



# The Old Radio Times

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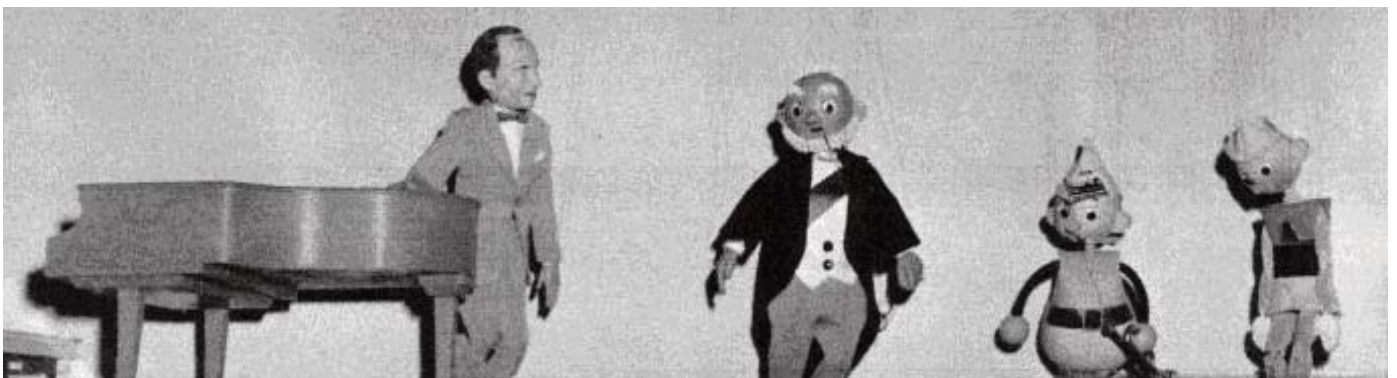
## **A Man and His Air Castle** by Doug Hopkinson

Once again, a rare radio show emerges from the deep, dark depths of time, shading its unaccustomed eyes against the spotlight we so eagerly shine upon it. Brushing off the accumulated dust and cobwebs of the distant past reveals long forgotten details which will no doubt be once more relegated to oblivion shortly after the reading of this article.

On Feb 11th, 1928, it was reported that Baron Keyes, staff announcer for Los Angeles radio station KPLA, had resigned. The reason behind

his resignation became apparent two days later. He had been given an opportunity for his own radio program at a competing station. Originally billed as *The Story Man and His Air Castles*, it debuted in Los Angeles, CA, Monday, February 13, 1928, on radio station KHJ of the Don Lee Network. Over the years it was listed in newspapers under various names but the most common reference was *Air Castle* and that is how it shall be referred to in this document.

Its primary demographic target was pre-





Baron Keyes

school aged children and as such was slated for broadcast weekday mornings from 9:30 to 10:00. By the end of February, 1928, KHJ knew that this new program was a success from the volume of mail they were receiving. By April, 1928, KHJ referred to *The Story Man and his Air Castle* (note singular) as one of the most popular half hour programs they had on their station.

At the end of May, 1928, KHJ moved the program to a 5:00 p.m. time slot and kept its Monday through Friday, 30 minute format. Reasons for this change were not stated but logic would dictate that a children's show should attract children. It therefore stands to reason that a broadcast time later in the afternoon had the possibility to attract more children than it already did, especially when that time is after school hours and nearing the dinner hour. This proved to be a very effective strategy. Its popularity with

children was increasing. By November 2nd, 1928, WGN in Chicago had produced a children's radio show going by the name *The Field's Make-Believe Hour*, sponsored by Marshall Field and Company broadcasting from the *Air Castle*. The program was later referred to as *The Children's Make-Believe Hour* or *The Children's Air Castle Hour* as well as *The Air Castle Hour*. Although this show and *Air Castle* were unrelated, they shared some similarities, most prominently the name *Air Castle* and secondly the term "make-believe". The odds of a west coast show and a mid-west show being independent of each other yet so similar in nature and name have got to be long, but whether by coincidence or design, children's imaginations across the country were captured by make-believe and the air castle.

In January, 1929, children in California were being recruited by the hundreds to join the Shiny Tooth Army. Headed by General Keyes at the behest of Myrrohl Toothpaste, children wrote in to the radio station with their names and addresses in order to join. On February 1st, 1929, *Air Castle* changed radio stations and broadcast time. It would now be heard on KPLA and San Francisco radio station KYA (both of the soon to fail ABC network) from 5:30 p.m. to 6:00 p.m. 11 On April 9th, 1929, *Air Castle* was once again back in the Don Lee studios of KHJ and by network to San Francisco radio station KFRC at the 5:00 p.m. slot. At the end of August the show was reaching the height of its popularity. Children had been writing in wanting pictures of their favorite characters. In response to all the requests, Baron Keyes had done a drawing of Clickety-Clack and had postcards of it made. These quickly disappeared. At this point Don Lee hired Orville Goldner, a well known marionette designer, to have marionettes made of all the main *Air Castle* characters. On August 29,

1929, a live stage show of *Air Castle* was put on for all its fans, both children and adults, at the Don Lee studios. This stage show was a personal appearance and not broadcast. It was such a huge success that by December, 1929, it was reported that Baron Keyes was performing three stage shows on Saturdays at the Beaux Arts Theater in Los Angeles<sup>14</sup>. It is unknown how long a period of time he did the stage show. The theater had a seating capacity of over 500. The need of three performances conveys the popularity of his show.

In January of 1930, *Air Castle* picked up Union Oil Company as a sponsor. The show was shortened to a 15 minute format and it was broadcast on at least nine pacific coast radio stations of the NBC western chain from Arizona to Washington. At some point in 1930 syndication was considered if not implemented as large, 16", one-sided, 78 rpm transcription discs were produced on Columbia pressings. This author was fortunate to have been able to listen to 52 of these discs.

By now, you must be asking 'What the heck was this show about?' In simple terms it was all about imagination, the land of make-believe and the land of everyday. If *Cecil and Sally* was the "comic strip of the air" then it could certainly be said that *Air Castle* was the "puppet show of the air". The program was unique in its time as the setting and characters were all quite fanciful and improbable in terms of reality. One news reporter likened it aptly enough, to the Oz stories written by Frank L. Baum. Another unique property of this radio program was that every song (with a few exceptions), storyline, character and sound effect was written, created, produced, played and portrayed by one man, Baron Keyes. He was the entire show.

The *Air Castle* was where all the denizens of make-believe land gathered each day along with



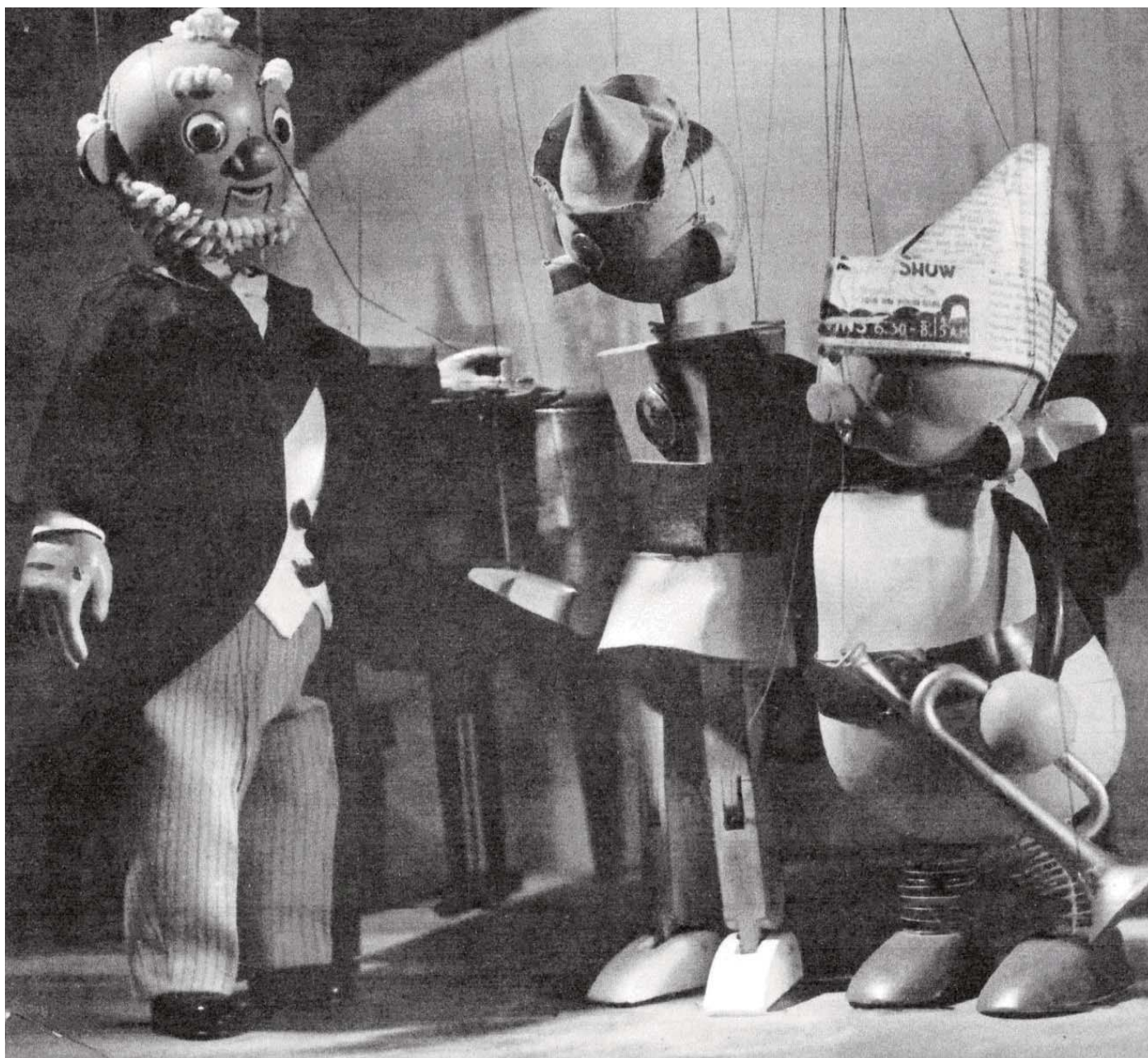
the host, Story Man. There were a cast of characters. There was of course, Story Man, who was from the land of everyday. He would greet the listeners at the beginning of every show from the tower room of the *Air Castle*. As his name suggests he told stories to entertain the listeners as well as the other characters. He also sang songs, usually one or two per show (on the 15 minute discs). There were several non-verbal characters in make-believe land. Their "voices", as it were, were all sound effects, so one of Story Man's most important functions was to be the interpreter for the listeners. He had no trouble whatsoever understanding the toy horn notes of Bugler Murphy's exclamations, the party favor horn quacks of Happy Duck, the kazoo speech of Bappo the Clown and the Little Ginger Bread Man or the tiny squeak-toy barks of Yip the little wooden dog and Squeak the little wooly puppy. The Slippery Elf had a most amusing "voice". His voice was made by Baron Keyes talking through a siren whistle. The result was that one could somewhat make out what he was saying. By far, the most popular of the characters was Clickety-Clack. He was a funny little

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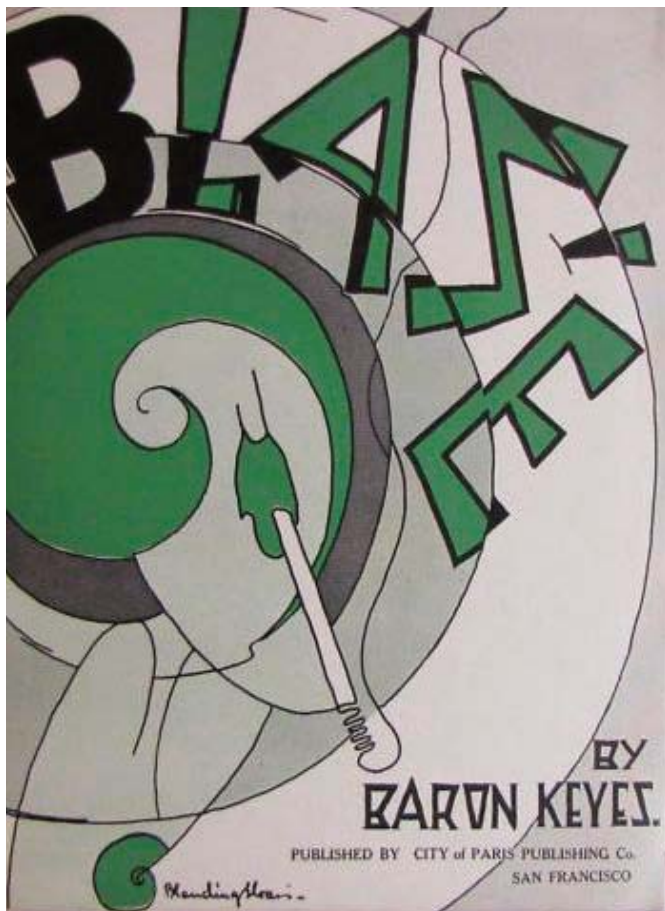
wooden man who stood one foot high. His favorite food was sawdust and he was always very happy. His best friend was another little wooden man, Bugler Murphy. They were inseparable. Clickety-Clack's presence was indicated by the sound of two pieces of wood (or perhaps thimbles worn on two or three fingers) being rapped upon a hard surface (in a rhythm) representing his motion, be it walking, climbing, running or falling down the long winding stairway of the

tower, which he was prone to do. He communicated in code with his tapping feet but many times his tapping signaled his happiness or excitement. The Story Man sometimes had to rely on President Pip to interpret if Clickety-Clack tapped too fast. Characters that had voices included President Aloysius Wimpleton Washington Lincoln McPip, the president of make-believe land and Mr. Unh, who came from the jungles. President Pip's voice was rather high. He spoke

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*The Story Man's good buddies: President Pip, Clickety-Clack and Buglar Murphy*



rather fast with little pause between words or sentences. Mr. Unh's voice was deep and gravelly. He spoke in haltingly short, poorly constructed sentences. He sounded very much like a stereotypical American Indian mixed with a stereotypical Italian immigrant with a bit of Tarzan thrown in for good measure. There were many other auxiliary characters that spoke including the Snow King, the Golden Knight, the Gnome King and Captain Jinx. Amazingly, Baron Keyes did quite a good job in making them all sound different.

Each program opened with the sound of the magic bells (which were percussion chimes in the higher frequency range) followed shortly after by the smooth tenor voice of Baron Keyes (Story Man) saying.. "Hello, Hello, Hello, This is the air castle, in the land of make-believe and all the children everywhere can hear us because we have a magic wire which goes to the radio...."

After this preamble, Story Man might remark on the view from the tower room and then tell us he is expecting Clickety-Clack and Bugler Murphy soon or President Pip and then suggests a song while we wait for them. Most of the songs were very simple and relatively short with lyrics a child could easily follow. Examples would be "At the Circus", "Slumberland", "Three Little Pigs", "Funny Paper Jamboree", "Storybook", "The Wond'rous Land of Upside-Down", "Yip's Dream", "The Sunflower Song", "Jo-Jo, My Trained Flea" and many others. If any of these song titles sound familiar to you, they shouldn't. An excellent example would be the "Three Little Pigs" song. Who doesn't know that? Who's afraid of the big bad wolf?, tra la la la la... right? Wrong! This song is about three little pigs that die trying to go oink, oink, oink when they only could go wee, wee. It's a catchy tune and rather funny but the little pigs still die. The Story Man says that Clickety-Clack thinks it's a very sad song but stresses to the listeners that it's only a song. The majority of the songs on *Air Castle* were written, composed and sung by Baron Keyes to his own accompaniment on the piano although he did sing other songs such as "My Old Kentucky Home" and "How Much is that Doggie in the Window". Many songs were repeated throughout the course of the series as they became favorites and were requested by the juvenile audience.

Following the song, there might be another song if the first one was very short. The conclusion of the songs normally found all the beloved characters arriving in the tower room and Story Man would introduce and describe them in detail. He would paint a vivid picture of their size and how they were dressed. Occasionally he might remark on how clean their hands and faces were. Sometimes he would feed them and remark how well they chewed up all their food. If

the characters were ever mean or unfair with each other, Story Man would intervene in an unassuming way to correct the situation.

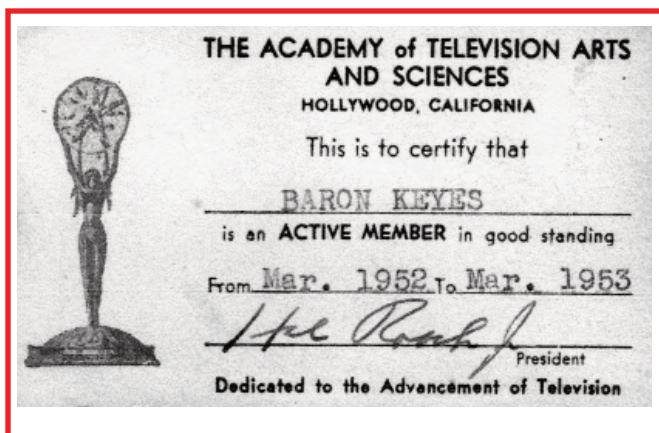
At this point in the show, some type of excitement or adventure would occur. One such example was when President Pip announced they would all be going to Mars in his rocket. This particular adventure spanned two episodes, as did many. Another time a great commotion arose when President Pip arrived in the tower room with a green beard because Mr. Unh had given him a bottle of green ink instead of the hair tonic that was asked for. On another occasion President Pip has to rouse the Golden Knight from his (self imposed) enchantment. Once awakened the knight leads them all to the Suspended Tower (which was previously unknown to them). One time the cow that jumped over the moon was stuck in the bell tower and they had to get her down. Their adventures took them many different places such as the land of Upside-Down, the hall of the Gnome King, the jungle, to the Suspended Tower and even to the land of Everyday. At other times an adventure might be told to the listeners in the form of a story from the Story Man. Regardless of a conclusion to a current adventure or not, the magic bells would begin ringing (after about 12 minutes on the discs), which meant Story Man was being called back to Everyday Land signaling an end to the

show. Each show ended with the Story Man saying, "Good-bye children. Be good and you'll be happy..".

One can easily understand why this show was so popular with children. It was simple in format and stimulated young imaginations with fanciful locations and characters. The Story Man was adept at describing places, times and people. The non-verbal communications of some characters honed those skills in the children listening. The tones and cadences of the kazoo and horn voices mimicked human speech. Introducing music to the children was entertaining if not educational as well. Children liked the songs and memorized the words. In today's world, by today's standards, this show is seen as the epitome of wholesomeness. The Story Man was always an advocate for the virtues of good hygiene, good manners and moral character.

*Air Castle* was consistently broadcast from February 1928 to the end of November 1931. During this period it had been broadcast over many different West Coast radio stations in several states. At the very end of December 1931, a small radio station, WHBL, in Sheboygan, WI aired a 15 minute program titled Baron Keyes Curio Shop. The show was only listed for two days in the local newspaper.

Beyond the radio guide listings there was no other mention or description of this program. The logical conclusion that these two broadcasts were tests seems credible after considering that in 1932 there is no mention of *Air Castle* being broadcast at all however there is evidence that Baron Keyes was still working. A listing in a West Virginia newspaper in March, 1932, notes him starring in a new program called *Uncle Joe's Curio Shop*. This was a 15 minute Sunday only show. There are four episodes known to exist with the highest number to date being 13. The show itself is similar to *Air Castle* as Baron





*The Storyman & Clickety-Clack. Baron Keyes and his famous little wooden man at his desk in Union Oil Building reading a few of the hundreds of letters received daily from his young radio fans.*

Keyes portrays Mr. Visitor and he is also the voice of all the other characters as well. There is a dog that sounds just like Yip and another character that sounds exactly like President Pip and even has the same long white beard. Another commonality is that Baron Keyes sings on this program.

At the end of February, 1933, *Air Castle* had a brief resurgence until July of the same year. It was broadcast on Los Angeles radio station KFI weekdays at 4:45 p.m. An interesting side note is that Baron Keyes had come up with a new children's show called *Uncle Jim* which was being broadcast on Los Angeles radio station KECA weekdays at 5:30 p.m. *Uncle Jim* also began to be broadcast in February 1933 and ended in June. That Baron Keyes was working at both stations concurrently is unestablished although it was possible as both were located in Los Angeles. It is far more likely that KFI was using transcription discs of *Air Castle* while Baron Keyes broadcast live on KECA doing his new show *Uncle Jim* (which sounds suspiciously similar to *Uncle Joe*). It should also be observed that both KFI and KECA were owned by Earle

C. Anthony who was an NBC affiliate. KFI was a Red Network station and as such carried commercially sponsored shows which *Air Castle* was (by the Union Oil Company). KECA was a Blue Network station which carried sustaining programs. From July 1933 through September there was again no evidence of *Air Castle* being broadcast. Then in early October of 1933 a small paragraph in The Los Angeles Times informed readers: "Baron Keyes, creator of Klickety-Klack, popular children's program, who has been seriously ill for several months, has found his way back to health and revives the feature on KECA at 6:15 p.m...." The revival ran from October 9th of 1933 until February 28, 1934 under the title *The Adventures of Klickety-Klack*. It is very interesting to note not only the title of the program but also the spelling change from Clickety-Clack (which it had always been) to Klickety-Klack. It must also be pointed out that it was being broadcast on KECA, an NBC Blue Network station, indicating there was no sponsor. One can only assume that there were litigious concerns with regards to using the show's more familiar name as well as its most popular character's correct name. This author has no evidence but plenty of conjecture

The story of Baron Keyes is perhaps more interesting than that of his *Air Castle*. The following biography is the end product of hours of research and personal correspondence with his relatives.

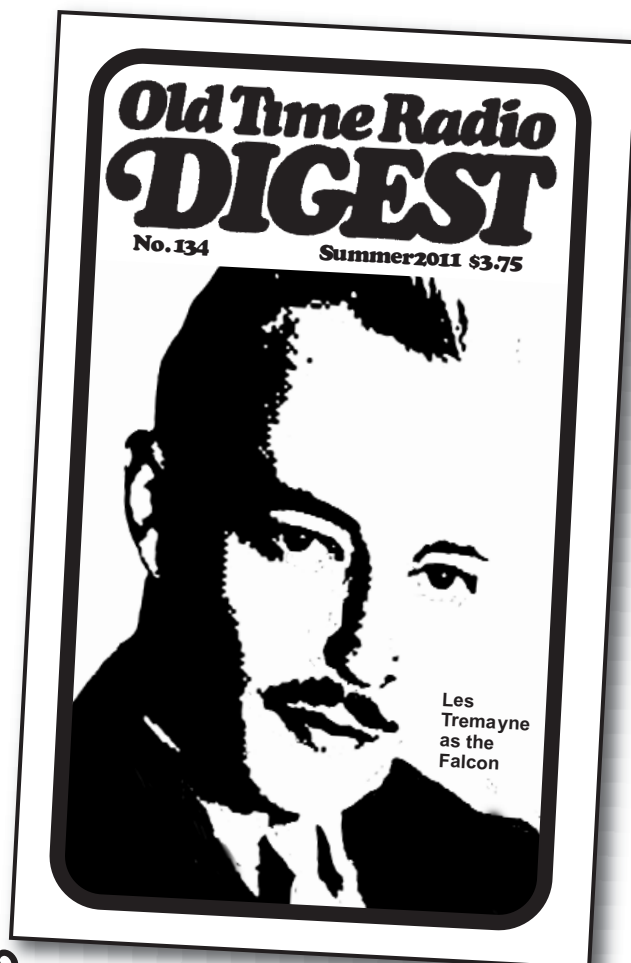
He was born Alger Ira Soule in Greenwood, WI on October 2, 1898. He was the first of five children of Frank Oscar Soule and Marguerite Tina Moercken Schofield Soule. Frank was of French-English ancestry and a direct descendant of George Soule of the Plymouth Colony, one of the 102 original pilgrims to arrive on the Mayflower. Frank's mother was Lucinda Alger and she was a first cousin of Horatio Alger, the

famous 19th century author whose books were mainly for younger boys. Most of his books dealt with monetarily challenged young men making their fortune in life through hard work and dedication. This was the source of Alger Soule's first name. His mother Marguerite, was the daughter of A.S.Moercken and Biret Strand Moercken who were from Bergen, Norway. A.S. Moercken was a violinist and student of Edvard Grieg the famous Norwegian composer and pianist. He and his wife had traveled by boat in order for him to do a concert tour to introduce Grieg's music to the United States. At the time of Marguerite's birth in April of 1879, they were staying with friends in Wisconsin. Marguerite's mother died in the act of giving her birth. Her sudden passing affected Marguerite's father so acutely that he became mentally unstable and consequently was institutionalized for the remainder of his life. The newly born orphan Marguerite was taken in and adopted by a prominent Wisconsin family by the name of Schofield. The Schofields were a well-to-do family having made their fortune in the lumber industry. At the time, they had two young, natural daughters that Marguerite grew up with. All three were provided with the finest education including finishing school, music and dance. Marguerite was adept at playing piano and guitar. She was also well versed in the Delsarte method of theatrical dance.

Frank Oscar Soule was a high school teacher, then a principal and finally a superintendent of some small school districts. Marguerite Soule was also a high school teacher and taught Delsarte method dancing.

Alger Soule was called Al by his family. He had two brothers and two sisters, all of them younger. He was quoted in a newspaper article in 1930 as saying that he had gained deep insight into child psychology through the experience of having been called upon by his mother

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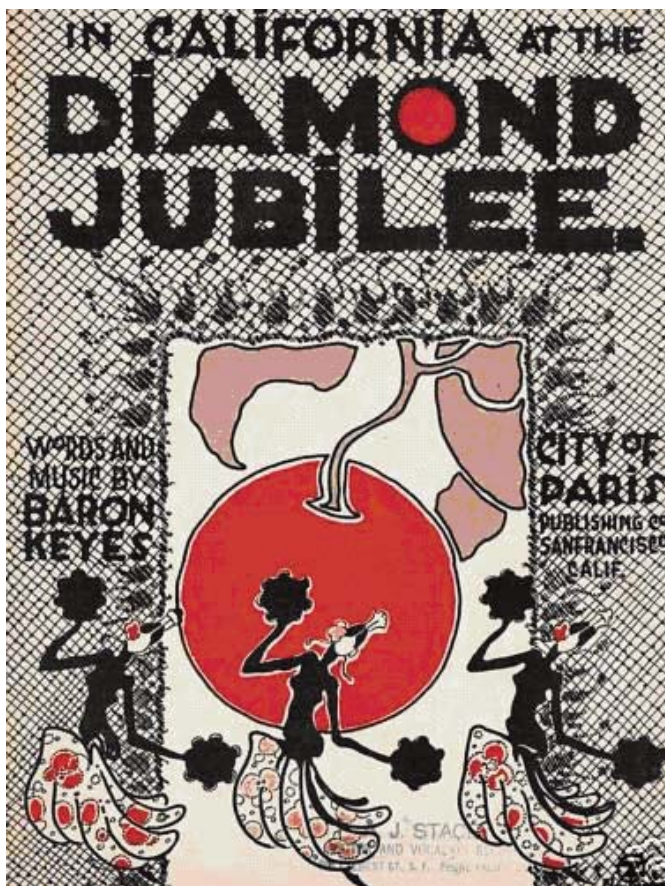
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to entertain his younger siblings. He found that by inventing stories about little mechanical people that had human attributes, he had “struck a responsive element in the child mind”. He claimed that the stories he told to his siblings in his youth were the foundation for the characters and stories for Air Castle, some 20 years later.

Al grew up in Wisconsin and had no formal education beyond high school. He was very proficient at playing piano, having been taught by his mother Marguerite. The family moved to Colorado sometime before 1912. They resided there until around 1923 when they moved to California. In 1918, Al had a very brief military career in the 39th Coastal Artillery Corps. After finishing his training and expecting to be shipped out to France, the war ended and he found himself to be a civilian once again. He made his way to Chicago and studied art at the city’s famed Art Institute. Although interested in art, Al had al-

ways wanted a career in music and had even composed a few songs. A 1919 newspaper blurb mentions an advertising manager for a music publisher as being very happy with the “creepy” harmony and even meter of a waltz song titled “My Little Sweetheart” written by one Alger Soule and says it is sure to be an “avalanche.” From 1920 to 1923 Al began working at various newspapers doing copy, layouts and promotions. He began at *The Milwaukee Journal* and migrated southwest to *The Albuquerque Journal*, *El Paso Times* and *The Arizona Republican*. In 1923, using the experience he had gained at the newspapers, Al landed a job with the writing staff of Leo Feist, Inc., one of the largest music publishing businesses in the United States. His duties included writing songs for publication and special material for vaudeville and radio. He worked with many top names for the next two years. It wasn’t long before he found a job in radio. The first mention this author has found was in February of 1924 performing a piano solo as part of Art Landry’s Call of the North Orchestra on Oakland radio station KLX. He was listed as Baron Keyes. It is unclear as to exactly when or why Al adopted this stage name but he stuck with it throughout the remainder of his career. By June of 1924, Baron Keyes was getting more detailed listings in the newspapers which included the names of the compositions he would be performing. By August he had his own afternoon program on San Francisco radio station KPO, playing and singing his own compositions. He would continue appearing and performing his music throughout 1924 and 1925 and being broadcast on KFI, KPO and KGO (another Oakland, CA radio station).

Baron Keyes’ music was catching on and in 1925 he had formed his own band called Baron Keyes and His Heartstrings, which were being heard over San Francisco radio station KFRC.

1925 also marked a highpoint for him when he wrote a song in honor of California's 75th anniversary as a State, titled "*At the Diamond Jubilee*".

It was between 1925 and 1927 that Al met a showgirl and married her. Evidence suggests that they met at radio station KFXB (soon to be KPLA) in Los Angeles where they were both employed. The girl's name was Jean (last name unknown at the time of this publishing) but her stage name was Ditra Flame (which she later changed the pronunciation of to flah-MAY). She was a violinist and played for a time with an all-female band in Hollywood. Soon after they were wed, Al discovered that his new wife had an obsession for Rudolph Valentino. It was an obsession she couldn't give up and it soon became the cause of their divorce.

In 1927, Alger Soule, using his nom de plume Baron Keyes, collaborated with lyricist George Wagner on what was to be the most successful song of his career, "Sweet Someone". It was very popular and still is a well known song in Hawaii, more than likely from the efforts of Don Ho who frequently sang it for many years. To this day, royalties are still being generated to the estate of Baron Keyes for this song.

Beginning in 1924, Baron Keyes was a constant presence on the radio both musically and as an announcer but he really gained fame when he finally began the children's program, *Air Castle* in February, 1928. He maintained his radio popularity in children's radio into 1934. The *Adventures of Klickety-Klack* went off the air in early 1934 and it is not until 1936 that there is again any mention of Baron Keyes being on the radio. In April 1936 Baron Keyes children's programs were being listed on KEHE of Los Angeles. At this time Baron Keyes was no longer performing live on radio so these listed broadcasts were most definitely electrical transcriptions.



*Nancy Wible and Candy Sugarpine*

From 1936 to 1950 Al did freelance work. He wrote songs and material for radio as well as for Harman-Ising Cartoons, MGM and Walt Disney. He also continued to write his own compositions.

From 1950 to 1952 Al broke into television. Although he was not in front of the camera, his music and storylines were. The name of the program was *Candy's Playhouse* and later known as *Candy and Nancy*. Nancy Wible was a ventriloquist, Candy Sugarpine was her wooden partner. This television show was on every weekday. The show was quite popular at the time and there were even 10" children's records produced and marketed. Al's show-biz career apparently ended with this television show. He may have made some minor contributions for projects that previous acquaintances of his were working on, and he may have continued to write and compose privately, but *Candy and Nancy* was basically his last hurrah in the entertainment industry.

Over his lifetime, Al wrote at least 75 children's songs and collaborated with at least six different ASCAP writers on 48 other children and adult contemporary songs. He of course, composed scores of other contemporary songs on his own. Of all these songs, only one was a hit, and that one is still being played to this day and still bringing in royalties. As to the radio shows,

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some have survived the decades and are now being made available for anyone that wants to listen. If you do listen, listen carefully and you'll hear a man that was lucky and talented enough to realize that sometimes it really is possible to build your very own air castle.

## EPILOGUE

Al's mother, Marguerite, was disowned by the Schofield family when she dishonored them by marrying a common school teacher, Frank Soule. The upper-crust American-Victorian Schofields felt that Marguerite was marrying far below her station and never forgave her. Marguerite did hear from one of the Schofield daughters once or twice a year via telephone and they also exchanged Christmas cards. Marguerite was very religious. While her family lived in Colorado, they attended the church of the Latter Day Saints. They were not Mormon. They attended because it was the only church around. When they moved to Southern California, Marguerite discovered Ernest Holmes and the Christ Church Unity. Her preference for a non-traditional Christian religion was most likely influenced by Mrs. Schofield who was one of the first people in Wausau, Wisconsin to champion a Universalist church using her money and power. Marguerite was every bit the matriarch of the family and much involved in the lives of her children as well as her grandchildren. She passed away in 1968.

One of Al's sisters, Dorothy Soule, became a professional dancer and married a professional guitar player. Their son, Ronald Madison, became a professional dancer and was in show business between 1953 and 1971. He taught dancing at the University of Wisconsin from 1968-1971. He then decided to get a degree in linguistics and attended Georgetown University and a few years later received his Master's degree in Education from Pepperdine University in

teaching the disabled. His mother Dorothy was married 3 times. She passed away in 1967 at the age of 49, a victim of alcoholism and cirrhosis of the liver.

Ditra Flame' became well-known for her obsession, as she is today considered to be the original "Lady in Black". For those unfamiliar with the Lady in Black, here is the story. When Rudolph Valentino died in 1926 he was en-



*Daron Keyes' first wife, Ditra Flamé, Valentino's mysterious lady in black.*

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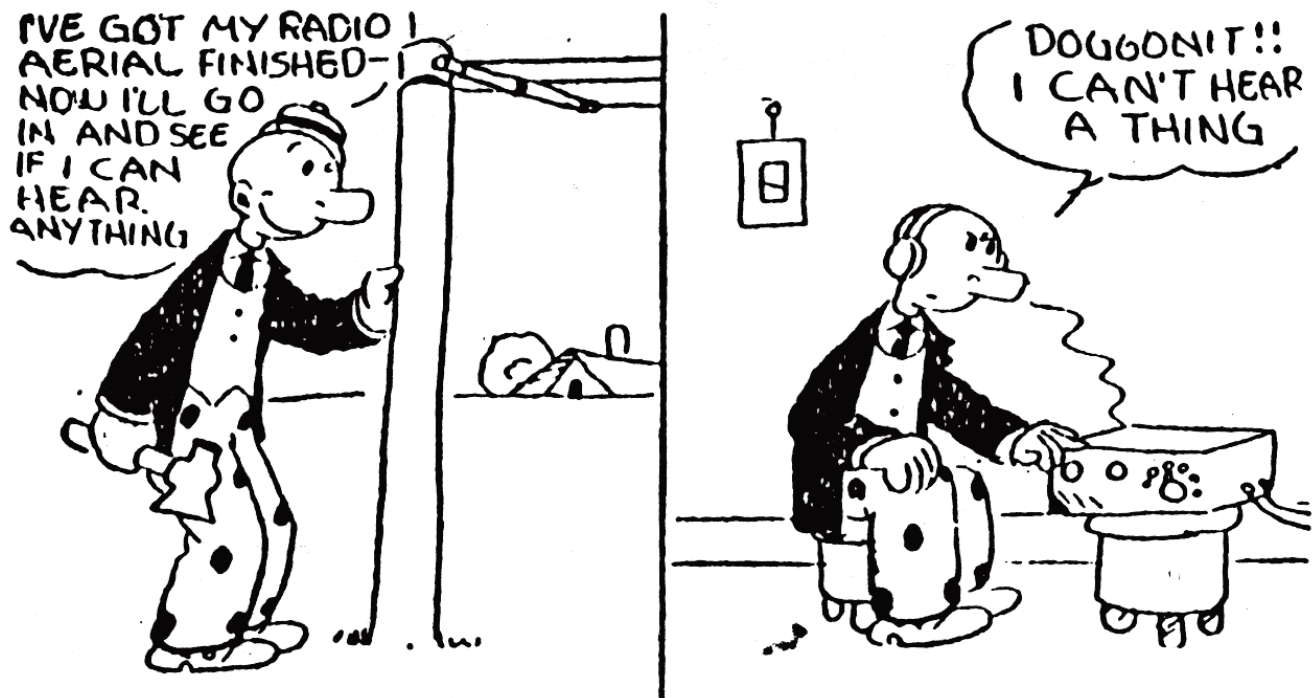
tombbed in a crypt at the Cathedral Mausoleum at what is today known as Hollywood Forever Cemetery in Los Angeles. The Lady in Black, as her name suggests, dressed all in black from head to toe including a veil to hide her face. She visited Valentino's crypt every year on the anniversary of his death putting red roses in the flower holders, running her gloved hand over his nameplate as if to wipe away any accumulated

dust and fingerprints, and then kneel and pray before disappearing. Ditra was revealed to be the original Lady in Black in a 1947 *Associated Press* story that appeared in newspapers nationwide. A 1977 newspaper article gave details of an interview with Ditra as she made an appearance at Valentino's tomb on the 51st anniversary of his death. She claimed that the recent death of Elvis Presley had prompted her to resume her visitation after 23 years of absence. She explained that she had stopped attending because there were too many other women being the Lady and all the media attention and satirizations became too much for her so that she had stopped attending. She also explained how her Lady in Black role began. Her mother was a friend of Rudolph Valentino. When Ditra was a young girl of 14 years, she lay severely ill in the hospital and Valentino came to visit her. He placed a single red rose on her blanket and told her; "You're not going to die at all. You are going to outlive me by many years. But one thing for

sure – if I die before you do, you please come and stay by me because I don't want to be alone either. You come and talk to me." Ditra never forgot that and brought a bouquet of red roses to his crypt every year until 1954. Ditra's name and her story have appeared annually in the news since 1947 every August on or around the 23rd. Whether her story is true or not, she managed to indelibly link herself to that of her obsession, Rudolph Valentino. In 1954 Ditra had become a member of the Rose of Sharon Evangelical Mission and in the 1960's worked as a Christian Missionary to American Indian tribes in California and Arizona. In 1984 she died alone in a home cluttered with Valentino memorabilia in Ontario, CA.

The ABC network *Candy's Playhouse* television show ended with the sale of the station from which it originated despite its top ratings and willing sponsors. Nancy Wible continued her partnership with her wooden doll Candy Sugarpine. They were active for many years making

## SOMEBODY ON THE WIRE



appearances at various charitable events and hospitals. Nancy was quite successful on her own doing voice-over work for many, many animated children's shows beginning with *Gumby* in 1957. Her last known voice-over work was on *The Bugs n' Daffy Show* in 1996. This author was recently in contact with Nancy who is very much alive and well as of the time of this writing. Here in her own words is what Nancy had to say about Baron Keyes. "Baron was always a gentleman and one of the best TV song writer and script writers I ever met. Before I had my TV show, and Baron was on radio, he was known as *"The Baron of the Keys"*. My TV show in the early 1950's was called *"Candy's Playhouse"*. I was a ventriloquist and everyday - five days a week, Baron would present me with an original script and song written specifically for the next day's show, which I had to memorize over night!! He just seemed to know what Candy and I should say to each other to entertain the children. My friend, Bud Russell, whom I later married, created and carved Candy from sugarpine wood. He also created and carved, and was the

voice of Paddy Wack, the jack in the box on my show. Baron wrote music for him also. Baron also wrote songs for each of my children when they were born. Our show had the highest ratings on ABC and the best sponsors. We worked together for 2 years and we were all devastated when we learned that the station had been sold. I went into the voice-over field and I lost touch with Baron after that, except for an occasional Christmas card. I will always have fond memories of him."

Alger Soule aka Baron Keyes, after having divorced from Ditra in the late 1920's, moved back into his parent's home and lived with them for the rest of their lives. Alger suffered from mental illness which was complicated by alcohol abuse. He was in and out of mental care facilities many times during his life. It is reasonable to believe that many of his long absences and station switching were a result of these disabilities. Any income that Alger made he would sign over to Marguerite who financially supported him until her death in 1968. After that, Al lived in a series of small rented apartments or sometimes



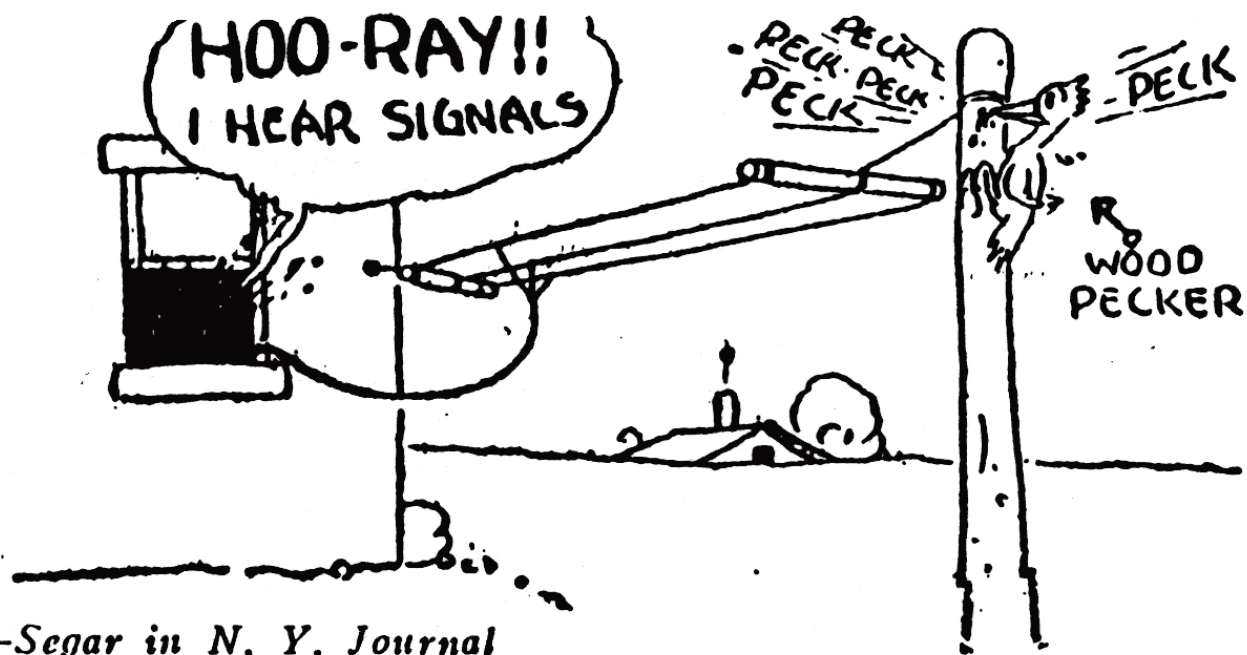
just a boardinghouse room. His sister Bonnie (Soule) Reilly watched after Al until his death in 1972. When his end came, he died in a convalescent home. Bonnie evidently followed the Soule family path as she played piano in a Colorado movie house for silent films in the 1920s. She was also a teacher for a time in a one-room schoolhouse.

Al's great niece, Bonnie Reilly Hoy (daughter of Bonnie (Soule) Reilly, has very happy memories of her Uncle Al. As a child, when she would visit her grandmother (Marguerite), Al would entertain her by drawing pictures. She says he was a very good artist. He played games and made Kool-Aid for her. Even when Al was away in a hospital he would send her little gifts that he bought at the hospital canteen. Al's nephew Ron Madison does not share the same tender memories. Both Ron and Bonnie distinctly remember one Uncle Al incident but can't pinpoint when it took place. One of Al's programs was up for new sponsorship. The new sponsor was to be a major brand of spearmint gum (possibly Wrigley's). Al objected to this sponsorship because he felt it was wrong for children to chew

gum. He and his show were fired on the spot. (That would never happen in today's world). Ron has a thought to share on why Al excelled at children's radio shows. He proposes that Al gravitated towards children and make-believe because he never quite grew-up himself. Ron also shares one anecdote of his Uncle Al. Ron had occasioned to see Al shortly after Marguerite's death in 1968. Ron greeted him by saying "What's up? What are you doing these days?" Al replied in a somewhat cheerful voice, "Just waiting".

A great-nephew of Al has made his mark in the world by being the drummer and later the bassist for a famous punk rock band. He is a lawyer and he also has his own radio show in Los Angeles. Out of consideration for his privacy, his name has been withheld from this article.

It would be remiss to not mention three other famous celebrities that are reportedly related to Alger Soule. They would be Olan Soule, Dick Van Dyke and Richard Gear. All three can apparently be traced back to George Soule. Having spent many hours studying the George



Soule family tree, this author can assure you that the proper terminology should be Soule Jungle. Of these three, Olan Soule bears the most interest in relation to this article as he was most active in radio

Olan's first radio appearance was on *Little Orphan Annie* as the Chinese cook Aha. He portrayed Coach Hardy on *Jack Armstrong* and was on the daytime soap *Bachelor's Children* for 11 years. He is well known for being the lead actor on *First Nighter* for several seasons including its final one of 1952-53. He had quite a few appearances in other radio shows including *Dragnet*. Olan went to Hollywood in 1947 and never looked back. Radio aside, his real success began when television arrived. Olan was the true essence of what a character actor strives to be. From 1949 on, he appeared in an unbelievable number of television shows. He had the most repeat appearances (38) in *Dragnet* which is indicative of his close friendship with Jack Webb if not his acting abilities.

Olan also did commercials and a lot of voiceover work in cartoons. He was the voice of the animated *Batman* in all its various incarnations i.e. *Batman/Superman Hour* and *Superfriends* that spanned a period from 1968 to 1984 when at the age of 75 he was relieved of that voice by a younger Adam West.

The marionettes of the *Air Castle* characters that were especially made are sadly missing. No one knows what became of them. At least there are some very nice pictures of them for which we can thank Alger Soule for keeping scrap books and his nephew Ron for sharing the contents with us.

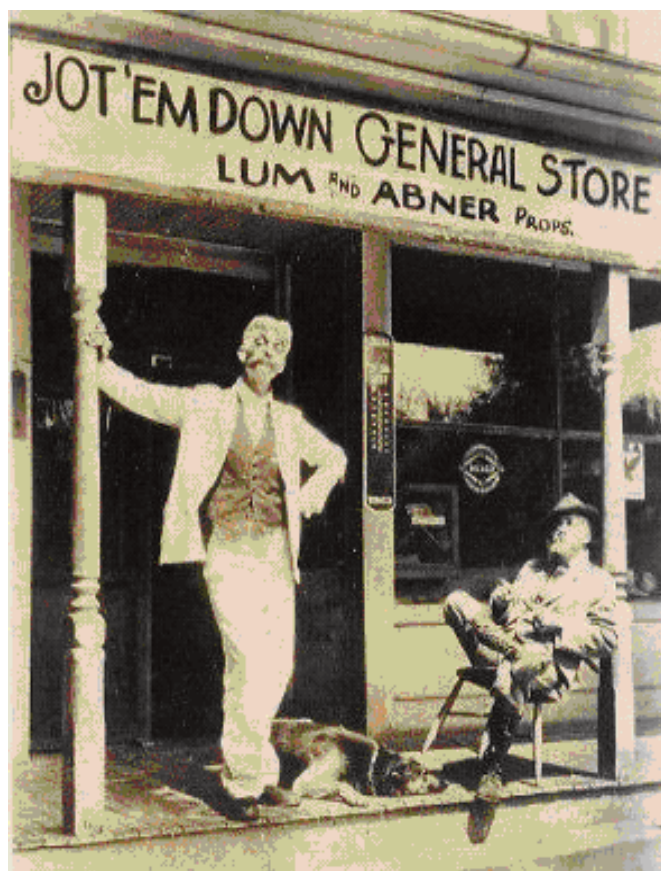
This author wishes to express his deepest gratitude to Alger Soule's relatives, Ronald Madison, Bonnie Reilly Hoy and my initial contact, the great-nephew, for all their help and cooperation with the research that went into this paper. A special thank you goes out to Nancy

Wible and her daughter Carol Marie Quinn for their help also. Without the assistance of all the people just mentioned, the facts would never have come to light.

The magic bells are ringing now... Good-bye children. Be good and you'll be happy..... ■

## 'Lum and Abner' show – alive and well in 2011

By: Ethan C. Nobles



There's not been a live broadcast of the *Lum and Abner* radio show since 1954, but the show still has fans today. From 1931 through 1955, the *Lum and Abner* show gave rise to seven movies, hours of classic radio and was even responsible for changing the name of the west Arkansas town on which the series was based.

Norris "Tuffy" Goff and Chester Lauck – two Natural State natives who attended the Univer-



sity of Arkansas – devised the series based on characters in Waters, Ark. Goff played Abner Peabody and Lauck played Columbus “Lum” Edwards, who owned and operated the Jot ‘em Down store in Pine Ridge. The show – which existed primarily in 15-minute, daily installments – endured through 1954 and ran at various points on the ABC, CBS, NBC and Mutual Broadcasting networks.

Dick Huddleston, the owner of the general store and post office on which the show was based, petitioned the U.S. Post Office to change the name of the community from Waters to Pine Ridge. The current day owners of Huddleston’s store – Noah “Lon” and Kathryn Moore Stucker – still operate the post office and run the original stores owned by Huddleston as the Jot ‘em Down store and Lum and Abner Museum.

The popular theory is that the Waters City Council changed the name of the town from Waters to Pine Ridge in 1936 in honor of the show. That’s not exactly true, Kathryn Stucker said. Waters – much like present day Pine Ridge – never was large enough to be a town with a city council. Instead, she said Huddleston petitioned the U.S. Post Office for permission to change the name of the local office from Waters to Pine Ridge.

That request was granted and the name of

the community changed with the post office. Pine Ridge still isn’t large enough to incorporate as a town as only about 21 people live there – just slightly less than were in the community back when it was called Waters.

Stucker said the Jot ‘em Down Store and Lum and Abner Museum still pulls in visitors from around Arkansas, the United States and even some international visitors attracted by nostalgia and a desire to understand a bit about the history of rural America. Indeed, the Lum and Abner show is part of that history.

“This is clean, honest humor,” Stucker said of the series. “This is good Americana.”

Stucker said the “clean, honest humor” of the show may be one of those things that keeps people interested. And, yes, people are indeed interested in *Lum and Abner*. Nationally, the show can be heard on Sirius and XM satellite radio outlets and – in Arkansas – radio stations in Benton, Fort Smith, Mena and other areas carry reruns of the show. Stucker said the show can even be heard in Chicago and some other American cities where people still have an interest in old time radio (OTR) programs.

It only makes sense for *Lum and Abner* to run on radio stations in Chicago and Mena. Pine Ridge, located in Montgomery County (Mount Ida is the county seat there) is located just 20 miles from Mena and the show originated from Chicago for years.

The appeal of the show certainly helped convince the Stuckers to run the store, post office and museum for the past 30 years. In fact, ownership of Huddleston’s original store is generational. Ralph and Dorothy McClure – Noah’s step-father and mother – purchased the store in 1969 from Ethel Graham, Huddleston’s daughter. The Stuckers took over the business in 1979 and have since helped develop the museum.

Stucker said the store still has episodes of



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the *Lum and Abner* show for sale and some other material, such as a book she wrote called *Hello, this is Lum and Abner: The story of Lum and Abner's Jot 'Em Down Store in Pine Ridge, Arkansas*. That book is available for \$5 – inquiries about purchasing the book, past radio shows and a list of items for sale at the store can be had by sending Stucker an email to [kmstucker@earthlink.net](mailto:kmstucker@earthlink.net). To visit the Jot 'em Down Store and Lum and Abner Museum on the Internet, point your browser to [www.lum-n-abner.com](http://www.lum-n-abner.com) – a very solid and concise history of the show is available there.

Who buys items from the store? Stucker said there are a number of new – and longtime – old time radio show fans who make the trip to Pine Ridge and a good number of people are led there through nostalgia – they grew up listening to the show with the parents and grandparents and can't resist the urge to stop by the store when they're in the area.

Donald "Donnie" Pitchford, president of the National Lum and Abner Society, is one of those people who was attracted to the show through nostalgia and a "family connection." After a few episodes, however, he was an avid fan of the series.

"I got interested in *Lum and Abner* as a kid," Pitchford said. "I heard my dad talk about it because he grew up hearing it."

Pitchford said he first ran across *Lum and Abner* back when "rural" comedy programs such as the *Andy Griffith Show*, *the Beverly Hillbillies*, *Green Acres* and *Petticoat Junction* were on in vogue on television. Pitchford said his dad described *Lum and Abner* as being similar to those programs. He said those conversations led to his interest in old time radio – he noticed that television shows ranging from *The Lone Ranger* and *Gunsmoke* to *Dragnet* and *Burns and Allen* started out on radio.



Lum and Abner? It's Donnie Pitchford portraying both in an exercise with his broadcast journalism class.

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Pitchford started seeking out tape reels of radio shows and record albums in high school. He eventually started buying cassette tapes with OTR shows on them and, in 1981, he started recording *Lum and Abner* shows that were played on a local radio station. That was when he was on summer break from college.

"After a couple of weeks, I was hooked," he said. "It was almost like listening to my dad's brothers and my uncles when they were still alive. ... It was almost like a family reunion, listening to some of those shows."

Pitchford, now a Texan, said his father grew up in Arkansas (Mountain Home, to be precise) and always thought of the show as a local phenomenon. He was unaware that the show was national and, at least once, international. Pitchford said the *Lum and Abner* show was the first one to feature a transcontinental, live broadcast with Goff in Chicago and Lauck in London.

Pitchford said the Lum and Abner Society has a copy of that broadcast and a whole lot more – over the years, the society has built up a large collection of radio shows and hundreds of transcription discs (16-inch master recordings of the show). The society started in 1984 after



Pitchford, David Miller, Sam Brown, Tim Hollis and George Lillie (Pitchford never met Lillie — he linked the fans together through correspondence) met through their mutual enthusiasm for the radio show.

In 1982 and 1983, they met during the annual *Lum and Abner* day in Pine Ridge and discussed organizing the society. In 1984, the society was organized — Hollis put together a prototype of a newsletter and Pitchford was “volunteered” as the society’s president. His first duty was to contact Chet Lauck Jr. to get permission to organize the society.

Lauck Sr. died in 1980 and his son helped handle the estate’s affairs. Pitchford said he visited with Lauck Jr. and got permission to organize the society.

The society started publishing the *Jot ‘em*

*Down Journal* in earnest and held its first convention in the summer of 1985 in Pine Ridge. The conventions were yearly events through 2005 and featured radio actors, writers, announcers and a producer affiliated with the show.

One important role the society played was building “probably the single largest collection” of *Lum and Abner* programs. Pitchford said programs were donated to the society and there was a time when recordings were sold to the general public.

Perhaps the most important aspect of building up that library of programs, Pitchford said, was to preserve them. For years, OTR programs were preserved on media — cassette tapes, reel-to-reel tapes and record discs — that deteriorate over time.

Preserving those shows, Pitchford said, is easier with MP3s and digital audio. However, Pitchford said that’s a dual-edged sword — people can build collections of shows for very little money these days so it’s difficult for an archival group to recover its costs for preserving shows. Still, Pitchford said he’s glad there are groups out there that are preserving shows on MP3s because the very fact that classic shows like *Lum and Abner* will be available for future generations is important.

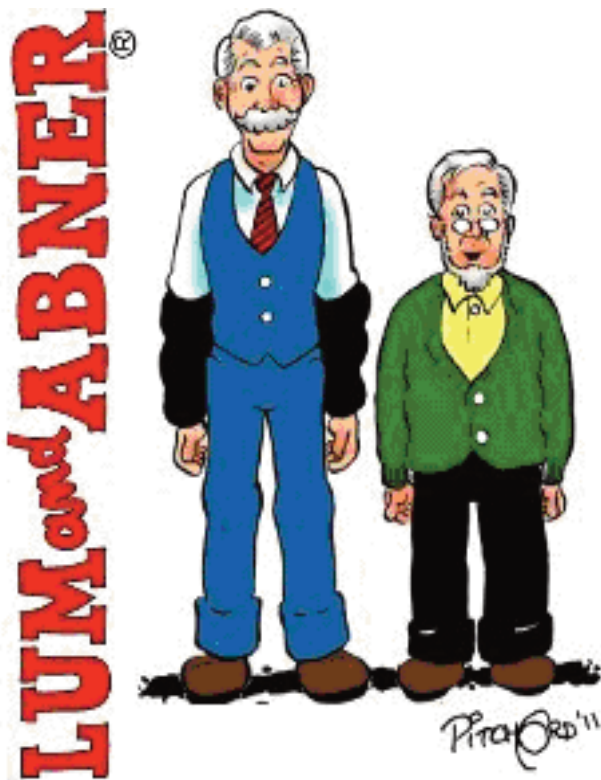
Pitchford is retiring and said he’s got a lot of plans for the society. He plans to start putting some of the back issues of the newsletter up for sale and to offer some copies of original *Lum and Abner* scripts to the public, too. He said there are plans in the works to start having conventions again, but they’ll probably be called reunions when they are reinstated. Pitchford added that the Lauck family is working on getting more programs and *Lum and Abner* movies in circulation and pointed out that Stucker family has always done an excellent job of keeping

people interested in the radio show.

*Lum and Abner* may have gone off the air almost 60 years ago, but there is still plenty of interest in the series. Pitchford, the Stuckers and other groups and individuals have worked over the years to make sure Pine Ridge, Ark., is a frequent stop for those who enjoy American popular culture.

*For more information about Lum and Abner, visit the National Lum and Abner society at [www.LumAndAbnerSociety.org](http://www.LumAndAbnerSociety.org) or the Stuckers' site at [www.lum-n-abner.com](http://www.lum-n-abner.com). You can buy shows through the Stuckers or visit the famed [OTRCat on the Internet](http://OTRCat.on.the.Internet) [www.otrcat.com](http://www.otrcat.com)*  
About: Ethan C. Nobles: Benton resident.  
Rogue journalist. Recovering attorney.  
Ethan@FirstArkansasNews.net. ■

## Lum & Abner returns in a Comics Format



### 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.

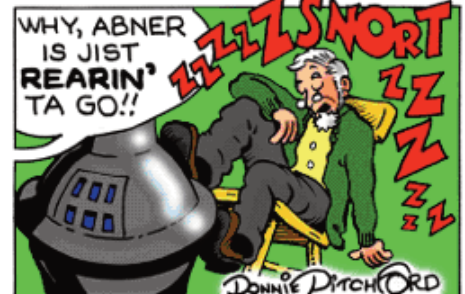
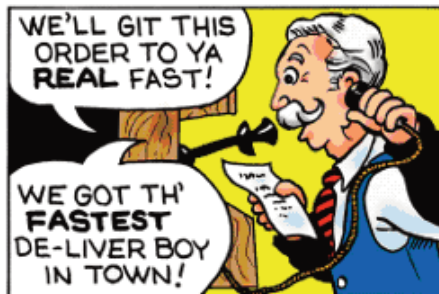
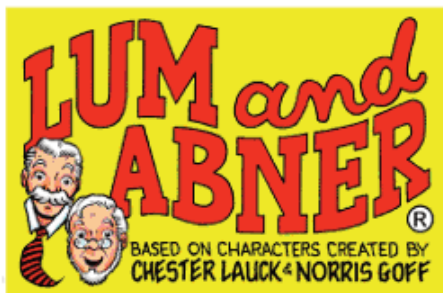
That being said, The Old Radio Times will run free ads from individuals, groups and dealers whose ideals are in line with the group's goals and who support the hobby.

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: [bob\\_burchett@msn.com](mailto:bob_burchett@msn.com)

Edited by Bob Burchett  
[bob\\_burchett@msn.com](mailto:bob_burchett@msn.com)  
Distributed by Jim Beshires  
[beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com)



Donnie Pitchford, president of the National Lum and Abner Society, and Ethan C. Nobles, editor and publisher of the online newspaper *First Arkansas News* (based in Benton, AR), have developed with permission from Chet Lauck, Jr. and the Lauck estate an all-new *Lum and Abner* comic strip published each Sunday in FAN in the traditional funny pages format of yore. The comics series can be found at <http://firstarkansasnews.net/lum-and-abner/> with a new post every Sunday.

"While both Donnie and I will pen an original story here and there, perhaps the most exciting part of this project has to do with preserving old scripts," Cables said. "Of course, a lot of those *Lum and Abner* programs were live and, as such, no recordings exist. Donnie has the old scripts, however, so we can convey those story lines through our strip. In other words, we're

combining great artwork with those fantastic stories that were written by Chet Lauck and Tuffy Goff-that, in my mind, is a winning combination."

Like the radio series, the comics series will contain a stand-alone gag. "One thing I've been asked to do is keep the characters and situations grounded in the general era in which the programs were broadcast" said artist Donnie Pitchford, known as "Uncle Donnie," in a June 7 online interview at Jimbo's OTRR Buffet website at <http://otrbuffer.blogspot.com/2011106/another-interview-with-donnie-pitchford.html>. Uncle Donnie also added in that interview that after retiring from teaching and broadcasting he returned to his favorite pastime, art.

"After a few paintings including a magazine cover... I found myself writing Ethan and saying, 'How about a Sunday comics page for Fans? This year is the 80th anniversary of *Lum and*

Abner and the 75th for Pine Ridge, Arkansas. How about a Lum and Abner comic strip?' He loved the idea and asked about legal issues."

Uncle Donnie said he did a set of model sheets and sent them to Chet Lauck, "Lum's son," and received permission.

Cable added that "I hope y'all will follow our strip, certainly, and will ask you to consider that this project is a commercial venture—we have to pay for the rights to use the characters and, as such, are looking for sponsors and publications that would like to run the strip. The syndication fees are open to negotiation—we're primarily interested in getting the strip in front of people who will enjoy it." Information about sponsorships can be found at:

<http://firstarkansasnews.net/lum-and-abner/sponsors>.

Uncle Donnie told Jimbo's OTRR that audio clips will be produced for the blind. "Each week I will produce an audio clip which dramatizes the comic strip with theme music, voices and sound effects," he said. "This is very important to me since the NLAS has so many blind members."

There are *Lum & Abner* items for sale on Cafe Press. [www.cafepress.com/lumabner](http://www.cafepress.com/lumabner) ■

## Old Time Radio brings back memories for Veterans

By Gary W. Kissinger

All of us who are Old Time Radio fans know and appreciate the thrill of hearing an old Mystery, Suspense, or Comedy show - especially those originally broadcast around the holidays. But when we think of holidays do we remember our veterans?

This past year as Chaplain of our local American Legion Post, I was asked to prepare a program for the Post to remember December 7,

1941 – “the date that will live in infamy” - the day Pearl Harbor was attacked.

Here in Arizona we have many veterans who served in the Pacific during WWII. I thought it would be a real thrill to put together a program of breaking news radio broadcasts from that day along with pictures of the attack in a Power Point presentation. After compiling the news clips, I also added the radio broadcast of President Roosevelt's declaration of war speech to Congress on December 8, 1941.

There are programs available that will convert a Power Point slide show to a DVD presentation that will play on any television. Since the Post has a large screen TV in the meeting room, I decided this would work well for me.

The program was started with a welcome by the Post Commander - then the “show” was introduced with a minute of silence. The first sound was the Mutual Broadcast System's news flash about the attack. This was followed by a CBS news program and two BBC news programs broadcast during the day on December 7th. The news was accompanied by 21 pictures pulled from the Internet. The entire picture and radio show lasted about twenty minutes.

I received overwhelming thanks from the 50 attendees – who didn't realize that old time radio could return them to that day – many to tears. Think about it... There are many ways we can share our hobby with others! ■



# The 4th Revised Ultimate History of Network Radio Programming & Guide to All Circulating Shows

Written by Jay Hickerson October, 2010  
Editor of Hello Again

# 565-page reference book listing over 6000 network, regional, local and syndicated radio programs. (Soft cover and spiral bound). This information was first presented in this combined format in 1992 with separate publications issued in 1986.

# Traces each program by giving broadcast dates, sponsors, network and air time. Often a brief description with one or two cast members is given. The main purpose, however, is to trace each program by showing when it was on the air.

# Lists ALL shows available to collectors. Exact dates and sources are mentioned in most cases.

# Includes theme music titles if known. Most complete source available.

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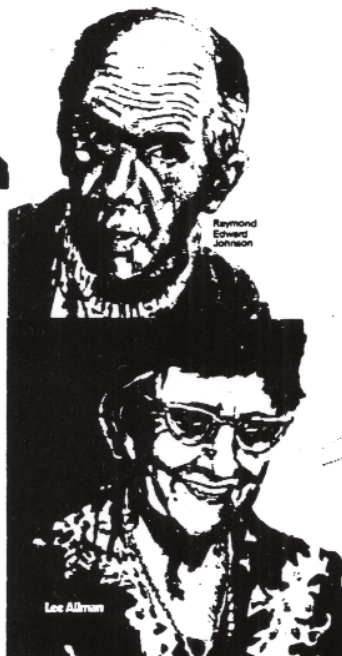
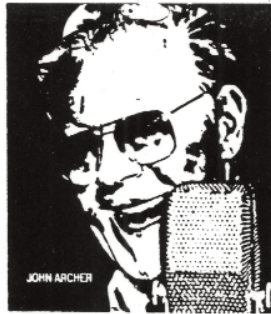
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# 36<sup>th</sup>

Let's Pretend this isn't the last Friends of Old Time Radio Convention and have a great time Oct 20-23, 2011 at the Ramada Plaza, Newark, NJ (formerly Holiday Inn)



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# A look back at the Early Years of The Friends of Old Time Radio Convention

by Martin Grams

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Paraphrasing Westbrook Van Voorhis from *The March of Time*, as it must come to all things, the Friends of Old Time Radio is coming to an end. The four day celebration acknowledging the Golden Age of Radio, featuring live recreations of classic radio programs with all-star casts, celebrity guests, memorabilia, music, and historical presentations is closing doors this October. And it seems only fitting, thanks to Jay Hicker-son, to revisit (briefly) the early years.

For 36 years, this event has been held in late October and ran from Thursday to Saturday. Over the years, the convention was able to secure appearances from such legends as Russell Horton, Arch Oboler, Carlton E. Morse, Margot Stevenson, Ken Roberts, Celeste Holm, Mason Adams, Jackson Beck, John Hart, Gordon Gould, Jerry Stiller, Will Hutchins, Ron Lackman, Art Gilmore, Gale Storm, Leonard Maltin, Bob Mott, Soupy Sales, Joyce Randolph, Fred Foy, Jimmy Lydon, Paul Peterson, Rosemary Rice, Bob Hastings, Elliott Reid, Hal Stone, Michael Gwynne, Noel Neill, Simon Jones, Frankie Thomas, Chuck McCann, Mickey Freeman,

Peggy King, Bill Dana, and many others.

“Just as exciting as seeing the special guests perform is meeting them in person and finding out how many wonderful people were involved in old radio and are willing to share their time to swap stories of favorite shows and actors,” recalled Sean Dougherty. “At my first convention I was blown away finding myself at dinner with Rosemary Rice and Hal Stone. Years later, I had the thrill of introducing my parents to Dick Beals and Arthur Anderson... I remember marveling at how Fred Foy could reel off that *Lone Ranger* introduction just like it was 1948.”

Frequent attendees who have made the annual migration to the convention will substantiate how they made a number of life-long friends who shared the same enthusiasm for the hobby. Even with the advent of e-mail and the internet, friends still gather to shake hands, provide hugs and chat about their recent attainments. As Barb Davies once remarked, “It’s like a family reunion where no one is related.”

The very first convention was held on Saturday, December 4, 1971 at the Holiday Inn



Downtown, 30 Whalley Ave. (near Yale), New Haven, Conn., but was not originally called the Friends of Old Time Radio. That term would not be used until 1976. (Which means while the convention organizers celebrate 36 years, this October marks the 41st convention.) “In the 1960s/1970s, as a pianist/entertainer, I often played radio theme songs and asked the audience to identify them,” recalled Jay Hickerson, the father figure of FOTR. “In 1970, at one of the parties, a guest told me of a friend, Sal Trapani, who had recordings of those radio shows, which intrigued me. I contacted Sal, and we subsequently met. After that initial meeting, Sal, gave me 100 shows on 4-¼ track reels. Thus, my collection of old-time radio shows began. This meeting also started a friendship with Sal, and in 1970 we tossed around the idea of having a radio convention.”

“A mini-convention in the form of a picnic was initiated and collectors in the New England area were invited to the home of Sal Trapani,” recalled Bill Smerckanicz. “The turnout was better than expected with more than 17 radio buffs from New York, Rhode Island, Massachusetts and Connecticut attending. It was here that the initial plans for the first convention were decided. The group felt that Connecticut would be the central point for the convention and should be held there.”

“My newsletter, *Hello Again*, which was in its infancy, spread the word of this event,” recalled Jay. “The convention was held in 1971 and we called ourselves both the Lo-Fi Radio Buffs and The Golden Radio Buffs.” Jay Hickerson published the decision of the group in his publication. Jay also asked for a response from his readers and the favorable replies exceeded his expectations.

“It is now a reality,” Jay Hickerson later wrote in a two-page flyer promoting the event. “A de-



*Jay Hickerson at FOTR in 1978*

posit has been made and a date has been set. Now all we need is you.” The 1971 event would be referred to as “The First East Coast Convention of Golden Radio Buffs.” Celebrity guests included Brett Morrison, Rosa Rio, Bill Youmans (Rosa’s husband), Mrs. House Jameson, Joe Franklin and Ron Lackmann. Walter Gibson, author of *The Shadow* pulps, was originally scheduled to appear as a guest. He was unable to attend but would make up for that years later.

The cost of admission at the very first old time radio convention was \$9.50 per person, \$18 for couples. The hotel was then charging \$14.75 for a room with one bed, and \$22.50 for a room with two beds. Jay Hickerson mailed his two-page flyer to old-time radio collectors known in New England, New York, New Jersey and Pennsylvania. It was also mentioned in the October issues of *Hello Again* and *Stay Tuned*.



*Alice Reinheart and Florence Williams*

Towards the bottom of the flyer, it clearly stated: "Only you can make this a success and ensure future get-togethers."

The event began 1 p.m. in the afternoon and continued until midnight. Informal browsing consisted of vendors selling premiums, magazines, books, tapes, newsletters, old radios, records and other radio memorabilia was for sale or trade. Radio related movies were screened in a private room at the hotel. There was even a "listening corner" where attendees could walk in and sit down and listen to old time radio shows being played. Several headsets were available. Beginning at 6 p.m., hors d'oeuvres and cocktails were served. Beginning at 7 p.m., a buffet dinner followed by entertainment in the form of recreations, talks and panels were conducted on the stage.

Committee members included Jay Hickerson, Mel Shlank, Sal Trapani, Dave Davies, Jack Miller, James O'Neal and Bill Smerekanicz. "The first inkling of a convention was born in the minds of two avid collectors of old radio, Sal Trapani and Jay Hickerson," remarked Smerck-

anicz. "Together they hashed the idea of a convention and believed it would be the way to bring all the collectors together in a common interest." Little did they know that the events held on that particular Saturday afternoon would become a standard for conventions yet to come.

Shortly after the first convention, the "Golden Radio Buffs" was dropped in favor of a more official title, Sal Trapani formed the Society of American Vintage-Radio Enthusiasts (SAVE). Through a charter, the purpose of SAVE was six-fold:

1. To perpetuate the great days of radio.
2. To establish a radio museum that can store the great programs of the past on tape so that they will not be lost forever.
3. To set up a radio hall of fame to honor the guests of radio.
4. To have an organization of collectors so that information can be exchanged.
5. To catalogue those great years of radio.
6. To make available a complete reference library of the years of old time radio that are in print.

The first annual SAVE convention was held on October 28 and 29, 1972, at the Howard Johnson Motor Lodge in New Britton, Conn. The presentation was a salute to radio's 52nd anniversary. SAVE, under the direction of Trapani, sponsored the next four conventions. Word of the East Coast convention spread quickly and other old time radio buffs began organizing their own. A group from the Mid-West headed by Rolly Roos, formed the Mid-West convention, held on May 6, 1972, in Oak Brook, Illinois. About fifty men and women were present to talk about old-time radio. Chuck Schaden, radio host of Chicago's *Those Were The Days*, was guest master of ceremonies. A convention in Oklahoma was held this same year, centering on more than old-time radio – it included all forms

of nostalgia.

The second convention was held in New Britain at the Howard Johnson. Personalities present included Raymond Edward Johnson, William Spier, Evie Juster, Charles Michelson, Jackson Beck, Mary Jane Highby, Peg Lynch, Roger Bower and Richard Dana. The attendance tripled in size. "At the second convention in Connecticut there was a session by a sound effects man who gave an amazing demonstration of footsteps," recalled Prof. Mike Biel. "He started as one man walking, then two men, then three or more walking at the same time at different paces. He even could do women's footsteps included. Watching him do it looked like he was tap dancing. I've never seen anything like it since."

The third convention was held at the Holiday Inn in Meridan, Conn. On September 7 and 8, 1973. With Sal Trapani as Executive Director, Ira Shprintzen and Dick Wolfe served as Associate Directors. In memory of William Spier, who met an untimely death, the awards henceforth were known as the William Spier awards. For 1973, they honored Jack Pearl "Baron Munchhausen," Minerva Pious "Mrs. Nussbaum" (who appeared in person) and Freeman Gosden "Amos" (the latter of which accepted the award via radio link). Saturday afternoon featured an informal buffet luncheon, all you can eat for \$3 dollars. Live music was supplied by a radio organist. The 7 pm grand banquet featured a giant cattleman's steak dinner with all the trimmings, \$10 admission charge. From 9 am to 5 pm, the event held seminars on radio drama, free movies, listening rooms, exhibits, lectures by experts in drama, news, comedy, etc. and a sound effects demonstration. Other guests included Will Jordan, Jackson Beck, Peg Lynch and Evie Juster. Raymond Edward Johnson returned to keep the audience spellbound with a reading of The Steel



*Lee Allman, Geo Ansbro, Grace Matthews*

Worker.

The fourth convention was at the Howard Johnsons in Milford on November 1 and 2, 1974. The William Spier Award was presented to Himan Brown and Sam Digges. Others attending were Mandel Kramer, Raymond Edward Johnson and Will Jordan.

The fifth and final SAVE Convention was held at the Park Plaza in New Haven. Awards were presented to Anne Elstner, Staats Cotsworth, Rosa Rio and Irene Wicker. "By 1975, Sal wanted to write shows to be broadcast in New York," recalled Hickerson. "He then was working with Ira Shprintzen, in New York. Most of the other committee members wanted to continue what we were doing. As a result, Sal left the group and continued his ideas. We changed our name to the Friends of Old-Time Radio. In 1976, we held our first convention with that name. The flyer, however, didn't list the new name until 1978." The program guides simply stated the "Sixth Annual" and "Seventh Annual." In 1978,

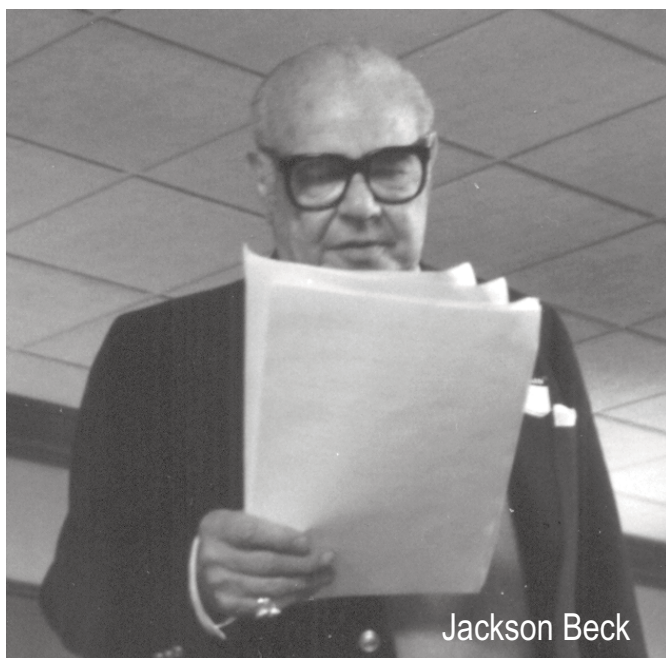
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the "Third Annual Old-Time Radio Convention" (note a new number) was "sponsored by the Friends of Old Time Radio." It wasn't until 1979 that the convention was officially named after FOTR.

Members of the original committee were Julie and Larry DeSalvatore, Ann and Peter Greco, Lora Palmer, Joe Webb, Stu Weiss, Carol and Bob Witte.

**1976** Jackson Beck and Raymond Edward Johnson were present at this one day convention and loved it so much that they were present every year since. Jackson Beck, Evie Juster, James Maloney, Lee Stanley and Don MacLaughlin starred in a re-creation of *The FBI in Peace and War*. Ham O'Hara provided the sound effects. 160 fans and guests were present.

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Jackson Beck

**1977** Rosa Rio provided organ music for the re-creations and would ultimately do the job for several years. *Our Gal Sunday* and *The Shadow* starring Mandel Kramer and Grace Matthews were presented. Ed Blainey provided the sound effects. Warren Somerville directed. Other new guests present were Court Benson, Fred Foy,

James Monks, Vicki Vola and Blair Walliser. Ken Piletic joined the committee, and has been going to the convention every year since.

**1978** A re-creation of *The Romance of Helen Trent* starred Alice Reinheart. *Front Page Farrell* and *Counterspy* were also performed. New guests who accepted FOTR's invitation were Lee Allman, George Ansbrosio, Ira Ashley, Bob Dixon and Betty Wragge. Bob Prescott senior and junior helped Ed Blainey with the sound effects.

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Rita Lloyd (*Let's Pretend*) and Bob Burchett

Bob Burchett began taking photographs of the convention beginning in 1978, and quickly became the official convention photographer -- a post he held for many years. "My wife had a 35mm camera so I used it that year and took six rolls of film," Bob recalled. "Only when I got home did I discover only three rolls has been loaded right. But it gave me something to do and I enjoyed it." This was the last day the convention was held only on Saturday.

**1979** Beginning with this year, the convention began Friday evening this year. The first Allen Rockford Award was given to Ken Piletic. Anthony Tollin came for the first year and pre-

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sented a slide show about *The Shadow*. Re-creations performed were *Joyce Jordan*, *Mark Trail* starring Jackson Beck and *Yours Truly, Johnny Dollar* starring Mandel Kramer and Don MacLaughlin. Also present were Ralph Bell, Ward Byron, Bill Griffis, Art Hanna, Peg Lynch, Ted Mallie, Ian Martin, Ted Malone, Arnold Stang and Sybil Trent. FOTR began getting more fans from all over the country and Canada. Bob Prescott and his two sons, Bob and Pete were now doing the sound effects.

**1980** The highlight of the weekend was “*Cinderella*” from *Let’s Pretend* with Arthur Anderson, Gwen Davies, Don Hughes, Evie Juster, Bill Lipton and Sybil Trent. Jay Hickerson presented the first of several sing-a-longs. Also presented were *Strange*, hosted by Walter Gibson, and “*Death Across the Board*” from *Inner Sanctum*, hosted by Raymond Edward Johnson. Also present were Fran Carlon, Betty Tyler Karp and Rita Lloyd.

**1981** The conventions were now being video taped by Ken Piletic. They had up to this point just been audio taped. Re-created were *My True Story*, and *Nick Carter, Master Detective* with Lon Clark and Charlotte Manson. Arthur Tracy entertained with songs for the first of several conventions. New guests present included Nancy Douglass, Elspeth Eric, Teri Keane, Ann Loring, Arnold Moss, Bill Owen, Sidney Slon and a special appearance by Kenny Delmar.

Events/seminars included “OTR in the Community” and the first of what would become many panels centered on OTR authors. An Al Jolson special was presented by Ed Greenbaum and Herb Goldman of the International Al Jolson Society, Inc. This ultimately led to an Al Jolson Special every year from the same organization for a number of years. Johnson recreated “*Cask of Amontillado*.” Recording techniques was the focus of one workshop, while “Views of Collect

ing Experts” became a highlight.

“In 1981, as a boy of 14, I attended my first FOTR Convention, having accidentally learned of its existence due to an off-hand comment made during a visit to the OTR museum by Art Schreiber, the museum’s curator,” recalled John Eccles. “I was welcomed with open arms by all of the invited guests and fellow OTR fans. Imagine the excitement I felt after spending my childhood listening to these programs and then having the opportunity to actually see many of the actors, actresses, writers and directors who were responsible for them. Not only was I able to see them, but they were all so generous and giving of their time that I was able to meet and talk with them about many of their experiences during radio’s golden age.”



**1982** Beginning in 1982, the convention was held at the Holiday Inn in Newark, New Jersey, where the convention has been held every year since. Re-creations included *Aunt Jenny*, and *The Green Hornet* with Dwight Weist, Ezra Stone, Jackson Beck and Lee Allman. Some new guests present were Don Buka, Jack Grimes, Abby Lewis, Dick Osgood, Frank Papp, Ruth Russell, Terry Ross, Jane Ward, Florence Williams and Alice Yourman. Terry Ross now handled the sound effects. Karen Hickerson

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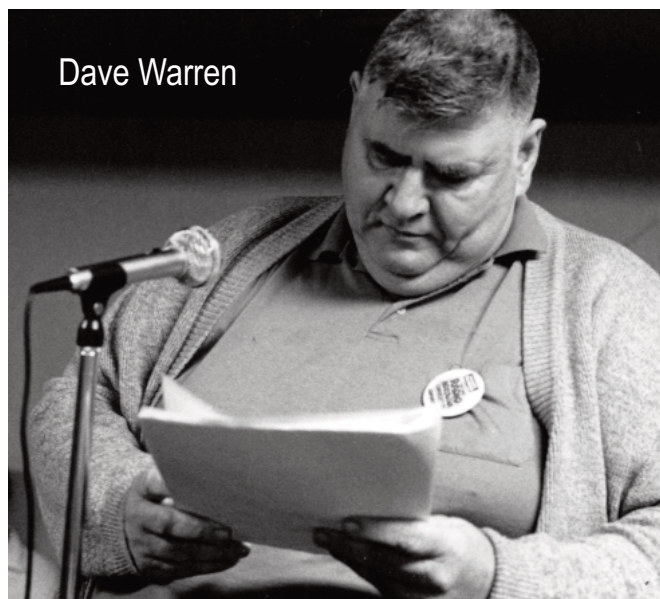
entertained with a few songs for the first of several times.

**1983** From now on until 1992, FOTR had at least 45 dealers. Parley Baer became the first West Coast guest. Up to this time, all of the guests originated from the East Coast, mainly New York City. Re-created were *"The Brave Little Tailor"* from *Let's Pretend*, directed by Arthur Anderson with much of the original cast. Anthony Tollin directed *The Shadow* with Ken Roberts, Margot Stevenson, Gertrude Warner and Jackson Beck. Some new guests present were Joan Bishop, Nancy Coleman, Helen Coule, Cliff Carpenter, Ruth Duskin, Bob Guilbert, Pat Hosley, Ernest Ricca, Karl Weber and Miriam Wolff. Rosa Rio and Ted Malone put on a musical program. Anthony Tollin began coordinating the re-creations, something Joe Webb had done up to this time.

"Frank Nelson was an invited guest and agreed to come to FOTR that year as one of the first West Coast guests," recalled Terry Salomonson. "What most people do not know was that Frank was also having some serious health issues and the closer the convention approached, together with his medical issues, it became apparent that he was not going to be able to attend at the last minute. Hoping not to disappoint the convention for the medical situation beyond his control, he asked Parley if he would consider going in his place, if at the last minute Frank could not make the trip. Eventually Frank couldn't make the trip and Parley stepped in at the last minute for his friend."

Parley arrived at the hotel in the evening during the night's activities and after checking in and refreshing himself in his room, he quietly slipped in one of the side door to the convention room where Jay Hickerson was at the keyboard in the middle of an event," continued Terry. "When Jay noticed Parley entering the room, he stopped what he was playing and started playing the theme music from *Gun-smoke*. Everyone in the room by this time noticed Parley standing there, rose and started a huge applause. For a moment Parley "thought someone else had entered the room

behind him and turned around to find no one else standing there, except himself. When the thought occurred to him that it was for him, he was both shocked, touched and teared up at the moment and from the love and respect being offered to him from the entire room full of strangers."



*The Dave Warren Players were the first amateur group to perform at the FOTR*

**1984** Re-created were *Mr. District Attorney* with Dwight Weist and Vicki Vola and *Grand Central Station*. Coming from the West Coast were Frank Nelson and Veola Vonn. Eddie Layton provided the music. Some new guests present were Margaret Draper, Helene Dumas, Edith Meiser, Stella Reynolds, Adele Ronson, Joe DeSantis and Arthur Peterson.

"In Newark we always had a party in our room," recalled Barb Davies. "One time Frank Nelson was there with Viola Vonn. I asked if he would take a picture with me. He said yes but only if I sat on his lap. So I did and he put his hand on my knee and moved my skirt up a bit. Then he said, 'now you may take the photo.' The next year he was there again and I asked him to autograph the photo, he did with the line: Better luck next time Honey."

**1985** At the 10th annual convention, director Bill Robson and writer Lucille Fletcher watched a re-creation of *"Sorry, Wrong Num-*

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ber.” Also re-created was *The Adventures of Superman* starring Jackson Beck. Leta Beemer Peterson, widow of Brace Beemer, received a posthumous award for Brace Beemer. Some new guests present were Lee Alan, Tony Caminita, Humphrey Davis, Tom Dougall, Fred Flowerday, Jim Fletcher, Ernie Winstanley and Whit Vernon.

“That was a special moment for me,” recalled Donald Ramlow. “I was always a fan of *Suspense*, as you well know. Well one day, after already having attended a couple of FOTR cons, I was listening to an episode of *Suspense*, “The Diary of Sophronia Winters,” when the character played by Agnes Moorehead asked why she was being threatened. She said ‘I’m just a woman from Kalamazoo, and my father works at the First National Bank,’ etc. I had already been a fan of Fletcher, but when I heard that dialogue, it made me want to find out more about her. I then started looking through reference books and articles, where I eventually discovered her address and phone number. I mailed her a letter, but she didn’t respond right away. I followed with a phone call, and she answered the phone. I introduced myself and explained why I was contacting her. She then went on to explain that a roommate of her’s at college had grown up in Kalamazoo and that she included this in her story as an inside reference. We talked several times after that and she was amazed to find out about all the OTR fans out there. She eventually gave me permission to share her address with FOTR, which resulted in an invite to the convention. She attended, along with her daughters, and authorized the performance of “*Sorry, Wrong Number*” and she participated in several panels.”

*The Lone Ranger* was the center piece for this year’s convention. Fourteen people who were alumni of WXYZ attended and were involved in a special *Lone Ranger* presentation. These included Fred Foy, Michael Tolan, Jim Fletcher, Lee Allman, Ernie Winstanley, Whit Vernon, Fred Flowerday, Tony Caminita, Elaine Alpert and Harry Goldstein, among others. The 50th Anniversary celebration of *The Lone*

*Ranger* included Leta Beemer Peterson, widow of actor Brace Beemer, who received a posthumous award for Brace Beemer.



*Shirley Mitchell and Willard Waterman*

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**1986** Willard Waterman attended from California and starred in *The Great Gildersleeve* with Shirley Mitchell and Louise Erickson. Also re-created were *The Aldrich Family* with Ezra Stone and much of the original cast. Gilbert Mack entertained with songs and patter. Also re-created was *The Whistler*. Other new guests present were Vivian Della Chiesa and Sara Seeger. The Dave Warren Players made their initial of many performances with *Tom Mix*. Don Ramlow began video taping the events. The program guide grew in size this year, now featuring ads, biographies and pictures.

“Dave had a real knack for casting the right voice in the right role,” explained Gary Yoggy. “Soon there were well over 40 players in Dave’s company. Dave considered you a member of his acting group if you made a single appearance in one of his re-creations.”

Among the performers was Suzanne Barabas, Barry Hill, Ron Lackman, Bobb Lynes, Bill Nadel, Carolyn and Joel Senter, Charlie Stumpf, Maggie Thompson, Barbara Watkins and Dave Zwengler. Warren passed away in February 2001. In recognition for his devoted services, an award has been named after Dave Warren, which has been given away

annually at the Cincinnati Old Time Radio & Nostalgia Convention.



Ray Erlenborn and Barney Beck

**1987** Barney Beck and Ray Erlenborn now worked with Terry Ross on the sound effects. FOTR did the first of three *Gateway to Hollywood* re-creations. Winners this year were Carolyn Senter and David Zwengler. Joining FOTR from California were John Archer, Les Tremayne and Bill Zuckert. *The Thin Man* was re-created with Les Tremayne reprising the title role. Also re-created were *Young Widder Brown* with Les Tremayne and Adele Ronson and *Big Town* with Fran Carlon, Mason Adams and Dwight Weist. FOTR started giving donations to worthy organizations, this lasted only for a few years. Some new guests were Eric Arthur, Judith Bublick, Laurette Fillbrandt, Joseph Kahn, Joseph Nathan Kane, Elaine Kent, Joyce Randolph and Bob Steel.

“Alice Reinhart was about to do a read-through of a *Thin Man* script,” recalled Bill Nadel. “She kept chuckling while Les Tremayne was reading his lines. ‘What’s wrong?’ someone whispered to Alice, ‘Those lines aren’t funny.’ ‘No, but Les and I used to be married!’ was her reply.”

**1988** The convention now began on Thursday evening. About 600 people attend the convention. Arnold Moss was featured in the re-creation of *Cabin B-13*. Carlton E. Morse attended from California and watched the re-

creation of *I Love a Mystery* with Bob Dryden and Alice Reinheart. Also from California were Bob Hastings, Jackie Kelk and Richard Wilson. Jackson Beck was featured in another re-creation of *The Adventures of Superman*. Arthur Anderson directed a third episode of *Let’s Pretend*. Robin Fields and Bill Daugherty entertained the audience. Some new guests present were Jeanne Harrison, Hildegard (who only attended the dinner banquet), Robert E. Lee, Jan Miner, Larry Robinson and Joan Shea. During the evening festivities on Saturday, the dinner guests were interrupted by an updated version of “*War of the Worlds*.”

**1989** Child stars were honored with a panel on “Growing Up in Radio.” Participating were Ray Erlenborn, Charlie Mullen, Ezra Stone, Jean Gillespie, Arthur Anderson, Bob Hastings, Teri Keane and George Ward. Re-creations included *Nick Carter, Private Detective* with Lon Clark and Charlotte Manson; *Archie Andrews* with Bob Hastings and Charlie Mullen; *Mandrake the Magician* with Raymond Edward Johnson; *The March of Time* with Arnold Moss and Dwight Weist. New guests present also included Lee Falk (the creator of *The Phantom* and *Mandrake*), Earl George, Ross Martindale, Charles Woods and Margaret Whiting. The convention became international with the attendance of Barry Hill from England. FOTR started inviting authors and Robert Taylor talked about his book, Fred Allen: *His Life and Wit*. Since then, dozens of authors have attended to promote their books.

**1990** Although Jack Benny never attended, his daughter Joan made the first of three visits. *You Can’t Take it With You* was re-created with Margot Stevenson, Abby Lewis, Ezra Stone, Rosemary Rice and Florence Williams. Other re-creations included “*Dracula*” from *The Mercury Theater*





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(actually, First Person Singular. The series would eventually be re-titled *The Mercury Theater on the Air*) with Elliott Reid, Richard Wilson, Arthur Anderson, Bill Herz and Burgess Meredith. Norman Corwin directed "*The Plot to Overthrow Christmas*" with Burgess Meredith, Dwight Weist and Arthur Anderson. The first variety type of show was also presented with "*A Tribute to CBS.*" Other new guests included Hendrik Booraem, Jr., Phyllis Creore, Betty Mandeville and Betty Winkler.

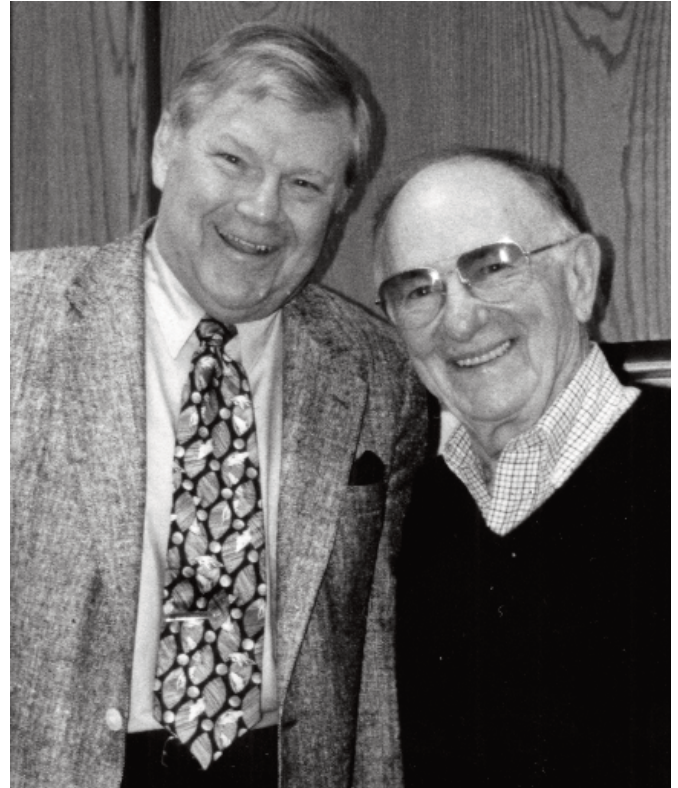
"I remember I got off the elevator on the 9th floor and Burgess Meredith was slowly wandering in the hall, looking for his room," recalled Don Aston. "I made a phone call from my room and found out he was on the 4th floor. I took him there. That night this frail old actor was given a part in a recreation. What a change came over him when he was given a script. He became positive, aggressive, clear headed and a complete opposite of what I met in the hall."

**1991** The convention now started at 2 p.m. on Thursday. During the earlier conventions there had been trivia contests. Dave Zwengler presented the first of several quiz shows this year. Re-creations included *The Bickersons* with Shirley Mitchell and Sam Edwards; *Buck Rogers* with Adele Ronson; *Ethel and Albert* with Peg Lynch and Bob Dryden; *The FBI in Peace and War* with George Petrie and John Archer; *The Great Gildersleeve* with Willard Waterman, Shirley Mitchell and Louise Erickson; *Gunsmoke* with Jackson Beck as Matt Dillon and Parley Baer as Chester. Ray Kemper provided the sound patterns. Other new guests present were Harry Bartell, Bob Bell, Vivian Block, Oscar Brand, Bob Bruce, Lillian Buyeff, Harry Fleetwood, Ruth Last, Tyler McVey, and Francis von Bernhardi.

Bill Nadel recalled a story when George Petrie was vehement. "I can't read these crappy lines. No radio writer would have written this and no actor would read this," remarked Petrie, in the midst of a run-through of *The FBI in Peace and War*. Barney Beck, ace sound-effects man responded. "Then George, write the way you want, but leave the cue lines in place." Petrie did just that, even though it had been

the exact same script that he did decades before and the recording of Petrie clearly had him doing the questionable lines. Barney turned around and whispered to Bill, "I did say it was a bad script!"

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*Bob Hastings and Bob Mott*

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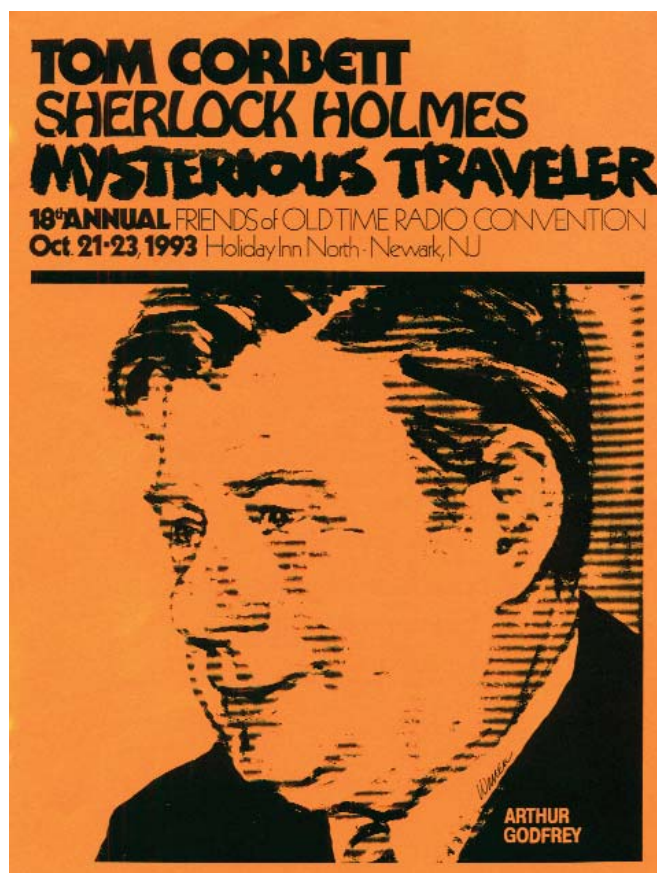
**1992** The convention now opened Wednesday evening with complimentary wine and cheese for the overnight guests, which would continue until the the final convention. The convention, since 1976, has gone from a one-day event to a three-day event with the Wednesday evening added. Dealers could now open 9 a.m. on Thursday. There were two panels Thursday afternoon. FOTR also started having children of performers give a special presentation Thursday evenings. This year Chris Costello, Bud Abbott, Jr. and Paddy Costello Humphreys attended. Re-creations included "*Chain of Command*" from *X Minus; One*; Archie Andrews with Bob Hastings and Hal Stone; *Dragnet* with Herb Ellis, Harry Bartell and Peggy Webber; *Street and Smith Detective Story Hour* with Adele Ronson, Dick Osgood, Ken Roberts and Lon Clark; *Inner*

*Mystery* with Raymond Edward Johnson; and John Rayburn presented his first of many spoonerisms. Other new guests present were Dick Beals, Vanessa Brown, Fred Collins, Win Elliot, Don Hastings, Corinne Orr, Eleanor Phelps, Clive Rice, and Anne Sargent.

**1993** Arthur Godfrey was saluted with Lee Munsick leading two separate panels with such guests as Lee Erwin, Bill Murtough, Ward Byron, Sy Shaffer, Carmel Quinn and others. Al Jolson was honored on Thursday. About 700 people attend the convention. The Boogie Woogie Girls of Company E entertained for the first time, in the same costumes worn by the Andrews Sisters. Re-creations included *Doc Savage* with Fred Foy and Earl George; *Sherlock Holmes* with Frankie Thomas and Earl George; *Tom Corbett* with the original cast including Frankie Thomas, Jan Merlin, Ed Bryce, Al Markim, Jackson Beck and George Gould; *The Mysterious Traveler*. Everyone was also entertained with *Arthur Godfrey's Talent Scouts*. Other new guests included Elaine Hyman, Florence James, Maxine Marx, and Lucille Mason.

"We met Frankie Thomas on an elevator," recalled Dick Olday. "I asked him about his role in the Nancy Drew movies, specifically about the time they were throwing milk cans. I asked if they were props and he said no. They really hurt if you were hit by them."

If you live within driving distance of the Friends of Old Time Radio Convention and can attend, or have been meaning to attend and never had the opportunity, consider coming this year. You won't get another chance and I assure you it will be fun. Information about this year's events (along with summaries of past years) can be found at [www.fotr.net](http://www.fotr.net). This year, FOTR will be offering a special commemorative book (about 40 pages) documenting all 36 plus years of the convention, similar to what you see here. Memories from attendees, tons of photos, a list of all the award winners (FOTR has been giving away at least three different awards every year) and much more. For more information, contact Jay Hickerson at : [JayHick@aol.com](mailto:JayHick@aol.com) after November first. (He



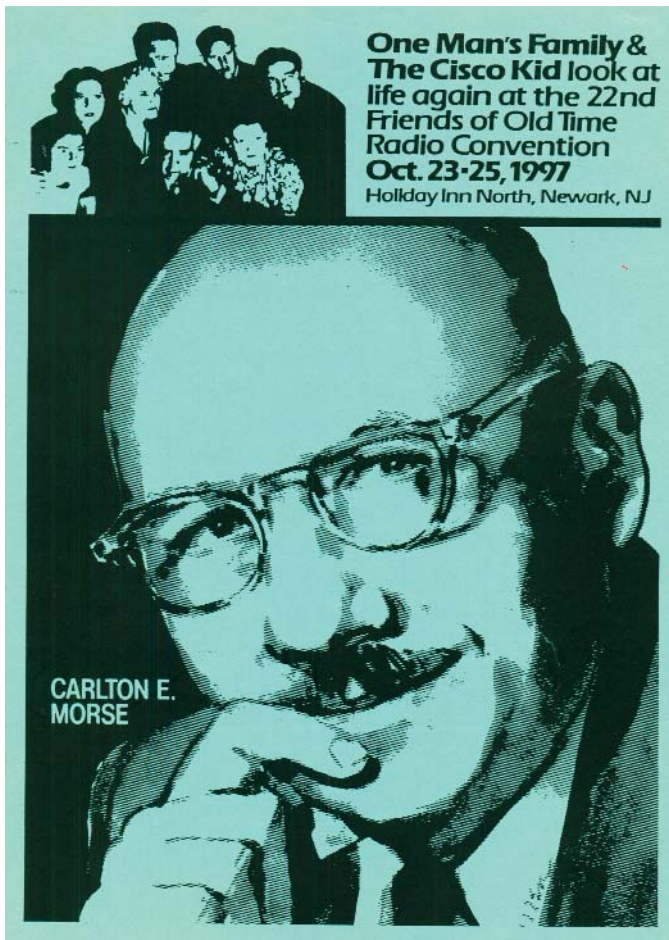
*FOTR Program cover*

cannot give one away before the convention.)

All photos in this article are provided courtesy of Bob Burchett except the one of Jay.

**One small note:** After 41 years of celebration, the party continues. The Mid-Atlantic Nostalgia Convention has been growing every year. Many (if not most) of the yearly die-hards who still want a yearly get-together, will be making plans to attend MANC. After attending FOTR this October, consider attending MANC in Hunt Valley, Maryland.

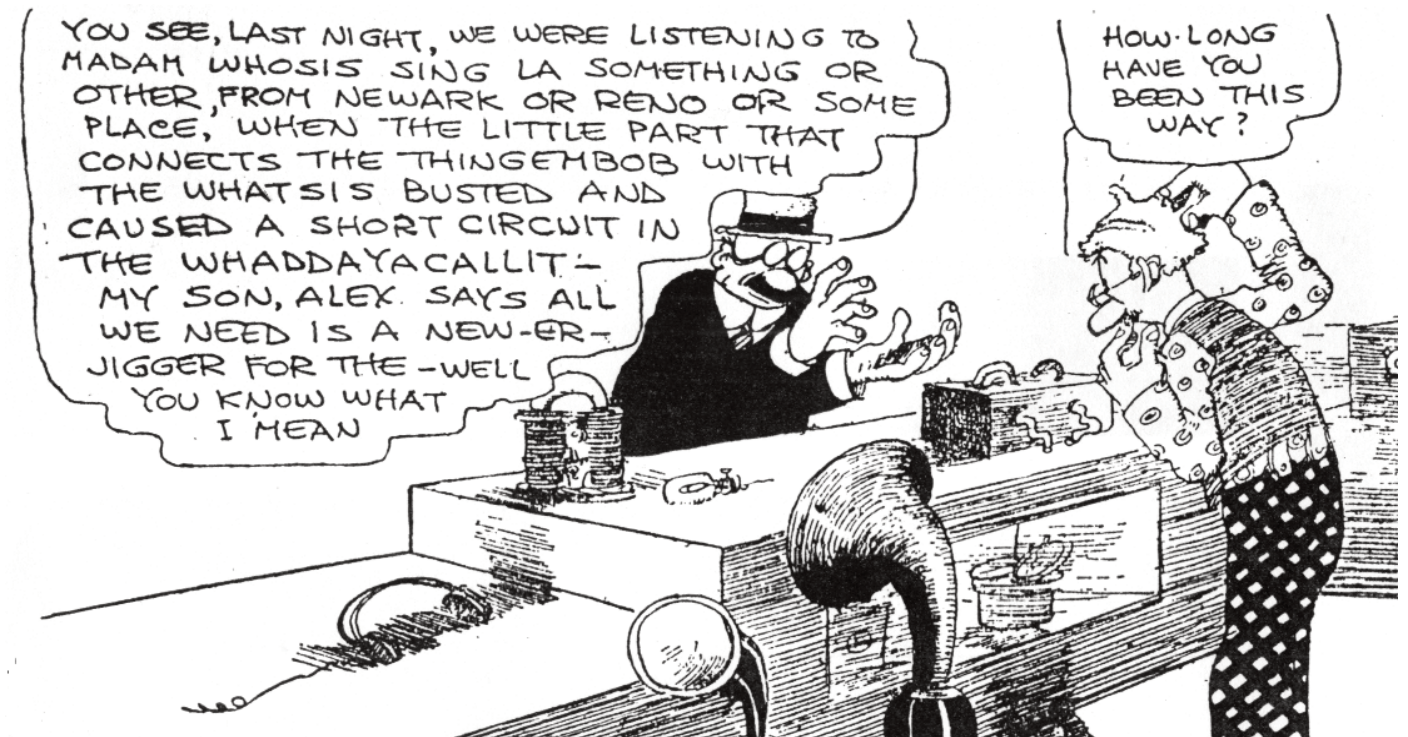
**Second small note:** The party also continues at The Old Time Radio & Nostalgia Convention next year April 13, 14, 2012 in Cincinnati, Ohio. ■



For those of a mind to listen to nostalgia of a different sort, I have a number of L. RON. HUBBARD STORIES on cd. He was a pulp writer in the 1930's, he was also know for his other works, which I don't want to get into here, as I prefer the pulp stories myself. These are fullcast retelling of those pulps, (and they are pretty good, my opinion) done in the old time radio setting. If anyone would be interested (I so far have about 8 listened to) contact me at: [edcarr@windstream.net](mailto:edcarr@windstream.net). (I listen on my walks) There are 2 cds per story, some have an extra story to them, the time per 2 cds is 2hrs, the stories are unabridged. They are in full color jackets, with the pictures of the pulp story on the cover. I will sell them for what I pd for them (I got a bargain) plus postage.

WEEKLY RADIO RAVINGS

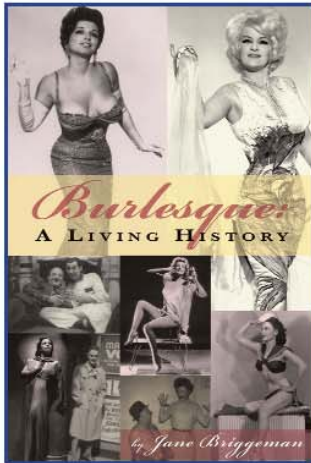
The Wireless Age November 1922



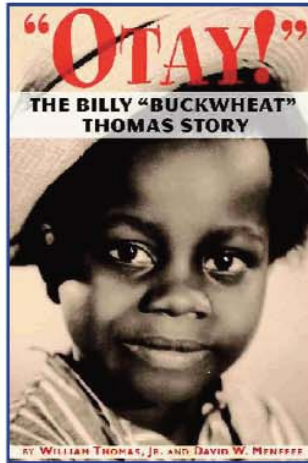
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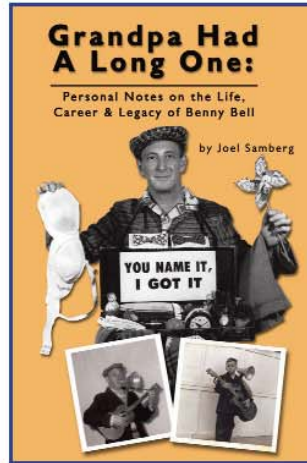
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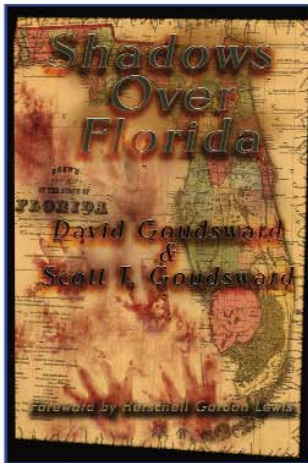
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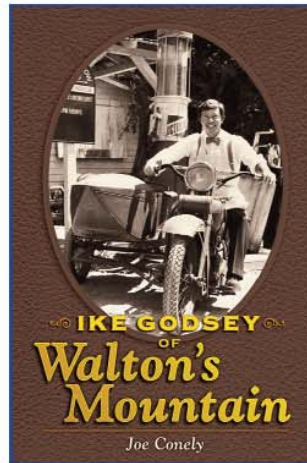
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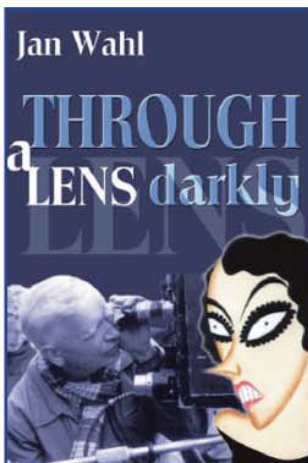
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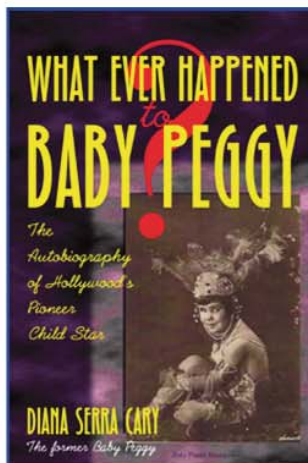
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## **OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR JULY/AUG.**

This 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 July. They were purchased by donations from members and friends of the Old Time RadioResearchers. If you have cassettes that you would like to donate, please e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com) For reel-to-reels, contact [david0@centurytel.net](mailto:david0@centurytel.net) and for transcription disks [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com)

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### **Answer Man**

The 45-11-22 First Question About A Sky-writer.mp3

46-11-28 First Question About Thanksgiving.mp3

### **Information Please**

44-05-01 Guest - Lester Pearson.mp3

45-12-24 Guest - Boris Karloff, John Mason Brown.mp3

### **Interesting People**

xx-xx-xx (07) W.C. Pop Fuller.mp3

xx-xx-xx (08) Eugene O'Neal.mp3

### **Jack And Jill**

3x-xx-xx Jack and Jill Get Married.mp3

3x-xx-xx The Haunted House.mp3

### **Jack Benny**

44-11-5 (525) Guest - Amos And Andy.mp3

### **Jan Garber Orchestra**

4x-08-10 First Tune - Highway To Love.mp3

### **Jimmie Mattern**

xx-xx-xx (61) Jimmie meets Jack Clark.mp3

xx-xx-xx (62) Roosevelt's Bank Holiday sets back plans for Jimmie's flight.mp3

xx-xx-xx (63) Jimmie takes off on his around-the-world flight.mp3

xx-xx-xx (64) Jimmie gets stuck in Siberia for 14 days.mp3

### **Jimmy Fiddler Show**

51-05-22.mp3

John Charles Thomas 44-11-12 First Tune - On The Road To Mandalay.mp3

### **Just Plain Bill**

33-xx-xx Will Nancy Live.mp3

### **Kay Jewler's Birthday Book**

47-04-15 Guest - Al Fosca.mp3

### **Kay Kyser's Kollege of Musical Knowledge**

47-12-06 Guest - Loretta Lining.mp3

### **Know Your Presidents**

50-10-07 (01) Williard MO. H.S vs Mansfield MO. H.S..mp3

50-10-14 (02) Springfield MO H.S. vs Seymour MO. H.S..mp3

### **Lawrence Welk Show, The**

49-09-21 Guest - Max Sennett.mp3

### **Plantation Jubilee**

49-06-03 First Tune - Somebody Stole My Gal.mp3

49-06-10 Everywhere You Go.mp3

49-07-29 First Tune - Dinah.mp3

49-08-05 First Tune - Steamboat Bill.mp3

49-08-12 First Tune - Alabamy Bound.mp3

49-09-23 First Tune - Wait Til The Sun Shines, Nellie.mp3

### **Richfield News**

47-05-01 The 10th Edition Of The 17th Year.mp3

### **Robert Hurleigh News**

49-09-16 Russia Has The A-bomb.mp3

49-12-26 Holiday Deaths.mp3

### **Rudy Vallee - Sealtest Preview**

42-05-19 Guest - John Barrymore

(end clipped).mp3

42-10-15 Guest -Joan Davis (Rehearsal).mp3

41-08-07 Guest - Edna May Oliver (Rehearsal).mp3

### **Rudy Vallee - Vallee Varietes**

41-01-16 Guest Orson Welles (Rehearsal).mp3

40-11-14 Guest - Maxie Rosenbloom

(Rehearsal).mp3

### Rudy Vallee - Vallee Varieties

40-11-21 Guest - Vera Vague (Rehearsal).mp3  
40-11-28 Guest - Billie Burke (Rehearsal).mp3  
40-12-04 Guest - Lurene Tuttle (Rehearsal).mp3  
40-12-26 Guest - Billie Burke (Rehearsal).mp3  
41-01-02 Guest - Julietta Novace  
(Rehearsal).mp3  
41-01-09 Guest - Vera Vague (Rehearsal).mp3  
41-05-01 Guest - Lionel Barrymore  
(Rehearsal).mp3  
41-05-05 Guest - Susan Miller (Rehearsal).mp3  
41-05-08 Guest - Orson Welles (Rehearsal).mp3  
41-05-15 Guest - Jose Iturbi (Rehearsal).mp3  
41-05-28 Guest- Pricilla Lane (Rehearsal).mp3  
(Rehearsal).mp3

### Prudential Family Hour Of Stars

49-03-06 Impact.mp3

### Top Tunes With Trendler

49-09-17 First Tune - Sleigh Ride.mp3

### Treasury Varieties

49-05-28 First Tune - The Third Man  
Theme.mp3

### True Detective Mysteries

37-xx-xx A Body Is Found In A Cemetery.mp3

### Twin Views Of The News

49-08-21 Guest- Ray Bolger.mp3  
49-09-14 Guest - Glenn McCarthy.mp3

### Two On A Clue

44-10-03 The Silent Witness- Part2.mp3  
44-10-06 The Silent Witness- Part 5.mp3

### Uncle Ezra Show

44-xx-xx (01).mp3  
44-xx-xx (02).mp3  
44-xx-xx (03).mp3  
44-xx-xx (277).mp3  
44-xx-xx (278).mp3  
44-xx-xx (279).mp3  
44-xx-xx (280).mp3  
44-xx-xx (281).mp3  
44-xx-xx (282).mp3  
44-xx-xx (283).mp3

### Wayside Theater

38-10-02 Romance In Old Monterey.mp3  
38-11-06 Rest Cure.mp3  
38-12-11 Madcap Princess.mp3  
39-01-01 The Absent Minded Professor.mp3  
39-01-08 Love Goes To Night School.mp3  
39-01-22 Food For Thought.mp3  
39-02-05 Lily Brown Leaves.mp3  
39-03-12 Love In A Taxi.mp3

### World News Round-up

55-06-02.mp3  
56-07-17.mp3

### Your All Time Hit Parade

44-06-11 (18) First Tune - Sing, You Sinners  
(Line Check).mp3

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