



January 2009

The

Old Radio Times



The Official Publication of the Old-Time Radio Researchers

www.otrr.org

OldRadioTimes@yahoo.com 2164 Subscribers Number 38

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Eunice Randall - Boston's First Female Announcer/Engineer

Donna Halper

If you had been around greater Boston during the 19-teens and early 20s, you might have heard Eunice Randall referred to as "ER," since radio announcers were not usually allowed to use their names on the air. To her ham radio friends, she was "the OW of 1XE," or "1CDP;" to some of her youngest fans, she was "the Story Lady." Eunice Randall was all of this and more-although she was born in an era when women's options were still extremely limited, she grew up to achieve a number of 'firsts' in the exciting new industry called radio broadcasting.

In the early 1900s, Mattapoisett (a town in southeastern Massachusetts) was still rural, and Eunice's father was a farmer, while one of her brothers ran a mill. As far as I have been able to ascertain, there were no 'radio bugs' in her family, and yet somehow she became fascinated by the rapidly-expanding world of ham radio. Her first station, which she built herself, was called "ER", and her technical skills impressed one of the men who received the code she was sending out – he was the regional director of the ARRL, Irv Vermilya, a man who was very influential in amateur radio.

Irv was surprised that a young woman could build her own station, but he was also immediately supportive; he was the first to write about her radio skills, in the ham magazine, QST.

Not content to stay on her family's farm, Eunice moved up to Boston, with the plan to study art. But she found that she was good at



Eunice Randall

drafting, and when she heard that the American Radio and Research Company needed draftsmen, she applied; in 1918, she became the first woman AMRAD ever hired. I would be lying if I said everyone welcomed her with open arms – it was highly unusual for women to work in technical professions back then.

And while some women worked as receptionists or confidential secretaries, Eunice Randall was not typical of her generation: not only was she an experienced ham radio operator but she now wanted to work with the men building radio receivers. Needless to say, she underwent considerable hazing in the factory-- what would today be called sexual harrassment-- but gradually she won everyone over, because her drafting work was very precise and she wasn't afraid to learn new jobs.

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AMRAD had opened a broadcasting station in 1916; it was mainly operated by Tufts College students (AMRAD's founder, Harold J. Power, was a Tufts alumnus), but now that the AMRAD factory was expanding, some of the non-student workers also took their turn keeping the station on the air. Among them was Eunice Randall. All the amateur stations were taken off the air during World War 1, but as soon as it was legal to do so, the AMRAD station (known legally as 1XE, but referred to in the newspapers as "The Amrad station" or "the Medford Hillside station") resumed its broadcasts.

At some point in 1919, Eunice Randall became an announcer for the station, the first woman on air in greater Boston. By 1921, she was not only helping with the engineering, doing announcing, and at times sending out code so that any amateurs listening could get some code practise-- she had also gotten a sponsor and was now the "Story Lady". At least three nights a week, she read bed-time stories to the kids, sponsored by Little Folks Magazine. (In QST, and even in some of the newspapers, she was still referred to as the "OW of 1XE"-- "OW" being an affectionate term for a female amateur.)

In February of 1922, 1XE received its license from the Department of Commerce and was assigned the call letters WGI. Eunice remained in her dual roles of AMRAD factory draftsman and WGI announcer. When the factory needed her more, she spent more time there; when the radio station beckoned, she did that-- in fact, when a guest didn't show up, she and another of the engineers sang duets! The newspapers referred to her the "Radio Mother" because her bed-time stories were very popular with kids all over New England. (The idea of radio bed-time stories was still very new, as were most of the things WGI had been doing. Unfortunately, the station operated on a shoe-string, and seldom got the publicity it deserved.) She represented AMRAD at several radio shows, and it certainly must have encouraged other young women to see her demonstrating equipment and doing broadcasts.

As for the men who heard Eunice speak and saw some of her radio work, they included Hiram P. Maxim, whom she met when she demonstrated one of AMRAD's newest radio tubes at a convention in Portland, Maine in late 1921. (In the early 20s, she was one of a very few women who were licensed radio operators – some reports say she was the only one in New England.) Irv Vermilya, with whom she remained friends for many years, continued to write favourably in QST and elsewhere about her work; this certainly must have helped her to achieve even more credibility. Over the years, the two would sometimes attend hamfests together and compete in code-sending

contests. (Eunice could even do 'foot-sending', and she was quite proficient at it!)

Unfortunately, Eunice Randall's radio career was cut short by the fact that WGI and its parent company AMRAD ultimately went bankrupt. The station left the air in the spring of 1925, never to return. Everyone who had worked so hard to keep the station up and running ended up in various other places. Some, like "Big Brother" Bob Emery, would become famous at another station and have a long radio career; others left radio and never went back to it--Eunice was one of those. She continued to work as one of the few women engineers, however, and she also continued her involvement with ham radio (her calls were 1CDP and later, W1MPP). During World War 2, she and a number of other amateurs did volunteer work as part of the WERS, and over the years, she taught many young amateurs what they needed to know to get their license. Eunice and her husband, Ken Thompson, a former AMRAD employee, moved up to Maine after she retired. She died in 1982.

Ever since I began researching the saga of 1XE/WGI and became familiar with this amazing woman, I have wanted to tell her story. My thanks to Barry Mishkind for giving me the opportunity.

- Donna Halper is a respected and experienced media historian, whose research has resulted in appearances on Chronicle (WCVB, Channel 5 in Boston), Voice of America, PBS/NewsHour, National Public Radio/Weekend America, New England Cable News, the History Channel, ABC Nightline, WBZ Radio, WNYC Radio, and elsewhere. Ms. Halper is the author of three books, the most recent of which is "Invisible Stars: A Social History of Women in American Broadcasting." She is completing her fourth, "Icons of Talk," a history of talk shows.



Dwight Ronald 'Ron' Speegle, OTRR DVD Librarian Passes

Ron Speegle, DVD Librarian for the OTRR Group and Life Partner for 28 years of Jim Beshires, group founder, passed away Jan 1, 2009 following a massive stroke to the brainstem on Dec 24, 2008.

St. Jack in a post to the Cobalt Forum said it best – “People are born and die everyday without great fanfare unless they are famous or infamous. On new year's day a not so famous person passed away that some of us knew. Ron Speegle. Ron was the DVD librarian for the OTRR group. I consider myself fortunate to have met him twice. He was a very nice and good man. He was not very interested in OTR but his friend and partner Jim Beshires (owner and founder of the OTRR group) was. Because he wanted to be a part of the group too, he found a spot by doing something he was very interested in and enjoyed. Old video. The OTRR group added this library as a natural extension to OTR. Ron took to it like a fish to water. He purchased many dvds with monies from his own pocket.

“He was always quiet and reserved but once you got him to open up he was a very nice and interesting conversationalist. He was an incurable political junkie and faithfully visited many websites every day following all the political news and gossip. He worked tirelessly procuring new dvds and sending out to borrowers of the group. He shall indeed be missed.”

Yes, he shall indeed be missed. Because Ron wanted to be a part of this hobby, he did indeed enjoy being the DVD Librarian. He developed a wide circle of friends who he e-mailed on a regular basis, and many of whom supplied him with movies, TV series, and serials, with an OTR connection.

His posts to the OTRR DVD Yahoo group were enjoyed by all, as he had a flair with words that few possess.

Ron was extremely introverted, but once you got to know him, you found him to be a fascinating person, or at least I did.

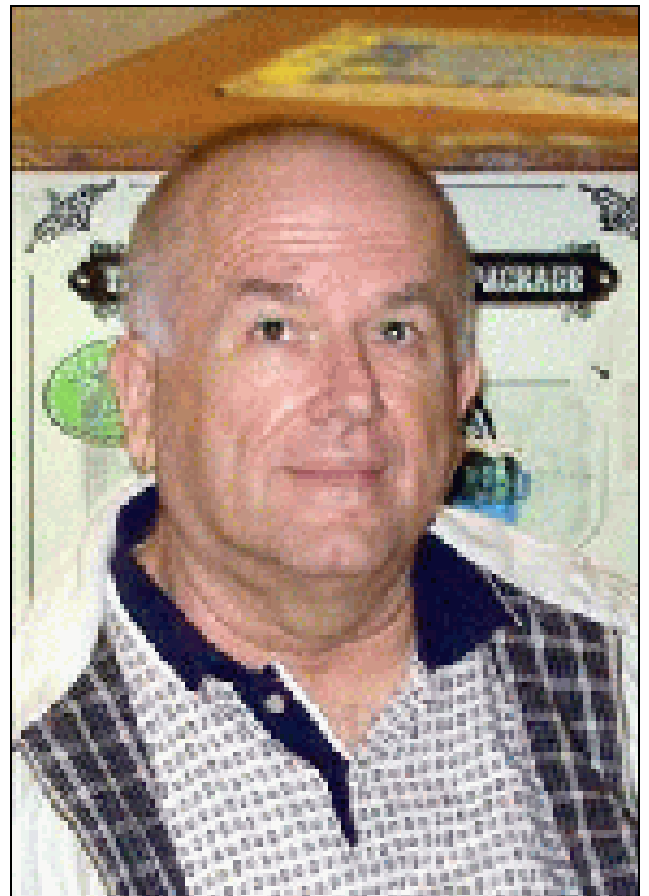
We both worked at the same place and retired at the same time, and you could count on one hand the number of days we were apart during those 28 years. We were just happy to be in one another's company.

He was thoroughly devoted to the OTRR DVD Library and worked for hours searching for new items to add, cataloging them and sending out packages to those borrowing from the Library.

Ron was a member of the Unity Church of Savannah, where he sang in the choir, served as usher, and co-chair of the renovation team during the 2005 sanctuary renovation.

A meditation courtyard is being developed at Unity, which will be named in memory of Ron, my best friend, soul mate and life partner.

I will miss him forever.



Ron Speegle, Scholar and Gentleman

The History of KFRC, San Francisco, and the Don Lee Networks

John F. Schneider, Seattle, WA

The city of San Francisco had several stations that were among the finest in the nation during broadcasting's early years. Bay Area listeners could choose from a variety of fine programs, but one station they tuned to most frequently was KFRC.

Harrison Holliway

To tell the story of KFRC's first years is to tell the story of its Manager and Chief Announcer, Harrison Holliway. He was born November 3, 1900, the first son of a veteran San Francisco newspaperman, Captain W. C. "Cap" Holliway. Cap Holliway was well-known in San Francisco, and at one time had been the youngest newspaper editor in the state. He had since worked on news staffs at the Examiner, Call and Chronicle, and had been President of the San Francisco Press Club.



Harrison Holliway

Young Harrison's first interest in radio appeared at the age of eleven, when he built a carborundum crystal receiver and first listened in on the airwaves. By 1920, he was operating his own amateur station, 6BN, and was very active in local ham circles. He was President of the Lowell High School Radio Club, and an officer in the San Francisco Radio Club. In 1920, he set a world amateur record for distance in voice transmission when he communicated with another ham in Vancouver, over 1,800 miles away. This brought him considerable local publicity. For a time, Harrison was on the air every day

with 6BN, broadcasting record programs "for the sheer pleasure of it". He also worked as a part-time newspaper reporter, covering high school sporting news for the San Francisco Call.

The following fall saw Harrison Holliway enter Stanford University. He spent the next few years majoring in law during the winter months, and operating radio equipment on a trans-Pacific steamer during the summer. He took a leave of absence from Stanford in 1922, and, along with friend Harold Shaw, installed and operated KSL, the Emporium Department Store station. When that venture folded after less than a year, he went back to Stanford.

The Debut of KFRC



The summer of 1924 found Holliway working at a radio shop called the Radio Art Corporation, on Sutter Street at Powell. That was the same summer that a Western Electric salesman called on the owners of the store, Jim Threlkeld and Thomas Catton, and sold them on the idea of starting a new radio station (and of course, buying a Western Electric transmitter). And so, KFRC was born. Holliway couldn't resist the offer of the job of Station Manager, and never returned to Stanford. He and two other store employees, Harold Peery and Alan Cormack, began drawing up their plans for the station.

KFRC's first home was the Whitcomb Hotel in the Civic Center area. The studio was a converted hotel room on the second floor – a single room hung with "monk's cloth", decorated with a few shaded lamps, and with a lone microphone and a piano. The transmitter was located in a shack on the roof of the hotel, and an L-type antenna was suspended between two 100-foot ships' masts. KFRC's assigned frequency was 1120 kc. The transmitter itself was a fifty watt unit, the latest Western Electric design. The only other one like it was in St. Louis, where it was said to "pound into New York like a local. The relatively low-powered transmitter was said to be

preferred by the station engineers because it would cause less interference and yet deliver almost equal signal strength because of its superior circuit design.

KFRC became the official station of the "San Francisco Bulletin", which supplied it with a news service and a radio column in exchange for the broadcast publicity. The station's on-air trademark was a fire siren, chosen because it had also been used by station KDN before it left the air, and when it had been associated with the Bulletin.

KFRC's inaugural broadcast took place September 24, 1924, from 8:00 PM until midnight. The program opened with speeches by local dignitaries, and was followed by a concert and dance program by the Whitcomb Hotel concert, symphony and dance orchestras.

Almost immediately, it was noticed that KFRC had an exceptionally strong signal - much stronger than had been anticipated from only fifty watts. It was heard in all the distant places being reached by only the strongest stations: along the Atlantic Seacoast, in Alaska and Hawaii, and even New Zealand. This had San Francisco's best engineers dumbfounded. No one could understand why the signal was so powerful, and it was announced that "the KFRC managers ... are as astonished as anybody." A group of Western Electric engineers was called in to study the situation, and after several months could still not agree on an answer, except that perhaps the Whitcomb Hotel was located on an essentially "perfect" electrical ground.

KFRC's first year of radio activity was nothing exceptional. The station's owners, Catton and Threlkeld, had formed the Radio Art Studios as a subsidiary of the radio store, and it was entirely financed by the retail operation. Budgets were modest, and so were the programs. Perhaps the only noteworthy regular program heard at this time was a variety program hosted by Tom Catton and called the "Tom Cats".

Holliway, who in the first year of KFRC was Manager, announcer, janitor and mail clerk all rolled into one, later recalled some famous personalities of the time whom he interviewed during the early years. They included baseball great Roger Hornsby, and actors William S. Hart, John Barrymore and Douglas Fairbanks, Jr. Speaking of the French-Canadian heavyweight boxer Jack Renault, Holliway said:

Renault came to the studios with his manager, the well-known Leo P. Flynn. He spoke very broken English, and at the same time developed a bad case of mike fright. Flynn did the French-Canadian dialect to perfection, so I introduced him as Renault. He made a fine speech, and no one ever

knew that it wasn't Renault whom they heard.

The City of Paris Years

It was less than a year later that Radio Art Studios was forced to relinquish KFRC for financial reasons. The station was transferred to the City of Paris department store on April 15, 1925, and the facilities were moved to the store on Union Square, where a studio had been constructed at street level, so passers-by could observe the operations through a large window. A year later they were moved again, this time to the eighth floor of the Sherman-Clay Building.

With the addition of City of Paris financial backing, KFRC's programs improved immediately. Frank Moss, a nationally-known pianist, was hired as the Musical Director and given the budget needed to round up first-class talent for a number of new programs. Several musical groups became KFRC regulars, most notably the Lorelei Mixed Quartet and soprano Flora Howell Bruner. KFRC was broadcasting almost exclusively serious music.

Another popular name associated with KFRC was Harry "Mac" McClintock, who hosted a daily children's program called "Mac and his Gang". Mac's homespun manners and cowboy ballads quickly became popular among the Bay Area's young crowd. His prior life best exemplified the kind of person he was: he had left his home in Tennessee as a boy and joined the circus. After fighting in the Spanish-American War, he headed for the Klondike and the Alaska gold rush. He had also worked as a railroad brakeman and as a miner in Idaho, Wyoming, and Nevada. From these experiences he drew upon a wealth of Western songs and stories that made him a favorite with adults as well as children, and his style was often compared to that of Will Rogers. Among the many other feathers in his wester cap, Mac wrote and popularized the song "Big Rock Candy Mountain". His comic western band, Mac and his Haywire Orchestra, was frequently heard on KFRC's variety programs.

The Don Lee Era

Perhaps it may be considered to be the re-birth of KFRC (it certainly marked a future of bigger and better things) when Don Lee, the California distributor for the Cadillac Motor Car Company, purchased the station in 1926. Lee had amassed a considerable fortune in his twenty years in the automobile business, and radio was to be an exciting and elaborate new venture for him. On an evening broadcast heard November 15, 1926, officials of

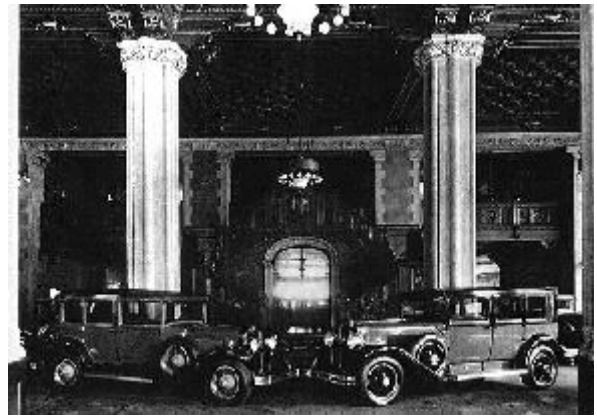
the City of Paris formally turned over the station to Don Lee, and the audience was told of his plans for a great station to broadcast from new and elaborate studios he planned to build in the Cadillac building. He had a personal habit of doing everything in grand style, and this was to be his hallmark for the twenty five years he would own the station.



Temporary studios were soon built and installed in the Don Lee Building at 1000 Van Ness Avenue. The transmitter remained in its original location atop the Whitcomb Hotel, but plans were under way for an elaborate new studio complex and a 1,000 watt transmitter.

The new studios were completed and dedicated in a 28-hour marathon broadcast held July 6, 1927. The station was located on the mezzanine floor of the building, at the end of a large and ostentatious staircase leading up from the showroom floor. Two large studios had been decorated in a Spanish motif, and they were said to be so acoustically perfect that a full orchestra could be on the air in one studio while a second group rehearsed in the adjoining one. The thousand-watt Western Electric transmitter on the top floor of the building fed a powerful new voice to the new antenna, strung between steel towers on the roof. As a higher power, Class "B" station, KFRC was authorized to move to the preferred frequency of 660 kc. (two years later, the station again moved, this time to its permanent home at 610 kc.) On its new frequency, KFRC was required to reduce its power to 500 watts after sunset.

(This 1,000 watt Western Electric transmitter is in the possession of the radio museum operated by the Perham Foundation in San Jose. The museum is temporarily closed, but plans are under way to reopen again at a new location.)



The old 50-watt KFRC transmitter saw use for a while as a short-wave relay of KFRC's AM programs. Harrison Hollaway and Harold Peery rebuilt the unit to operate on 108 meters, and the station received the experimental call sign 6XD. Originally, their plan had been to use the new station to transmit details of the Dole fliers in their trans-Pacific flight from Oakland that year, a plan later abandoned. But the station was operated for a while and heard as far away as Juneau, Alaska. [16]

The following year (November 14, 1927), Don Lee bought KHJ in Los Angeles from the Los Angeles Times. The station was relocated to the Don Lee Cadillac Building at Seventh and Bixel Streets in that city, where a new radio facility was built and stocked with all the finest new equipment. There were three elaborate studios including a full pipe organ.

Being the owner of two of the Coast's most prestigious radio stations, Don Lee wasted no time in connecting the two stations by telephone line to establish the Don Lee Broadcasting System. Lee spared no expense to make his two stations among the finest in the nation, as a 1929 article from Broadcast Weekly attests:

Both KHJ and KFRC have large complete staffs of artists, singers and entertainers, with each station having its own Don Lee Symphony Orchestra, dance band and organ, plus all of the musical instruments that can be used successfully in broadcasting. It is no idle boast that either KHJ or KFRC could operate continuously without going outside their own staffs for talent, and yet give a variety with an appeal to every type of audience.[2]

In 1929, the nation's second network, the Columbia Broadcasting System, still had no affiliates west of the Rockies, and this was making it difficult for the network

to compete with its larger rival, NBC. CBS president William S. Paley was in need of West Coast affiliates, and he needed them fast. Thus it was that Paley travelled to Los Angeles that summer to convince Don Lee to sign a CBS affiliate agreement. Paley was a busy man, and he was frustrated by Lee's casual, time-consuming ways of doing business. Lee insisted that Paley spend a week with him on his yacht "The Invader" before any business could be discussed. After two lengthy sailings during which Lee had plenty of opportunity to evaluate Paley's moral fiber in the relaxed, informal atmosphere at sea, Lee agreed to sign an affiliate agreement which Paley was to dictate without any negotiation whatsoever. The agreement was signed on July 16, 1929, and the Don Lee stations became the vanguard of the CBS West Coast invasion. [3]

In Paley's statement to the press announcing the new venture, he said:

I know the new connection of the Columbia System on the Pacific Coast will react as a mutual benefit to the listeners in that territory and ourselves. These Pacific Coast stations have not been chosen to join the Columbia System on hearsay evidence, or on cold statistics alone. I personally toured the Coast during June and July of this year, and was convinced that through years of service to a faithful radio audience, the stations chosen are outstanding. It is with great pleasure that I am able to announce that they will be our western brothers in the world's largest regular radio network.

Don Lee's companion announcement stated:

With the growth of public interest in radio, we believe the affiliation of these stations with the Columbia Broadcasting System will be welcomed by radio fans not only on the Pacific Coast, but throughout the United States as well. It will enable us to listen to the finest programs from the East, and will permit the Easterners to get the best of western programs.

The new chain began operations January 1, 1930, and was called the Don Lee-Columbia Network. Two more stations, KGB in San Diego and KDB, Santa Barbara, were purchased by Don Lee and became a part of the network. Also, Lee had been feeding programs to the

McClatchy Newspaper station KMJ in Fresno since 1928, and that station became a CBS affiliate, along with the other McClatchy stations (KFBK Sacramento, KWG Stockton, and KERN Bakersfield). Additionally, four Pacific Northwest stations called the "Columbia Northwest Unit" were added (KOIN, Portland, KOL, Seattle, KVI, Tacoma, and KFPY Spokane).[4]

KFRC and KHJ originated numerous programs for the West Coast network. CBS programs were heard in the early dinner hours, and the Don Lee programs were fed after 8:00 when the eastern programs ceased.[5] For these later evening broadcasts, KFRC and KHJ alternated evenings in feeding their programs to the network. Additionally, several of the San Francisco and Los Angeles programs were broadcast nationally by CBS. Many of the most popular KFRC programs became network offerings in this way.

Perhaps one of the most notable aspects of KFRC and the Don Lee System during this period is the large number of people they graduated to national stardom. In 1929, Lee hired an unknown flutist to be KFRC's Music Director. The young man was a musical prodigy, having played with John Phillip Sousa's band at age 16, and he had been the lead flutist for the New York Philharmonic Orchestra at twenty. Now, he was to get a chance to conduct the Don Lee Studio Orchestra in San Francisco. To Meredith Willson, "The Music Man", radio would be the springboard to big and better things.

Jack Benny's announcer Don Wilson also began his radio career at KFRC as a member of the "Piggly-Wiggly Trio". Manager Harrison Holliway was impressed with Wilson's voice, and asked him if he wanted to try his hand at announcing. He only snickered and mumbled something to the effect that he wasn't going to become a "cream puff". Ralph Edwards and Art Van Horn were also announcers; so was Mark Goodson, who had a knack for quiz shows. He had several on the Don Lee Network, such as *The Quiz of Two Cities* and *Pop the Balloon* before he left for New York and teamed up with Bill Todman. Art Linkletter was a staff member in KFRC's later years, and hosted a series of programs from the San Francisco Treasure Island World's Fair in 1939, as did announcer Mel Venter. Bea Bederet was San Francisco's famous lady announcer. Harold Peary and Morey Amsterdam both began their radio acting careers at 1000 Van Ness Avenue, and Juanita Tennyson and Merv Griffin were popular staff vocalists; John Nesbitt began his *Passing Parade* at KFRC. The list is endless.

Al Pearce



One of the most successful performers to come out of KFRC was Al Pearce. Al, a native of San Jose, had always been a born entertainer, having first stepped before the microphone in 1916. The occasion was the Panama Pacific International Exhibition in San Francisco, where radio pioneer Doc Herrold was operating an experimental radio broadcasting station (later to become KQW). As Al once told a reporter:

In 1916 I sang on KQW. We were trying to demonstrate that radio could be heard overseas. I sang "Hello Hawaii, How Are Yuh?" (In those days, we pronounced Hawaii, "Huh-why-yuh".) The only thing that picked us up was the U.S.S. Sherman, fifty miles off shore!

His guitar and songs had been strictly a hobby until the mid 1920's, when his real estate business suddenly failed. A KFRC executive saw he and his brother Cal performing a vaudeville sketch at a real estate convention, and they were immediately hired. Their program on KFRC, *The Happy Go Lucky Hour*, first debuted in 1929.

Alice Blue, KFRC staff organist, wrote of her recollections of Al Pearce's beginnings:

The Gang was developed from a small program of three KFRC staffers, who had no idea what they had spawned -- Norman Neilsen, Monroe Upton and I. Norman sang ballads, Monroe emceed and I played the piano -- preceding Edna Fischer. We had a daily program -- no name -- in 1929 when we were all pretty much on our own without the regulations that came later. The small program grew and grew. Fan mail

poured in and still we didn't really realize what we had. One day, Al Pearce walked in and said 'This is it.' He had an eye and an ear for show business. Soon our threesome had a cast that later included the original trio out. One time many years later I sat next to Al at a dinner and he drank a toast to the lost trio who started the ball rolling. It rolled far under Al's clever management.

The Happy Go Lucky Hour was a vaudeville-style variety show, featuring music and comedy skits with a cast of regular entertainers. There was singer Tommy Harris, Upton, who played the character "Lord Bilgewater", Harry "Mac" McClintock, Hazel Warner, Edna O'Keefe, Marjorie Lane Truesdale, Tony Romano, Abe Bloom, Cecil Wright and a host of others.

Al's most popular character was the bashful door-to-door salesman Elmer Blurt, whose knock on the door was always followed by the familiar line, "There's nobody to home today, I hope, I hope, I hope". Another was Miss Tizzie Lish, known for her bad recipes and good gags.

The popular program graduated from a West Coast offering to nationwide on CBS. It moved to NBC in 1933 and became "Al Pearce and His Gang", a network staple until 1947. (Brother Cal never made the move to the networks, and returned to his previous career of real estate.)

Blue Monday Jamboree

At KFRC, in addition to their own program, the Pearce Brothers were heard as regulars on another program, *The Blue Monday Jamboree*. This was the most popular West Coast program ever to come out of KFRC, if never as great a sensation nationally as Al Pearce. The Jamboree was Manager Harrison Holliway's own creation. It was a studio musical and comedy extravaganza first heard January 10, 1927. The program began as a fifteen minute feature heard Monday evenings at 8:00. Public acclaim was so sudden and overwhelming that by February 7, less than a month later, it had been expanded to two hours. Here's how the Oakland Post-Enquirer described the *Blue Monday Jamboree*:

The weekly frolic attracts more listeners probably than any other local program. Now an institution, the Jamboree each week parades the import personalities of the station before the microphone for two

hours. The important factor that makes the Jamboree attractive is its spontaneity. Listeners never know what is coming next, and the surprise element adds auditors.

It's a treat to watch the Jamboreeadors in action -- Frank Moss wearing his hat; stars standing behind a roped section waiting their turn to perform; Simpy Fitts playing a tune with a knife and fork on a plate borrowed from a nearby restaurant; Harrison Holliway wondering what Schnitzel or Eddie Holden, the Japanese, is going to ask him next; the Pearce Brothers, ever ready with an idea; Charles Bulotti, singing for the fun of it, leading a burlesque opera group; and some sixty or seventy people seated in the studio already crowded by a large orchestra, Mac's Gang and the artists.

Another newspaper, the Los Angeles Inside Facts, added:

The studio itself is packed way out to the sidewalks on a Monday night, when an invited list of guests attend for a first-hand glimpse of their favorite entertainer, and are surprised to learn that Al Pearce, who sings "Barnacle Bill" in a high register, is a six footer; that Cotton Bond is not colored but white, and that Frank Watanabe is not a Japanese houseboy, but just Eddie Holden under another name.

The program was one of the first variety shows - a vaudeville production on the radio. During most of its existence, it claimed the vast majority of Bay Area radio dials. When KFRC was joined with KHJ, it was one of the first programs from San Francisco to be heard in Los Angeles, and its following in that city quickly equalled its northern counterpart. On June 7, 1930, the program made its debut on the entire Don Lee-Columbia Network, and by the end of the year, was being heard nationally on CBS. In California, the names Blue Monday Jamboree and Golden State Milk, the regional sponsor, became synonymous.

Holliway told a reporter in 1929 how the program was produced:

Preparation for this program starts Tuesday morning, nearly a week before it will be

presented. The staff begins to talk things over, making suggestions for comedy and discussing available music. They are searching for something out of the ordinary.

They must provide episodes for Pedro, Frank Watanabe, Silas Solomon, Professor Hamburg and Simpy Fitts, all characters who participate on the broadcast. Suggestions and ideas come from all sides; a few do the actual assembling. In the matter of music, it is much the same. If it isn't a new number, the arranging department provides a new arrangement for it. Those in charge see to it that individual numbers fit into the program as a whole.

Finally, the entire program -- announcements, "gags", musical numbers and continuity -- is typewritten and rehearsed. Nothing is done "ad lib". As a consequence, the listener hears a program which goes off smoothly, works up properly to climaxes, and has proper music to fit the occasion.



The Jamboree was literally Holliway's own program. He had devised the original concept, and wrote, directed and emceed the program, as well as playing frequent bit parts. Throughout his tenure at KFRC, the program remained his pet project.

One of the regulars on the Jamboree was a comedy team called Murray and Harris: Murray Bolen and Harris Brown. Bolen, later an executive with a Los Angeles advertising agency, told of his experiences with the program:

As to Murray and Harris at KFRC -- we got there in 1929, and left seven years later

after riding through a wonderful time for radio. Harris Brown and I had been to prep school together, went different ways through college, and met again six years later by accident. I was an announcer at KFI (1928) and Harris came into the station to perform in another musical act. He was astounded at our chance meeting, and influenced me to join him as a partner and leave the announcing biz. We rehearsed up an act and went on the road (vaudeville) and to KJR, Seattle, for a year. That went broke, and we came south to San Francisco via Orpheum vaudeville. There we re-met a friend, Meredith Willson, musical director, and he helped get Harrison Holliway to put us on KFRC's Jamboree and the Happy Go Lucky Hour. In 1929, we were a real great success, and radio was a big thing. We "personally appeared" all over the West, and generally whooped it up, along with the whole gang up there.

Personal appearances for the Jamboree were frequent. Not unusual was the week of May 31, 1929, when the entire troupe played 23 performances to audiences at the Pantages Theater in San Francisco.

Another popular follow-up to the *Blue Monday Jamboree*, called the *Midnight Jamboree Revue*, was a vaudeville variety program heard weekly from midnight to 2 AM. It was broadcast with the express purpose of reaching listeners in distant cities. The program was heard beginning May 7, 1928.

Still another interesting KFRC program was *The Lady of the Clouds* with Yvonne Peterson. On this program, Miss Peterson sang and played her ukulele from the passenger seat of an airplane as it flew over the city. A short-wave transmitter was used to relay the signal to the ground where it was re-broadcast. The show was first heard in 1928, but was short-lived.

Competition with Earl C. Anthony

One of the prevailing attitudes at all of the Don Lee stations was the fierce sense of competition between Don Lee and Earl C. Anthony. Like Lee, Anthony was the Packard distributor with locations in San Francisco and Los Angeles. And, he also invested in radio with his two Los Angeles stations, KFI and KECA. Of course, the feeling of competition wasn't as fierce in San Francisco as

it was at KHJ, but it was still very much a factor. The most glaring reminder of Anthony's competition was his auto dealership, located almost directly across the street from the Don Lee Building, in an impressive edifice with marble columns. The competition was so intense that, because KFRC's antenna was atop the Don Lee Building, Anthony had to have one on top of HIS building! Thus, a giant radio antenna was constructed, and the letters "KFI" mounted on the towers. Of course, there was no station attached to the antenna, but it was a fine antenna.

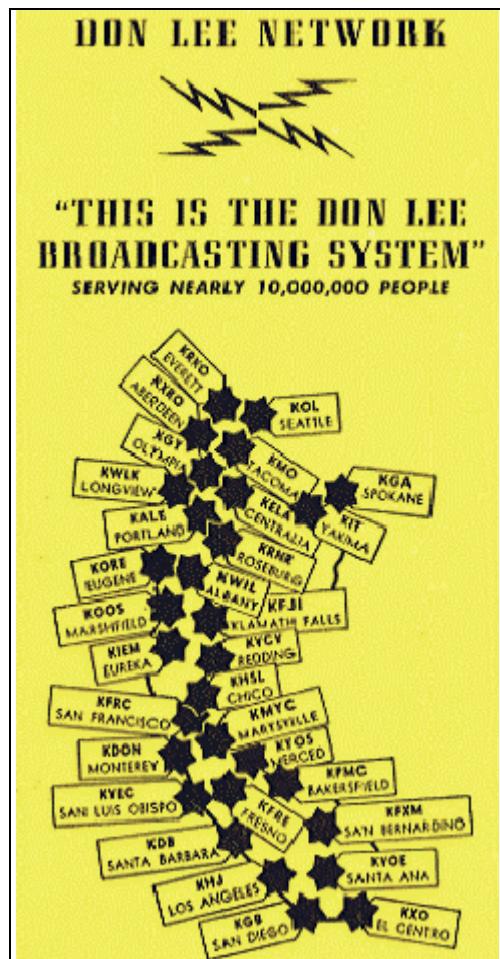
Paul C. Smith, later a broadcast arts instructor at the California State University at San Francisco, told an interesting anecdote in connection with the dummy antenna. In his early teens he had become fascinated by radio, and had just finished a tour of the KFRC facility when he spotted the Anthony towers. He crossed the street to the showroom and asked to see the radio station that was attached to the towers. The salesman on the floor smiled and said, "I'll show you what's attached to those towers". He led Smith up the grand mezzanine staircase and to the back of the building. He showed Smith into an office where a wire protruded from the wall and led to the back of a little Remler Scotty radio. "But the sign says KFI", Smith protested. "Right", said the salesman, "and it picks up KFI really well!"

(The KFRC antenna was dismantled in 1958, when the transmitter was moved to Islais Creek. But, the KFI towers stayed until 1972. It was ironic that the last of the scores of old-style T-type antennas once scattered about San Francisco was the only one never actually used for broadcasting.)

The Mutual-Don Lee Network

Don Lee died suddenly of heart failure on August 30, 1934, at the age of 53, and Lee's son Tommy became president of the network.[9] This presaged a series of events which completely restructured network broadcasting on the West Coast over the next three years. CBS was apparently becoming increasingly dissatisfied with the structure of its western network. The affiliation between CBS and Don Lee, which had been a convenient mechanism for Paley to add affiliates quickly in 1929, was becoming a source of friction as CBS sought more and more control over its affiliates and programming. Apparently this friction even preceded Lee's death.[9] In any event, it came to a head March 19, 1936, when CBS consummated its purchase of KNX in Los Angeles for \$1.25 million. This was the highest price ever paid for a radio station to that time. The acquisition of KNX gave

CBS a 50 KW clear channel network-owned facility in an increasingly important market. As mentioned previously, Hollywood-originated programs were becoming highly sought after by the radio public, and KNX would become the springboard for a major CBS West Coast program origination effort.[10] (The network's new studios, Columbia Square in Hollywood, were officially dedicated April 30, 1938.[11])



Of course, the acquisition of KNX by CBS completely destroyed any remaining relationship with the Don Lee network. The purchase meant that KNX would replace KHJ as the CBS affiliate in Los Angeles. KNX had been sharing a number of programs with KSFO in San Francisco, so it was natural as well for the CBS affiliation in the northern city to transfer from KFRC to KSFO. In fact, CBS soon announced it had leased KSFO with a later option to purchase the station outright.[12] (When that deal later fell through, CBS instead purchased KQW in San Jose, which became KCBS.) The entire structure of the Don Lee Network quickly collapsed. The McClatchy stations lost no time in joining with Hearst stations KYA San Francisco and KEHE Los Angeles to form the short-

lived California Radio System.[14] The Northwest station group opted to remain with CBS.

As luck would have it, that same year a fledgling eastern network called the Quality Station Group had changed its name to the Mutual Broadcasting System and was rapidly seeking westward expansion. Tommy Lee contacted Mutual and lost no time in signing an agreement, and the Mutual-Don Lee Network was born. This was how Mutual became the fourth coast-to-coast network, and it also marked the beginning of a new West Coast chain that would continue operation into the fifties. The switch from CBS to Mutual was scheduled for December 29, 1936, the date which marked the expiration of the CBS/Don Lee contract. (In fact, for the last three months of the contract the CBS West Coast programs were produced at KNX and fed to KHJ for transmission to the network.[13] The stations on the new Mutual network were the four Don Lee-owned stations, plus KFXM San Bernardino, KDON Monterey, KXO El Centro, KPMC Bakersfield, KVOE Santa Ana, and KGDM Stockton.[15] Also joining the network via shortwave hookup were KGMB Honolulu and KHBC Hilo. (A number of Pacific Northwest stations were added the following year.)

Changes at KFRC

These upheavals had a major impact on KFRC as a radio production center. The CBS network feeds from the East had reached the West Coast at San Francisco, and branched north and south from there. This had made KFRC the key CBS West Coast station. But the new Mutual hookup reached the coast in Los Angeles, and KHJ became the key station. In the shake-up that followed these changes, most KFRC performers were either moved to KHJ or departed for other stations or networks.

One of those greatly upset by the restructuring was Harrison Holliday, as Murray Bolen related:

H. H. did not necessarily approve of the deal, and felt it a down-grade. But not only that, it meant that the "key" station of the West would be KHJ in Los Angeles, no longer KFRC ... and he would no longer be number one. Also, his biggest pet program, "The Blue Monday Jamboree", was ordered to L. A. for origination and became "The Shell Chateau" (with Al Jolson). So, everything was kind of blowing up, and in 1935 he was offered the top of NBC's biggest station, KFI, and he took it. It all made good sense to move. He was ready

for the "big time", and that was starting in L.A. He simply grew more and more, and brought KFI to the peak of popularity with programming and management.

Earl Anthony, ever the rival of the Don Lee organization, had seen a chance to steal away one of its most valuable people, and he took advantage of it. Holliway became nationally known at KFI for some revolutionary management concepts. He continued there until 1942, when he died suddenly at the age of 42. Holliway's replacement at KFRC was Tom Brenneman, a KFRC performer. He was soon superceded by Fred Pabst, a big wheel in the Don Lee heirarchy. Pabst guided the station with stern reins into the fifties, and then made a name for himself in local television.

Following the shake-up at KFRC, and under the guidance of Fred Pabst, a new KFRC appeared. During the late 30's and 40's, it remained among San Francisco's very favorites. Meredith Willson had moved to NBC, and he was replaced by Claude Sweeton. His nightly orchestral broadcasts became a San Francisco tradition, as did the nightly broadcasts of Anson Weeks' Orchestra from the Peacock Court of the Mark Hopkins Hotel. Tommy Harris, a 14-year- old vocalist who had appeared on the old 'Happy Go Lucky Hour', was another KFRC favorite. He and Joaquin Garay were regulars on "Feminine Fancies". (Harris later moved to NBC, as so many from KFRC had done before him, and for many years operated his own night club, 'Tommy's Joynt', on Van Ness Avenue.)

Another KFRC favorite during this period was the "Hodge Podge Lodge" with Bob Bence. Still later years saw the lasting popularity of Jack Kirkwood's "Breakfast Club", which continued into the fifties as one of San Francisco's best offerings.

Post Script

RKO-General acquired KFRC from the Don Lee organization in 1949. It operated as a personality-based middle of the road music station into the mid 1960's, without great success.

In the mid 1960's, KFRC changed to a Top 40 rock'n'roll format, and quickly became the dominant station in the region with that format through the 1970's, featuring the tight, carefully programmed sound developed by RKO-General's star programmer, Bill Drake.

With the decline of the Top 40 format by the end of the 70's, KFRC's programming was changed to feature a

1940's big band nostalgia format, known as "Magic 61". In the 1990's, KFRC continued with a nostalgia format, but this time serving the next generation, and playing the rock hits of the 1960's and 70's, recreating the successful Bill Drake years.

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Untitled KFRC history summary. Unpublished; from KFRC's historical files.

Gilbert and Lionel on Radio

Jack French © 2009

A couple of American toy makers, A.C. Gilbert and Joshua Cowen, both of whom had risen to the top of their industry, took to the airwaves in 1933 to promote their wares in juvenile adventure radio shows. While these two broadcast series have largely been forgotten, and even the founders of both toy companies are fading in our memory, their principle products are still well recalled by most. Gilbert's firm produced the Erector Sets and Cowen's company made Lionel Electric Trains.

Alfred Carlton Gilbert (1884 -1961) in adult life was always called A. C. Gilbert. He was born in Salem, OR, but grew up in Idaho, where by the age of 9, he was obsessed with magic; it would eventually lead him to found a manufacturing company. After a few years at West Coast colleges, he transferred to Yale University where he financed his education working as a magician. Gilbert was also a superb athlete, breaking world records in the running long dive, consecutive chin-ups, and pole vaulting. In the latter, he tied for the gold medal in the 1908 Olympics in London.

Although Gilbert earned a degree in sports medicine, he did not pursue a career in that field, preferring to return to magic full time. However this time he would not be a stage magician, but a manufacturer of magic sets and individual tricks. In 1909, he and a New Haven partner, John Petrie, started their small company, the Mysto Manufacturing Company. While business was good (they sold \$ 60,000 worth of magic items in 1911) Gilbert knew it was always be a marginal company, appealing to a select few. He wanted to market one product that would enable any youngster to make several toys and Gilbert found it when he invented the Erector Set. It came in a sturdy box which was filled with miniature steel girders, crossbeams, wheels, all assembled with nuts and bolts and even containing a tiny engine motor.

The set was an instant success and within two years of its debut, Mysto's profits soared by 1800 per cent. By 1913 the firm changed its name to A. C. Gilbert Company and the vast bulk of its sales were the highly sought after Erector Sets. Later sets devoted to radio, chemistry, engineering, etc. would come out of the Gilbert factory, and while popular, none ever approached the Erector Set in sales volume.

Some of the success of Gilbert's company (as well as that of Lionel Trains) was due to the emergence of the American toy business in World War I. Prior to that

international conflict, the U.S. imported most of its toys from Germany and England. The war disrupted the European toy industry, enabling Gilbert and Cowen to greatly increase their market share while the war efforts shackled their foreign competitors across the Atlantic.

Joshua Lionel Cohen (1877 -1965), a son of Jewish immigrants, grew up in Manhattan and was a tinker and inventor before his teens. He made toys of his own, improved on ones he found, and nearly blew up his mother's kitchen while trying to ignite a tiny steam engine motor for a wooden train he had put together. A bright lad, he entered Columbia University at age 16 to study engineering, but dropped out to work on small appliances at the Acme Electric Lamp Company. There a fuse he invented for flash photography impressed the U.S. Navy who had him produce similar fuses to ignite mines. Cohen made \$12,000 on that Navy contract, a very sizable sum in those days, and shortly thereafter changed his Jewish surname from "Cohen" to a neutral "Cowen." He invented the first practical flashlight, but grew impatient over patent suits so he gave the rights to his partner, Conrad Hubert, who used it to found the EverReady Flashlight Company (and make millions.)

Cowen's subsequent inventions included a small fan, powered by a battery. The device had little commercial appeal until he hit upon the idea of using its battery-motor to propel a toy electric train. His small firm, which bore his middle name, greatly improved the toy train. Instead of wires connected to a battery, Lionel electrified the tiny railroad tracks with a transformer that started and stopped the train. Cowen insisted on complete authenticity in all his engines and cars, including the correct color of paint and the number of rivets in the siding. Cowen sold his first toy train in 1901 and within a year, his line was the most popular toy train sold in the U.S. By the 1920s, no department store could fail to have a gigantic Christmas display involving an elaborate toy train setup, with several Lionel trains chugging around it.

In late 1933, NBC began airing two juvenile adventure programs, each 15 minutes long and sponsored by these two prominent toy companies. Both of these series were produced in Manhattan at Station WJZ.

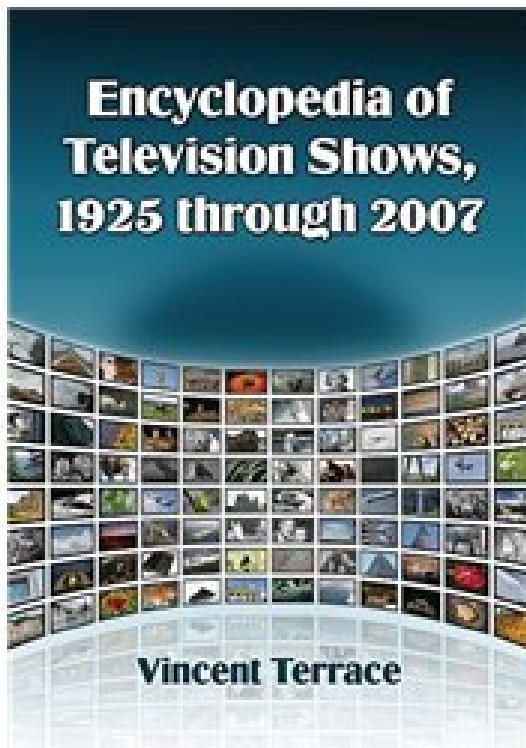
The A.C. Gilbert Company sponsored *Engineering Thrills* which aired exciting stories involving all sorts of engineering projects. One of the first programs told the tale of two men rescued from a caisson below the surface of the Susquehanna River while working on the supports of the Camden Bridge. John Holbrook and Kelvin Keach were on this show, but it is not known which one "impersonated" A.C. Gilbert in the commercials. A

youthful Walter Tetley apparently had occasional roles in this drama.

The second series was *True Railroad Adventures* and the Lionel Corporation paid the bills on this one. Lionel electric trains were very popular with kids in that era and the company encouraged sales and loyalty by giving a subscription to Lionel Magazine to every one who had a train set (or who wanted one.) The radio series was built around "Little Jimmy" a kid who'd climb into the train cab at the beginning of each episode where the engineer, "Mike Bolan," would begin telling a thrilling story, which would then be dramatized. Jimmy and Mike would return at the end of the story in time for the last Lionel commercial. Ben Grauer was the announcer on the show; Wilmer Walter played Mike while James McCallion was Jimmy.

We know very little more about these two programs. No audio copies have surfaced yet, nor have any scripts been found. Karl Schadow and I have recently taken an interest in attempting to uncover more data about these two series and researchers who can provide more data may reach me at <OTRpiano@verizon.net>

Mr. French originally submitted photographs with his article. They were misplace by the editorial board and we hope to publish them in a future issue.



Encyclopedia of Television Shows, 1925 Through 2007

Vincent Terrace

Reviewed by Jim Cox

It will be a while before anybody tops Vincent Terrace's latest volume on the TV industry. McFarland & Company has recently released a four-volume set under the topic Encyclopedia of Television Shows, 1925 through 2007. With 9,375 entries spread over 1,700 pages, its inclusiveness is truly mind-boggling. The four-column index of names alone is spread over another 139 pages. Let's play "Can You Top This?" and see if anybody can!

Terrace most likely will be recalled by vintage radio connoisseurs as the author of a similar volume released a decade ago from the same publisher bearing the less glorified title Radio Programs, 1924-1984: A Catalog of Over 1800 Shows. That one became one of the standards in the treasury of "what's out there"—a handful of tomes with comparable objectives that went about their far-reaching programming listings differently. If you liked that book, you'll probably like the new softcover TV encyclopedia as both follow the same style.

The author of more than 30 volumes on broadcasting which lean heavily toward television, Terrace identifies each series by genre in the new release. He notes whether a series was on a network or in syndication, includes seasons on the air and names major cast members while providing a pithy synopsis of premise, plot or features. In lots of ways it's a nostalgic return to "the good old days" when television actually entertained and informed, unlike its bent toward fill-time repetitiveness now. Many of the shows we have long forgotten are brought to life again in Terrace's fact-filled, easy-to-read summations. And because there are so many, you can readily find stopping points. Or just turn to those you're interested in. There is plenty here worth recalling.

Encyclopedia of Television Shows, 1925 through 2007, may be ordered at 800-253-2187 and www.mcfarlandpub.com. While its \$145 tab may seem steep for the four-volume set, that works out to about a penny-and-a-half per entry. That seems a bargain for that much detail, especially with the scholarship and time investment behind it. It's recommended for researchers, media historians and nostalgia buffs, too.

78-rpm Records Were Prized, Delicate Possessions

Bob Cox

Youngsters who find an old record player at an antique store, auction or flea market may be puzzled to discover four turntable speeds: 16, 33.3, 45 and 78 revolutions per minute (rpm). Older folks will recall the awful day their favorite 78-rpm record was broken. My much-played non-replaceable disc, a long forgotten cowboy singer on the Coral label, met its demise when a neighborhood friend accidentally sat on it. I was so distraught I couldn't sleep that night, realizing that "all the king's horses and all the king's men" could not put that delicate 10-inch record together again.



These old records were made of shellac, a natural resin secreted by the lac insect and had the consistency of a fragile china plate - thick, heavy and highly breakable. These delicate discs cracked and chipped easily. Most folks continued playing a favorite damaged record, even with its annoying pop that occurred with each revolution. Some records were played so frequently that the center hole became enlarged, causing the record to rotate on the turntable in a distorted jerky motion.

Record needles, resembling slightly refined nails, usually sold 25 to a pack for a quarter. Manufacturers suggested replacing them after about 12 plays, warning consumers that failure to do so could result in damage to their prized discs. I ignored such admonitions, opting instead to plop one in only when I detected a drop in audio quality.

Many of the old record players had "changers" on them, allowing a stack of records to play automatically. A two-record set would have sides 1 and 4 located on the first record and 2 and 3 on the second. Side 1 would be

placed on the changer spindle first, facing upward. In like fashion, side 2 would be placed on top of the first record. The unit's stabilizing arm would then be placed over the top record. Once both records played, the listener would remove them from the changer, flip the stack over and place them back on the spindle, allowing sides 3 and 4 to play. Radio disc jockeys "cued" a record for instant play by placing it on the turntable, rotating it by hand until sound was detected at the needle and reversing it about a quarter turn.



As record formats changed, their producers began issuing records utilizing both formats. There was a time when 78s and 45s were manufactured for the same recording and artist; the same was true for 45s and multi-selection 33.3s. Unfortunately, some 78s ended up in carnival sideshows, where people threw balls at them to win prizes. Fortunately, many records survived by being stored in attics, basements, garages and closets. These records became a good source of history. Vernon Dalhart, in the early part of this century, regularly recorded tragedy songs ranging from the Titanic sinking in 1912 to Floyd Collins' untimely death in a Kentucky coal mine in 1925.

A visit to an antique store often reveals these nearly extinct tube model record players sitting idly in a corner, not having been played for decades, missing a needle, often without power and seemingly begging to perform again. Sadly, these dusty relics of yesteryear have had their day in the big spotlight of progress. Except for a few avid collectors, their time has come and gone.

(This article was first published in the Johnson City(Tenn) Press on August 7, 2006 and is reprinted with their kind permission and that of its author)

The History of WMAQ Radio

Chapter 2

Tom Gootee

The city of Chicago presented an ideal servicing area for broadcasting, due to the compact downtown business section, as opposed to New York and other cities. Consequently, the Westinghouse Company sent their engineers to the Windy City in the fall of 1921, and a site for the proposed station in the Commonwealth Edison Building was agreed upon. Much of the equipment was shipped from Pittsburgh, and the Department of Commerce issued a license for operation of the new station using the call KYW on the 360 meter wavelength. That wavelength, incidentally, was common to all broadcasting stations in the United States at that time, and radio communication was under the Federal jurisdiction of the Department of Commerce, Bureau of Navigation. It was not until almost a year later that a second wavelength, 420 meters, was allotted to radio broadcasting by the Department of Commerce.

KYW continued to operate through the Christmas season and well into the year 1922 before other parties became interested in the possibilities of also constructing and operating radio stations in the Chicago area. Throughout the winter there had been some agitation around City Hall and Federal Building for a city-owned radio station, and in February a "large" 100 watt ship transmitter was purchased by the City of Chicago. The equipment was overhauled and rebuilt, and put on the air with the call WBU. This station shared time with KYW, but the combined daily time of both stations seldom exceeded two hours. WBU continued to operate for several years, but was finally abandoned as an expensive luxury of the City government.

Early in the spring of 1922 the Chicago Daily News decided to investigate the possibilities of radio broadcasting, mainly as a means of news dissemination. At about the same time the Fair Department Store, in downtown Chicago, also became interested in broadcasting as a means of advertising their various wares. Late in March the Fair Store and the Chicago Daily News reached an agreement whereby the Fair Store would construct a transmitter and the completed station would be owned jointly by the two parties.

Accordingly, early in April the Fair Store and the Daily News drew up plans, applied for a Federal radio license, and proceeded to buy and install the necessary equipment. Donald A. Weller was hired as the new station's first, and

only, engineer.

This article was originally published at <http://www.richsamuels.com/nbcmm/wmaq/history/> and is reprinted here by permission.

Wistful Vistas

Ryan Ellett

Hope your new year is off to a grand beginning. By now we've all moved out of holiday mode and back into "everyday" schedules. For me that has meant more regular OTR listening as I resume my visits to the gym.

This month's offerings include informative pieces by Donna Halper, John Schneider, and Jack French, each worthy of a second and third reading. Bob Cox and Ned Norris put us in a nostalgic frame of mind with their latest installments of yesteryear.

On a sadder note, we say goodbye to a good friend, Ron Speegle. While not well-known in the wider OTR world, he was a proud supporter of the Researchers and their work. For those who had the privilege to meet and spend time with Ron at the Cincinnati convention, the annual get-togethers will always have a bit of a void left by Ron.

Speaking of Cincinnati, the midwest's premier old time radio event is only three months away. It's time to start looking at getting a day or two off from work, making travel plans, and sending in registration money to Bob Burchett. See the ad further down for more information.

Thanks to all who make this magazine a reality. I frequently don't even interact with the authors because their work is forwarded on by others. It makes my job easier not having to pound down doors to get a submission; month after month folks are contributing top-notch material that continually expands our knowledge and understanding of radio history.

Finally, I only got a couple notes about the minor format changes we tried last month, including font and a slightly spruced-up front page. As you can see, we've returned to the Times font but kept a bit of color on the cover.

Happy listening and good health to all!

5 Tips For Buying an MP3 Player For Listening to Old Time Radio

Ned Norris

If you are looking to buy an MP3 player for listening to old time radio shows, or spoken word in general, there are several important factors that should concern you. These factors might not be at the top of the list if you're buying one to listen just to music, but if you're an old time radio fan they're well worth remembering.

1. Look for a player that has a good graphic equalizer feature. A graphic equalizer lets you fine tune the sound that you hear, much more than just a bass button or a treble selector. Instead of just being able to adjust the bass (deep sounds) or the treble (high frequency sounds) you have much more control.

Usually, there will be five or more sliders. The slider to the right will adjust the very high frequencies and the slider to the left will adjust the very low-level bass sounds. The three or more sliders in the middle will adjust various aspects of the midrange.

Imagine you were listening to an old time radio show that had a bit too much hiss. To get rid of this with a graphic equalizer all you would do as lower the slider on the right (that's the high frequency one) and you'll notice the hiss either vanishes completely or is greatly reduced. The great thing with graphic equalizers is that they really can improve the listening experience, which is particularly useful with old radio shows. Rather than just settle for poor sound quality you can actually do something about it if you have a good graphic equalizer.

2. Get a player that can act as a virtual hard drive. Many players (not the iPod I'm afraid) will act as an additional hard drive when you plug them into your USB port. This is very convenient if you have many shows to copy over. All you need to do is copy the folders from your normal hard drive and then paste them straight onto your player. No need to mess around with third-party software such as iTunes or Windows Media Player. It makes it so quick and easy that you can copy hundreds of files in just a matter of minutes.

Unfortunately, if you have an iPod you pretty much have to put up with using iTunes all the time. For some people this is fine, but for most people it is much quicker and easier just to quickly select files from one folder and paste them into another folder. If you choose your player right you'll be able to do exactly that.

3. Make sure your player remembers where you are. Some players have a frustrating habit of returning you to

the start of the file if you happen to switch the device off when you're halfway through listening to a show. This can be frustrating as it means the next time you switch your player on you need to fast-forward to try to find the point that you were listening to.

It's also worth checking to see if the player you are thinking about getting has a bookmarking feature. Many players will allow you to set a bookmark at any point in the recording so you can return to that point whenever you like. This is very useful if, for example, you want to break off listening to an old time radio show or audiobook and listen to some music for a while. If you've set a bookmark you can quickly return to the exact point you were at. This could be later the same day, a few days later or even many months later. It's a neat feature that's well worth having.

4. An auto-off feature. If you enjoy listening to old time radio shows in bed it's well worth checking to make sure the player you are thinking about has an auto-off feature. Without such a feature it means the player will continue to play until the batteries run flat, which isn't ideal.

Some players have a sleep facility that lets you set a specific time, after which the player will turn itself off automatically. Others, such as the creative, offer a permanent auto-off feature that will turn the player off if no buttons are pressed for a set period of time. This can be very useful as it means that even if you forget to set the sleep-timer the player will turn itself off after an hour, or whatever length of time you've set for the auto-off timer.

5. Sufficient space for all your audio files. When buying a player it's important to consider how much space you will need for files.

It's easy to think that the more space the better, but this isn't always the best way to approach the matter. For example, there's no point getting a player with 60 gig of space if you're only ever going to use one or two gig. Equally, it's not wise to buy a player with only 1 gig of memory if you're planning on copying your whole old-time radio show collection onto it.

Personally, I prefer a smaller sized player, such as the Creative Zen Plus, with 8 gig of memory than a larger sized player, in physical terms, with 50+ gig on it. From experience I know that I'm never going to fill more than 5 or 6 gig at any one time and so anything more would be a waste.

The easiest way to calculate how much space you need is to remember that a typical old time radio show is roughly seven megabytes and a typical music track is usually about five megabytes. So, on a 4 meg player you'd be able to store roughly 570 old time radio shows (that's about 285 hours of listening) or 800 music tracks, which is

about 80 full CDs. On an 8 meg player you'd get twice this amount, which for most people is more than enough. Another benefit of the smaller players is the storage tends to be solid-state, rather than a mini hard drive, which means they're a lot more resilient and are not as easily damaged if you happen to drop them.

In addition to the five key features mentioned above there are several other things that are worth considering when buying a player. You can download a free in-depth report by visiting www.rusc.com/free-mp3-player-report.html

Ned Norris is the webmaster of [RUSC Old Time Radio](http://www.rusc.com)

The Crosby-Clooney Show Excerpts from Bing Crosby — The Radio Directories (out of print) Pt. 12 compiled by Lionel Pairpoint reprinted by permission

The library of songs being recorded with Buddy Cole was still steadily expanding and was being used for other subsidiary assembled programmes such as “The Navy Swings” and “Stars for Defense”. It was raided again in 1960 when Bing and Rosemary Clooney teamed together in *The Crosby - Clooney Show* on CBS. This was a 20 minute show aimed at female listeners and was broadcast at 11:40 a.m. daily. Bing and Rosie would tape the dialogue weeks in advance and songs would be interpolated. The songs would usually feature Bing and Rosie singing solos and often a duet. Songs were repeated on many occasions. Murdo MacKenzie was again the producer. The shows commenced on February 29, 1960 and continued without a break until November 2, 1962 when Bing's long association with radio in the USA effectively ended.

An article by Murray Schumach in the New York Times of 8th. October 1961 gave an almost eye -witness account of the dialogue recording sessions:

Bing and Rosemary have worked out an almost foolproof system of parlaying work into fun and fun into money. Periodically they sit down in some pleasant environment and turn out material for some weeks of the 20 minute radio shows which are heard five days a week on the CBS network. The approach to these taping sessions is informal, just as it sounds on the air. There is a script, it is true. There are also numerous commercials which Rosemary usually rattles off whilst Bing grins smugly or stares stonily. By the time each of these meetings is ended, the floor is carpeted with pages of scripts and only the tape recorders know what is said.

One of these Crosby - Clooney get-togethers was held recently in the Clooney home in Beverly Hills. While the engineer, Jack Lattig, tested tape recorders, amplifiers, mixers and microphones, Rosemary beguiled herself with a soft drink beneath a Vlaminck painting, leafing

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through her script. Comfortable sofas and easy chairs stressed the pleasant atmosphere of the spacious living room. Just before Bing arrived on this day, Bill Morrow who writes the scripts and hopes they will be followed within reason, explained what he tries to capture in the writing of the scripts. "We aim this at a lady's audience" he said. "Men are allowed to listen. The tone of the conversation has to be light and we also toss in odd bits of information." Murdo MacKenzie, the director of the show, tried to look solemn at this attempt to find logic in the Crosby - Clooney antics for radio.

Among the subjects elaborated upon by Rosemary and Bing for these shows have been:

- the eccentric behaviour of salmon after a still has overflowed into their stream;
- Is home-made apple pie on the wane?;
- the significance of the fact that men out-faint women three to one during Las Vegas marriages;
- cuffola (non payment) as a status symbol in dealing with British sailors;
- the exercise break instead of coffee during business hours.

Wherever they are taping - and this work has been done in Palm Springs, Las Vegas, Carmel, San Francisco and Seattle - they dress in comfort. This day Rosemary was wearing a colourful pair of slacks and a summer blouse. Bing brightened the room with a pink sports shirt. "I think," said Bing as he picked up his pile of scripts for the first time, "you might call this show flexible." Rosemary, who had been furrowing her brow over commercials for one of the four sponsors, burst into hearty laughter. They do not see their scripts until shortly before each session and neither of them bother to look at the other's lines. They try to grind out about a month's supply of material at each meeting because they never know when they will be in the same city at the same time! It was agreed at this session that they would next cross tapes in London, and this they did.

Under such conditions, slips are bound

to occur, but they seem to give added freshness to the shows. During this session, Rosemary taunted Bing when he had difficulty in pronouncing ichthyologist. He bided his time, eventually caught her eye at an awkward moment, disconcerted her by quick mimicry so that she lost her place. She went through several sentences before the mistake was realised. As a result, the next three or four minutes were spent in crawling through the paper drifts, trying to locate the page she had discarded prematurely.

Even the generally methodical Ken Carpenter is lured into false security by the general atmosphere of nonchalance. Once, certain that he had skipped a line, he and the others checked quickly through the script. It developed that a line had indeed been skipped. It was one of Bing's. Each half hour or so, a roll of tape is filled and a fresh one loaded. This is an excuse for a general period of refreshment and a sense of awe fills the atmosphere as though another miracle has been worked. To add to the scene on this day, the children come running in from the swimming pool during these breaks. Sometimes during these breaks from recording, they postpone looking at their scripts for as long as possible, and swap information about experiences and personalities in show business. On this occasion the talk led to Marlene Dietrich. Rosemary reported that Miss Dietrich had spent much of her time slinking behind doorways and chairs. It had nothing to do with creating an exotic atmosphere. "I was fat" said Miss Dietrich.

The present CBS show began in February 1960. There seems to be no intention of abandoning it as long as Rosemary and Bing can agree to meet somewhere for part of a day over some cool drinks and hot tape recorders.

Buddy Cole described his side of the shows in a taped message to ICC member Stan White in the early 1960s:

...Eventually the big bands faded out as you know and one day Bing called me and

asked me to go to CBS with him and a small group. He said "just you, I won't do this unless you'll do it." That's just about the way Bing put it and I was naturally just thrilled out of my skull! And so we started with Mr. Crosby recording all of these tunes. That was in 1954 and we've been on the air continually except for one period of 9 months and one period of a year some place along the way.

I started with Rosemary Clooney in 1953. She was on another network (NBC) but eventually she came over to CBS and we put Crosby and Clooney together and that's the way it is today. I'm so thankful for this Crosby show that got started and I would break my back to stay on it all of my life. I wish I could be assured of that, I might have a little more hair than I have right now - but it's a wonderful show to do. I go into a studio to record a basic track with Bing, or with Rosemary or both if they are doing duets. Now what I mean by that is just the rhythm, just the bass, guitar and drums and I'll play piano or celeste or as little as I have to put in to give them some background. We do maybe 4, 6, 8, 10 - I've done as many as 20 songs in a day with Bing. A lot of these were head arrangements, not written. I write every one that I possibly can, you have to for things that are concerted, because then we come back at our leisure the next day or two or three days later. We play these things back through a speaker or on a headset and then set about adding instruments and other sounds. We can add - we can multiple all the electric guitar, organ, kettle drums, shot guns, chimes, whatever you want to add, sometimes we even sing!

That's why we are able to maintain a pretty good balance on the show. I have a pretty good control over it. I don't have anyone telling me this and telling me that. They take my suggestions and I'm a damned bug on sound to the point where I'm likely to upset a few people if I'm not careful. But anyway, that is the way we do the show and at this point I would say we have between 250 and 300 tunes in the can

with Bing and about 200 odd with Rosemary plus about 40 duets. These can be drawn upon at any time and Murdo Mackenzie puts the shows together. He gets the dialogue, and every word that Bing has ever uttered into the tape recorder microphones is filed away where he knows right where to get it. If he needs a "Yes" or a "No" or a "Thank You" or a "Go to Hell", he's got it catalogued. Then we'll tape these tunes other times and we'll edit them, make them one chorus or change the introduction or sometimes fill in a thing instrumentally or run underneath the dialogue. There's lots of things we can do and thank God I know about them because a lot of just plain musicians don't know what a microphone does on a piece of tape or what you can do. It's always been a hobby of mine. I've had a disc recorder ever since I can remember, one of the acetate disc things and then I had one of the first Ampex tape machines which came out (which Bing got for me) . . .

The following LPs and CDs contain material used in these shows:

Blue and Gold No.1 - "Bing Crosby - All The Way"
Broadway Intermission BR -135 - "Crosbyana - Volume 5"

Magic AWE 7 — "Dark Moon"

Jasmine JASCD318- "Hey Look Us Over"

The Crosby — Clooney Show — Bing's most prolific network radio program

By Russ Rullman (as printed in BINGANG, August 1987)

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

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

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

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

To make it all come together were the two production geniuses Bill Morrow and Murdo McKenzie, the same pair who handled production for Bing on his radio shows of the forties and fifties - Kraft, Philco, Chesterfield and General Electric. Bill developed the format and wrote copy where called for - there was a lot of ad lib in every program - and Murdo, with his scissors and editing spools, put all the pieces of music and dialogue together, snipping where necessary to make the timing come out "on the nose." Yes, through the magic of audio tape (not a word was spoken live on the air!) this brilliant bunch of pros came up with a daily network show that not only held its own in the ratings game but crowned the last great daytime radio line-up.

Preceding the *Crosby-Clooney Show* were three of the radio/TV biggies of the period; Arthur Godfrey, Art Linkletter, and Garry Moore. Our man was supposed to carry their audiences through to the CBS news and he did so with gusto. Bing was never more bubbly and up-beat than on this 20-minute stint.

A typical program of the series began when the station break announcer said:

"And now, the Crosby-Clooney Show! Bing Crosby, Rosemary Clooney, with Buddy Cole and his music!"

BING: Hello, everybody! Hi, Rosie.

ROSIE: Hi, Bing.

BING: You care to commence the proceedings with a bit

of song. Rosemary?

(Opening song was always alternated with Rosie.)

ROSIE: I'll just do that little thing.

KEN C: And what's the selection, Rosie?

ROSIE: (Song title and comment as Buddy Cole opens with organ or piano intro)

Following the first song was the first commercial, usually handled by Ken, but often with Bing or Rosie doing the concerning current events but as wide-ranging as cooking and restaurants or temperamental opera singers. This was followed by a second song, in this case Bing's solo. Then either a duet or an instrumental number by Buddy Cole and combo, followed by a commercial. The program concluded with solos by Bing and Rosie, the ending commercial, and into the closing theme song, "Side By Side," later changed to "Don't Worry about Tomorrow." The ending often went like this:

BING: Time for us to move on out, Rosie.

ROSIE: Yes, gotta go now, but we'll be back at this same time tomorrow.

BING: That we will, hope you'll be listening! Until then...

THEME: "Side By Side" comes up behind Carpenter.

KEN C: Tune in tomorrow at this time for another session with Bing Crosby and Rosemary Clooney. This program was produced in Hollywood by Bill Morrow and Murdo McKenzie. Ken Carpenter speaking.

THEME: Up and hold for timing.

BREAK ANNCR: The Columbia Broadcasting System.

What songs were used by Bing, Rosie and Co. on their programs? Some old, some new, middle-of-the-road tempo, and the kind you'd expect to attract the house-wife audience. Bing, of course, favored the old standards. Rosie's were more current (but no rock or Presley lyrics) and Buddy Cole could get a little wild on his solos. A good example would be program 184, aired Thursday Nov 10, 1960. Here was the line-up:

I'm Gonna Sit Right Down and Write Myself a Letter - Rosie

Gypsy in My Soul - Bing

Tuxedo Junction - Buddy Cole and Combo

We Just Couldn't Say Goodbye - Bing and Rosie duet

I Wish I Were in Love Again - Rosie

Goodnight, Sweet Dreams, Mary Lou - Bing

Bing and Rosie met often at the studio, recording all the intros and dialogue as well as the duets. Some of Bing's solos were borrowed from his nightly 15-minute show of 1954-56, *The Bing Crosby Show* (what else?).

Other tapes came from the series *The Ford Road Show*, which came along in 1957. Rosie's songs were sometimes borrowed from her own daytime program, *The Rosemary*

Clooney Show, which also used Buddy Cole and his boys.

And of course, Bing repeated. Oh, how he repeated! His solos and duets on these programs were repeated an average of only three times each, true, but this means that some were played ten times and others once. Rosie followed suit, but to a lesser degree. Even Buddy Cole repeated himself; his "Chloe" is found on a half-dozen of the shows.

Uniquely, however, there were no guests, and all of the musical numbers were Bing-Buddy-Rosie creations, with a couple of exceptions. He and Rosie plugged their 1959 album "How The West Was Won" on a few shows, and their comic single "Isle of Capri" (1958) with Billy May's Orchestra was used several times.

Truly, the whole series was a monumental undertaking, but in character with a man who could, and did, cut 8 or 10 commercial recordings in a single day.

Part Two (as printed in BINGANG, December 1987)

Only the magic of tape made possible the *Crosby-Clooney Show*, which was broadcast on CBS radio five days a week, Monday through Friday, for 135 weeks straight without a break from February 28, 1960 through September 28, 1962. Bing was a pioneer of broadcast tape, and up to 1960 had amassed a huge quantity of tape recordings from various radio programs, from the Philco, Chesterfield and General Electric series, then the 15-minute evening programs logged as *The Bing Crosby Show*, and into a curious little five-minute program which was half-and-half: one song and one commercial, called the *Ford Road Shows*. These programs started on the air September 2, 1957, and circulated for a couple of years, to be followed by the final effort, the Crosby-Clooney 20-minute daytime program.

Following the conclusion of the General Electric shows in 1954, Bing retrenched. Radio could no longer support a lavish ensemble of 22 top musicians headed by John Scott Trotter, and Bing adamantly refused to consider a TV series, which would put him back on the live-show treadmill. So, starting with his album "A Musical Autobiography" in 1954 it was Bing with Buddy Cole at the piano; Nick Fatool, percussions; Perry Botkin [later replaced by Vince Terri], strings; and Don Whittaker, bass. This combo could sound a lot bigger than it was - they even took vocal choruses when the occasion called for it, and Fatool had a collection of bells, chimes, and other effects which were worked into the arrangements.

So, when Bing took on the Crosby-Clooney assignment, he was well-stocked with pre-taped program material. In addition, Rosemary Clooney had her own show on CBS, also using the Cole combo. Many of her

tapes were spliced into the programs, since she and Bing shared the solos equally. Then Buddy and his group came in for some of the spotlight with instrumental numbers. Buddy made extensive use of his electric organ, which was a novelty at the time but has become dated. Wish Buddy had stuck with the piano!

Unfortunately, it is impossible to put dates on the taping of many of the tracks used on these shows. Some went back to the mid-fifties. Others were lifted from the Ford show - still more were re-taped and there were some new ones cut, as revealed by the tapes of recording sessions in the 60's. Sometimes Bing sang with the whole ensemble in the studio, but there were also tracks Bing made with a bell tone, the combo's music to be laid in later. Bing and Rosemary made a string of fine duets together, which were used over and over.

Everything had to come together on Murdo McKenzie's splicing table, where the elements were balanced and laced together with topical comments by Bing, Rosie, and Ken Carpenter. A truly professional job!

And now for the song titles. I wish I could say that the contents of every program on this series are known: unfortunately, about 18 percent of the shows, some 125 of the 675, have not been found. Until they come to light, we'll have to be content with the 210 titles on the following list. They include Bing's solos and his duets with Rosemary Clooney, no Clooney solos or Buddy Cole numbers. And none of the commercial LP's that Bing occasionally slipped into a show for a free plug. What, you say? Only 210 different titles out of 550 shows? Yep, that's right. Bing repeated his songs a number of times. So did Clooney, so did Cole. If you, fellow collector, have a few gems not on this list in your collection, won't you send me the details?

From The Treasurer's Corner

Happy New Year and wishing you all the only the best for 2009. Over the past three years, The Old Time Radio Researchers has spent over \$10,700.00 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 \$1,396.65 in the treasury. Recent disbursements include Dee Bertelsen to assist with expenses as needed due to the passing of Fred Bertelsen, Jim Beshires for cassette rental reimbursement, Doug Hopkinson for reimbursement of CD/cassette purchases, R.S. for a CD/cassette purchase, and Ed Sehlhorst for reimbursement of expenses associated with certification of the Cavalcade of America series. A detailed report of the treasury transactions is available to members of the Old Time Radio Researcher's purchasing group.

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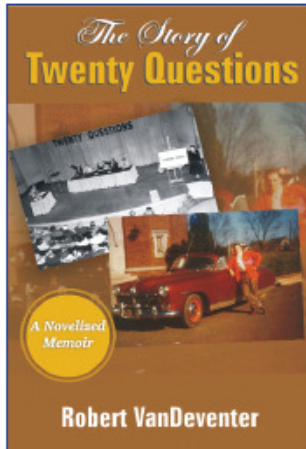
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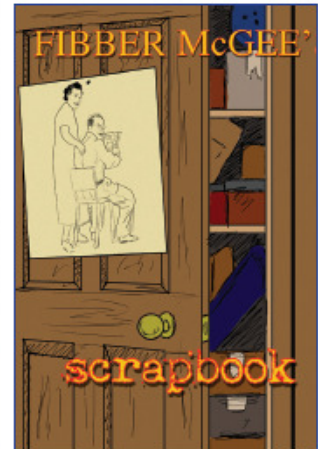
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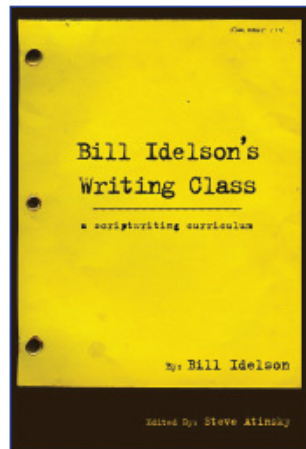
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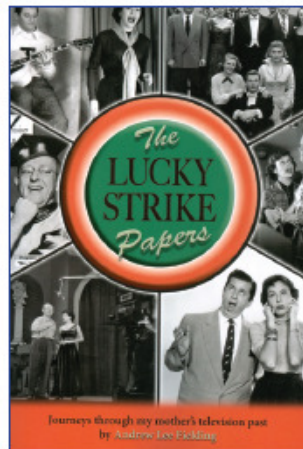
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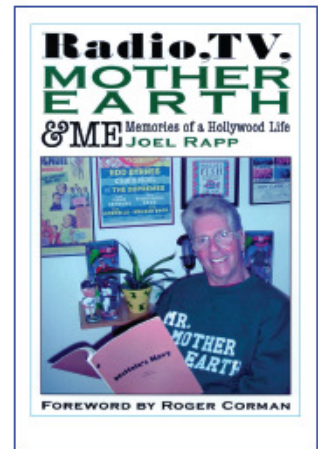
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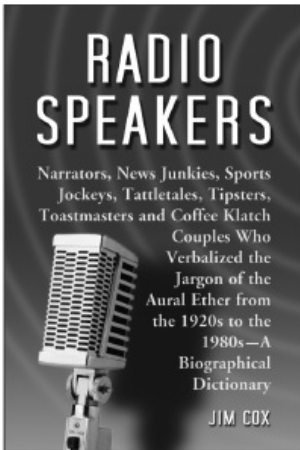
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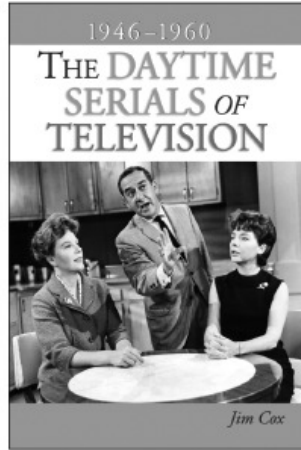
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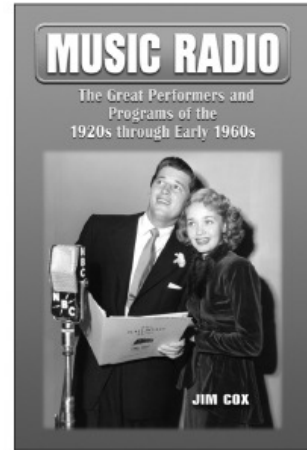
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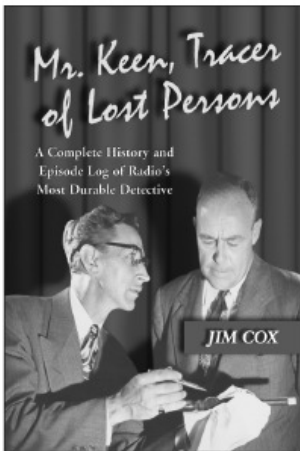
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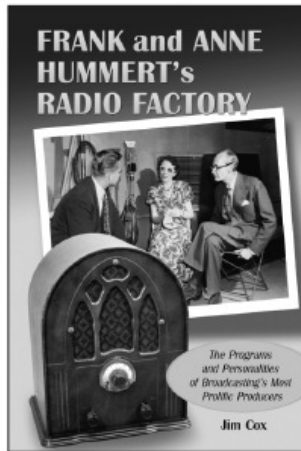
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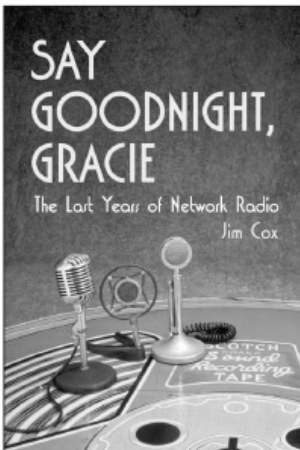
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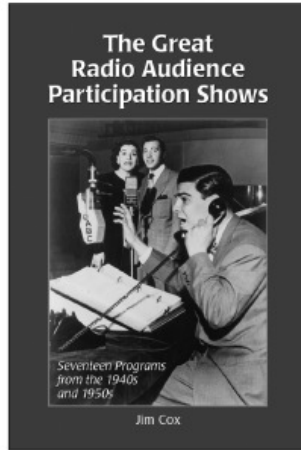
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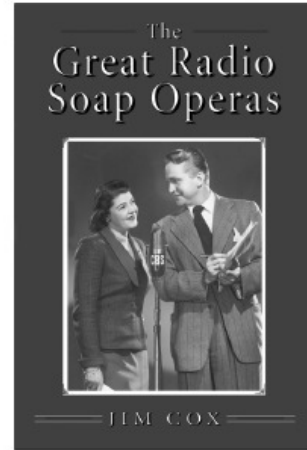
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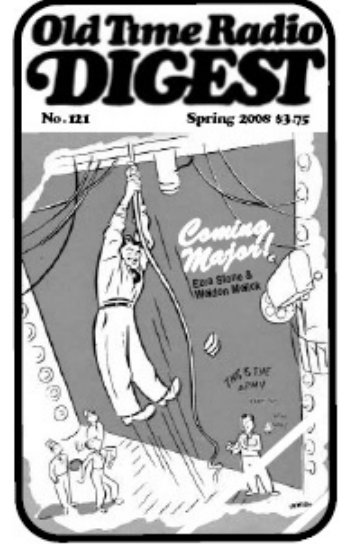
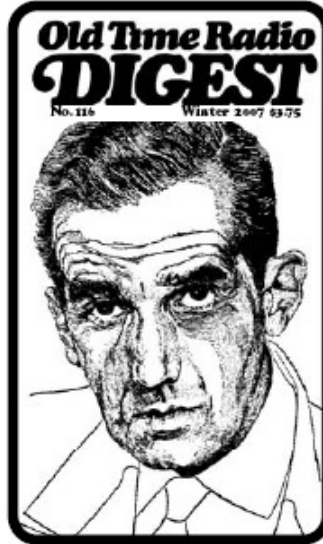
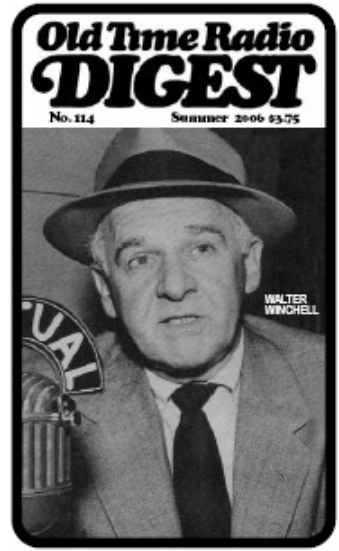
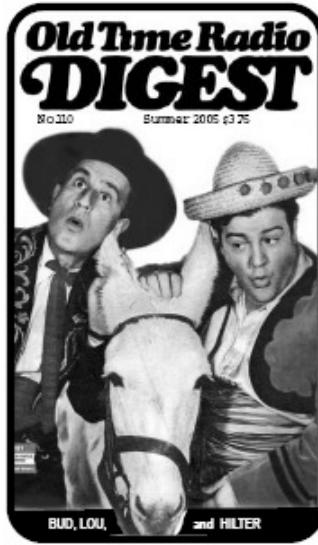
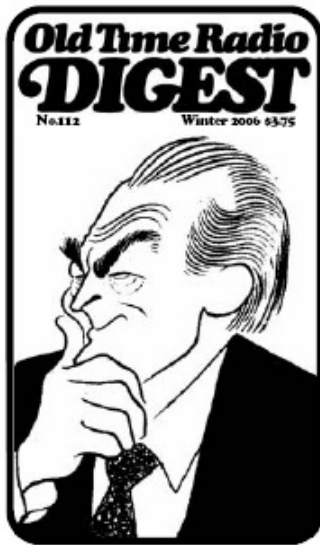
Copies of virtually every TV western series ever produced will be shown on tape/DVD or film!

For continuing updated information as time progresses, go to <www.westernclippings.com> and <www.memphisfilmfestival.com> or for complete registration and hotel information go to <www.memphisfilmfestival.com>

Contact:
MEMPHIS FILM FESTIVAL
PO Box 87, Conway, AR 72033
(501) 499-0444 email: rnielsen@alltel.net

OR

Boyd Magers [WESTERN CLIPPINGS](http://www.westernclippings.com)
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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 December. 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. For reel-to-reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com

A Man With A Cause 48-05-17 Displaced Person.mp3

America Looks Abroad 40-04-14 Germany's policy
Scandinavia.mp3

Andre Kostelanetz Show, The 43-05-01 Guest - Dorothy
Kirsten.mp3

Andre Kostelanetz Show, The 43-05-08 Guest - Oscar
Levant.mp3

Andre Kostelanetz Show, The 43-07-18 Guest - Nadine
Conner.mp3

Andre Kostelanetz Show, The 43-08-23 Guest - Rober
Weede.mp3

Andre Kostelanetz Show, The 43-09-20 Guest - Irma
Gonzalez.mp3

Andre Kostelanetz Show, The 43-10-25 Guest - Rose
Brampton.mp3

Andre Kostelanetz Show, The 44-05-21 Guest - Eleanor
Steber.mp3

Andre Kostelanetz Show, The 44-08-13 Guest - Eleanor
Steber.mp3

Andre Kostelanetz Show, The 44-11-05 Guest - Nikolai
Alexander.mp3

Andre Kostelanetz Show, The 44-11-12 Guest - Earl
Wrightson.mp3

Andre Kostelanetz Show, The 44-12-03 Guest - Frank
Parker.mp3

Andre Kostelanetz Show, The 44-xx-xx (34) Guest - Jane
Froman.mp3

Andre Kostelanetz Show, The 44-xx-xx (35) Guest -
Kenny Baker.mp3

Andre Kostelanetz Show, The 46-01-10 Guest - Ginny
Simms.mp3

Andre Kostelanetz Show, The 46-01-17 Guest - Lily
Pons.mp3

Andre Kostelanetz Show, The 46-01-24 Guest - Ginny
Simms.mp3

Andre Kostelanetz Show, The 46-01-31 Guest - Lily
Pons.mp3

Andre Kostelanetz Show, The 46-02-14 Guest - Gladys
Swarthout.mp3

Andre Kostelanetz Show, The 46-02-21 Guest - Perry
Como.mp3

Andre Kostelanetz Show, The 46-03-07 Guest - Kenny
Baker.mp3

Andre Kostelanetz Show, The 46-03-14 Guest - Lily
Pons.mp3

Andre Kostelanetz Show, The 46-03-28 Guest - Lanny
Ross.mp3

Andre Kostelanetz Show, The 46-04-11 Guest - Ethel
Smith.mp3

Andre Kostelanetz Show, The 46-04-25 Guest - Lily
Pons.mp3

Bailes Brothers xx-xx-xx First Song - I Love Her
More.mp3

Bailes Brothers xx-xx-xx First Song - Remember Me.mp3

Bailes Brothers xx-xx-xx First Song - The White
Dove.mp3

Bob Elson 48-xx-xx Guest - Florence Fix.mp3

Bookshelf Of The World xx-xx-xx On Borrowed Time
(AFRS).mp3

CBS News 40-07-18 Democrats Renominate
Roosevelt.mp3

CBS News 40-08-01 New Air Raid.mp3

CBS News 40-08-02 Germans Drop Propaganda
Leaflets.mp3

CBS News 40-08-03 British-Japanese Relations
Strained.mp3

CBS News 40-08-05 Bad Weather Forces Germany To
Reduce Air Raids.mp3

CBS News 40-08-05 Tides Are Right For A Nazi
Invasion.mp3

CBS News 40-08-06 British Expecting Big Air Raids.mp3

CBS News 40-08-08 Intense Bombings By RAF in
France.mp3

CBS News 40-08-09 Germany Reports Sinking 20 British
Ships (op cut).mp3

CBS News 40-08-10 Daring Daytime Raid On Berlin.mp3

CBS News 40-08-12 More Than 100 British And German
Planes Duel.mp3

CBS News 40-08-13 Air War Is Fiercest Yet.mp3

CBS News 40-08-14 Little Air Activity Today.mp3

CBS News 40-08-16 Larry Lesueur Reports.mp3

CBS News 40-08-17 Reports Of Big Ben Striking Thirteen Times.mp3
CBS News 40-08-18 Ed Murrow Reports From London.mp3
CBS News 40-08-19 All England In Now A Defense Area.mp3
CBS News 40-08-20 Lull In The Air War.mp3
CBS News 40-08-21 New Air Raids Break Lull.mp3
CBS News 40-08-22 Very Little Air Activity (poor sound).mp3
CBS News 40-08-23 Nighttime Blitzkreig Opens On London.mp3
CBS News 40-08-24 German Batteries Shell London.mp3
CBS News 40-08-26 British Air Raid On Berlin.mp3
CBS News 40-08-27 Air Raids Over London.mp3
CBS News 40-08-28 Axis Foreign Ministers Meet.mp3

Candy Manson Yukon 28209 49-10-03 (14) The Ford Ord Story.mp3

Case Of Mr Ace xx-xx-xx Murder of Frederick Miller.mp3

Cedric Foster 41-05-09 Largest British Plane Squadron Strikes Germany.mp3

Columbia Workshop 44-03-07 (01) Prime Mover.mp3
Columbia Workshop 44-03-14 (02) The Long Name No-one Could Spell.mp3
Columbia Workshop 44-03-21 (03) Lonesome Train.mp3
Columbia Workshop 44-03-28 (04) Savage Encounter.mp3
Columbia Workshop 44-04-04 (05) The Odyssey of Runyon Jones.mp3
Columbia Workshop 44-04-11 (06) You Can Dream, Inc.mp3
Columbia Workshop 44-04-18 (07) Untitled.mp3
Columbia Workshop 44-04-25 (08) Dorie Got A Medal.mp3
Columbia Workshop 44-05-02 (09) The Cliche Expert.mp3
Columbia Workshop 44-05-09 (10) Cromer.mp3
Columbia Workshop 44-05-23 (12) Tel Aviv.mp3
Columbia Workshop 44-05-30 (13) Untitled.mp3
Columbia Workshop 44-06-13 (15) American Trilogy #2 Wolfiana.mp3
Columbia Workshop 44-07-04 (17) Home For The Fourth.mp3
Columbia Workshop 44-07-18 (18) The Moat Farm Murder.mp3

Columbia Workshop 44-08-08 (21) A Very Fine Type Girl.mp3
Columbia Workshop 44-08-15 (22) There Will Be Time Later.mp3

Duffy's Tavern xx-xx-xx Guest - Gracie Fields (AFRS).mp3

Ed Sullivan 44-06-05 What Does The 'D' In D-Day Mean.mp3

Flair 61-xx-xx (606) AFRS.mp3
Flair 61-xx-xx (607) AFRS.mp3
Flair 61-xx-xx (608) (AFRS).mp3
Flair 61-xx-xx (609) (AFRS).mp3

Fleischmann's Yeast Hour 360730 Guest Hildegarde (excerpt).mp3

Frank Parker Show, The xx-xx-xx (23) First Song - With Every Breath I Take.mp3
Frank Parker Show, The xx-xx-xx (24) First Song - The Contintinal.mp3
Frank Parker Show, The xx-xx-xx (25) First Song - Mandy.mp3
Frank Parker Show, The xx-xx-xx (26) First Song - September Song.mp3

Freedom USA 52-03-04 Report On Project X.mp3
Freedom USA 52-03-09 Senate Rule #5.mp3
Freedom USA 52-03-16 Report On Project X.mp3

Fulton J Lewis, Jr 41-07-04 The National Defense Program.mp3
Fulton J Lewis, Jr 41-07-04 The Revulotinary War.mp3
Fulton Lewis, Jr 41-05-09 The Goverments Policy In The War.mp3

GI Journal 44-02-18 (32) First Song - Iowa.mp3
GI Journal 44-03-03 (33) First Song - Shoo, Shoo Baby.mp3

Grand Old Opry 59-05-15 First Song - You Don't Have To Be A Baby To Cry.mp3
Grand Old Opry 6x-xx-xx (56) First Song - The Wabash Cannonball.mp3
Grand Ole Opry 59-05-08 First Song - I'll Sail My Ship Alone.mp3

Guest Star 42-10-26 (292) First Song - Time On My

Hands.mp3
 Guest Star 47-05-22 (09) First Song - California.mp3
 Guest Star 47-05-29 (10) First Song - Rise And Shine.mp3
 Guest Star 47-06-21 (14) First Song - It's A Good Day.mp3
 Guest Star 48-06-11 (68) First Song - Ya Gotta Start Each Day With A Song.mp3
 Guest Star 48-10-17 (82) First Song - The Man I Love.mp3
 Guest Star 48-12-19 (91) First Song - Orphus Takes A Holiday.mp3
 Guest Star 49-05-15 (112) First Song - Powder Your Face With Sunshine.mp3
 Guest Star 49-07-31 (123) First Song - My Romance.mp3
 Guest Star 49-09-18 (130) First Song - My Heart Belongs To Daddy.mp3
 Guest Star 49-10-09 (133) First Song - Down Sunset Trail.mp3
 Guest Star 49-10-16 (134) First Song - Pop Goes The Weasel.mp3
 Guest Star 49-12-18 First Song - Strollin' Along.mp3
 Guest Star 49-12-25 (144) First Song - Winter Wonderland.mp3
 Guest Star 50-01-08 (146) First Song - Twenty-four Hours Of Sunshine.mp3
 Guest Star 51-09-16 (234) First Song - I Can't Remember Where Or When.mp3
 Guest Star 51-09-30 First Song - Lover.mp3
 Guest Star 51-10-07 (237) First Song - Lullaby Of Broadway.mp3
 Guest Star 51-10-28 First Song - I Call My Sugar Candy.mp3
 Guest Star 52-12-21 (300) First Song - Panus Angelicus.mp3
 Guest Star 52-12-28 (301) First Song - Let's Fly.mp3
 Guest Star 52-12-28 First Song - Let's Fly.mp3
 Guest Star 53-05-17 (321) First Song - Halleluah.mp3
 Guest Star 53-07-17 (434) First Song - Bell Notte.mp3
 Guest Star 53-07-19 (330) First Song - Marilu Polka.mp3
 Guest Star 53-11-01 First Song - To Know You Is To Love You.mp3
 Guest Star 53-11-15 First Song - Someone's Been Reading My Mail.mp3
 Guest Star 54-01-24 (357) First Song - Begota.mp3
 Guest Star 54-02-14 (360) First Song - Lover Come Back To Me.mp3
 Guest Star 54-02-21 (361) First Song - Winter Wonderland.mp3
 Guest Star 54-03-14 (364) First Song - Miseralu.mp3

Guest Star 54-06-27 (379) First Song - I Want To Be Happy.mp3
 Guest Star 54-10-17 (395) First Song - It's A Good Day.mp3
 Guest Star 55-01-09 (407) I Feel A Song Coming On.mp3
 Guest Star 55-02-06 (411) First Song - The Birth Of The Blues.mp3
 Guest Star 55-03-27 First Song - Desiree.mp3
 Guest Star 55-11-20 (452) First Song - Love Me Or Leave Me.mp3
 Guest Star 56-01-08 First Song - I'm Coming, Virginia.mp3
 Guest Star 56-03-11 (468) First Song - Love Is A Many Splendored Thing.mp3
 Guest Star 56-08-12 (490) Cimarron.mp3
 Guest Star 56-09-09 (493) First Song - Prelude.mp3
 Guest Star 57-02-24 (518) First Song - I Should Care.mp3
 Guest Star 57-02-24 (517) First Song - Every Little Mood.mp3
 Guest Star 57-05-05 (528) First Song - Beyond The Blue Horizon.mp3
 Guest Star 57-06-23 (535) First Song - Running Off The Rails.mp3
 Guest Star 57-06-30 (536) First Song - American Patrol.mp3
 Guest Star 57-08-11 (542) First Song - Bernie's Tune.mp3
 Guest Star 59-02-15 (621) A Ring On My Finger.mp3
 Guest Star 60-02-28 (675) First Song - Back In Your Own Back Yard.mp3
 Guest Star 60-03-06 (676) It's A Wonderful Thing To Be Loved.mp3
 Guest Star 60-03-13 (677) You're A Sweetheart.mp3
 Guest Star 60-03-20 (678) That Ole Black Magic.mp3
 Guest Star 61-06-18 (743) First Song - String Of Pearls.mp3
 Guest Star 61-06-25 (744) First Song - Somebody's Calling My Name.mp3
 Guest Star 61-07-02 (745) First Song - It Ain't Necessarily So.mp3
 Guest Star 61-07-09 (746) First Song - Just In Time.mp3
 Here's To Veterans xx-xx-xx (200) Guest - Ray Anthony Orchestra.mp3
 Here's To Veterans xx-xx-xx (279) Guest - Ray Anthony Orchestra.mp3
 Here's To Veterans xx-xx-xx (623) Guest - Ray Anthony Orchestra.mp3
 Here's To Veterans xx-xx-xx (671) Guest - Ray Anthony Orchestra.mp3

Here's To Youth 44-xx-xx (04) The Story Of Chico.mp3

Hildegarde's Radio Room 45-10-16 Guest - Hand Greenberg.mp3

Hildegarde's Radio Room 45-10-23 Guest - Boris Karloff.mp3

Hildegarde's Radio Room 45-11-13 Guest - Frances Faye.mp3

Hildegarde's Radio Room 46-05-15 Guest - Tallulah Bankhead.mp3

Hour Of Charm, The 44-10-29 First Song - March of The Musketeers.mp3

Hour Of Charm, The 44-11-15 First Song - Melody Temptation.mp3

Hour Of Charm, The 44-12-31 First Song - Poincana.mp3

Hour Of Charm, The 45-06-10 First Song - Polonaise In A Major.mp3

Indictment xx-xx-xx Husband Kills His Wife.mp3

Information Please 44-05-08 Guest - Jan Struther.mp3

Information Please 44-09-02 Guest - Cristopher Morley.mp3

John Charles Thomas Show, The 44-02-13 First Song - The Bird Of The Wilderness (AFRS).mp3

John Charles Thomas Show, The 44-02-20 First Song - Green Pastures (AFRS).mp3

John Charles Thomas Show, The 44-03-26 First Song - Bonnie George Campbell (AFRS).mp3

John Charles Thomas Show, The 44-04-09 First Song - The Birds Sang 'Good Day' (AFRS).mp3

John Steele 49-10-31 Lighthouse 12.mp3

Jolly Bill & Jane 38-06-05.mp3

King Cole Trio Time 47-03-10.mp3

Listen America 41-12-07 Guest - Warren Williams.mp3

Little Man Inside 45-05-21.mp3

Little Man Inside 45-09-21.mp3

Lone Ranger, The 40-03-20 Willing To Fight.mp3

Manhunt xx-xx-xx Clue Of The Melody Murders (end clipped).mp3

Martha White Buscuit Time - First Song - Silver Trumpet.mp3

Miss Information 45-11-06 Did Horace Greely Say 'Go West Young Man'.mp3

Morning Matinee 39-05-31 (Ending clipped).mp3

Musical Autographs 45-09-04 (883) First Song - Til The End Of Time (AFRS).mp3

Musical Autographs 45-09-11 (083) First Song - If I Had My Way (AFRS).mp3

Name Your Show xx-xx-xx (450) Arthur Godfrey Show.mp3

Obsession xx-xx-xx (25) David And Laura.mp3

One Night Stand 44-07-xx (468) First Song - Amore.mp3

One Night Stand 44-08-12 (448) First Song - Every Day Of My Life.mp3

One Night Stand 44-09-21 (499) First Song - Hurry Home.mp3

One Night Stand 44-10-08 (390) First Song - Boogie Woogie Lullabye.mp3

One Night Stand 44-12-xx (819) First Song - Vabon.mp3

One Night Stand 45-01-xx (738) First Song - Margie.mp3

One Night Stand 45-06-28 (743) First Song - Every Little Breeze.mp3

One Night Stand 45-08-13 (793) First Song - Lullabye Of Broadway.mp3

One Night Stand 45-08-27 (723) First Song - Sentimental Journey.mp3

One Night Stand 45-09-08 (694) First Song - Little John.mp3

One Night Stand 46-01-27 (857) First Song - The Bells Of Saint Marys.mp3

One Night Stand 47-xx-xx (1476) First Song - My Future Just Passed.mp3

One Night Stand 48-03-xx (1616) First Song - Hold It Joe.mp3

One Night Stand 51-09-02 First Song - Doodle E Do.mp3

One Night Stand 59-xx-xx (4878) First Song - Lover.mp3

One Night Stand 59-xx-xx (4969) First Song - Two Hearts In Threequarter Time.mp3

Opportunity USA 49-05-16 Guest - Al Jolson, Bing Crosby.mp3

Raymond Gram Swing 41-05-09 The Monitor And The

Merrimac.mp3
 Red Feather Roundup 48-09-30.mp3
 Rudy Vallee - Fleischmann Yeast Hour 33-03-23 First
 Song - No More No Less.mp3
 Rudy Vallee - Fleischmann Yeast Hour 33-07-06 First
 Song - My Evening Star.mp3
 Rudy Vallee - Fleischmann Yeast Hour 33-11-09 First
 Song - My Dancing Lady.mp3
 Rudy Vallee - Fleischmann Yeast Hour 34-12-13 First
 Song - Sweet Music.mp3
 Rudy Vallee - Fleischmann Yeast Hour 35-10-31 First
 Song - The Most Beautiful Girl In The World.mp3
 Rudy Vallee - Fleischmann Yeast Hour 36-02-27 First
 Song - I'm Putting My Eggs In One Basket.mp3

 Sammy Kaye Remote 51-xx-xx First Song - I
 Apoligize.mp3

 Says Who 57-05-24.mp3

 Science Magazine Of The Air 4x-xx-xx Bone Graft
 Surgery.mp3

 Signal Carnival 39-xx-xx Dick Kiplinger Subs.mp3
 Signal Carnival 41-02-09 First Song - So Sweet.mp3

 Stop Or Go 43-04-04 Guest - Mrs Bert Hamlin.mp3

 Summer Electric Hour 48-06-13 First Song - Glow-
 worm.mp3

 That Strong Guy - AU xx-xx-xx (10) Diamond
 Killing.mp3

 Tom Powers Life Studies 35-10-31 Emergency
 Standby(Skips).mp3
 Tom Powers Life Studies 36-02-20 Sanctuary (Skips).mp3

 Tromer's Troopers 38-03-07 The Spy.mp3

 Under Arrest 48-11-07 Joe Barker.mp3
 Under Arrest 49-02-06 The Sam Carver Case.mp3
 Under Arrest 49-06-26 Van Gogh's Paris Road.mp3

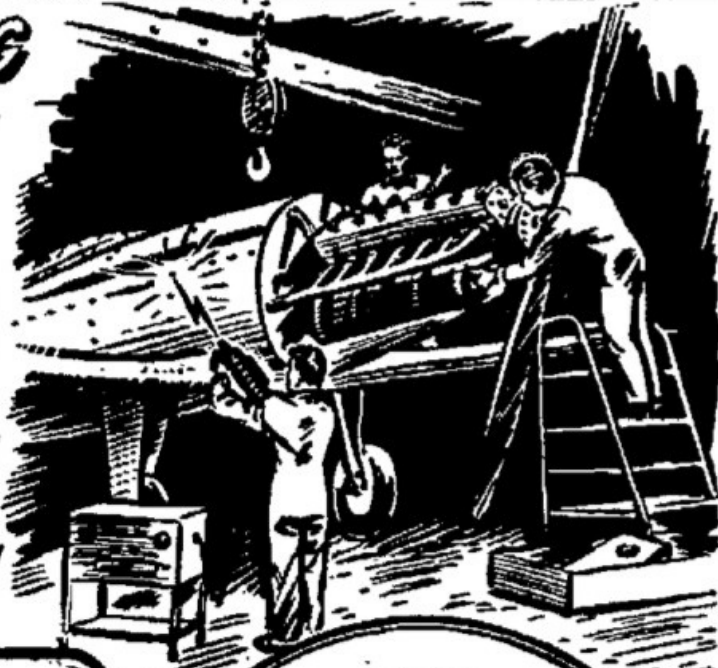
 Whispering Streets 58-09-19 Mary Nolan.mp3



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CHARGE OF T.N.T. IN
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