



The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

Nov/Dec2009 www.otrr.org 2291 Subscribers Number46

William Gillette and the Voice of Sherlock Holmes

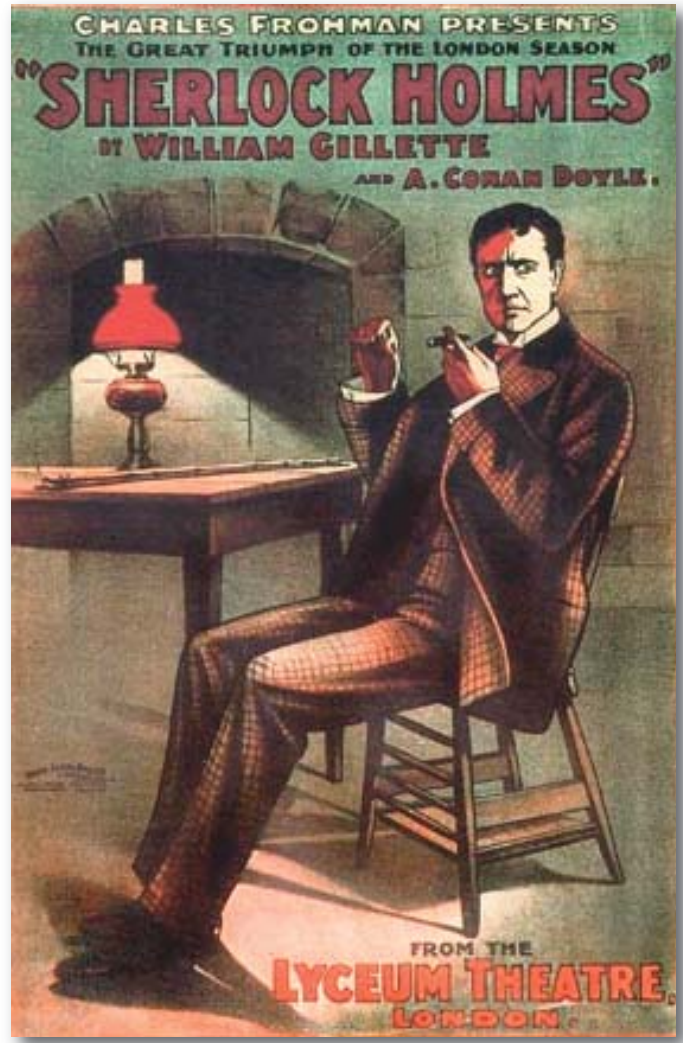
by Bret Jones (Copyright © 2009)

If you mention the name William Gillette today, I'm certain many people would think you were referring to the inventor of the track razor. The truth is William Gillette was one of the most successful stage actors of the nineteenth and early twentieth centuries. His main claim to fame—amongst many—is playing Sherlock Holmes on the stage for over thirty years. This includes a radio program, which you can hear a snippet of (for that's all that exists) online.

William Gillette was born in 1853 and lived his early years in Hartford, Connecticut. Amongst his neighbors were Mark Twain and Harriet Beecher Stowe. In fact, Twain gave the young Gillette recommendations to help get his acting career underway. He spent years touring the country and learned the craft of theatre by living it every day on the road.

His first major contribution was in the area of realistic settings on the stage. The nineteenth century is an era primarily known for its bombastic, melodramatic approach to drama. In American melodrama was the most popular form of entertainment. Gillette added realistic sets on the stage; one of his productions had a working telegraph system installed for a stronger sense of realism.

Other areas he made radical changes was in lighting and sound. He used fades at the end of acts and scenes, instead of quick blackouts that were the trend of the age. This creates different mood and tone to the piece being performed. He also used realistic sound to create battles, cannon fire, and other effects to increase the re-



alism of his shows.

As a playwright and an actor Gillette also had definite influence. He had a number of plays that became instant hits, which he toured across America and also performed in England. One of his most famous being Secret Service, which used the telegraph system in one of the acts of the play. As an actor, Gillette formulated his theory of "the illusion of the first time." His contention was that although actors had rehearsed and performed a play a number of times, it should appear as if it's happening for the first time for the audience—who, very likely, was seeing it for the first time. This concept is still taught

to young actors today, although the origin has been forgotten as being Gillette's.

The role that would bring him world-wide and which he would leave his longest lasting legacy is that of Sherlock Holmes. Although there had been other stage presentations of the famous detective, they were not big hits. Doyle gave permission to Gillette to write a new play based on his stories. At one point in the development, Gillette telegraphed Doyle: "May I marry Holmes?" To which the author replied: "You can marry him, kill him, or anything you want." Gillette would not marry off the detective or kill him off, but through his play and performance make Sherlock Holmes a veritable household name, along with his own. The play premiered in 1899.

Many of the iconic images and phrases that are now associated with Holmes come from Gillette. He wore the deerstalker cap on stage during the play, which has been seen in illustrations of the character by Sidney Paget. Gillette introduced the use of the briar pipe and cloak as part of his appearance; he also used a magnifying glass, violin, and syringe, all of which have become images associated with Holmes. It is also to Gillette that the famous phrase: "Elementary, my dear Watson" is credited to. The original was: "Oh, this is elementary, my dear fellow."

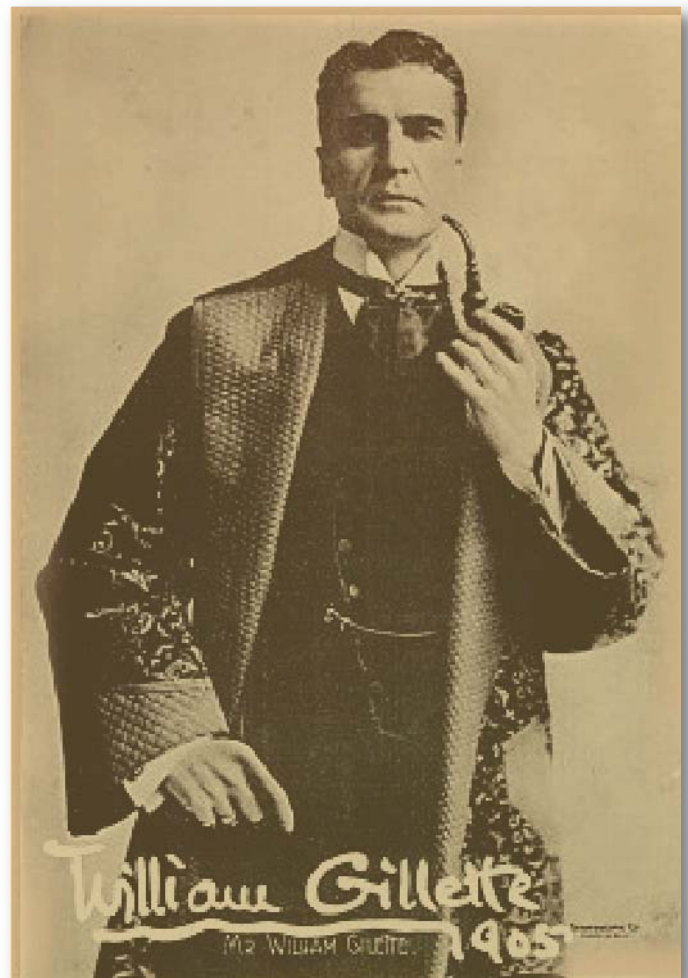
Although the play received mixed reviews, it became an instant smash hit with audiences. Gillette would perform the role of Holmes approximately 1,300 times over the next thirty years. His Holmes received approval in America and on the English stages. During one particular run of the play in England (1901-02) a young Charlie Chaplin played the role of Billy in the show.

Gillette would also become the model used for the illustrations of Holmes' stories published in Collier's Weekly, which were drawn by Frederic Dorr Steele. His physicality defined the personage of the character and every subsequent actor to play the role possesses a likeness back to Gillette.

Gillette would play Sherlock Holmes during several "farewell tours" until 1932 when he was in his 70s. President Coolidge would comment on his portrayal in a favorable, among a plethora of others. Booth Tarkington is quoted as saying:

"I would rather see you play Sherlock Holmes than be a child again on Christmas morning." A silent film (1916) starring Gillette was made, but is now lost. He would portray Holmes on radio in 1930, which was the first radio version of Sherlock Holmes ever presented. It was an adaptation of The Adventure of the Speckled Band. The snippet that remains from his legendary performance of the detective is from a show recorded in 1932—Gillette was 82 at the time. It was an adaptation of his own play, Sherlock Holmes.

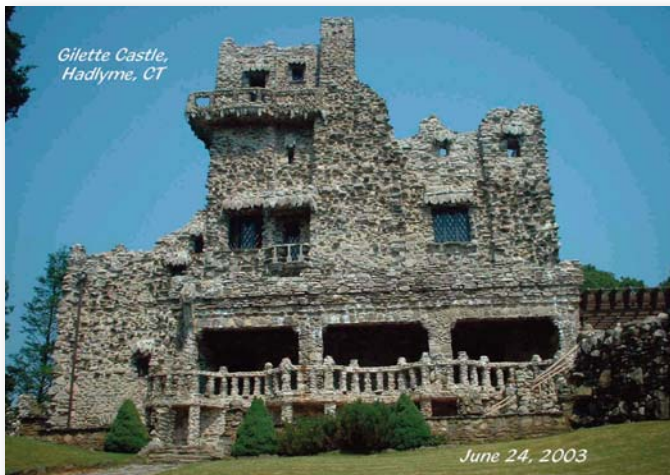
Although the show doesn't exist in its entirety, approximately eight minutes remain. This can be found on a number of sites on the internet. One of the best being on youtube.com, which has photos of Gillette as Holmes projecting throughout. Although Gillette is 82 at the time, a listener can still hear his authority, clarity, and cleverness as the famous sleuth. The scene is an exchange between Holmes and Watson. It is a classic in-



terchange between the two as Holmes deduces details about Watson and his activities. The most interesting aspect of the clip is the discussion that Holmes introduces dealing with one "Professor Robert Moriarty." Why Robert and not James? I don't know the reasoning for the name change in the infamous villain. The clip also includes a "romantic" exchange with the female lead from the play.

For all fans of Sherlock Holmes and of old time radio should take the time to listen.

Gillette Castle, Hadlyme, Ct



And Now, A Word From Our Sponsor

by Billy Jack Long

Sponsors on radio did more than just promote their products so the programs could be produced. They actually owned the shows. The sponsors, not the networks, usually had more to say about the content of the program or the content of it. Many programs on OTR (Old Time Radio) often gave up sponsorship because of the way the performers acted in public.

That isn't to say the networks had nothing to say take Ex-Lax. How did such a product as a laxative get promoted when such words as toilet, bowel movement, poo, or stronger words that aren't used in this 'blog couldn't be heard on the radio?

The sponsor had to figure how to get prospective customers to use the product with a direct message without offending anyone. So they'd used expressions like, regular, meaning one has at least two bowel movements a day, or irregular, meaning that one has one bowel movement a week and it comes out like concrete. Everyone was happy and Ex-Lax sold as well as Hershey bars.

The sponsor had to figure how to get prospective customers to use the product with a direct message without offending anyone. So they'd used expressions like, regular, meaning one has at least two bowel movements a day, or irregular, meaning that one has one bowel movement a week and it comes out like concrete. Everyone was happy and Ex-Lax sold as well as Hershey bars.

Speaking of Hershey bars, did you know that this was one product which was never promoted on radio? The original great American chocolate bar, as it came to be known in its first commercials (on television) in 1982! To some people this is absolutely shocking. In the movie that won the first Oscar for Best Picture, Wings (1927), Gary Cooper, in his screen debut offered the hero of the story, Buddy Rogers, a Hershey bar before going off into battle. Rogers survived. Cooper



didn't. And it was a pretty good picture of the bar, too. It was a lot like the picture here. Today, I'm sure with product placement (something that didn't exist until the 1980s), the Hershey Food Corporation would get several thousand dollars for that promotion. Yup, that's how they see it now. The candy bar gets more money than the background actors.

Another product that wasn't promoted on radio was Levi's jeans. This is interesting because EVERYONE wore them. Now there are some interesting facts about Levi's:

- * Until the 1960s, Levi's only made jeans and jean jackets.
- * All the jeans the company made through 1965 were Lot 501, Shrink-to-Fit. There was a complicated way to know one's size, since there was

substantial shrinkage from the marked size. (501s are still very popular today.)

- * The company made bib overalls from the 1870s through the beginning of World War II.
- * The first "non-jeans" product the company made was colored jeans.
- * The first non-shrink product the company made was children's jeans.
- * Women's clothing were not made until the late 1960s.



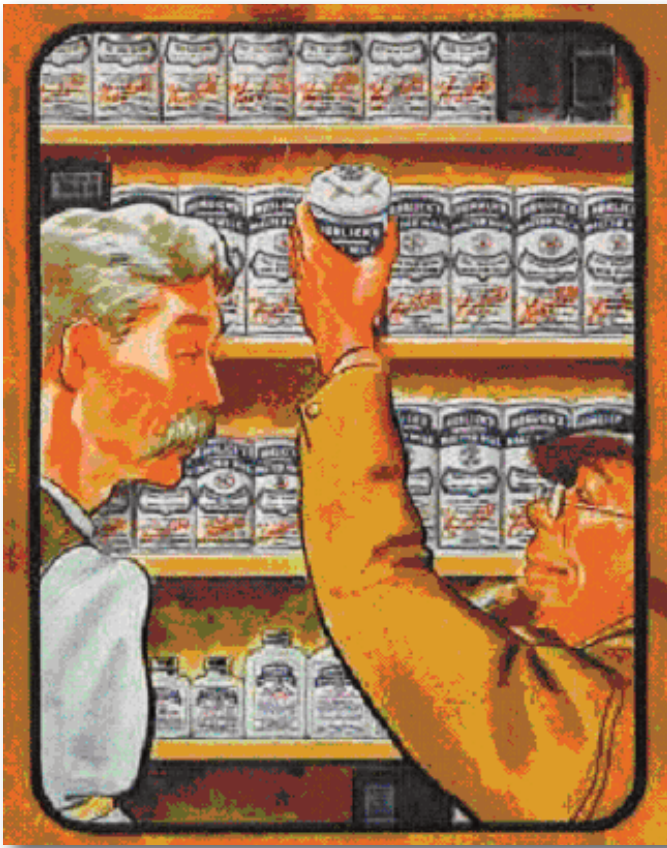
- * Until the late 1970s, all the products sold with the Levi Strauss label were manufactured in the United States.
- * The first dress slacks made by Levi Strauss were called Nuvo (Nouveau). The material used to make them was similar to burlap. They were introduced in 1967. (Bill's Note: They itched, but they looked good, so we never complained!)

* Levi's were banned school wear (along with plain white T-shirts) until the late 1960s. Girls were not allowed to wear pants/trousers (slacks) to school until the 1969-70 school year.

Some products were advertised on radio that were never advertised anywhere else. One such product was Horlick's Malted Milk. The product is quite popular in the United Kingdom to this day but it never got a lot of exposure in the United States. Horlick's is still made today (as Horlicks) in England. But in 1935, Lum 'n' Abner found itself suddenly without a sponsor. Ford sponsored the show. When that contract ran out, Quaker Oats took over. For a few weeks, the program was sustaining, meaning it didn't have a sponsor.

William Horlick, the founder and CEO of J. & W. Horlick of Racine, Wisconsin, wrote to NBC in Chicago and expressed interest in sponsoring Lum 'n' Abner.

Previously, Horlick's put his name on a band that was on the show, the A & P Gypsies in the early days of NBC. It wasn't a true radio sponsorship, but it was heard on radio. When Horlick's sponsored Lum 'n' Abner, many stations on the



network quit airing the show. In fact they all did, except WCCO in Minneapolis! In time, the program got a new sponsor, Alka-Seltzer. All the stations were back playing the program. William Horlick died in 1936 at the age of 90. Younger brother James's sons ended up going back to England where the business thrives.

One program which united the idea of the product and the program was Death Valley Days (aired on radio 1930-44 and on TV 1952-75). The radio program was sponsored by the Pacific Coast Borax Company. Borax was gathered from Badwater, the lowest point in the Western Hemisphere, located at Death Valley, California, and taken by wagons pulled by 20 mule teams. Actually, these teams consisted of 18 mules (a mule has a donkey father and a horse mother) and two horses. The wagons went from Death Valley to Mojave, California, not far from the towns of Palmdale and Lancaster. Pacific Borax had a company town nearby called Boron (which is one of the components of borax). The refined product which is still found in many American homes is 20 Mule Team Borax. One thing noticed in listening to older radio programs is how

the pronunciation of borax has changed over the past 78 years. It has changed for BOH-rucks to BORE-ax. In 1957 the U.S. Potash Corporation merged with the Pacific Coast Borax Company to create the U.S. Borax Corporation. U.S. Borax was acquired by the British-Australian-American mining conglomerate Rio Tinto in 1988. The products Boraxo, Borateem, and 20 Mule Team Borax are manufactured by the Dial Corporation.

20 MULE TEAM BORAX

TABLE-CLOTHS
TOWELS
NAPKINS
BED-LINENS

NATURE'S GREATEST CLEANSER

PACIFIC COAST BORAX COMPANY
100 William Street New York City

The first program to make commercials an integral part of the show was Fibber McGee and Molly. When it debuted over the NBC Blue Network in 1935, the sponsor was S.C. Johnson and Sons. The show's announcer was Harlow Wilcox (1900-60). He was the announcer for many shows and many other sponsors. On the McGee show, Fibber would call Harlow, "Waxy." Well, that was when the sponsor was Johnson's Wax. The show would have two other regular sponsors before it became the property of the network in 1954, when the show went from a weekly 30 minute show with one sponsor to a daily 15 minute show with several sponsors. That version

was actually recorded in the home of Jim and Marion Jordan in the Los Angeles/San Fernando Valley neighborhood of Encino, as Marion was deathly ill. The commercials were no longer an integral part of the show and were recorded at an advertising agency, either in Hollywood or New York.



The second sponsor was Pet Milk. Harlow then became "Milky." Besides selling evaporated milk, sometimes the shows would offer tips by Mary Lee Taylor, who had a weekly Saturday morning cooking show. The original

Mary Lee Taylor, Erma Perham Proetz (1891-1944) had been dead for four years when these programs aired, so the Mary Lee Taylor heard was played by another woman.

The third sponsor was Reynolds Aluminum. Of course, today the Reynolds Metal Company is known as one of the greatest manufacturers of

aluminum foil in the world (for those who live outside the United States, that's aluminium foil). Now here is some trivia about aluminum foil. Reynolds was the first aluminum foil. The company that made it was the R.J. Reynolds Tobacco Company. The original purpose of aluminum foil was to line cigarette packages!

Harlow Wilcox was best known, outside of Fibber McGee and Molly as the spokesman for Auto-Lite. The company still exists today as Auto-Lite. That was on Suspense. On Amos 'n' Andy, Harlow was the spokesman for Rinso. For many years, Rinso was the main laundry detergent of Lever Brothers (now Unilever). Developed by the Hudson Soap Company (of England), that company was bought by Lever Brothers (also in England) in 1908. Ten years later, Lever Brothers (in the United States) began marketing Rinso as its premier laundry product. It was replaced by Surf in the 1980s, even though that brand was introduced in 1953.

If one listens to a lot of OTR (old time radio), it's possible to hear Harlow Wilcox selling almost everything. He was especially talented at handling public service announcements.

Feen-a-mint was the sponsor of Double or Nothing (starring John Reed King). Very rarely seen anymore, this was a chewing gum with some laxative thrown in. The announcers, like Ex-Lax, were always very careful to use euphemistic terms as not to offend anyone.

Archie Andrews was a very popular Saturday morning radio show. Based upon Bob Montana's comic book characters, it premiered in 1944 on NBC and had several casts, but the best known group had Bob Hastings in the title role. For most of the time Archie was on the radio, it was sustained, meaning that it had no sponsor. However, when Bob Sherry was the announcer, he pitched Swift's Premium Franks. There was a little jingle that went with the Swift hot dog ads:

Tender beef! Juicy pork!
Known from the West Coast
To New York!
Swift's Premium Franks!
Swift's Premium Franks!

Now, it should be worth noting that the music for all of the Archie Andrews shows was done on a Wurlitzer theater organ, played by Felix McGuire. It's the typical hoky-ish stuff that we all love to hate!



The Gene Autry program and Yours Truly Johnny Dollar (in 1949-50) were sponsored by Wrigley's Gum. Those commercials made chewing gum sound like a health aid. The announcer pointed out all the healthful benefits of gum, although they are careful not to say chewing gum is nutritious!

The J.L. Kraft Company of Chicago, Illinois, sponsored many radio programs from the Kraft Music Hall to the Great Gildersleeve. Listening to Gildy, one would have heard many products which are still in production today: Kraft Dinner (now called Kraft Macaroni and Cheese, except in Canada, where it's still called by its former name), Velveeta, and Parkay margarine (now made by ConAgra Foods). Parkay was one of the first margarine products which actually claimed NOT to be margarine, although it was labeled as such through the 1980s. (Bill's Note: Checking

a Parkay package, it doesn't say margarine anywhere.)

In the 1950s, programs began being sold by the advertisers to the networks. Originally, network owned shows were sustaining, without a sponsor. But this changed and the network shows would get a pool of sponsors. Have Gun Will Travel would have all these sponsors in one episode:

- * Rambler (cars--American Motors)
- * Pepsi-Cola
- * Crusade for Freedom (charity, but they were paying commercials)
- * Kellogg's All-Bran (reliable, effective)
- * Winston (cigarettes--Winston tastes good, like a cigarette)



These ads are great, aren't they? Those Ramblers were great. Pepsi has had more reformulations than Coke ever thought of (Bill is a Coca-Cola drinker!) The man in the Crusade for Freedom picture is Tom Dewey, former New York City District Attorney, former New York State Governor, and former Republican candidate for U.S.

President who lost to Harry S Truman (unless H.V. Kaltenborn's report after the 1948 election was true!) Bill would love to get one of those four way spoons! And, even though the resident blogger is a militant nonsmoker, the Winston advertisements sure bring back the memories.

If you collect old-time radio programs, make sure you can get as many commercials as you can. They are almost as much fun as the shows themselves. Sometimes more fun.

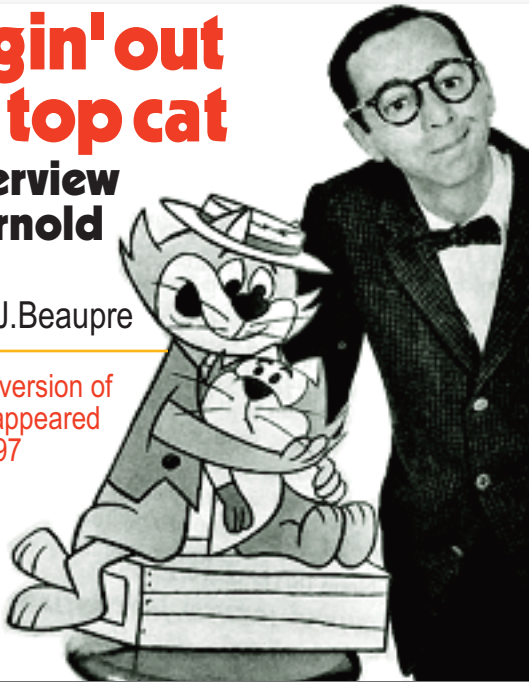
Billy Jack Long may be visited at his blog located at www.knowotr.blogspot.com

Hangin' out with top cat

An Interview with Arnold Stang

by Walter J. Beaupre

Condensed version of this article appeared in June, 1997 Radiogram



The Henry Morgan Show on October 30, 1946 (see SPERDVAC Catalog A-736) opens with a send-up of pocket-sized magazines with condensed articles [Reader's Digest?]. In a skit about the "Morgan Magazine Digest", announcer Ted Huzing sets up the comic premise by introducing Henry as...

HUZING:

"Foreign correspondent Rudley Mongoose, just returned from a 12-minute visit to the country of Snooznia. Mr. Mongoose is known as the author of such revealing books as: * Austria: A Country of Austrians,

* South Africa: Land of Smuts,

* The Boer War: And Why It Was Boring!

and

* Philadelphia: Gateway To India

The following article was both written and condensed by Mr. Mongoose for the 'Morgan Magazine Digest' titled, 'Snooznia: A Country to Watch'"

MUSIC: Ominous Fanfare...

MORGAN:

"Snooznia: A Country to Watch' -- so I watched it! My plane landed in Sneeznia, capitol of Snooznia, early in January...or perhaps February, depending upon what calendar you use. As you know, the Snooznian calendar has two Fridays because they're so fond of fish. As we landed, thousands of hungry Snooznians crowded about the plane begging for 1946 Chevrolts. I naturally gave out as many as I could. After all, I'd come to learn something about this strange, mysterious, unknown people about whom I'd already written so much.."

[Morgan drops the pontificating voice of Mongoose and addresses the audience as himself.] "What's WRONG with the first five rows here!!"

[Back in character as Mongoose] "As I walked along the main street of Sneeznia suddenly, without warning, a sinister native stopped me and muttered..."

SINISTER NATIVE:

Your shoe laces are untied!

The audience erupts with uninhibited glee. Morgan's show has been stopped by a performer usually identified as "Gerard" and played by Arnold Stang. True, Henry had been getting respectable laugh responses to the sophisticated humor of the piece up to this point -- even though his aside to the first five rows of the audience suggests that he expected better. Why the sudden magic moment? Just who is the radio actor who proved on this particular occasion to be more than a match for the enormously gifted Henry Morgan?

Arnold Stang Recently I had the pleasure of



interviewing Arnold Stang in his hotel room after a Friday evening appearance at Radio Classics Live VIII in Brockton, Massachusetts. He had been featured in a re-creation of an episode where Henry Morgan tries to arrange a date for Gerard with a neat-freak bimchette who uses her vacuum cleaner as mood music for the romantic tryst. The piece was as fresh and funny as anything done today by Jerry Seinfeld and company, and the audience loved it. Arnold modestly passed it off as all in an evening's work, so we settled down to reviewing the past.



Where was Arnold Stang born? About 30 miles from where we were doing the interview -- in Chelsea, a town just north of Boston on the way to Revere Beach. The Stangs had lived for a couple generations in this area. Had he been born into a show-biz family? No way! The Stangs took a dim view of any form of acting. This fact, however, didn't stop Arnold from being fascinated by the kiddy program *Let's Pretend* which he heard every Saturday morning over the local CBS station WEEI and which originated in New York. He decided that he would like to be on the program and sent in a postcard to that effect. Of course, thousands of children wanted to be on the program, but CBS dutifully sent him a form to

complete which he mailed back post-haste. What followed was almost as unbelievable as the fairy tales enacted on *Let's Pretend*.

Without his parents' blessing this 9-year-old took his savings and bought a round-trip bus ticket from Boston to New York, showed up all by himself at the Madison Avenue offices of CBS on a Saturday morning, and found himself in a waiting room with dozens of other children with their doting parents. When it was Arnold's turn to be interviewed he walked in solo and recited Edgar Allen Poe's "The Raven." Before he left New York for the bus ride back to Boston he had been hired to appear on *Let's Pretend*. Arnold remembered also that the program was actually broadcast at that time not from the CBS studios but from a theater which later became Playhouse 54.

His success created a slight problem in logistics. Commuting from Chelsea, Massachusetts, every weekend to New York for a grammar-school child had its pitfalls. He had also been employed to do the Horn & Hardhart Children's Show for NBC on Sundays. Luckily Arnold had an aunt who lived on the Upper West Side in Manhattan. He moved in with her and continued schooling while adding a second Sunday show to his schedule, *American Pageant of Youth*.

For the first three years Arnold Stang worked exclusively in radio. He mentioned at this point in the interview that he once had an entire shelf of scripts in his apartment where characters were identified as "an Arnold Stang type." He didn't elaborate as to just what this "type" was. I would describe the persona as "plucky," "brash," "appealingly vulnerable" -- the quintessential "ugged individual" who down deep isn't "rugged" at all. Arnold's assessment of his craft was more definitive: "I was never a 'comedian': I am an actor who does comedy." He emphasized the fact that he is a team player with little interest in doing stand-up routines or a one-man-show. One time, Arnold remembered, when Milton Berle was ill and couldn't do the *Texaco Star Theater* he was asked to take over for "Uncle Miltie." In the earliest stages of rehearsals it was clear to Arnold that he should step aside for another personality.

With three years of network radio under his slender belt, Arnold Stang did his first legitimate theater work at age twelve. The play was called

"All In Favor" and had tryouts in Baltimore, Boston, and Philadelphia before opening at the Henry Miller theater in New York. The critics called the show a "Junior Mister," suggesting that it was riding on the coat-tails of the enormously popular hit of the early 40's, "Junior Miss." Movies were the next challenge, and Arnold made the trek to Hollywood with his mother in tow. Mrs. Stang was lonesome for her family back East and soon returned to New York while Arnold stayed in Tinsel-town to make Seven Days Leave with Victor Mature and Lucille Ball. The 1942 RKO musical about a sailor on leave who must marry within two weeks to collect his inheritance was directed by Tim Whelan and also featured Ginny Simms, Buddy Clark, Peter Lynd Hayes, and Harold Perry. The hit song in the film was "Can't Get Out of This Mood." (Incidentally, the film is available through Turner Home Video.) RKO loaned out Arnold to Columbia for My Sister Eileen with Roz Russell, and to MGM for a Bob Hope feature They Got Me Covered. Dorothy Lamour also starred in this WWII yarn about a fired war correspondent who tries to prove his worth by uncovering a Nazi spy ring.

Truth continued to be stranger than fiction while this teenager found himself living all alone in a house rented for him by the studio. Not to worry! There was little chance for him to get into trouble. "All my time was spent at the studio!" he declared. "I probably never would have seen the Pacific Ocean if it hadn't been for Victor Mature. I'd do six days a week at the studio -- and then radio on Sundays!"

Arnold had nothing but admiration for actor Victor Mature who "kept an eye on me and took me to his home on weekends" He survived -- thanks to the kindness of some other rather exotic "strangers." "Rita Hayworth wrote a note to my mother every weekend to keep her posted." Bob Hope and Jack Benny took a personal interest in him as well.

His first network radio show as a featured performer was a partial summer replacement for the Jack Benny Jell-O program on NBC Sundays at 7:00 PM. It was called The Remarkable Miss Tuttle and starred Edna Mae Oliver as Josephine Tuttle. Arnold Stang played Miss Tuttle's nephew Bobby Shuttleworth. The program aired from July



It was time to return to New York where Arnold suddenly found himself doing a lot of radio comedy. There were guest appearances with Fanny Brice and each of the Marx Brothers. He spent two seasons on the Al Jolson Show. Fred Allen turned out to be a valuable friend, and Arnold played the son to Fred's Rip Van Winkle with Minerva Pious as Mrs. Van Winkle for the Theater Guild On The Air. All day every day he went from one radio show to another, often with time only for a candy bar at lunch.

I asked if he had ever done one of my favorite shows, Easy Aces."Oh, yes!" he said, and went on to praise Asa Goodman as a brilliant writer and producer of some of the epic shows of radio and early TV. I observed that Jane Epstein who was also Goodman's wife in real life couldn't have been THAT "ditzzy" in person."Oh, she couldn't?" Arnold countered with a twinkle in his eye. Another one of my personal myths bit the dust! The interview hour was getting late, and we began recalling the famous Jane Ace malapropisms --all carefully scripted by her husband.

Eventually we got back to Henry Morgan. What did Arnold think of the controversial man behind the radio personality? "An absolute genius!" was the unhesitating reply. "He pulled up the standards of a lot of other shows. You'd be surprised, perhaps shocked, if you knew the number of famous entertainers who came to rehearsals to watch Henry work his magic -- and learn from him." Arnold also made it clear that

Morgan was "often his own worst enemy" [my paraphrase of his description]. I pushed for a specific example.

Apparently Henry insisted that everyone on his show sit up front in a row of chairs until it was time to step to the microphone and say lines. Arnold chose not to buy this regimentation and would wander around doing other things -- but always back to the mike on time for lines. Henry refused to accept this, and it was a source of constant friction. "As well as we worked together on the air," admitted Stang, "we were never friends outside the show. I remember one time he invited me to a housewarming at his new Fifth Avenue apartment. I went but I couldn't wait to get away!"

Nevertheless, Arnold Stang was not one to let personal feelings cloud his objective assessment of Henry's amazing talents: "Whenever I got a big laugh on the Morgan show it was because of brilliant planning -- nothing else! I am NOT a comedian. I am an actor who does comedy."

Although Arnold was later a favorite on TV's Texaco Star Theater, "I much preferred radio as a more intelligent and creative medium." Ironically, Milton Berle had been a flop on radio. It was his writer/producer Nat Hiken who made "Uncle Miltie" a Tuesday night phenomenon. Hiken went on to work similar magic for Phil Silvers as Sergeant Bilko.

In spite of his preference for radio Arnold was soon advised by his agent to do TV in order to survive in radio as well. "Remember," he told this interviewer, "I started out to be a serious actor. I was a charter member of the Actor's Studio and I played serious parts in Man With the Golden Arm and in Somebody Up There Likes Me. What I do is acting....comedy acting."

There were other projects. Just before the Brockton weekend when I mentioned to my son that I hoped to get an interview with Arnold, he asked, "Who IS he?" This was ironic because, as a child, our son nearly drove my wife and I crazy playing his favorite Top Cat records over and over again. Arnold Stang was, of course, the very distinctive voice of "T.C."

There were only two topics the obliging Mr. Stang refused to discuss -- his age and retirement. Time has been kind to his looks and his tal-

ents, so age is really irrelevant. With his busy schedule and plans well into the future it is highly unlikely that Arnold will switch to shuffleboards and contract bridge any time soon.

Is there a Mrs. Stang? "Oh, yes! I'm still with my 'original wife' Joanne. I call her my 'current wife,' but we've been a team for 49 years." She writes for the New York Times. Were there children? Yes, a daughter who is a pediatrician and a son who taught art history and currently is an art dealer.

What do you do in your spare time? "I don't have any!" was his first response. Later he confessed to being into backyard gardening, a "member of the black thumb club." He quickly added to his list of hobbies "writing, directing and re-writing." These sounded suspiciously like "work" to this reviewer. Arnold likes to travel to England twice a year to see shows.

After getting the bulk of this information in the wee hours of Saturday morning, I had a chance to watch Arnold Stang at work again the same afternoon playing the role of Herb, the narrator (and con artist/promoter) of My Client Curley, a Columbia Workshop program written by Louise Fletcher and adapted by Norman Corwin. "Curley" is a caterpillar who has been taught to dance only to the tune "Yes, sir! That's My Baby!" and who eventually thwarts Herb's plans for grandiose exploitation by doing what comes naturally. *Stang's professionalism and focus when attacking a role new to him was a powerful moment of theater artistry.* This was a careful craftsman who could build a flesh-and-blood character in your mind. This was also a team player who was not about to "upstage" anybody -- not even a caterpillar. Arnold Stang as a consummate illusionist with his voice is still very much in transit, and I am thankful that I was there to cheer as he passed by.

[Special thanks to Eileen Tierney in the Media Center at the University of Rhode Island, Roy Waite of Tokyo, and Jay Hickerson for additional data related to this report. WJB]

(Thanks to our great friend, Jerry Haendige, for permission to use this piece. You can find Jerry at www.otrsite.com)

The Radiro: Because the Pictures Are Better

by
Bill Jaker

When does memory begin? If I think back over nearly 68 years I remember patterns of sunshine in the garden and the dank mystery space between the fence and the back of the garage. I remember looking over the seat of the car and seeing my mother nestling my new baby sister. I clearly recall the end of World War II and everyone rushing out into the street, forming spontaneous parades. I marched along behind them.

Even to a small child fortunate to be thousands of miles from the destruction, World War II was a daily presence. I came running into the living room early one morning and was shushed by my parents. They were sitting on either side of our big RCA console radio, leaning into the sound as a news report came from overseas. I'm not sure, but I think it was a description of American forces entering Paris, an excited announcer saying, "There's another woman out in her nightgown." Did they sleep till Noon in occupied France?

When does memory begin? I remember listening to Uncle Don and hearing that someone's birthday present was "behind radio, where I am." I immediately crawled behind the radio and peered across dusty wires and lights and strange metal thingies and thought maybe I did see a tiny man by that black cone from which the voice emerged.

The radio was almost always on in our house, and everywhere else, and I was fascinated by it. Of course I had my favorites, including the Jimmy Durante Show, "The Shadow" and "Let's Pretend" (which for years I thought was entitled "Cream of Wheat"). "Superman" was a special favorite, and though there were never cast credits, even as a child I recognized Bud Collyer as Clark Kent.

When does memory begin? If I think back over nearly 68 years I remember patterns of sunshine in the garden and the dank mystery space

between the fence and the back of the garage. I remember looking over the seat of the car and seeing my mother nestling my new baby sister. I clearly recall the end of World War II and everyone rushing out into the street, forming spontaneous parades. I marched along behind them.

Even to a small child fortunate to be thousands of miles from the destruction, World War II was a daily presence. I came running into the living room early one morning and was shushed by my parents. They were sitting on either side of our big RCA console radio, leaning into the sound as a news report came from overseas. I'm not sure, but I think it was a description of American forces entering Paris, an excited announcer saying, "There's another woman out in her nightgown." Did they sleep till Noon in occupied France?

When does memory begin? I remember listening to Uncle Don and hearing that someone's birthday present was "behind radio, where I am." I immediately crawled behind the radio and peered across dusty wires and lights and strange metal thingies and thought maybe I did see a tiny man by that black cone from which the voice emerged.

The radio was almost always on in our house, and everywhere else, and I was fascinated by it.



Of course I had my favorites, including the Jimmy Durante Show, "The Shadow" and "Let's Pretend" (which for years I thought was entitled "Cream of Wheat"). "Superman" was a special favorite, and though there were never cast credits, even as a child I recognized Bud Collyer as Clark Kent and the Man of Steel.

I probably had something of an obsession about radio from my earliest days, further fed when I got my own personal set (a black table model, a gift from a family friend who worked for Emerson) and especially by some exciting visits to see real radio shows in production. Growing up in New York City - though in the small-town setting of the southeast corner of the Borough of Queens - being in the audience of a radio show was a recurring treat. I treasure the memory of my folks taking me to see Fanny Brice play "Baby Snooks", though I don't now recall anything about the production except a grown-up lady coming on stage to play little Snooks, to great applause.



By the late 1940s my reactions and recollections become clearer. I remember going to a "Daily Dilemmas" quiz show at WOR on Christmas day, 1947. Mom was chosen as a contestant (and became the day's winner)! So when I listened to the radio I could see the action of the story and also envision the people in the studio.

At some point I began to draw pictures of what I would see if I could really see it. I believe that these pictures date from 1949 and the clue comes from "Little Herman", a comedy/mystery that was on CBS for that single season. I was clearly listening carefully because on this and other shows I'd include details like a cast list



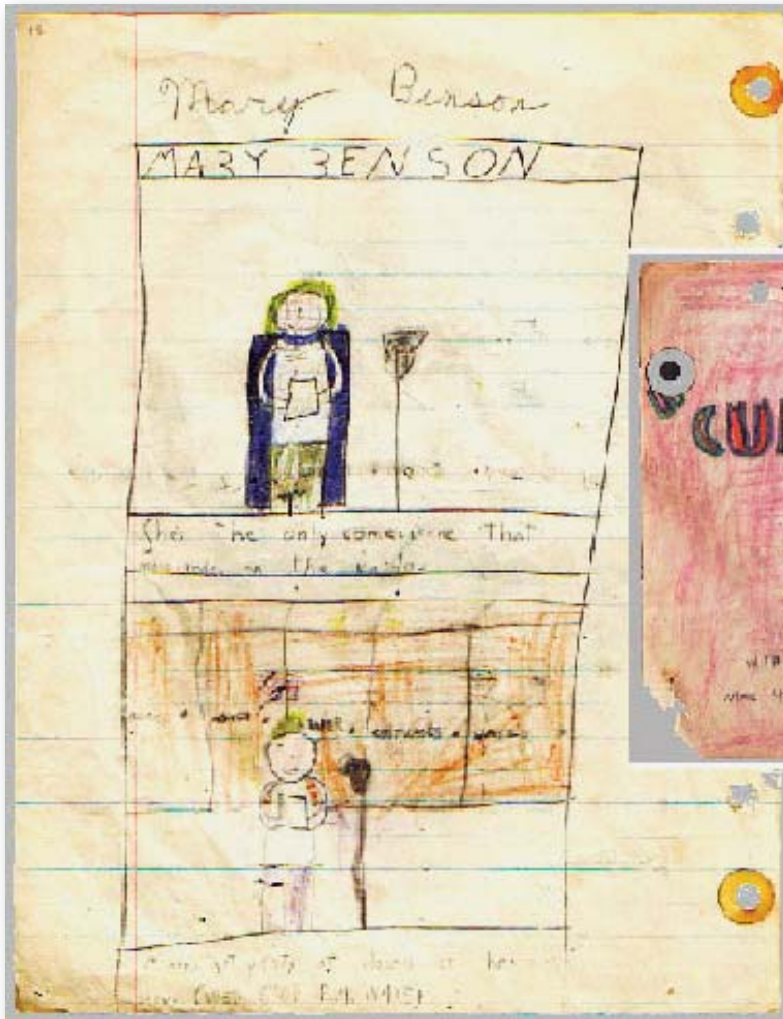
(even if the actor Cameron Prud'Homme became Cameron Crudon to my ears).

Radio was then keen on slapstick action, which really appealed to a 9-year old, witness the drenching chaos of "Truth or Consequences".

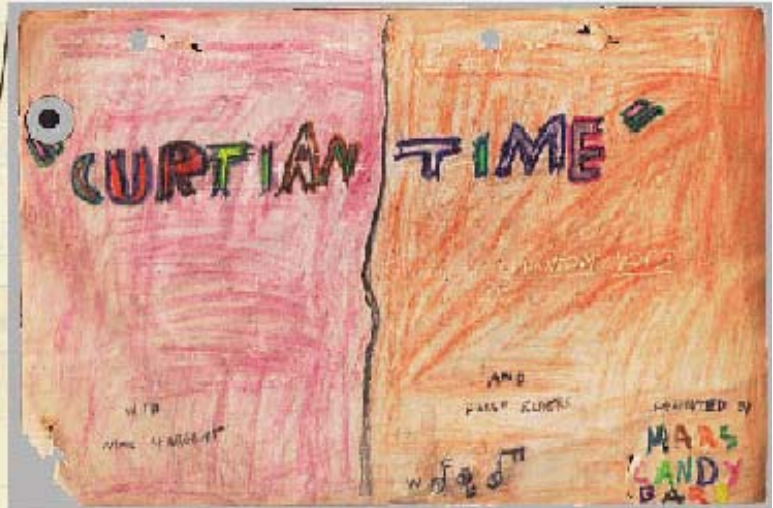
It was a natural next step to create my own shows, for which I created make-believe stations, networks and stars (though sometimes borrowing real names).

But there was a reason beyond youthful fascination and precocious programming for making these drawings. By 1949 television had come onto the scene. There were already seven channels in the New York area and it was a delightful novelty to see pictures along with the sound. I was transfixed by TV. However, my curiosity was soured by the fact that we didn't yet own a television set and, anyway, seven channels transmitting for just a few hours a day with the rudimentary programming of the early years wasn't as good as radio with dozens of stations, plenty of action and surely "the pictures were better".

Fearing that television would destroy all the good things on radio I invented a wonderful new device called the radiro (pronounced rah-DEER-oh, if you feel like talking about it). My radiro could connect to any radio and automatically add pictures to the show being broadcast. It worked by magic - at age 9 I wasn't quite up to doing the engineering - and it would preserve the best of radio. These drawings may actually be scenes from the screen of the imaginary magical radiro, rare pictures preserved in crayon.



More of Bill's drawings



(Thanks to Jim Widner for this article)

Easy Aces "Radio's Original Comedy Couple" by Walter J. Beaupre

Husband-and-wife situation comedies were popular during radio's hey-day: Fibber McGee and Molly, Vic and Sade, George and Gracie, Ethel and Albert, the Bickersons, and, perhaps the wittiest of the lot, Easy Aces. Not all of these radio couples were real-life marital duos. Mr. Ace (a first name was never used on the show) and Jane most certainly were!

Goodman Ace was born Asa Goodman in Kansas City, Missouri, in 1899. He was the son of a haberdasher; consequently, his first job was as a hat salesman. He soon switched to newspapering and became a columnist on the Kansas City Journal Post. Jane Sherwood (born Jane Ep-

stein) saw the light of day in the same city one year later.

The two were married in Kansas City on November 16, 1924. By 1928 we know that Goodman Ace was earning his living as a movie and drama critic for the Journal-Post. According to John Dunning in his excellent book *Tune In Yesterday*, 1928 marked Ace's foray into local radio broadcasting. Over KMBC (the local CBS affiliate) he began reading the Sunday comics at ten dollars per show. He soon added another feature "The Movie Man" during which he read his reviews of films for another \$10. Dunning's story of what happened next reads like one of their later improbable episodes. The principals in a 15-minute show which was to follow Ace's "The Movie Man" never showed up, and he was recruited to ad-lib for the fifteen minute time period. Luckily (for him and for us!) wife Jane was standing by and joined in the impromptu discussion of

their bridge game the night before and a local unsolved murder. Listener reaction was favorable, and a radio institution was born -- first on KMBC. In two years time the local program had attracted network attention, and in October 1931 "Easy Aces" began a 13-week trial period on the CBS network at 10:15 AM out of Chicago. Audience response to a write-in appeal was so overwhelming (100,000 letters) that the program remained a network feature for 15 years -- not, however, always at the same time or the same network.

In 1935 the show moved to NBC's blue network at 7:30 PM on Mondays and Wednesdays sponsored by Anacin. In 1942 the Aces went back to CBS at the same time slot on Wednesdays and Fridays, and on November 24, 1943, "Easy Aces" became a one-half-hour-per-week broadcast at 7:30 PM where it remained until January 10, 1945. The "honeymoon" with sponsor Anacin ended abruptly when a minor executive complained about a musical bridge on the show, which prompted Ace to suggest how

Anacin could better package its product! Dunning notes in his account that the "broadcasts were informal, the principals sitting around an old card table with a built-in, concealed microphone. NBC built the table to Ace's specifications early in the run...(p. 176)." The show returned to the airwaves briefly in February, 1948, in the half-hour format under the title Mr. Ace and Jane. Apparently Goodman Ace learned to use unorthodox capitalization practices from the modern poet e.e. cummings! He had also learned how to repackage his earlier scripts in a more sophisticated format using himself as the host and commentator with live audience reaction taking the place of Marge. Unfortunately the actor who plays Jane's brother Paul in these 1948 programs has voice characteristics very similar to those of Ace himself.

The "plots" for the earlier "Easy Aces" episodes ranged from single incidents of an evening in their bungalow (Jane -- writing a letter to her mother -- can't understand why there is



EASY ACES CAST

more than one spelling for the word "right/write/rite") to extended incidents requiring two weeks or more to play out the chain of events. Jane and Goodman Ace are the pivotal characters throughout the series. Why the watchdogs of "political correctness" or certain feminist groups haven't tried to ban the distribution of "Easy Aces" shows is-- as Jane would say -- "behind me!" Jane Ace is everything feminist extremists abhor. On the surface she is the "ditsy" housewife who ventures forth into a "man's world" with hilarious [if not disasterous) results. Her speech patterns were a Midwestern prototype for the much later Edith Bunker with a whining, infantile voice which wasn't for all tastes. This writer remembers being forbidden to listen to the show on the big Philco in the living room because the adults in the family considered Jane's voice on a par with scraping fingernails on a chalkboard. Consequently he sneaked next door whenever possible to listen with the Hubbards who were also ardent fans.

Goodman Ace (for those who haven't heard the show) sounded very much like the voice of a disgruntled Tom Bodett on the current Motel 6 radio commercials. He was the long-suffering, hard-working real estate sales executive (later an advertizing executive] who groaned "Isn't that awful!" when Jane tossed off her fractured epigrams or revealed her hairbrained schemes.

There are regulars on the show. Marge Hale (Mary Hunter) was a school-girl chum of Jane's who lives with the Aces (no one knows why!) and acts as a Greek Chorus. Marge laughs a lot, never initiates any activity except to refuse stubbornly to be a part of Jane's schemes, and generally holds herself above and apart from the festivities. You either accept her classical function as commentator who lets you know when to laugh or you find her sort of a "creep" who wouldn't last in your household for five minutes. As a child I never questioned Marge as an integral part of the show. As an adult I find her less acceptable and I'm not sure why. Perhaps the stereotype of the "spinster" no longer has a place in our society.

The "Easy Aces" have no children (nor did they in real life), but Jane's brother Johnny Sherwood (Paul Stewart) features prominently in early episodes. Johnny is a lazy, good-for-nothing who



has been sponging off the Aces for years. His marriage to Alice Everett, the daughter of a wealthy tycoon, doesn't stop his billing two suits plus accessories to his brother-in-law's charge account. Jane loyally defends Johnny through thick and thin. Although her brother has been loafing for twelve years she explains that Johnny is waiting for the dollar to stabilize before he goes to work. He is convinced that taking even temporary employment might set a precedent! Johnny is one of those radio relatives you love to hate. Characters move into and out of the plot lines as needed. One of the other outrageous temporary residents was the maid Laura (Helene Dumas). Ford Bond served as the program's announcer and "scene setter" for many years, later replaced by Ken Roberts.

The New Malapropisms

Jane's often quoted laugh lines have been referred to over and over in various critiques -- including those of her husband who wrote them -- as "malapropisms." Actually the character Mrs. Malaprop in Richard Brinsley Sheridan's play *The Rivals* gets her laughs from a very limited form of word play. She substitutes a big word which sounds similar to a target word but which has an entirely different, unrelated meaning. Early in Sheridan's play Mrs. Malaprop says to a young maiden in love,

"promise to forget this fellow -- to illiterate him from your memory!"

On another occasion she threatens, "you forfeit my malevolence [she means 'benevolence'] forever!"

Or she advises, "Don't attempt to extirpate [she means 'extricate'] yourself!"

Goodman Ace, who is said to have written all of their scripts, did in fact have Jane use traditional malapropisms on occasion. She says to Marge who refuses to go on vacation with her, "You're so obsolete, [meaning "obstinate"] Marge!" We know from the context what Jane means -- so we laugh. Other straight malapropisms include "You look stunned [meaning 'stunning']!" But Jane's malapropisms take on a more complex dimension when she diagnoses Johnny's "intentional flu." Here Jane not only uses a substitute word for "intestinal" she uses a word which gives entirely new meaning to the diagnosis. This added dimension of wit is not in the intellectual bungs of the original Mrs. Malaprop. Mrs. Malaprop is laughably ignorant. Jane, on the other hand, is "crazy like a fox!"

But the verbal humor of "Easy Aces" goes way beyond Jane's new-and-improved malapropisms. It is far richer and more complex. Jane takes truisms and epigrams and hackneyed phrases that are an integral part of our modern oral repertory and alters them in ways that make a special kind of fractured "sense." Much of this process is similar to what the psychiatrist Silvano Arieti called "paleologic thought." Paleologic thought is a primitive, childlike form of reasoning which doesn't conform to Aristotelian logic but which is emotionally driven by wishful thinking. We chuckle when a toddler mistakes a lanky teenager for his "daddy." For the child the logic is elementary:

- * Major Premise: "My daddy is a big man."
- * Minor Premise: "This guy is a big man."
- * Conclusion: "Therefore, he must be my daddy!"

In adult logical syllogisms (in Aristotelian logic) the subjects of the major and minor premises must be identical for the conclusion to be true. In infantile logic (i.e., paleologic thought) only the predicates of the major and minor premises must be true for the conclusion to be correct. But there is a connection -- no matter how tenuous. For it to be funny, the tenuous connection must contain some truth and be a surprise. Example:

The teacher asks the question, "Who was the first President of the United States?"

Johnny answers, "Abraham Lincoln." The an-

swer is wrong but it is a clinically logical mistake. It isn't particularly funny -- just embarrassing.

But Billy answers the same question, "White House!" and the class howls with glee. True, the answer is wrong; but there is a tenuous connection to the original question. The "logic" is childlike and a complete surprise. The point I'm trying to make here is that Jane Ace was much funnier than Mrs. Malaprop because the logic of her twisted sayings makes sense at the paleologic level (the childlike level). Perhaps some real-life examples will make this clearer.

1. A child knows that his father commutes into New York City every day by train. So when the child learns the "Lord's Prayer" in Sunday School he recites, "Deliver us not into Penn Station... ['temptation' isn't in his vocabulary; 'Penn Station' is!]." Adults find this tenuous connection hilarious.

2. There was also a child in the speech and hearing clinic the writer once supervised who ended the "Pledge of Allegiance to the Flag" with the promise, "with liver, tea, and justice for all!" ["liberty" wasn't in his vocabulary so he substituted objects that made sense to him].



On a primitive level we recognize a startling, unexpected logic behind the "mistakes" of children, and this releases laughter. We repeat the same "mistakes" along with the circumstances leading up to the punch lines and others laugh with us -- if they are sufficiently surprised as well. There is no name for these witticisms. They are

not really "Spoonerisms" or slips of the tongue. They are semantic slips. For want of a better label, let's use the New York Times critic's "Jane-isms." Jane takes common proverbs, epigrams, hackneyed sayings and distorts them in a surprising way which changes their meaning:

- * "familiarity breeds attempt"
- * "take the bitter with the better"
- * "you could've knocked me down with a fender"
- * "up at the crank of dawn"
- * "the laughs on the other foot"

And what this writer considers the supremely funny "Jane-ism" of them all:

- * "time wounds all heels"

Many other "Jane-isms" will be included later -
- Fortunately for us, Goodman Ace turned over electrical transcriptions of their shows prior to 1945 for syndication by ZIV, which is probably why we still have hundreds of their programs available and in excellent condition. Don't expect the programs to be complete with openings, closings and commercials because these elements were removed for syndication. Copies of many programs are available through this web site as well as through many commercial supplies of OTR.



Tim Brooks and Earle Marsh report that "Easy Aces" was briefly a 15-minute program on Dumont TV beginning December 14, 1949 and ending June 14, 1950. The show was aired from 7:45 PM to 8:00 PM on Wednesdays. The compilers assert "As on radio, 'Ace' was his

witty, intelligent self, and his wife, Jane, was a charming bundle of malapropisms." Actress Betty Garde appeared as Jane's friend, Dorothy. "Easy Aces" was filmed, and was syndicated to other local stations even while it was on the Dumont network." Roy Waite, another "Easy Aces" enthusiast in Tokyo, is convinced that there was also a motion picture "Dumb Dora" which featured Jane Ace. Attempts to date to track down the movie or any official mention of it have failed this writer!

Ace went on to write for the Danny Kaye program, the Robert Q. Lewis show, and many of the early TV hit shows including Milton Berle and Bob Newhart. In 1952 he helped "Uncle Miltie" turn his variety show into an equally successful situation comedy. Three years later he switched to write for the relaxed style of Perry Como. That show jumped to the top of the ratings in its first season. Beginning in the 1960's "Goody" Ace also wrote a regular column for Saturday Review called "Top Of My Head." Many of these columns were collected into three books published by Simon & Schuster and Doubleday. One additional book Ladies and Gentlemen -- "Easy Aces" published in 1970 includes many of his best radio scripts.

Roy Waite, another fan of "Easy Aces" tells this writer that the Aces were living at the Ritz Towers Hotel in New York when Jane died at Doctors Hospital on Monday, November 11, 1974, just five days before they would have celebrated their 50th wedding anniversary. Services were held in Kansas City for immediate family members only where her two brothers were living. Goodman Ace claimed that his wife had a natural affinity for "Jane-isms." Arnold Stang, who worked in radio with the Aces, told this writer that Jane was as "ditsy" in real life as she was on the radio; so "Goody" may not have been exaggerating when he said his wife was "addicted" to them in later years. In the February 8, 1975 issue of Saturday Review her husband devoted his "Top of My Head" column to Jane. In a heart-breaking tribute he pulls no punches. For at least three years she had been in no condition to respond to the reality around her. Ace describes the days following her death as though in a dream:

Jane "...now alone at a funeral home...the questions...the softly spoken suggestions...repeated, and repeated... because ...because during all the arrangements, through my mind there ran a constant rerun, a line she spoke on radio...on the brotherhood of man ...in her casual, malapropian style ... "we are all cremated equal" ... they kept urging for an answer...a wooden casket? ... a metal casket? ...it's the name of their game ... a tisket a casket...and then transporting it to Kansas City, Mo. ...the plane ride..."smoking or non-smoking section?" somebody asked ... the non-thinking section was what I wanted....

...a soft sprinkle of snow as we huddled around her...the first of the season, they told me ... lasted only through the short service ...snow stopped the instandt the last words were spoken. He had the grace to celebrate her arrival with a handful of His confetti .."

Hundreds and hundreds of "Easy Aces" radio listeners wrote telling how much joy Jane Ace had brought into their lives. "Your loss is our loss," they said. "She will be remembered in our prayers."

Goodman Ace lived for eight more years, dying at his home in New York City on March 25, 1982. New York Times printed an obituary written by David Bird two days later. Bird noted, "Mr. Ace liked to scoff at ratings. He said that neither the writer nor a star alone could make or break a comedy show. It took, he said, a good time spot and teamwork. 'The whole thing has to be a kind of partnership -- a marriage between writer and performer,' he explained, 'If there is no marriage - - well you know what the brainchild has to be'."

Editor Norman Cousins wrote a fitting tribute which was published in Saturday Review three months later. Cousins noted "...he [Goody Ace] was a constant source of nourishment. He knew the value of joy. Even in his deepening illness he would attend to the craving of others for comic relief from a world tormented as much by its inadequacies as by its complexities."

The Saturday Review editorial goes on to quote one of the stories which circulated around the magazine staff about a telephone call a few years prior to "Goody's" death:

"Excuse me, madam," he told the caller. "I can hardly hear you; it almost sounded as though you

were inviting me to speak at a dog show."

"Mr. Ace, that's exactly what I was saying. I represent the Westminster Dog Show at Madison Square Garden, and we want you to speak."

"That's very kind of you," Goody replied. "But, honestly, madam, I've had very little to do with dogs in my long lifetime. There's nothing I could say."

"Well, Mr. Ace," she continued, "we weren't exactly expecting you to talk about dogs. We have a modest honorarium of \$2,500."

"Madam," he said, "some of my best friends have been dogs. I am delighted to accept."

"When the day of the dog show came, Goody prepared to leave his apartment in New York. Jane called out to him in the hallway and asked where he was going. "The dog show," he said. "That's all right, Goody," she replied. "You don't have to tell me if you don't want to."

At Madison Square Garden, Goody gave one of his typical droll performances. After about 45 minutes...Goody completed his talk, received sustained applause, and then stepped down from the platform.



"Mr. Ace," someone cried out, "Aren't we going to have a question period? Speakers always have question periods." General applause indicated wide support for the request. Goody returned.

"It seems that you would like a question period," he said. "Very well, my first question is: Why don't you leave these poor dogs alone?"

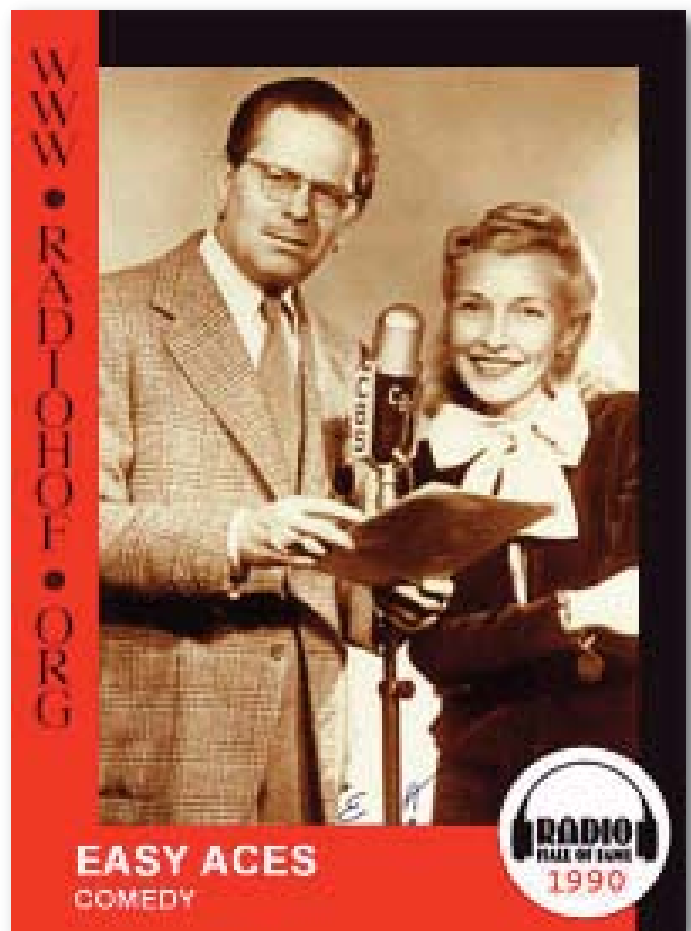
Editor Cousins makes the point that Goodman Ace was "much more than a gagsmith, however, just as he was much more than a wordsmith. Beneath the humor was a view of life as something not merely to be sustained but cherished. He was funny, but he never made fun of people. He made use of their foibles but never made them look stupid."

Could the comedy writer who had conquered radio, TV, and movies take himself seriously? Let the reader finish this paragraph and then judge. When Saturday Review conducted a poll asking famous Americans to nominate candidates for a contemporary Hall of Fame, Goody Ace wrote these words: "I respectfully suggest the name of Goodman Ace...if he's still around....If he isn't, I wouldn't dig him up just for this."

Jane-isms: A Compendium

"Let's begin at the beguine."
"I'm completely uninhabited."
"Seems like only a year ago they were married nine years!"
"You could have knocked me down with a fender!"
"He got the intentional flu."
"He's a big clog in the machinery."
"Where've you been? Long face no see!"
"I'd give you my bottom shirt."
"I'll be ready in a jitney."
"Let's kill two birds with one loan!"
"If I'm wrong I'm not far from it!"
"Leave it to your Uncle Dulcy."
"I wanna get this off my chin."
"Make it short and sappy!"
"Too humorous to mention."
"We're living in squandor."
"Can't make both ends neat."
"Can't beat those cutthroat prices."
"The smell of goose-grease in my blood!"
"Seeing my name up in tights."
"Stop shouting yourself horse in the face!"
"Any girl would give her right name to become a star!"
"I'm going to be on Broadway or my name is Maud!"
"When the cat's on the stage, the mouse will play."
"I have no equal. I'm a human domino!"
"I am his awful wedded wife."

"The least you can do is recuperate!"
"I get up at the crank of dawn."
"He blew up higher than a hall."
"I look like the wrath of grapes!"
"I wasn't under the impersonation you meant me!"
"You wouldn't hit an innocent by-sitter?"
"I've just been voted Miss Trial of 1948."
"I had to look for it high and dry."
"A thousand pictures are better than one word."
"That used car wasn't what it was jacked up to be!"
"Your lap's getting a front porch."
"Take it easy -- relapse! Remember your blood pleasure."
"Spend the winter in an Oxydol tent."
"You'll get it by hook or ladder."
"He came right out flat-headed and said so."
"I'll be waiting on pins and cushions."

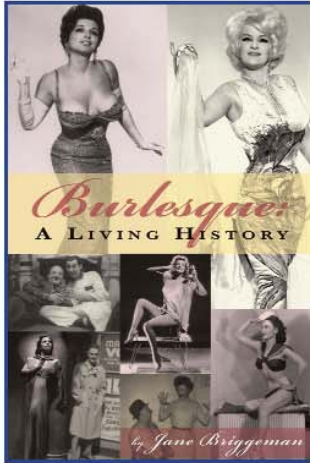


Thanks to our great friend, Jerry Haendige, for this article. You can find Jerry at: www.otrsite.com

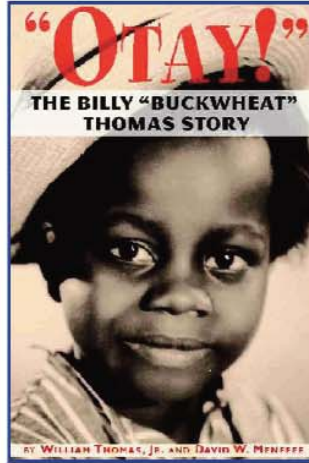
Bear Manor Media



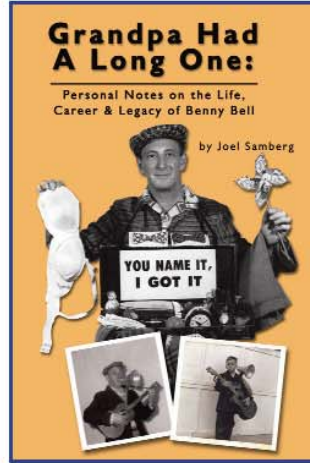
Can you resist looking at these great titles from Bear Manor Media?



Coming soon!



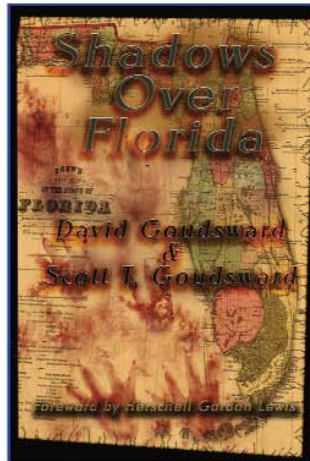
Coming soon!



\$19.95



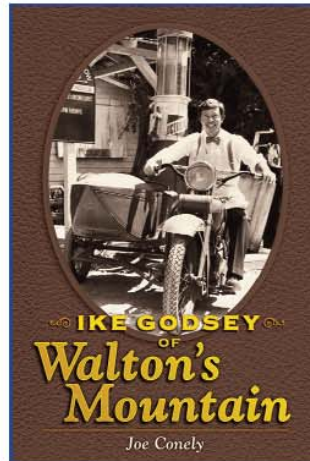
\$19.95



Coming soon!



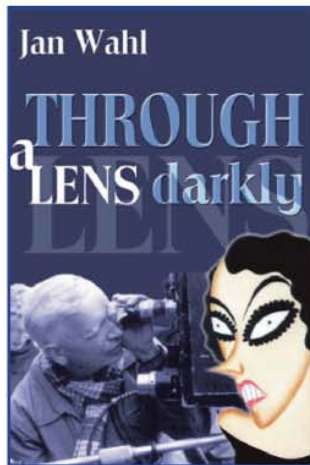
\$21.95



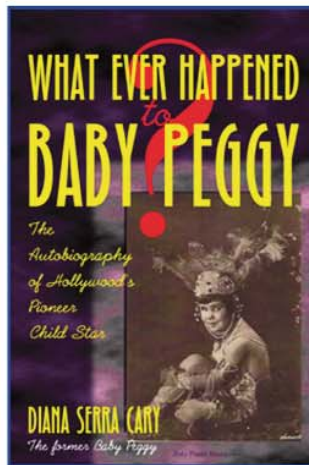
Coming soon!



\$29.95



\$21.95



\$24.95

Check out our latest titles!

For details on these, and 200 more titles, visit

www.bearmanormedia.com

Add \$5.00 shipping for the first book,
\$1.00 for each additional book

Please join our online mailing list
for news and coupons!

<http://groups.google.com/group/bearmanor>

Contact us at books@benohmart.com

**SUPPLEMENT #4
NOW AVAILABLE**

The 3rd Revised Ultimate History of Network Radio Programming & Guide to All Circulating Shows

Written by Jay Hickerson October, 2009

Lists many changes to network programming.

Lists many new dated shows in circulation with the source of every show.

Lists more theme songs

Supplement #4

\$10.00 plus \$1.50 P&H

Supplements #1-4

\$25 plus \$2.50 P&H

Supplements #2-4

\$20 plus \$2.50 P&H

Supplements #3-4

\$15 plus \$2.50 P&H

**Cost of entire 540 page
book with all Supplements**

\$62.00

Please add \$5.00 for P&H

**Subscribers to the Old Radio
Times get a \$10 discount if they
buy the whole book. Their cost is
\$52 plus \$5 P&H for a total of \$57.**

Jay Hickerson, 27436 Desert Rose Ct.
Leesburg, FL 34748 352.728.6731
Fax 352.728.2405 Jayhick@aol.com

Editorial Policy of the Old Radio Times

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

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

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

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

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: haradio@msn.com

OTRR Library a huge success

The Old Time Radio Researchers launched its' on- line library in July of 2008, thus being in operation for a year and has proved to be one of the most successful projects sponsored by the group. Many collectors of old time radio did not like the idea of having to pay or donate for the

privilege of downloading old time radio programs from the pay FrP sites when these programs were originally made available for free from various collectors and groups.

The OTRR conducts successful distributions of the series and programs that it acquires, but mail distros are extremely slow, and subject to someone dropping out of the round robin, thus creating a broken link that might take a month to correct. The mail distros could only reach a limited number of people as well. So the Executive Council voted to launch a website that would bring more otr to more people. The Council also voted to upload all the various series and episodes in the groups' holdings. This proved to be a very large task. Several people originally agreed to upload materials, but they all dropped out except Mike Harron. Mike uploaded the majority of files available. OTRR wishes to thank Mike for his work on behalf of the group.

Although a limited number of episodes were available the first month the library was open, 307 people paid 1107 visits to the site and downloaded 49 gigs of files. That was a successful launch of the site and the group was extremely pleased, but the best was yet to come.

Over the ensuing months the number of available episodes continued to increase, as well as the number of borrowers and files downloaded.

A few months ago, our host server, Bluehost, asked if they could move the library to a larger server, as it now had the distinction of being the largest site that they hosted! They reported that OTRRLibrary contained over 500 gigs of files! Since then nearly 50 additional gigs have been added and there are still about 150 gig of series and episodes awaiting uploading.

The June 200 figures show that 1126 people have paid 3231 visits to the site downloading 274 gigs of otr. For the year ending June 2009, over 1865 gigs of files have been downloaded.

Even though the rules for the use of the Library are few, several people have violated them and have had to be banned. Our server puts a limit on the number of people accessing the site at any given time, so we have asked our card holders to limit their downloads to 10 gigs per month. We feel that this is reasonable as no-one could possibly listed to that amount of programs

in a month. We had one user who had two cards and had downloaded 38 gigs before he was discovered. He failed to realize that even though he may have had multiple cards, they were all tied to his computer id!

While the OTRR realizes the valuable role that pay FTP sites have played and continue to play in this hobby, we think that alternate avenues should be available to collectors. And we are proud to sponsor the internet's largest collection of free OTR.

Library card holders have not and will not ever be asked to pay for bandwidth, or contribute, or donate for the upkeep of the site. OTRR members and friends have contributed funds for this and we recently renewed our contract with Bluehost for an additional three years, so the site will be around for a while. If you do not have your library card, you can go to www.otrrlibrary.org and apply for one today.

Bob Hope (1903-2003)

By Billy Jack Long

Leslie Townes Hope was born May 29, 1903, in London, England. His family moved from England and they processed through Ellis Island into the United States on May 30, 1908, when little Leslie was four years old. He was the fifth of seven sons of William Thomas Hope, a stone mason, and Avis Townes, a Welsh light opera singer who ended up working as a washerwoman. Her mother was Italian. The family moved to Cleveland, Ohio, after being inspected.

Bob would talk about starting school in Cleveland, just a few months after arriving in the country. He still had his British accent and, when children would ask his name, he would say it in the typical British manner of surname followed by given name. So he told the kids his name was, "Hope, Leslie," which sounded like HOPE-LESSLY! The other children didn't like that, so they started calling him the short version, Hopeless. He then worked to talk like the other kids and gave himself the nickname, Bob.

When he wasn't in school, Bob worked as an entertainer... a busker, which is a street entertainer who works for tips. He became a boxer



and fought under the name, Packy East.

In 1920, at the age of 17, Bob became a United States citizen.

Fatty Arbuckle saw Bob working his busk act and put him in Hurley's Jollie Follies. He worked with a number of partners, including a comedian George Byrne (not to be confused with George Burns) and a pair of Siamese twins called the Hilton Sisters. For part of the act, George and Bob played the part of Siamese twins. Today this might be considered low, degrading humor, but back then they thought it was funny.

Bob spent five years in vaudeville before making it big in motion pictures. He had already done a couple of bit parts in movies... The Sidewalks of New York (1927) and Smiles (1928). He tried to to a screen test for the Pathe Studio in Culver City, California, in 1930, but failed.

So, he went to New York and began to work in Broadway musical plays. He was in Roberta, Say When, the Zigfeld Follies of 1936, and Red, Hot, and Blue (which starred Ethel Merman). Audiences loved how he his comedy was well timed.

The truth was that Bob wasn't an improvisational comedian, but rather one who performed what others wrote. Later, Groucho Marx would, when working with Bob, often knock his script on the floor and stand on it, watching to see what

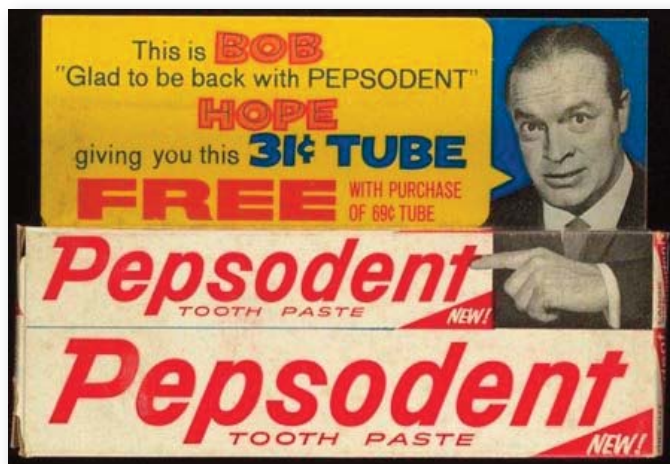
Bob would do. Some of Bob's fans were shocked to learned that it was difficult for him to perform without a script.

Bob was first heard on radio in 1933 on Rudy Vallee's Fleischmann's Yeast Hour. He was introduced as a "promising new comic."

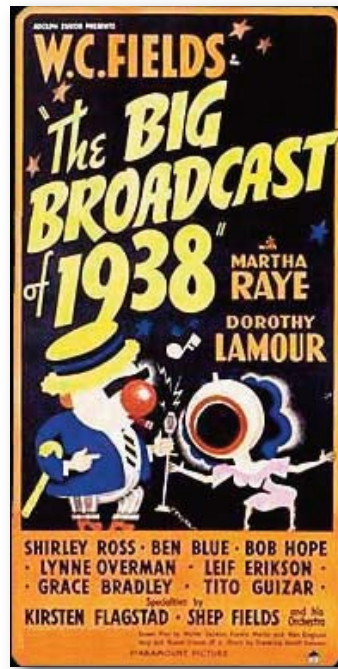
In 1933, Bob was briefly married to Grace Louise Troxell. Married in January, they divorced at the end of the year.

He was hired by Educational Pictures, a division of 20th Century Fox which made comedy shorts. He starred in a short called Going Spanish (1934). Unfortunately, when being interviewed for publicity, he tried to be funny and got in trouble for it. When asked about the new movie, Bob quipped, "When they catch John Dillinger, they're going to make him sit through it twice." Educational Pictures subsequently fired Bob Hope. This explains partially why Bob refused to work without a script. He was afraid to be left to his own devices after that. Vitaphone, which had studios in New York, had plenty of work for him for the next four years.

On February 19, 1934, Bob married actress Dolores Reade (1909-). Not able to have children, the Hopes adopted four children: Anthony, Nora, Linda, and Kelly. They were all born in the Chicago area.



Bob Hope's big break was the Big Broadcast of 1938 (1938), which began his long contract with Paramount Pictures. It was in this movie that Bob sang his signature song, "Thanks for the Memory," with Shirley Ross. After this picture, Bob never lacked for acting work again.



His success in motion pictures spilled over into his success in radio. In October 1938, his Pepsodent Program debuted. Bob was one of the last of the major comedians to have his own radio program and it was partly because his career seemed to have a late start. But it was definitely successful. (He began the year before with a radio program sponsored by Woodbury soap.)

The Pepsodent show would remain on the air through 1953.

It was just prior to World War II that Bob began entertaining U.S. military personnel. Bob's first show was at March Field, near Riverside, California, on May 6, 1941. He would go to the battle zones in World War II and the Korean and Vietnam Wars. He did this proudly and took some of the greatest talent from Hollywood with him.

Bob was very careful to be a good role model in his professional and private life. With the large amounts of money he was earning, he parlayed this into even more money with real estate investments.

Bob Hope first appeared on television for an experimental broadcast by the Columbia Broadcasting System in 1933 in New York. But he is better known for being the emcee on January 17, 1947, for the first broadcast of station KTLA at the Paramount Studios in Hollywood. Reading the script, he misread the name of the station, calling it "KTL." He never had a regular television program (there was a show called the Bob Hope Theater on NBC, but it wasn't successful.)

He was a host for the Academy Awards 18 times. Bob never won or was nominated for an Oscar, but he won the Jean Hersholt Humanitar-

ian Award in 1960.

There were many other awards, including the Order of the British Empire (KBE) from his native United Kingdom and the Order of St. Gregory (KCSG) by the Roman Catholic Church. In 1997, Congress voted to make him an Honorary Veteran.

In 1993, Bob converted to his wife's Roman Catholic faith and lived accordingly. He never had any bad habits in his life, except cigarette smoking. He quit smoking in the 1970s.

In 2000 his health began to fail. He was hospitalized in June of that year for gastrointestinal bleeding. And then there were recurring bouts of pneumonia. He died at the age of 100 at his home in the Toluca Lake section of Los Angeles. According to one of his daughters, when Dolores asked him where he wanted to be buried, Bob replied, "Surprise me." Those were his last words.

Bob is buried at the San Fernando Mission Cemetery in the Mission Hills section of Los Angeles.

OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR SEPT / NOV

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the month of June.

They were purchased by donations from members and friends of the Old Time Radio Researchers.

If you have cassettes that you would like to donate, please email beshiresjim@yahoo.com

For reel to reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com

Arthur Smith And His Crackerjacks

48/09/19 First Song I Hear You Talking.mp3

48/09/20 First Song Columbus Stockade Blues.mp3

49/04/15 First Song A Sinner's Prayer.mp3

49/04/18 First Song Someone.mp3

Arthur Smith's Corner Store

50/xx/xx First Song I'll Sail My Ship Alone.mp3

50/xx/xx First Song Peter Cottontail.mp3

52/11/10 First Song I Gotta Hurry, Hurry, Hurry.mp3

52/11/11 First Song Talking To My Mule.mp3

52/11/13 First Song Til The End Of The World.mp3

52/11/14 First Song Are You Seeing Me.mp3

52/11/17 First Song The Angels Are Lighting Gods' Candles.mp3

52/11/18 First Song I'm Saving My Coupons.mp3

52/11/19 First Song A Mighty Pretty Waltz.mp3

53/11/20 First Song If It Ain't One Thing.mp3

53/11/24 First Song Long Gone.mp3

53/11/26 First Song The Love Bug Itch.mp3

Cape Cod Radio Mystery Theater

xx/xx/xx The Cobra In The Kindergarten.mp3

Checkerboard Time

3x/xx/xx (180) First Song Somebody Stole My Gal.mp3

3x/xx/xx (181) First Song Telling It To The Daises.mp3

3x/xx/xx (182) First Song She Wore A Yellow Ribbon.mp3

3x/xx/xx (183) First Song Ragtime Cowboy Joe.mp3

3x/xx/xx (184) First Song Banjo On My Knee.mp3

3x/xx/xx (185) First Song Runaway Train.mp3

3x/xx/xx (190) First Song Greatgrandad.mp3

3x/xx/xx (191) First Song Mary Lou.mp3

3x/xx/xx (210) First Song Riding Down The Trail.mp3

3x/xx/xx (211) First Song Darby's Rime.mp3

3x/xx/xx (212) First Song The Green Grass Grew All Around.mp3

3x/xx/xx (213) First Song Camptown Races.mp3

3x/xx/xx First Song A Red Schoolhouse.mp3

3x/xx/xx First Song Buffalo Gal.mp3

3x/xx/xx First Song Deglently Burke.mp3

3x/xx/xx First Song Hold On Little Doggies.mp3

3x/xx/xx First Song I Left My Gal In The Mountians.mp3

3x/xx/xx First Song Keep On Smiling.mp3

3x/xx/xx First Song Side By Side.mp3

3x/xx/xx First Song Those Cumberland Mountains.mp3

Excursions In Science

xx/x/xxx (148) Simple Expermients For The Home.mp3

The Hedda Hopper Show

50/12/31 Guest Jean Hersholt.mp3

51/01/07 Guest Richard Conte.mp3

51/01/14 Guest Dean Jagger.mp3

51/01/23 Guest Fernando Lamas.mp3

51/03/18 Guest Carroll Naish.mp3

51/03/25 Guest Ethel Barrymore.mp3

Holiday Wilde

xx/xx/xx Mr Fortune.mp3

I Confess

52/10/17 Teenage Runaway.mp3

Log Of The Black Parrot

50/05/06 Audition.mp3

Lux Radio Theater

52/12/18 (807) The African Queen.mp3

The Queen's Men

54/xx/xx The Rustlers.mp3

Results, Inc

45/01/01 New Years.mp3

Sammy Kaye Swing And Sway

xx/xx/xx First Song Embrassable You (AFRS).mp3

xx/xx/xx First Song I Still Care (AFRS).mp3

Silent Men

52/03/19 (22) Confess Or Die.mp3

52/03/26 (23) Murder In Vienna.mp3

Speed Gibson

37/01/02 (1) The Octopus Gang Active.mp3

37/01/09 (2) Speed Is Inducted into Secret Police.mp3

37/01/16 (3) Heading for Hong Kong.mp3

37/01/23 (4) A Shooting Attempt.mp3

The Old Corral

41/xx/xx (27) First Song Shiloh Ranch.mp3

41/xx/xx (28) First Song When Payday Rolls Around.mp3

41/xx/xx (33) First Song Out West To Texas.mp3

41/xx/xx (34) First Song My Deal Old Arizona Home.mp3

xx/xx/xx (100) First Song Yodel Your Troubles Away.mp3

xx/xx/xx (103) First Song Way Out There.mp3

xx/xx/xx (104) First Song Go Long Mule.mp3

xx/xx/xx (69) First Song Renfroe Valley Trail.mp3

xx/xx/xx (70) First Song Ride Ride Ride.mp3

xx/xx/xx (79) First Song Buckaroo Sandman.mp3

xx/xx/xx (80) First Song Wagon Train.mp3

xx/xx/xx (99) First Song Echoes From The Hills.mp3

W. C. Fields Bits

xx/xx/xx.mp3

Grover's Mill By Martin Grams, Jr.

For those of you not aware, Neal Ellis, Ken Stockinger, Mike Biel, Leah Biel and I paid a visit to Grover's Mill, NJ on the evening of October 30. For those who are not recalling the connection, Grover's Mill was supposedly the "hick" town that the Martians first landed in the War of the Worlds panic broadcast on Oct. 30, 1938. It was the first of an advancing army of alien tripods and heat rays that incinerated the population. All five us were broadcast live from Grover's Mill over the Yesterday USA network from 7 to 8 pm, followed by the WOTW panic broadcast from 8 to 9 and then we returned from 9 to 10:30, after which Walden Hughes and Frank Bresee offered a great collec-



tion of audio clips. We talked about the historical significance, the cast, the cultural impact, and the creepy feel of being in Grover's Mill at the same time we could hear over the radio the Martians advancing.

Yes, they have a monument erected at Grover's Mill in recognition of the broadcast. Ken found out that out-of-state and out-of-town visitors have flocked to Grover's Mill every year but sometime shortly after the 50th anniversary in 1988, the crowd started to dwindle. We actually saw an older couple who came specifically to see the monument -- you'll see a photo of the man approaching it. Whether interest is dwindling or the aging generation that grew up with the broadcast is shrinking remains unknown, but the fact remains less people frequent the monument now than they used to.

Enclosed are photos of the memorial that was established on October 30, 1988, the 50th Anniversary. It's located in the middle of a VERY small public park and a close up of the artwork. Notice the tripod isn't on three legs, but three transmitting towers. And a photo Leah took of me standing next to the monument so you can get an idea of how large it is. We were all parked about 100 feet away from the monument when we broadcasted live that evening.

As a lifelong NJ resident, I can tell you for a fact that Grover's Mill was there before 1938. Also, I'll give you a little known story. When Neal and I first went there last year on the 70th anniversary, we met a gentleman who told us his grandfather had been out for the evening and arrived back in Grover's Mill either during the broadcast or just after it ended. He went to visit several friends and found none of them at home. All of them had left all the lights on inside their homes and their front doors open. Seems people in Grover's Mill had panicked and left town when they realized that Martians had landed in their "backyard". When people heard references made to the Wilmuth Farm, they thought reporters got the name wrong, and were referring to Mr. Wilson's farm, which was located in Grover's Mill. **Ken Stockinger**

As another New Jersey resident - albeit only from 1975 - however, one who has directed The War of the Worlds with Hunterdon Radio Theatre (<http://www.hrtonline.org/>) twelve times in the last five years, Grover's Mill is here and located near Princeton.

Also, an audience member from Grover's Mills who attended one of our performances recalled the following: During the original War of the Worlds, he and his family hid in the cellar of their house in fear as a result of the broadcast. The men of the house returned from their evening jobs and called out to the empty dwelling "Where is everyone?" They had no idea what CBS and Wells had aired.

Also, whatever you do, don't wander into Mercer County - the home of Grover's Mills, Princeton, and Trenton - and call them hicks. The Martian heat ray has nothing on my friends next door to Hunterdon County.

**William E. Spear, Founder and President
Hunterdon Radio Theatre**

Frontier Town



The Old Time Radio Researchers is proud to announce the certification of Frontier Town, a little known, but well acted and directed series from the early 50's.

The cast included: **Jeff Chandler** as Chad Remington (through "Thunder over Texas", #23, 02/27/1953)

Reed Hadley as Chad Remington (from "Gun Trouble Valley", #24, 03/06/1953 to end)

Wade Crosby as Cherokee O'Bannon

Written and Directed by: Paul Franklin

Music by: Bob Mitchell and Ivan Ditmars

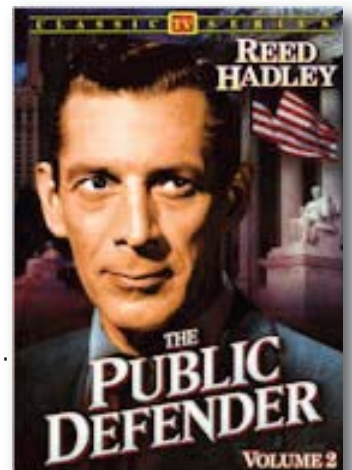
Announcer: Bill Forman Sustaining, Transcribed



Chad Remington is an aspiring new lawyer in the big city whose world and dreams are turned upside down by the news of his father's murder back in the small ranching town of Dos Rios where he was raised. His quest to bring the killer to justice serves as the springboard to an unexpected new career as a crimefighting

attorney struggling to bring order to his small corner of the frontier as it makes the difficult transition from the Old West to the New. Remington is played initially by Jeff Chandler, oddly billed here as "Tex" Chandler despite being at this time already an established star in both radio ("Our Miss Brooks") and film ("Broken Arrow"). Halfway through the program's relatively short run, the role is assumed by another veteran actor, Reed Hadley.

The obligatory Western sidekick is a hard drinking gentleman of mixed blood called Cherokee O'Bannon, and is played by comedic character actor Wade Crosby, who chose to borrow W.C. Fields' voice for the purpose... with results perhaps best judged by the individual listener!



OTRR CERTIFIED FRONTIER TOWN Version One
The Old Time Radio Researchers Group on Yahoo

<http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at www.otrr.org has certified this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that as of AUGUST 20, 2009, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification. Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at <http://groups.yahoo.com/group/OtrProject/> The Old Time Radio Researchers Group now declares this series to be **CERTIFIED COMPLETE.**

There are TWO CDS/ONE DVD in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions be discarded. As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please email us at (beshiresjim@yahoo.com), or post your corrections at <http://www.otrr.org/pmwiki/Misc/Releaselssues> and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series. The Old Time Radio Researchers Group would like to thank the following people who helped on this series Series Coordinator **Randy Riddle** Quality Listener(s) Randy Riddle Series Synopsis **Kurt Schrieffer** Sound Upgrades Randy Riddle Missing Episodes n/a Audio Briefs Announcer(s) Patrick Andre, Bill Johnson, Sue Sieger, Jim Beshires Audio Briefs Compiler(s) **Kurt Schrieffer** Pictures, other extras n/a Artwork **Brian Allen** Stars Bios **Kurt Schrieffer** File corrections **Andrew Steinberg**, and all the members and friends of the OTRR for their contributions of time, knowledge, funds, and other support.

Edited by Bob Burchett
haradio@msn.com
Distributed by Jim Beshires

The Mother's Best Flour Shows w/Hank Williams

From late 1950 to late 1951, you could hear Hank Williams on WSM every morning at 7:15 singing and selling Mother's Best Flour, as well as self-raising Cornmeal and Pig & Sow Feed. During the 15 minute show Hank and the announcer Louie Buck would pitch the flour in between Hank's songs. Hank even wrote a theme song for the show.

"I love to have that gal around
Her biscuits are so nice and brown
Her pies and cakes beat all the rest
Cause she makes them all with Mother's Best"

Hank was paid \$100 a week for five shows. Often times, they were prerecorded due to Hank's touring schedule. These shows are among Hank Williams most popular, if not his best, work. Listed below are the shows, and the songs sang on each of them.

Perhaps the most well known, most sought collection in the Hank Williams catalogue are the Mother's Best radio shows. This collection of radio shows is considered by many to be Hank's best work and were done at the

peak of his career in 1951.



The show was broadcast live between 7:15 and 7:30 a.m. on WSM out of Nashville, Tennessee.

Some of the shows were prerecorded to be played on the air when Hank was out on the road. Hank was paid \$100 a week for recording the shows that usually

consisted of one country song, one instrumental and a gospel song to close the show, but that's not all they have to offer.

The Mother's Best Shows capture Hank's personality better than anything else known to exist and they don't paint the picture of a sad, lonesome, forlorn man hell bent on drinking and death as many books and other publications try to portray him as. In fact, it is probably the in-between song chatter that makes these recordings so great, you get a glimpse of what Hank Williams was like as a person.



For all of the solemn spirituality, there's plenty of joking, in any case. We still hear Williams inform his female audience, "Hey good lookin', if you've got anything cookin', just make sure you're cookin' it with Mother's Best Flour."

This is a Hank very much in the world of his moment; he mentions the current pop hit version of "On Top Of Old Smoky" (it was by the Weavers) before launching into a great hard country version himself as an answer. (Some material for this series synopsis is from www.nodepression.com, and www.geocities.com/mothersbestshows.)

OTRR CERTIFIED HANK WILLIAMS MOTHERS BEST FLOUR Version One

The Old Time Radio Researchers Group on Yahoo <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at www.otrr.org has certified this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general.

They have determined that as of MAY 21, 2009, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming

Code as based on the OTR Database to be found at

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

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

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

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please email us at (beshiresjim@yahoo.com), or post your corrections at

<http://www.otrr.org/pmwiki/Misc/ReleaseIssues>

and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

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

Series Coordinator **Geoff Loker** Quality Listener(s) **Geoff Loker, Doug Hopkinson** Series Synopsis **Jim Beshires** Sound Upgrades **Geoff Loker** Missing Episodes **Geoff Loker, Doug Hopkinson** Audio Briefs Announcer(s) **Bob Hicks, Alicia Williams, Ernie Cosgrove** Audio Briefs Compiler(s) n/a Pictures, other extras **Terry Caswell** Artwork **Brian Allen** Stars Bios **Jim Beshires** File corrections **Andrew Steinberg**, and all the members and friends of the OTRR for their contributions of time, knowledge, funds, and other support.

