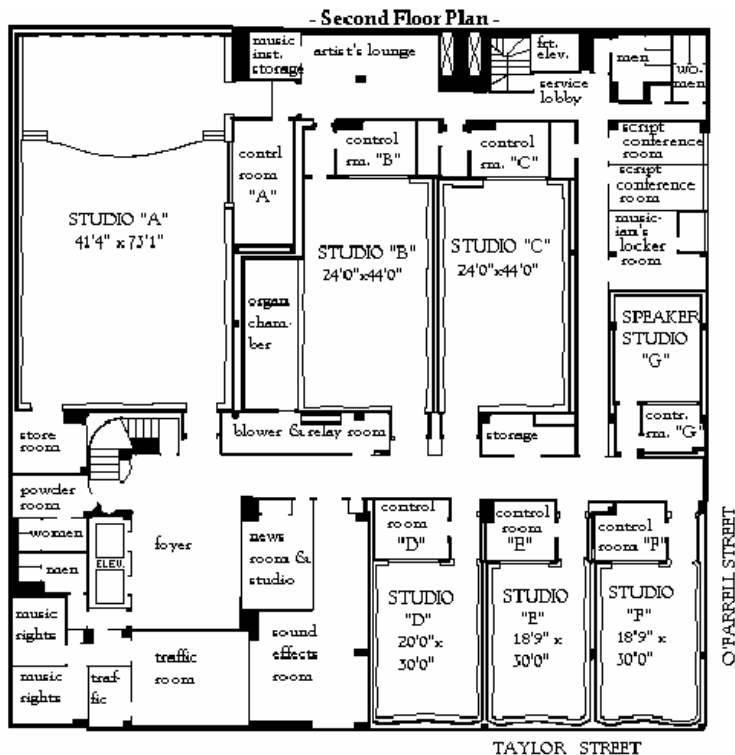
Studio A was designed for programs which were performed in front of a studio audience. Very few of these programs originated in San Francisco by 1942, so Studio A rarely was used. Audience participation programs such as *Truth or Consequences* would have originated from Studio A when in San Francisco. The Bob Hope or Jack Benny programs would have used studio A when they were on the road.

Studio A was large enough to hold a whole symphony orchestra. The orchestra occupied the space where an audience usually sat. The orchestra was seated sideways facing the side wall of the studio. Sometimes the *Standard Hour* or the *Standard School Broadcast* would originate in Studio A when featuring the San Francisco Symphony and when the Opera House was unavailable.

One NBC engineer had a good feel for classical music. With judicious use of the two echo chambers at Radio City, he was able to get quite acceptable sound from a symphony orchestra in Studio A. It never was designed for this sort of use.

Studios A, B, and C had high ceilings approximately sixteen to eighteen feet above the floor. All three studios had sponsor's booths on the third floor which looked over the studios from above.

After NBC moved out, KBHK (TV) leased the building. Studio A became a television studio. A pipe grid was installed near the ceiling to hold television lights.



### Studio A

All studios were full-floating design. Studio floors, interior walls, and ceilings were isolated from the building by springs. Studio A was the largest. It was approximately 71 feet by 41 feet. A low stage about two feet high and about twenty feet deep was in one end of the studio. This stage was large enough to hold an orchestra of up to about thirty musicians. Studio A could seat an audience of 500



*Studios B and C*

Studios B and C, at 24 by 44 feet, were about half the size of studio A. Studio B had a three-manual nineteen-rank Wurlitzer theater pipe organ, which spoke into the studio from an adjoining organ chamber. An organ this size would have been appropriate for a fairly large theater. The pipe organ had been installed originally at the Paramount (movie) Studios in Los Angeles. Several noted theater organists had consulted on voicing this organ for Studio B. It had been used for some programs of organ music in the 1940's, but was no longer used or maintained in playing condition by the 1950's.



Studio C was identical to Studio B except without a pipe organ. Both these studios were designed to be used for drama shows and for programs using small orchestras. When KGO received a television license in 1949, Studio C was converted into a television studio. The noisy film chain was banished to the sponsor's booth on the third floor; television projectors with 3/2 pulldown made a lot of racket. The rest of the technical equipment was jammed into the existing Control Room C.

*The Masters of Melody*

*Albert White and the Morris Plan Masters of Melody* broadcast on KNBC from Studio B for several years.

Contracts with the American Federation of Musicians required major networks to employ a minimum of twelve musicians at each of its owned and operated stations. Locally, KGO used its musicians on television shows. KCBS used musicians on several different programs. KNBC had no programs on the air which used musicians, but it had twelve musicians on the payroll. For a while the musicians were required to come in and rehearse to get their money. Later that requirement was dropped and the musicians were mailed their paychecks at home. Some genius decided, "If we have these clowns on the payroll we might as well use them to make some money." The *Masters of Melody* program resulted. This program was sold to the Morris Plan Company for only the cost of air time. Morris Plan got a live orchestra at no extra charge, and NBC received additional advertising revenue it would not have gotten otherwise.

The *Masters of Melody* played dinner music for a half hour five nights a week. The orchestra essentially was an augmented string quartet with a harp, winds, piano and Hammond organ (the theater organ was not used). The NBC library had plenty of sheet music.

This program was so successful for the Morris Plan Company that the sponsor wanted to extend the broadcasts to other West Coast cities where it had offices. NBC could not supply a network, since it had closed the NBC Pacific Network in 1952. CBS could supply a regional network, so the program moved to KCBS and the CBS Pacific Network. It lasted until the networks were able to negotiate contracts with the musicians' union which did not require orchestras at all owned stations.



*Studios D, E F and G*

Continuing down the hall on the second floor, Studios D, E, and F were on the Taylor Street side. These smaller studios were approximately 20 feet by 30 feet. Ceiling height was about eight feet. These studios did not have sponsor's booths, nor could they accommodate studio

audiences. They were used for programs which required only a few announcers or performers. A program such as the news commentary of H. V. Kaltenborn would have originated in one of these studios. By the 1950's, studios E, F, and their control rooms were being used as offices.

At the end of the hall was Studio G, the most interesting small studio of all. Studio G was furnished to look like the living room of a fashionable 1940's home. It had a carpet on the floor, drapes on the control room window, a sofa with end tables and table lamps, a coffee table, an overstuffed chair, several other upholstered chairs, a floor lamp, and an RCA console radio against one wall. (The radio didn't work.)

The theory was that a person who was not a broadcasting professional would have less mike fright in a room similar to a home than in a radio studio. Studio G was used for speeches and for interviews with people who were not broadcasters. KNBC broadcast a womens' program weekday mornings. It usually originated in Studio G.

In Studio G you could feel the building shake when a cable car went past outside on O'Farrell street, in spite of the spring mounted studio floor.



## *The Adventures of the Falcon* Reaches Certification

The much loved program *The Adventures of the Falcon*, has finally been declared a certified archival series by the Old Time Radio Researchers Group.

Ed Sehlhorst and Ben Kibler combined talents to produce this great set. They were aided by a dedicated team of volunteers who worked tirelessly for nearly a year to locate all the available episodes, make sure that they were in the best encode possible, add the extra materials that Ed is famous for, and in general, produce a set that measures up to the high standards that Ed Sehlhorst always sets for the old time radio series he works on.

The Falcon radio show was loosely based on the series of popular detective movies with the Falcon character created by Michael Arlen. Some Falcon aficionados believe Drexel Drake created the character The Falcon in 1936. The Falcon was the alternative identity for the detective Michael Waring (or Gay Lawrence or Gay Falcon). His name and character-type changed as The Falcon soared from short stories to film to novel to radio to film again.

The history of the character known as The Falcon is complex: The Falcon first appeared in the short story by Michael Arlen as a hardboiled detective with a nose for adventure. Drexel Drake's Falcon character was named Michael Waring and he was a dark shadowy detective almost as seedy as the criminals themselves.

Radio producers used the name The Falcon, but the character's personality changed drastically. *The Falcon* radio show debuted 1943, and aired for the next ten years on various networks. This radio version of *The Falcon* featured a somewhat rude and shadowy detective, weary of police – similar to the character by Drexel Drake character.

Originally sponsored by Gem razor blades, The Falcon's lead role was filled by several actors. Most notably, Les Tremayne appeared in the role in the late 1940's and Les Damon in the early 1950's. Toward the end of the show's run The Falcon changed careers and found work in espionage. (Falcon radio description courtesy of Jon at [www.otrcat.com](http://www.otrcat.com))

OTRR Certified *The Adventures of the Falcon*  
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 September 3, 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.

The Old Time Radio Researchers Group now declares this series to be certified accurate. There is one DVD/ three CDs in this release, which represents the most up-to-date and accurate version endorsed by the OTRR. In order to ensure that only the best possible 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 (ed.sehlhorst@gmail.com), or post your comments 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 this Certified Series.

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

*Series Coordinator* - Ben Kibler, Ed Sehlhorst  
*Quality Listener(s)* - Adam Gott, Bob Hicks, Dale Beckham, Daniel Clark, Kathy and J Hammel, Larry Maupin, Marc Olayne, Mike Galbreath, Paul Motsuk, Thomas Mandeville

*Series Synopsis* - Ed Sehlhorst

*Sound Upgrades* - Ed Sehlhorst, Clorinda Thompson

*Missing Episodes* - Ben Kibler, Clorinda Thompson

*Audio Briefs Announcer(s)* - Patrick Andre, Sue Sieger, Ron Speegle, Alica Williams, Bob Hicks, Clyde C. Kell

*Audio Briefs Compiler(s)* - Ed Sehlhorst, Jim Beshires

*Pictures, other extras* - Ed Selhlorst and his team

*Artwork* - Ed Sehlhorst

*Stars Bios* - Ed Sehlhorst and his team

*File corrections* - Sue Sieger

*Other* - Jon at [www.otrcat.org](http://www.otrcat.org)

And all the members and friends of the Old Time Radio Researchers Group. This archival set is already in circulation within the Distro Group of the OTRR and will shortly be available for all other groups within the hobby to distribute.

## *The Shadow of Fu Manchu:*

### A Review

Hank Harwell

In the midst of the jungle of moving boxes that is our home right now, I have attempted to continue my morning constitutionals. These times of solitude are designed primarily for my bodily restoration and improvement, but they are also private times for me to enjoy the classic dramas from yesteryear, via the magic of Old Time Radio (OTR) programs digitally reproduced as mp3's.

I began my collection with cassette tapes of *The Shadow*, then moved to mp3's downloaded via the internet, and then a wonderful fellow pulp-magazine fan and OTR enthusiast set me up with other copies of other programs, including *I Love A Mystery* and other Carlton E Morse offerings.

From there I took off, finding my way through other programs and series, from Sci-Fi (*The Adventures of Buck Rogers* and *Flash Gordon*), to seafaring adventure (*The Adventures of the Scarlet Queen* and *The Adventures of the Sea Hound*) to straight-up adventure (*The World Adventurer's Club* and *Moon Over Africa*).

After hearing quite a bit about the mysterious Chinese doctor of international crime, Fu Manchu (although never having read one of the original Sax Rohmer stories), I decided to give the thirty-nine episodes of this series, *The Shadow of Fu Manchu* a spin.

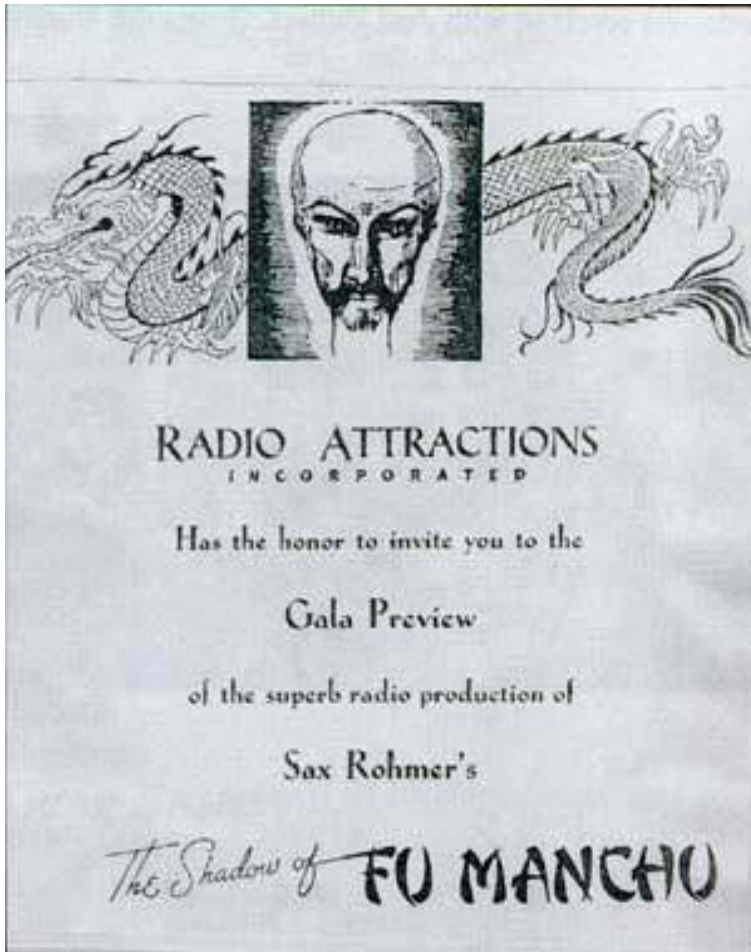
From the beginning, I was warned that the audio quality was not the best. In truth, there were several spots that were difficult to make out what was going on, but for the most part I was able to muddle through.

Where I had the problem was not in the audio quality, but the writing. It seemed to fluctuate between bouts of action and exposition. Now, I know that there has to be a healthy balance between action and exposition in any drama, but it just seemed a little too clunky to me. The transitions between action and exposition were awkward, rarely seamless, and I got the impression that the writers were trying to include way too much exposition (it seemed as if there were whole episodes of nothing but exposition!).

What action there was was top-notch. Several insidious death traps and miraculous escapes (and a few that were a little too miraculous for my tastes), and the characterizations acceptable. However, there were those moments when you could have changed Nayland Smith's name to Holmes and Dr. Petrie's name to Watson, and you wouldn't have been able to tell much of a difference.

Like *Moon Over Africa* there are some racially charged (to our 21st century ears) comments, and the entire 'Yellow Peril' theme has been exposed as the face of the irrational xenophobia that constructed it. There is an excellent article on the Yellow Peril theme as presented in the filmed versions of the FuManchu tales at this site.

At the end, *The Shadow of Fu Manchu* is not a terrible series. It is quite clunky in too many places, but the stories are exciting when the action gets going.



## Scratchy Grooves: - 78'S Live Again Jim Beshires

Not many people today remember records, and those that do think of them as 33 1/3s. At best a few remember 45s and when you say '78's', you mostly get a blank stare.

78's were the medium back in the day. They were the only thing available from the turn of the century until about 1940. No eight tracks, no cassettes, no CDs, no DVDs, just big black bulky easily breakable disks that played for a few minutes at best. And they were wildly popular and affordable for the general public. Every kind of music could be found on them from gospel to jazz to big bands.

Sad to say, very few of these oldies have survived because they would wear out or crack under their own weight.

One man did devote a lot of time to obtaining and preserving these gems from the past. His name was Bill Chambless. Bill not only had these disks, he wanted to share them with others so in 1984, on a small University of Delaware station by the name of WVUD-FM in Newark, Delaware he began exploring the music and sounds of yesteryear (1900 to 1940), 'scratches and all', as he said.

The program was at first intended to be a limited run, but when the initial 90-minute shows had run their course, the public deluged the station with requests for more *Scratchy Grooves*. Bill returned to the air with a 60-minute format that lasted for the next 19 years.

Although the station's signal didn't go very far beyond the town's borders, he developed a loyal fan base that religiously tuned in to hear what Bill would be playing. The program was a labor of love for him and he was delighted by all the support he had over the years.

His son, John Andrew Chambless has created a website in honor of his father - [www.scratchygrooves.com](http://www.scratchygrooves.com), where he has made a number of the programs available for downloading and plans on adding more! John is a member of the Old Time Radio Researchers group, and the music, and musicians that his dad featured are the same performers found on many of the radio series of the 30s and 40s.

Many of the files found on ScratchyGrooves are fairly large in size and would take a great deal of time to download for those on dial-up or DSL, so John has consented to allow OTRR the right to distribute these programs to its members and friends as one of the group's distributions! We are really excited about this joint

venture.

John had this to say about his dad. “Dad had quite a following, though, and was always one of the big earners at pledge time! He never made a dime from it, and it cost him plenty to keep buying records to play on the show, but it made his retirement years full and rich. Dad had a perfect memory for just about every song he ever heard, and his notes for a lot of these shows came from his own knowledge. What he didn't know, he looked up in one of hundreds of books about old-time radio.

“He loved *Vic and Sade* especially, but it never quite fit the format of *Scratchy Grooves*, which was the music of 1900 to 1940. After 1940, he said, ‘music got too noisy.’

“I taped the early shows for him every Sunday night, and when I moved out of state, my mom took over the taping at home. Otherwise, all these shows would be lost. It took her a while to get the recording process right, so there are tapes in the collection that are recorded WAY TOO LOUD by her. I've left the flawed shows off the site.

“There are also a couple of early ones marred by technical breakdowns, dad leaving his mic open, etc. That said, there are dated cassettes stacked in boxes waiting to be transferred. I never expect to see the end of this project, since there are hundreds and hundreds of them. I'm still working my way through the first box. Dad had a filing system on 3x5 cards that listed song titles and artists, and which tape they appeared on, which was great if somebody called up to request a song, but no help in determining what's on each tape. Thanks to his introductions, though, listeners can discover the content on their own. I wish there was some way to list the songs on each one, but I'm discovering the content as I transcribe them into mp3 format. It takes about three hours to record and upload each show, so I'll be about 150 years old by the time I reach the end of this thing ...

“I'm keeping a CD copy of each show as I go, just for the archives, since these cassettes won't last forever. Please do whatever you want to promote the site, since it's free for everybody. You can re-distribute as you see fit as well. Please, if you can, have people email me with comments, since my mom is still alive and likes to hear that people enjoy the show.

“These are all new to me as I hear them, although I recall hearing a lot of the songs as a kid, being played on our Victrola – which still sits in the house, along with all Dad's records.”

John also had this comment, “These shows are from cassette tapes, so there is usually a ‘break’ in the show at the 45- or 30-minute mark, where the tape was flipped. Sorry if it clips your favorite song short! I've done my best

to list some of the details about each program next to the show number. Please remember to e-mail me at [jacham1@excite.com](mailto:jacham1@excite.com), if you enjoy the shows. As I said, my mom would really like to hear that and I promise I'll read every e-mail!”

The Old Time Radio Researchers is offering this unique set to the community as a collection. Therefore, it does not contain the regular certification documents, files or other additions that are the hall marks of OTRR Certified Archival Sets. This collection contains the first 50 releases of *Scratchy Grooves*, and John tells us that he has many more programs, so we will be releasing additional volumes in this collection as they become available.

Be on the look-out for the announcement in the OTRR Distro Group about the distribution date of these great oldies. They will also be available from many of the other Yahoo old time radio groups, archive.org, and the hubs.

OTRR thanks John for giving us permission to make these programs available to a wide audience!



*Bill Chambless, originator of the Scratchy Grooves radio program.*

*Much of the information for this piece is reproduced from the [scratchygrooves.com](http://scratchygrooves.com) website with permission of the creator.*

# Sold on Radio: Advertisers in the Golden Age of Broadcasting

## A Book Review

Ryan Ellett

It seems these days that the ink has no sooner dried on Jim Cox's latest effort than yet another volume is hitting the shelves. I'd barely finished making my way through *The Great Radio Sitcoms* before Mr. Cox's *Sold on Radio: Advertisers in the Golden Age of Broadcasting* landed on my doorstep.

As usual the volume is a fine McFarland hardback product with the hefty binding and quality paper that I've come to associate with their publications. I must admit that the previews Mr. Cox had posted the internet Old Time Radio Digest had not whetted my enthusiasm much for the work; the title (which was not of the author's doing) did little to build that enthusiasm.

Now, upon finishing the book, I can heartily endorse it; in fact, I've enjoyed this volume nearly as much as my favorite Cox books, *Say Goodnight, Gracie* and *Frank and Anne Hummert's Radio Factory* (also both from McFarland). This hearty endorsement, however, comes with the caveat that probably only hard-core old time radio fans will want to purchase it for their personal libraries. Many readers will likely be satisfied with a single reading of their public library's copy (do make sure and request the purchase if they aren't planning to).

While I am not a wide reader of history in general these days, Jim Cox has over and over shown himself to be a rare historian: one able to not only conduct top-notch original research but one who can then transfer that research to a reader-friendly text which is as engaging, enlightening, and entertaining as many works of fiction. His narrative skills are a rare quality in non-fiction writing. That Mr. Cox can write a page-turner on corporate histories – perhaps a topic normally relegated to only the most die-hard Wall Street Journal readers – speaks to these skills.

The first 70 pages feature Jim Cox at his best, romping through 150 years of advertising history with the gusto of a World War II historian recounting the most breathtaking events of D-Day or the Stalingrad siege. Were history always portrayed as vividly as in Mr. Cox's texts our nation would surely be more literate of past events.

For the next 180 pages he switches to encyclopedia-mode and gives us chapter-by-chapter histories of some of America's most prominent companies, including Coca-

Cola, General Mills, Proctor & Gamble, and numerous cigarette manufacturers. Each of these companies will be instantly recognizable to old time radio fans as the sponsors of the programming we still cherish today. Each chapter contains a multi-page history of the company from its founding (which in most cases stretches well back into the 19<sup>th</sup> century) to the current day, or until its demise. We are then provided a list of radio series sponsored by said company, including the years sponsored, airing network, and individual products sponsored. This information alone can consume more than two full pages with a company like Proctor & Gamble. The chapter continues with "Exposition," discussing that particular company's specific efforts in radio advertising during the medium's Golden Age. Finally, Mr. Cox wraps up the chapter with a transcript of a single commercial advertising one of the company's products.

In addition to these 24 single-company chapters, Appendix A continues with brief overviews of 100 more Golden Age advertisers. These companies were certainly not slouches to the OTR age. Such entrants as International Silver Company, S. C. Johnson & Son, and Electric Auto-Lite Company all could have warranted their own chapters.

Mr. Cox is still not yet finished when he transitions into Appendix B, a hodge podge of commercial related topics that don't fit nicely into the main text of the book. Here he educates and amuses us with anecdotal stories on such topics as contests, electrical transcriptions, and jingles. Even Appendix C, buried deep in the back of the book, is worth a read or two with its definitions of common and not-so-common advertising-related lingo. Finally, wrapping up Mr. Cox's volume are the chapter notes and bibliography which are always valuable and worth a perusal.

Jim Cox is famous for shedding light on some of the more obscure corners of our favorite hobby. *Sold on Radio* takes this one step further and sheds light on the men (and a few women) whose talents laid not in the ability to make us laugh or thrill but in the ability to make money which ultimately paid for the talent we still revere six decades after its passing.



## Things That Happen in OTR

\* In adventure and mystery shows, etc, a character often has a weak heart and will drop dead if too much excitement takes place.

\* Evil inventors are angry that the world shunned their ideas and by destroying mankind they are teaching us a lesson.

\* In *The Shadow*, about 3/4 of the criminal population possess amazing hypnotic abilities.

\* Every police show seems to have a bumbling stereotypical Irish officer.

\* Doctors are immediately and openly suspicious of wives who report their husbands' deaths.

\* Anyone that tries to poison someone on *the Whistler* winds up taking the poison themselves by accident.

\* Joel McCrea always seems to have his horse trailer handy when he has to pursue a bad guy through the brush on *Tales of the Texas Rangers*. Otherwise, he never has his horse around.

\* Hop Harrigan, although he's a pilot, seldom actually flies an airplane during the program.

\* Cab drivers are always from Brooklyn, even if you're taking a cab in Los Angeles or San Francisco.

\* Lighthouse keepers are always very old men and most often have a New England accent.

\* Professors almost always have vague European accents.

\* Phil Regan would be a lot less grumpy with the Lion if he would just get some sleep.

\* There's always a tugboat blowing its horn when you visit the docks.

\* On *Gunsmoke*, Dodge City has a problem with stray dogs and needs an animalshelter.

\* When women walk, they always wear high heels and walk faster than men.

\* For some reason, young sons of wealthy men usually have a problem with gambling and are in debt to gangsters, leaving them open to blackmail or murder schemes.

\* Murderers sent off to prison by the hero of the program always find a way to escape from death row for revenge the day before their execution.

\* No one ever commits suicide. They're always murdered to collect insurance.

\* Scientists who create amazing inventions are always kidnapped or have their children kidnapped.

\* Whenever someone turns on a radio, they're either going to hear someone being murdered or a news bulletin about a criminal.

\* On *The Adventures of Frank Race*, the title character will always be in at least three fistfights and be shot at at least once during the program.

\* Superman can always find a place to change into his costume in even the most crowded corner of Metropolis. Also, the underwear that Clark Kent wears is too tight since it makes him sound wimpy.

\* On *the Shadow*, despite the fact that the city is constantly terrorized by poison gas, blackouts, and other terrors created by mad scientists and criminals, the citizens never seem to vote the mayor or police commissioner out of office.

\* Margo Lane secretly wishes that Lamont Cranston would really be a "wealthy young man about town" so she could attend some parties and social events instead of staying home next to her radio waiting for a message from the Shadow.

\* The Shadow's secret is that he can make himself invisible to someone in a room simply by talking into a device that makes his voice sound as though it is coming from a telephone.

\* In *the Red Skelton Show*, Red sometimes talks about how his show is wholesome and for the whole family yet he is paid to encourage people to smoke!

\* On *Amos and Andy*, none of the characters ever have

girlfriends, etc., who are not African American.

\* In old time radio, if a housekeeper, or butler, etc appears, it is always an African American.

\* Lum and Abner never ever learn from their mistakes. In fact, Lum mentions on dozens of occasions after being conned by Squire Skimp that he will never do business again with him, only to be taken in by a scheme days later.

\* In old time radio it is always the role of the man to protect the poor weak woman.

\* There was lots of sexism involved in the adverts.

\* On Superman, Clark often talks out loud such as "I will quickly turn into Superman and dispose of this evil man" in front of other people. Can they not hear him talking out aloud?!

\* Everyone on radio wears wooden shoes and walks on bare floors, gravel or concrete.

\* On *The Adventures of Superman* any mystery even too complicated for Superman to solve will turn out to be a big practical joke played on Clark Kent by Lois Lane, Perry White, and Jimmy Olsen.

(Thanks to Mark Cooper, illoman, George Wagner, Randy Riddle, Joe Mackey, for these insights!)



Little Orphan Annie Pin from 1928

## From The Treasurer's Corner

Tony Jaworowski

Over the past two years, The Old Time Radio Researchers has spent over \$9900.00 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 \$1677.97 in the treasury. Funds recently disbursed include \$100.00 to Al Girard for radio programming magazines for the group and Tony Jaworowski for reimbursement of shipping expenses.

Many thanks to our monthly supporters who include : Tony Adams, Dale Beckman, Jim Beshires, Robert Booze, Larry Brist, Krys Bulding, Scott Carpenter, Terry Caswell, Pete Cavallo, Albert Christian, 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, 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. We would also like to thank Norm Schickedanz for his donation to the group. It is truly appreciated.

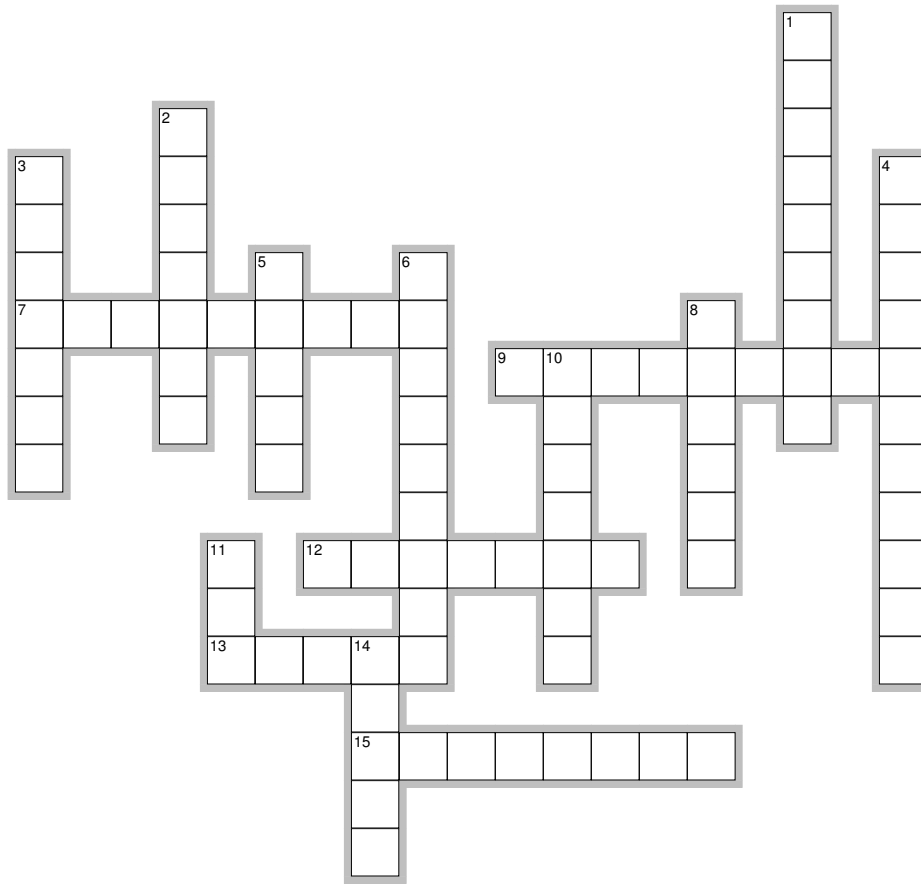
If you are interested in becoming a monthly supporter of the Old Time Radio Researchers, please contact the treasurer, Tony Jaworowski via email : [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com) Monthly support dues are currently \$5.00 per month, and monthly supporters receive advance releases 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!

# This Is Your FBI

By  
Fred Bertelsen



EclipseCrossword.com

## Across

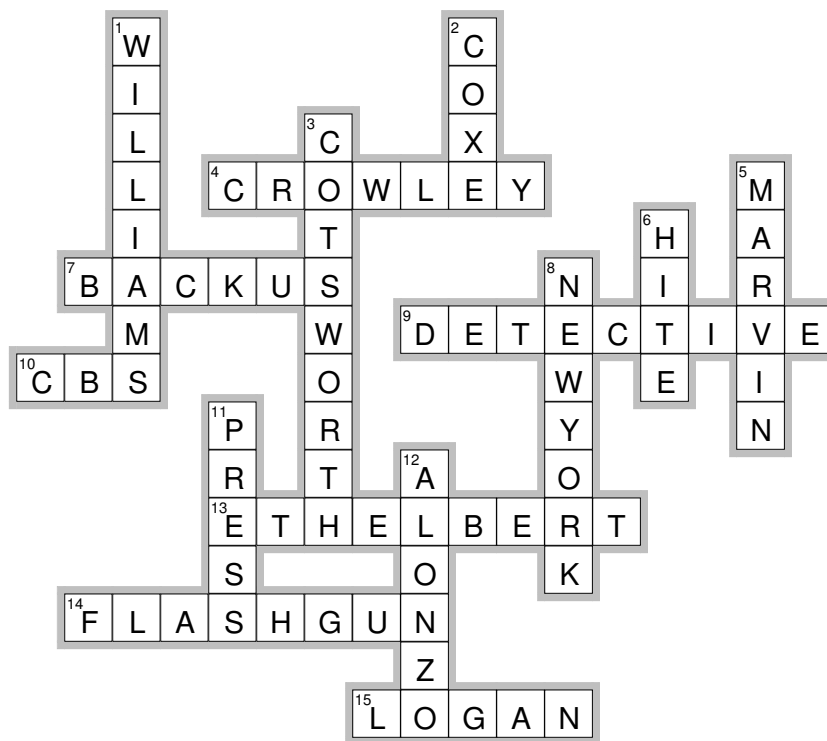
7. \_\_\_\_\_ Life Assurance Society of America sponsored this show from April 6, 1945 to Jan 30, 1945
9. 1945 thru 1947, Mandel Kramer, Karl Swenson, Santos Ortega, Elspeth Eric, Joan Banks and others appeared in this \_\_\_\_\_ Series of stories taken from the files of the FBI.
12. William Woodson was the narrator from 1947 to the end of the run.
13. Carl Frank and Milton \_\_\_\_\_ were the announcers in the east.
15. This Is Your FBI was \_\_\_\_\_ by the FBI and actually broadcast case files.

## Down

1. In 1948 the program moved to \_\_\_\_\_ with a regular cast playing the same characters week after week.
2. Larry \_\_\_\_\_ was the west coast announcer.
3. Actor Frank \_\_\_\_\_ was the narrator during the 1945 season
4. \_\_\_\_\_ was the Producer-Director for the entire run of the series (2 wds.)
5. The theme music for this show was the FBI \_\_\_\_\_ by Nathan Van Cleve
6. This Is Your FBI became a public \_\_\_\_\_ tool for the FBI
8. Jerry Devine was a former \_\_\_\_\_ writer who had worked for Kate Smith and Tommy Riggs before turning to thrillers.
10. from 1945 until 1947 the show originated from \_\_\_\_\_ (2 wds.)
11. This Is Your FBI lived its entire first run life on \_\_\_\_\_.
14. Canadian born \_\_\_\_\_ Harris was Jim Taylor, fictitious Special Agent of the FBI.

# Casey, Crime Photographer

By  
Fred Bertelsen



EclipseCrossword.com

## News From the Community

### Conventions

**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)

**Cinefest 2009 - March 2009.** For more information, contact Robert Oliver -

[ROLIVER9@twcnj.rr.com?Subject=Cinefest 2008](mailto:ROLIVER9@twcnj.rr.com?Subject=Cinefest%202008)

**Cincinnati's 23rd Annual Nostalgia and Old Time Radio Convention** - April 24-25, 2009, Crowne Plaza, 11911 Sheraton Lane, Cincinnati, OH 45246. For more information, contact Bob Burchett, (888) 477-9112 or e-mail to:

[haradio@hotmail.com](mailto:haradio@hotmail.com).

**20th Annual Radio Classics Live!** - May 2, 2009. Buckley Performing Arts Center, Massasoit Community College, Brockton, MA. Contact Bob Bowers (508) 758-4865, or e-mail [bobowers@version.net](mailto:bobowers@version.net) for more information.

MidAtlantic Nostalgia Convention - Aug 27-29, 2009

### Publications received

**Hello Again** - Sep-Oct 2008 - 'Publications Received', 'Books', 'Conventions', 'Web Sites', 'Catalogs and New Shows'.

**Illustrated Press** - October 2008, 'Bud Collyer', 'Librarians Notes', 'Patti Clayton', 'Being There - Collecting Radio Broadcast Tickets'. '3rd Annual Mid-Atlantic Nostalgia Convention Review', 'The Complete Kay Francis Career Record - Book Review', 'Himan Brown - Ace Producer of Thrillers', 'Murder For Millions',



**Radiogram** - October, 2008 - 'Radio's Masters Of Misanthropy', 'Singer-Actress Molly Bee Set for October meeting', 'Radio By The Book - book review', 'Robert & Pat...In the Shadow Of Sarnoff', 'In The Mail', 'George Putnam obit', Return With Us Now - 'We Offer You - Escape!', 'New Library Additions', 'Meet The Librarian'.

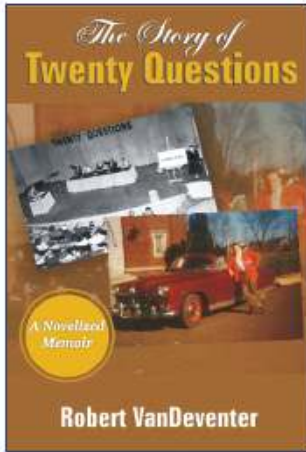


Eddie Carroll's achievements in the entertainment field have spanned every area of show business - the Broadway stage, motion pictures, television, movies of the week, a weekly series and especially his acclaimed one-man show Jack Benny - Laughter In Bloom. His original Jack Benny production opened in Los Angeles to unanimous praise from audiences and critics alike. Since then, he has continued to perform the show in theaters across North America, as well as engagements in Las Vegas, Reno and Atlantic City. His performance has earned front-cover stories in major newspapers including the Los Angeles Times and the Daily News and the entertainment industry has lauded his show with numerous honors, including the coveted Golden Mike Award for Entertainment Excellence and the Preservation of Broadcast History.

On television, he has been singled out for in-depth profiles on CNN, TURNER BROADCASTING and HEADLINE NEWS, as well as the featured story on ABC-TV's ENTERTAINMENT MAGAZINE. Eddie's television career began with the MGM series THE LIEUTENANT, followed by a recurring role on the GOMER PYLE show. A long list of television credits followed including such classic shows as MARY TYLER MOORE, ALL IN THE FAMILY, ONE DAY AT A TIME, FANTASY ISLAND, LIFE WITH LUCY, LOVE AMERICAN STYLE, plus recurring roles on the popular MAUDE and ALICE series. Eddie has also appeared with such luminaries as BOB HOPE, BING CROSBY, MILTON BERLE and ironically JACK BENNY on their television specials. Numerous appearances on the famed HOLLYWOOD PALACE show with DON KNOTTS led to co-starring with Don on a weekly NBC series. His current TV credits continue with guest starring roles on FRASIER and SPY-TV.

On stage, he has played leading roles in musicals, drama and comedy in more than two dozen theater productions from Los Angeles to New York, where he appeared in "Legends On Broadway". He also had the unique experience of breaking new ground in the theater, by playing two roles simultaneously. He portrayed Jack Benny playing the fastidious Felix Unger in a new adaptation of Neil Simon's, "The Odd Couple". Critics said, "Juggling two roles at once is a precarious undertaking for any actor, but Carroll plays it just right... a superior performance marked by nuance and sharp timing."

# Bear Manor Media



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by Robert VanDeventer



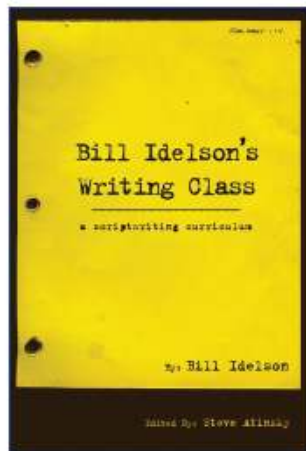
The Eternal Light  
by Eli Segal



Fibber McGee and Molly  
by Clair Schulz



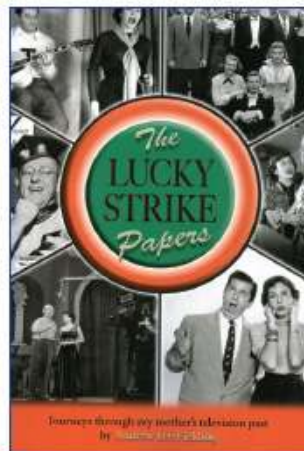
Fibber McGee's Scrapbook  
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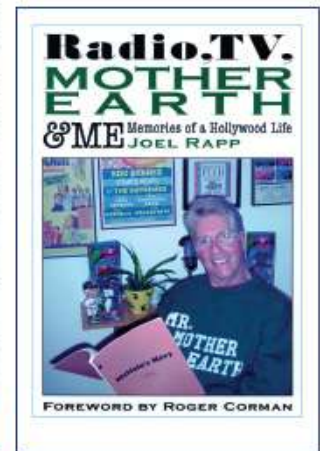
Bill Idelson's Writing Class  
by Bill Idelson



Don't Wear Silver in the Winter  
by Janet Cantor Gari



The Lucky Strike Papers  
by Andrew Lee Felding



Radio, TV, Mother Earth & Me  
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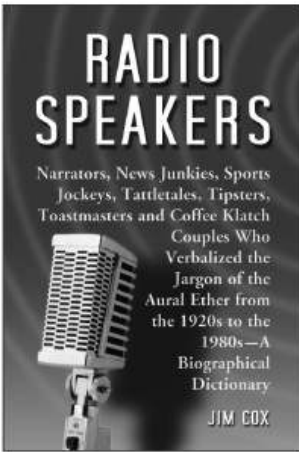
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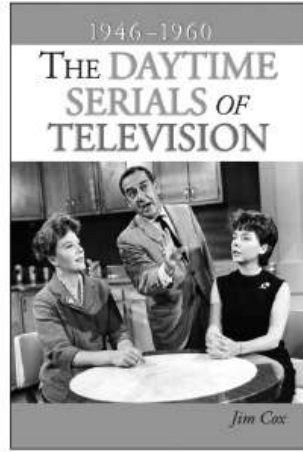
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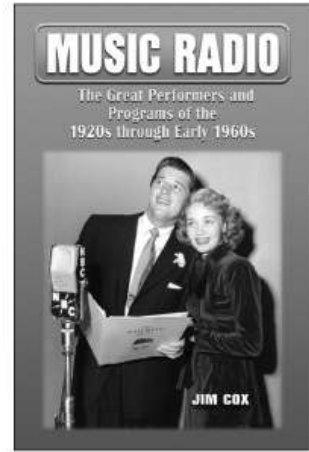
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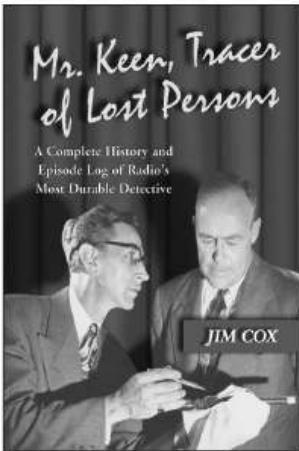
Jim Cox. 2007, \$55 hardcover (7 × 10), appendix, bibliography, index, ISBN 978-0-7864-2780-2.



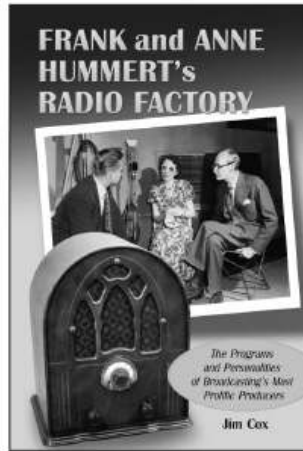
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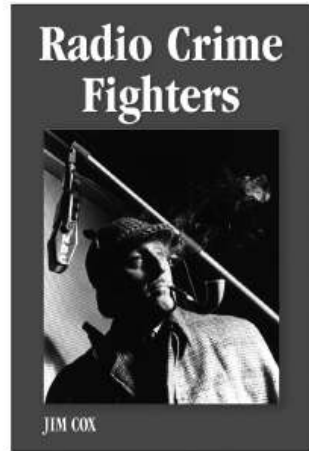
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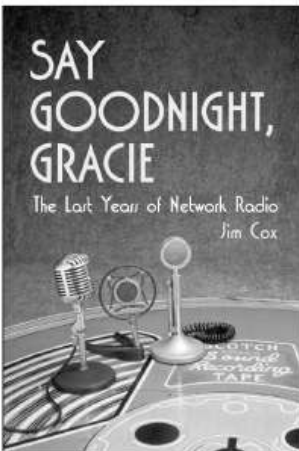
Jim Cox. 2004, \$65 hardcover (7 × 10), photos, notes, chronology, bibliography, index, ISBN 978-0-7864-1738-4.



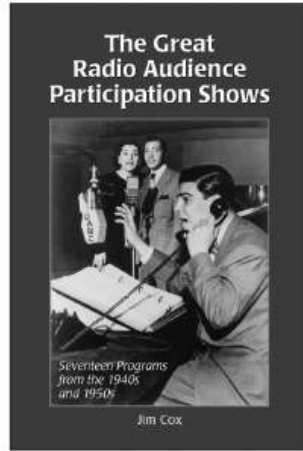
Jim Cox. 2003, \$35 softcover, photos, appendices, notes, bibliography, index, ISBN 978-0-7864-1631-8.



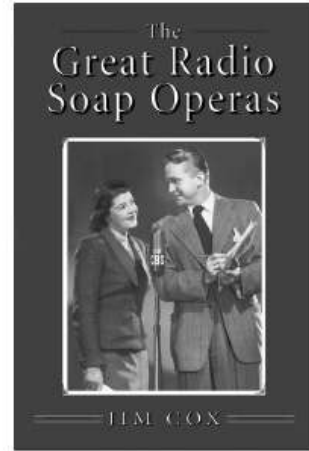
Jim Cox. 2002, \$45 hardcover (7 × 10), photos, appendix, bibliography, index, ISBN 978-0-7864-1390-4.



Jim Cox. 2002, \$39.95 softcover, photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1168-9.



Jim Cox. 2001, \$45 hardcover (7 × 10), photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1071-2.

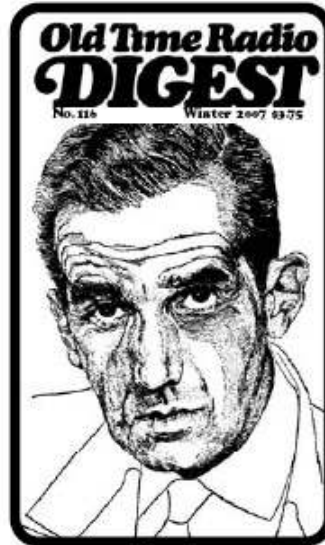
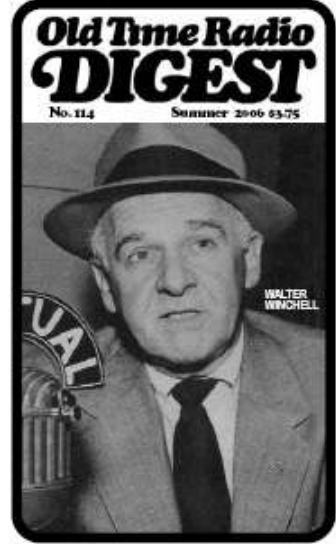
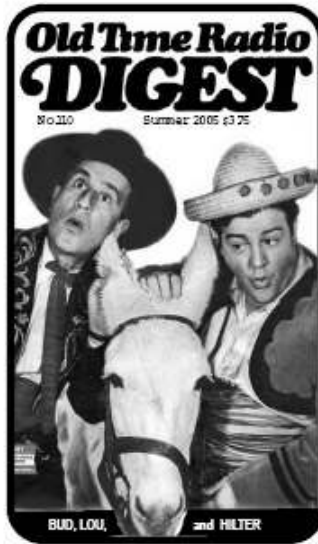
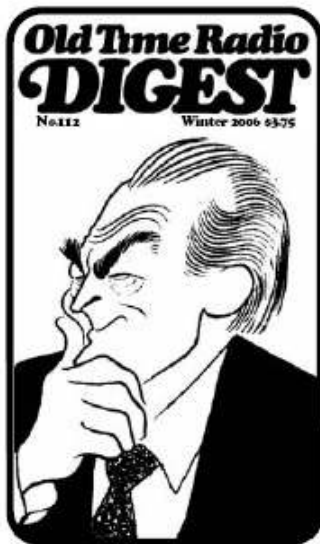


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# The Bing Crosby Show for General Electric

Excerpts from Bing Crosby – The Radio Directories (out of print)  
Lionel Pairpoint  
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For twenty years, Bing Crosby had run the gamut of radio sponsors, from tobacco, through soap, cheese, radio sets, back to tobacco again and after three years with Chesterfield Cigarettes, the fall of 1952 found him extolling the virtues of refrigerators, on behalf of the General Electric Company. However, the famous overweight lady was waiting in the wings, loosening her larynx for the swan song of the radio series in this particular format. One by one favourite shows were vanishing from the air, engulfed by the tsunami of television which had rolled over the network schedules. The huge numbers of radio receivers that Bing had helped to sell for Philco had now become slightly passé, surrendering their place as the focal point in the living room to the “magic fish tank.”

Between the end of World War II and 1955, the number of major prime-time variety programmes fell by a staggering 1,000%, and by 1954 Bing would find himself having come full circle back to where he had begun, providing 15 minute gap fillers. Network executives, who may have been contemplating the locked room and a loaded revolver, found a degree of comfort with this format and the benefit of lower production costs. The decline is only too apparent in the GE programmes. Gone was the roll call of big name guests. James Stewart wandered in twice and Frank Sinatra was heard on two shows. Jack Benny guested once and, surprisingly, Bob Hope managed only a single appearance for the annual broadcast from Fort Ord. The remainder could be classed as “friends and family,” represented by frequent visits from Rosemary Clooney and Gary and Lindsay Crosby.

Apart from Miss Clooney, a miscellany of female vocalists was pressed into service to lend a hand with the chores. Ella Fitzgerald and Peggy Lee (yet to become legends), Kay Starr, Jane Morgan, Helen O’Connell and a dozen others took a turn at the microphone. Long time associate, violinist Joe Venuti capitalised on his inimitable catchphrase (“Is dis der place?”) and made himself available to provide regular light comedy for the first season and together with Lindsay Crosby, was in attendance for all seven of the so-called “French”

programmes.

To the public, the transcribed programme was now a normality but there may still have been some questions regarding an “assembled” show. Tape recording had, by this time, reached some degree of expertise and skilful editing could produce a conversation between two parties who were miles or even days apart without any noticeable “joins.” Chunks of dialogue could be shuffled, applause added or deleted and even the most devoted listener would have been hard pressed to recognise that the song that they were hearing was the same rendition that had been broadcast two weeks previously. There is little doubt that an extensive library was built of songs by Bing, which in many cases were sold on to Decca for re-mastering as commercial issues.

In spite of shortcomings in the guest star department, the first season of General Electric kept pretty much to the formula which had sustained the Philco and Chesterfield programmes but from the September of 1953 quite sweeping changes were made. If only we could have been privy to the discussions which set out the ground rules for these shows. Did the man who fought for “Where The Blue Of The Night” in 1933 weakly succumb to the unknown piece of music that was to introduce his show? The songs and the patter hung on but the commercials were abandoned in favour of several minutes of fatuous “discussion” between Bing and Ken Carpenter, on such heavyweight subjects as Government, Communism, and Collectivism. The cry will be that this was the era of McCarthyism but the pompous cant of these creepy “seminars,” surely had no place in a light radio show. Other “discussions” included a resumé of the most recent General Electric Annual General Meeting and GE’s 75th Anniversary Share Presentation to employees’ new babies, subjects that would have had most of the radio audience reaching for a good book.

A few eyebrows were raised when Bing kicked off the opening show of his new series with Bob Merrill’s, “Feet Up (Pat Him On The Po-Po).” Since the latter part of the 19th Century, the history of the popular music has reserved a niche for so-called novelty numbers. From “Bunk-A-Doodle I Do,” through “Mairzy Doats,” to Sparky’s Magic Piano, belting out “Chopin’s Revolutionary Aytood” and there was no need to be alarmed because, as the index reveals, the seventy-five programmes demonstrated more than a hundred other songs designed to please the more discerning.

## OTRR Acquisitions and Upgrades

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 September. These episodes were purchased by donations from members and friends of the Old Time Radio Researchers or donated by interested parties.

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)

American Family Robinson 40-07-21 (52)  
American Family Robinson 40-07-21 (53)  
American Family Robinson 40-07-28 (54) Myra Has Taken up a Radio Career  
American Family Robinson 40-07-28 (55) Luke and 'The Baron' Get Bread and Water for Dinner  
American Family Robinson 40-09-01 (64) Luke's Resolve to Be an Ideal Husband Has Turned The Tide.wav  
American Family Robinson 40-09-01 (65) Luke and Myra Continue Their Personal War in the Truck.wav  
American Family Robinson 40-10-13 (76) Luke's Had All He Can Take Being Polite with Myra.wav  
American Family Robinson 40-10-13 (77) Luke Leaves Birch Falls on a Train.wav  
American Family Robinson 40-10-20 (78) Luke Is in a Very Quiet Hotel.wav  
American Family Robinson 40-10-20 (79) All the Customers Are Wondering Where Luke Is.wav  
American Family Robinson 40-10-27 (80) Poor Lonely Luke, He's Regretting the Loss of Home.wav  
American Family Robinson 40-10-27 (81) The Emporium's Women Customers Are Remaining Loyal.wav  
American Family Robinson 40-11-03 (82) Luke Has Walked out on Myra, and Is Homesick.wav  
American Family Robinson 40-11-03 (83) Luke Is Taking the Train Back to Birch Falls.wav  
American Family Robinson xx-xx-xx (38).wav  
American Family Robinson xx-xx-xx (39).wav  
American Family Robinson xx-xx-xx (40).wav  
American Family Robinson xx-xx-xx (41).wav  
American Family Robinson xx-xx-xx (42).wav  
American Family Robinson xx-xx-xx (43).wav  
American Family Robinson xx-xx-xx (48).wav  
American Family Robinson xx-xx-xx (49).wav  
American Family Robinson xx-xx-xx (50).wav

American Family Robinson xx-xx-xx (51).wav  
American Family Robinson xx-xx-xx (52).wav  
American Family Robinson xx-xx-xx (53).wav  
American Family Robinson xx-xx-xx (54).wav  
American Family Robinson xx-xx-xx (55).wav  
American Family Robinson xx-xx-xx (56).wav  
American Family Robinson xx-xx-xx (57).wav  
American Family Robinson xx-xx-xx (58).wav  
American Family Robinson xx-xx-xx (59).wav  
American Family Robinson xx-xx-xx (60).wav  
American Family Robinson xx-xx-xx (61).wav  
American Family Robinson xx-xx-xx (62).wav  
American Family Robinson xx-xx-xx (63).wav  
American Family Robinson xx-xx-xx (68).wav  
American Family Robinson xx-xx-xx (69).wav  
American Family Robinson xx-xx-xx (70).wav  
American Family Robinson xx-xx-xx (71).wav  
American Family Robinson xx-xx-xx (84).wav  
American Family Robinson xx-xx-xx (85).wav

Americans At Work 42-09-29 Buying War Bonds.wav  
Americans At Work 42-10-12 Working To Aid The War Effort.wav

Any Bonds Tonight 44-12-26 Emblem Of Peach March (partial).wav

Armchair Adventures xx-xx-xx (04) West Is West (AFRS).wav  
Armchair Adventures xx-xx-xx (46) The White Elephant (AFRS).wav

Counterspy 45-06-20 The Bag Of Dynamite.wav  
Counterspy 46-07-27 Stolen Car Racket (Rehearsal).wav

California Melodies 48-03-10 First Song - It's a Good Day.wav

Calling All Cars 37-02-24 (170) The Banker Bandit.wav

Chamber Music Society Of Lower Basin Street 52-07-19 First Song - Riverboat Shuffle.wav

Choose A Song 4x-xx-xx (01) First Song - Stormy Weather.wav  
Choose A Song 4x-xx-xx (02) First Song - Stairway To The Stars.wav  
Choose A Song 4x-xx-xx (05) First Song - Rose of Juarez.wav  
Choose A Song 4x-xx-xx (06) First Song - I Wonder

Who's Kissing Her Now.wav  
Choose A Song 4x-xx-xx (07) First Song - Love's Got Me  
in a Lazy Mood.wav  
Choose A Song 4x-xx-xx (08) First Song - Stardust.wav  
Choose A Song 4x-xx-xx (09) First Song - Some of These  
Days.wav  
Choose A Song 4x-xx-xx (10) First Song - The  
Gypsy.wav  
Choose A Song 4x-xx-xx (11) First Song - Where or  
When.wav  
Choose A Song 4x-xx-xx (12) First Song - The  
Whiffenpoof Song.wav

Command Performance 46-05-29 4th Anniversary Guest  
- Bob Hope.wav

Dennis Day Show 55-01-19 Guests - Mel Blanc and Patty  
Andrews (AFRS).wav  
Dennis Day Show 55-07-31 Guests - Vera Ellen and  
Johnny Mercer (AFRS).wav  
Dennis Day Show 55-09-18 Guests - Anna Maria  
Alberghetti and Mel Blanc (AFRS).wav  
Dennis Day Show xx-xx-xx Dennis Sells Vacuum  
Cleaners (AFRS).wav

Eddy Duchin xx-xx-xx (01) First Song - Blue Skies.wav  
Eddy Duchin xx-xx-xx (02) First Song - The Best Things  
in Life are Free.wav  
Eddy Duchin xx-xx-xx (03) First Song - I Want to Be  
Happy.wav  
Eddy Duchin xx-xx-xx (04) First Song - Sweet Sue.wav  
Eddy Duchin xx-xx-xx (05) First Song - Darktown  
Strutter's Ball.wav  
Eddy Duchin xx-xx-xx (06) First Song - Nobody's  
Sweetheart.wav  
Eddy Duchin xx-xx-xx (08) First Song - Sometimes I'm  
Happy.wav  
Eddy Duchin xx-xx-xx (09) First Song - Shine On Harvest  
Moon.wav  
Eddy Duchin xx-xx-xx (10) First Song - Lady Be  
Good.wav  
Eddy Duchin xx-xx-xx (11) First Song - Who.wav  
Eddy Duchin xx-xx-xx (12) First Song - Hallelujah.wav  
Eddy Duchin xx-xx-xx (13) First Song - Lover.wav  
Eddy Duchin xx-xx-xx (07) First Song - Moonlight on the  
Ganges.wav

Frank Farrell, Adventures Of xx-xx-xx (1).wav  
Frank Farrell, Adventures Of xx-xx-xx Audition.wav

Front Page Drama 36-01-18 (143) Conquerer's Son.wav  
Front Page Drama 36-01-25 (144) Repayment.wav  
Front Page Drama 36-01-29 (149) The Removal Man.wav  
Front Page Drama 36-02-15 (147) Devil's Crib.wav

Gallant American Women 39-10-31 (01) These  
Freedoms.wav  
Gallant American Women 39-11-07 (02) Women &  
Peace.wav  
Gallant American Women 39-11-28 (05) Refugee  
Women.wav  
Gallant American Women 39-12-05 (06) Women Are  
People.wav

Goon Show, The 55-11-29 (19) The Lost Colony.wav  
Goon Show, The 56-04-03 (18) The Pevensey Bay  
Disaster.wav

Guest Star 47-07-17 (17) First Song - Among My  
Souvenirs.wav  
Guest Star 47-07-24 (18) Guest - Basil Rathbone.wav  
Guest Star 55-10-30 (449) First Song - Deed I Do.wav  
Guest Star 55-11-06 (450) First Song - Irene - Harry  
Belafonte.wav

Hancock's Half Hour 54-12-07 (18) The New Car.wav  
Hancock's Half Hour 55-11-02 (17) The Bequest.wav

Harlem Hospitality Club 47-xx-xx (11) Guest - Little Miss  
Cornshuck, Amanda Randolph.wav  
Harlem Hospitality Club 47-xx-xx (14) Guests - Kirby  
Walker, Kitty Dechavez.wav

Hearts In Harmony 42-xx-xx Prevue.wav  
Home Front 43-05-10 (01) First Song - Begin the  
Beguine.wav  
Home Front 43-05-11 (02) First Song - Just a Song at  
Twilight.wav  
Home Front 43-05-12 (03) First Song - One Alone.wav  
Home Front 43-06-10 (24) First Song - Mother of  
Mine.wav  
Home Front 43-06-14 (26) First Song - Drink to Me Only  
With Thine Eyes.wav  
Home Front 43-09-20 (96) First Song - Tip Toe Through  
the Tulips.wav  
Home Front 43-09-29 (103) First Song - Summertime.wav  
Home Front 43-10-04 (106) First Song - Gina Mina.wav  
Home Front 43-10-05 (107) First Song - Songs My  
Mother Taught Me.wav  
Home Front 43-10-08 (110) First Song - Just A Little Bit

Of Heaven.wav  
 Home Front 43-10-13 (113) First Song - The Dancing Dolls.wav  
 Indictment xx-xx-xx (57) Research Chemist Poisons Wife (AFRS).wav  
 Indictment xx-xx-xx (80) Fur Robberies (AFRS).wav  
 Jungle Jim 36-01-18 (12).wav  
 Jungle Jim 36-01-25 (13).wav  
 Jungle Jim 36-02-15 (16).wav  
 Jungle Jim 36-02-29 (18).wav  
 Komedie Kingdom 37-xx-xx (01) Royalty.wav  
 Komedie Kingdom 37-xx-xx (02) Marriage.wav  
 Lone Ranger, The 43-02-19 (1573) Silver King.wav  
 Land Of The Lost 45-12-22 The Black Pearl.wav  
 Land Of The Lost 47-12-13 The Prisoner Of Tides.wav  
 Lands Of The Free 42-09-07 (10) Revolt Of the Disinherited Of Mexico.wav  
 Lands Of The Free 42-09-14 (11) First Pan-American Congress.wav  
 Lands Of The Free 42-09-28 (13) Bread & Tears.wav  
 Lands Of The Free 43-09-21 (12) The American Emperor (1st half only).wav  
 Lands Of The Free 43-10-12 (15) North Star Of Smarkland (Op Cut).wav  
 March Of Dimes 53-xx-xx Man Against The Crippler.wav  
 March Of Dimes Summer Concert 53-xx-xx Guest - Alec Templeton.wav  
 Mystery Playhouse 45-08-10 (125) This is Your FBI - Robert Peary, Impersonator.wav  
 Mystery Playhouse 45-10-05 (129) Molle Mystery Theater - Angel Face.wav  
 Mystery Playhouse 45-10-12 (134) Molle Mystery Theater - A Death is Caused.wav  
 Mystery Playhouse 45-12-11 (154) Inner Sanctum - The Dark Chamber.wav  
 Mystery Playhouse 46-06-07 (210) Molle Mystery Theater - Female of the Species.wav  
 Mystery Playhouse xx-xx-xx (15) Mr District Attorney - dishonest lawyer plots to kill two eccentric old ladies..wav  
 My Son Jeep 53-03-05 Mrs B's Installation.wav  
 My Son Jeep 53-07-06 Peg's Dress.wav

Night Beat 50-02-06 Zero (Promo).wav  
 Southland Echoes 49-xx-xx (05) First Song - Living on the Sunny Side.wav  
 Southland Echoes 49-xx-xx (06) First Song - He Bore It All.wav  
 Southland Echoes 49-xx-xx (17) First Song - I Love My Savior, Don't You.wav  
 Southland Echoes 49-xx-xx (18) First Song - Wayside Wells.wav  
 Southland Echoes 49-xx-xx (19) First Song - Right Will Always Win.wav  
 Southland Echoes 49-xx-xx (20) First Song - Holding to His Hand of Love.wav  
 Southland Echoes 49-xx-xx (23) First Song - Do Your Best, Then Wear a Smile.wav  
 Southland Echoes 49-xx-xx (24) First Song - A Little More.wav  
 Southland Echoes 49-xx-xx (25) First Song - Salvation Has Been Brought Down.wav  
 Southland Echoes 49-xx-xx (26) First Song - No Shadows.wav  
 Southland Echoes 49-xx-xx (27) First Song - I've Made a Covenant With My Lord.wav  
 Southland Echoes 49-xx-xx (28) First Song - Somebody Knows.wav  
 Southland Echoes 49-xx-xx (29) First Song - Leaning On The Everlasting Arms.wav  
 Southland Echoes 49-xx-xx (30) First Song - On And On.wav  
 Southland Echoes 49-xx-xx (31) First Song - Love is Coming Down.wav  
 Southland Echoes 49-xx-xx (32) First Song - My Burdens Have Rolled Away.wav  
 Southland Echoes 49-xx-xx (33) First Song - Bend a Way Down Low.wav  
 Southland Echoes 49-xx-xx (34) First Song - An Old Time Religion Song.wav  
 Southland Echoes 49-xx-xx (35) First Song - My Non-Stop Flight to Glory.wav  
 Southland Echoes 49-xx-xx (36) First Song - Build Me a House.wav  
 The FBI In Peace And War 50-12-28 The Fix (AFRS).wav  
 Whistler, The xx-xx-xx (211) Borrowed Byline (AFRS).wav  
 Works Progress Administration Presents 37-xx-xx (06)



Works by Hayden and Mozart.wav  
Works Progress Administration Presents 37-xx-xx (10)  
First Song - Fernando del Nonsensico.wav  
Works Progress Administration Presents 37-xx-xx (12)  
First Song - The Golden Tower.wav  
Works Progress Administration Presents 38-xx-xx (46)  
First Song - Carmen.wav  
Works Progress Administration Presents 38-xx-xx (53)  
First Song - Lento from the String Quartet, Opus 96.wav

X Minus One xx-xx-xx (77) If You Were A Molkin  
(AFRS).wav

Yank Bandstand xx-xx-xx (47) First Song - I Can't  
Believe You're In Love With Me.wav

Yank Bandstand xx-xx-xx (48) First Song - What Is This  
Thing Called Love.wav



Alice Faye's Home