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An Unofficial History of the Academy Awards on Radio

By JIM HILLIKER Copyright 2012



This essay is in part about Academy Award/movie history. Because of my intense interest in early radio history, I thought it would be fun to trace the earliest years that this ceremony or any part of the Oscar ceremony was ever presented on the radio, especially in the Los Angeles area. Then, my idea grew to try and include the entire history of the Academy Awards on the radio. We know that the first year the Oscars were seen on television was in 1953, and the first year it was broadcast in color on TV was in 1966. But, before television, the movie industry publicized their annual awards through the newspapers and gradually by using radio broadcasts too.

Did you know that the last time the Academy

Awards produced a broadcast for only radio was in 1968? It was heard over ABC radio's Entertainment Network, separate from the ABC television broadcast. And, the very first time the Academy Awards show was broadcast from beginning to end for a network "coast-to-coast" radio audience (and on Armed Forces Radio for the U.S. troops overseas) was in 1945 on more than 250 stations affiliated with the Blue Network of the American Broadcasting Company, and locally on KECA-790 in Los Angeles (now KABC). That network is known today as simply ABC.

Here is what I've discovered so far about the years that any part or all of the Academy Awards ceremonies were heard on the radio,

first in Los Angeles and later across the nation.

1930 to 1932

April 3, 1930—It was only the second year of the Academy Awards and KNX in Hollywood was the first radio station to carry part of the awards, during a 1-hour broadcast. (KNX had used their station slogan “The Voice of Hollywood” since 1924) The radio log page for the Los Angeles Times on this date does not list this broadcast, but the Academy says it took place, so it most likely did air on KNX that evening.

November 5, 1930—Again, KNX at 1050 on the radio dial was on the scene of the Academy’s banquet, as the station aired part of the 3rd annual awards at 10 pm. The listing in the radio page of the newspaper reads: “KNX-Will Hays Banquet.” Mr. Hays was one of the speakers at the Motion Picture Academy banquet. There was also a program from 8 to 9 pm on KHJ-900 that night on the CBS west coast network listed as George Olsen and Hollywood celebrities. It’s possible that this program may have had something to do with the movie awards being given out that evening, but I’m not certain.

November 10, 1931—The headline in John

S. Daggett’s Los Angeles Times radio column reads, “Film Academy On Air Tonight.” From the Biltmore Hotel, KHJ-900 on your dial, and the Don Lee CBS/Columbia Broadcasting System West Coast network was there to bring listeners the 4th Academy Awards presentation at 10:15 pm. It is described as “the largest social event of the screen year.” With the hook-up to the Don Lee-CBS West Coast network, that meant that besides being heard in the Los Angeles area over KHJ, the film awards would also be heard over KFRC in San Francisco and Don Lee stations in San Diego, Santa Barbara, Bakersfield, Fresno, Sacramento, Stockton, Portland, Oregon, plus Seattle, Tacoma and Spokane in the state of Washington. November 18, 1932—The radio log for the Los Angeles Times shows that KFI owner Earle C. Anthony’s other Los Angeles station, KECA-1430, at 9:30 pm would carry “The Motion Picture Academy of Arts,” as it was listed in the paper.

Also, on the night before the 5th edition of the Oscars took place, radio station KECA presented a half-hour program called “Hollywood On the Air.” Its purpose was to have various actors, directors, and others talk about the Acad-



emy Awards and the purpose of the Academy. The official Oscar website has some short audio clips taken from that KECA broadcast of November 17, 1932, which was broadcast from Radio Pictures Studio in Hollywood (later known as RKO Studio). Those heard on the broadcast include Conrad Nagel, screen writer Howard J. Green, director Frank Capra and Mary Pickford, along with Clyde Lewis and his orchestra and KECA announcer John Trottell.

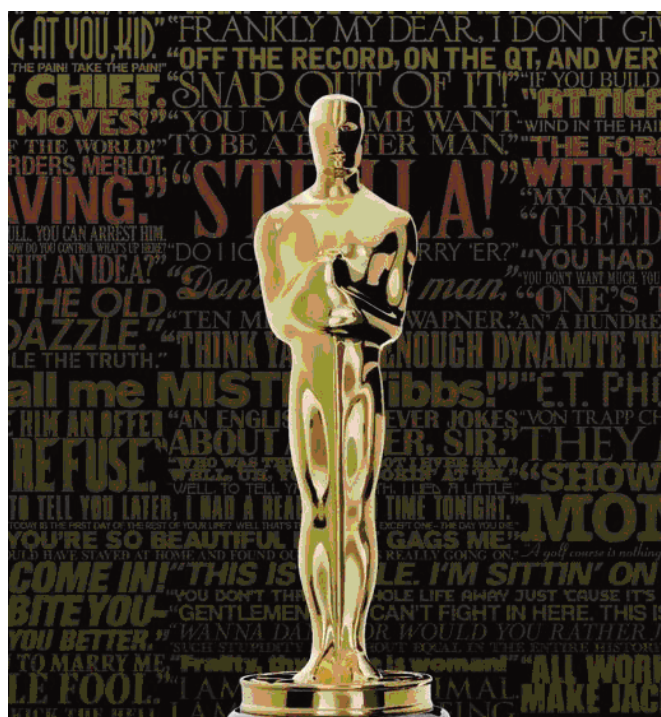
It's interesting to hear director Frank Capra talk about how the public had likely already made up their minds as to their favorite picture, actor and actress of the previous year. He also asked the listening public to write in to the Academy to let them know why their opinions differ from the Academy, after the awards are announced. The full 30-minute recording of this program, recorded by the Electro-Vox Recording Studio on Melrose Ave., is available for listener use at the Margaret Herrick Library in Beverly Hills. I was disappointed to learn that they did not make a recording of the Academy Awards ceremony the next night on KECA.

No Oscars On Radio From 1934 to 1938

While the radio coverage of the Academy Awards was short and to the point during those early years, for some unknown reason, a radio broadcast of the Oscar ceremony in Hollywood did not take place from 1934 through 1938, and there was no ceremony in 1933. One possibility is that newspaper publishers may have put pressure on the Academy to not allow radio coverage, so that the papers could have the story first. But more research will need to be done to find out if that was the case.

Unauthorized Broadcast Attempted in 1939

There was supposed to be a short radio broadcast of the winners in 1939, after the Academy Awards banquet had ended that night.



However, the Academy says that instead, a short unauthorized broadcast of the Academy Awards was heard briefly on KHJ radio at 900 on the dial. I would like to thank reference librarian Libby Wertin at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences for her research into this broadcast. She has told me that it was radio station KHJ and announcer George Fisher who took part in the unauthorized broadcast of the Academy Awards from the Biltmore Hotel on February 23, 1939. KHJ had planned and was authorized to announce only the names of the winners after 11 p.m. from the Biltmore in a news-type broadcast. So, they had their equipment set up to go on the air. But KHJ was not authorized to broadcast the entire ceremony itself from beginning to end.

A recording of the unauthorized KHJ broadcast does exist at the Academy's library. Preservation and listening copies have been made of the recording, and are available for use in the library. The broadcast lasted only about 12 minutes. It ended when Biltmore management shut

down the broadcast. (Source: Music and Recorded Sound Collection, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.)

Because the written transcript of the 1939 KHJ Oscar broadcast is a bit long, I will summarize a few of the highlights. The air check was recorded by the Electro-Vox Recording Studio at 5546 Melrose Avenue. The recording begins with the "Star Spangled Banner," as most of the early Academy Awards banquets did in those days. The first eight minutes of the recording are related to the Awards Show. KHJ announcer George Fisher was said to be upstairs from where the banquet was taking place. After some applause, Fisher announces that the awards presentation has begun. He tells the listeners, "Now I'm going to pause for just a moment to continue my reading of the awards, as we will

not be able to pick up the announcements from below, because of the fact that they take so long in-between announcements." He continues reading some of the Academy Award winners as Academy President Frank Capra was introduced by Basil Rathbone. At one point during his short broadcast, Fisher tells the radio listeners, "I must speak quietly for fear that my voice may be heard downstairs." I will personally comment that my guess is that remark shows that Fisher knew he was not supposed to be conducting this broadcast of the awards show, and he was afraid he would be discovered by Academy and/or hotel officials.

Next, KHJ announcer Don Kurlen makes a comment on seeing Spencer Tracy at a banquet table. A third person present, KHJ engineer Hudson Lyons, is referred to by Fisher. Fisher then continues talking and the Best Song award win-



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ner is announced as “Thanks For the Memory.” Fisher pauses to listen to the song as it can be heard over the air playing in the background. For the next 4 minutes, Fisher’s voice is no longer heard. On the recording, applause is heard and the nominees for another award are announced. Then, there are muffled voices heard saying, “If you don’t go, I’ll carry you out if you don’t go.” There are shuffling sounds, some music and then silence, as the broadcast was closed down by Biltmore management.

Music is next heard on the recording, with radio programming now apparently continuing from the studio. At the end of the song, an announcement is heard: “This is the Mutual-Don Lee Broadcasting System.” Then, there’s a pause of about 12 seconds, followed by a station identification announcement, and apparently the beginning of a commercial: “KHJ, Los Angeles. Never before such style, never before such luxury, never before such value...” Music plays for about 7 seconds and then the air check ends at around 12 minutes. (Source: Music and Recorded Sound Collection, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.)

I asked Libby Wertin if this was a piece of unknown radio and Oscar history, because I had never read or heard anything about this unauthorized 1939 KHJ broadcast. She said, “I do not think there is anything especially secret about this broadcast; there doesn’t seem to have been much notice taken of it at the time (at least I find no mention of it in a quick search of the LA Times). I presume the memory of it just got buried over the years.”

Academy Awards Heard on Radio Again During the 1940s

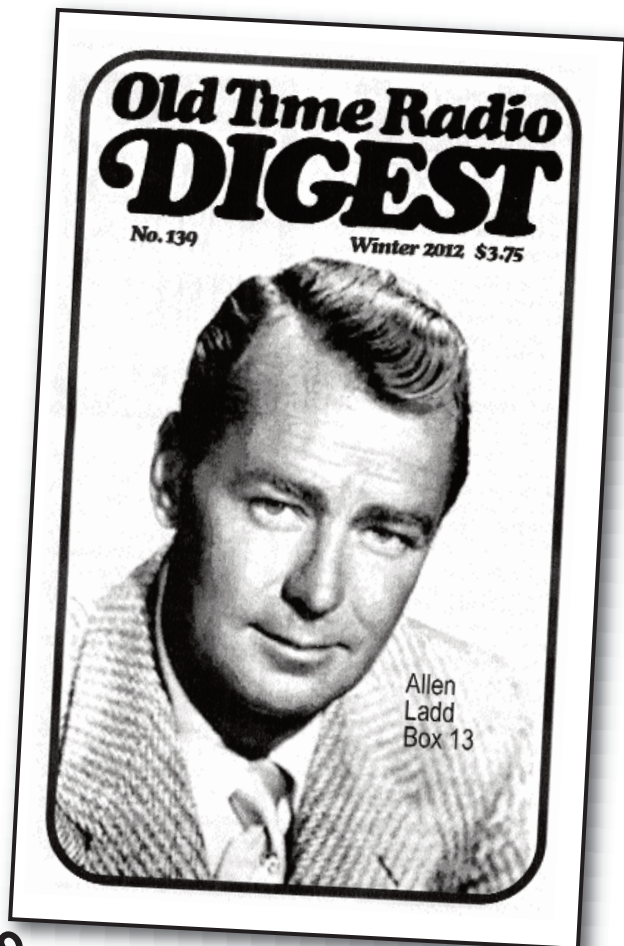
The following year, at least part of Academy Awards was heard again on Southern California

radio. The listing in the Los Angeles Times radio page for Thursday February 29, 1940 from 11:00 to 11:15 pm shows that station KNX-1050 was scheduled to air the “Film Academy Awards.” This may have been for the same type of broadcast KHJ was given permission for in 1939, with only an announcement of the winners in the various categories after the banquet was over that evening, since it is on for such a short time period. This was for the 12th annual Academy Awards, which were held at the Cocoanut Grove of the Ambassador Hotel.

One year later, the Academy Awards were heard on the air the night of Thursday February 27, 1941. This time, it seems that this was a broadcast of the entire Oscar ceremony. The



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radio listings in the Los Angeles Times at 9:30 pm show the readers were able to tune into KECA-780 to hear the "Film Academy Awards" from the Biltmore Hotel. (It is possible that part of the west coast NBC Blue Network stations were also linked by KECA to receive this broadcast, but I have not had time to check to see if that took place) The paper also lists President Franklin D. Roosevelt as one of the speakers. According to the official Oscar website of the AMPAS, on this night at the 13th annual Academy Awards, President Roosevelt gave a 6-minute direct-line radio address from the white House. He paid tribute to the work that was done by Hollywood's citizenry. It was the first time that an American president had participated in an Academy Awards evening.

In 1942, KNX-1050 was there to broadcast the Academy Awards at 10:30 pm on Thursday night February 26th from the Biltmore Hotel. Some short clips of the broadcast survive. The oscar.org website in their Legacy section has set aside a few audio clips from that night of the awards for Best Director, Best Documentary, Supporting Actor, Best Actor and Actress, and Best Picture. Go there and scroll down to hear the individual clips from the 14th annual Academy Awards.

In 1943, the 15th annual Academy Awards took place on Thursday March 4 at the Ambassador Hotel. It was the final time that the Oscar ceremony took place at a banquet. While the newspaper radio log does not show any listing for the Oscars that night, Academy photos show that CBS microphones were on the stage, so it was likely KNX was putting on the radio broadcast.

On March 2, 1944, the 16th annual Academy Awards was presented at Grauman's Chinese Theater in Hollywood. This was the first time the

awards were presented from a theater. A pre-show was broadcast by KFWB-980, with announcer Neil Reagan (older brother of Ronald Reagan). The program itself was hosted by George Jessel, who gives a history of the Academy and what its purpose is. He also does some humorous ad-libs, announces the nominations for the evening and tries to get the various film celebrities to say hello to the radio audience before they enter the theater. The KFWB orchestra also plays a medley of the Oscar winners for Best Song from the past three years.

Following the pre-show over KFWB (which was owned by Warner Brothers Studio at the time), the Academy Awards show was broadcast over KNX and the CBS West Coast feed, with announcer Ken Carpenter and host Jack Benny. Again, this was fairly late in the evening, at 10:15 pm, according to the newspaper listings for the "Academy Film Awards." Also, during the pre-show broadcast, George Jessel said that KFWB would be back on the air to announcer the Oscar winners at 10:15 too, but there is no newspaper listing of that in the same radio log for that evening.

The KNX-CBS audio recording of the awards with Ken Carpenter and Jack Benny of the 16th

Academy Awards (for movies released during 1943), is the earliest full audio recording of the Academy Awards that the Academy library has in its collection.

On March 15, 1945, KECA-790 in Los Angeles and the Blue Network of the American Broadcasting Company (formerly the Blue Network and the NBC Blue Network, would soon be known simply as ABC) presented the 17th annual Academy Awards at 9:30 pm. This was the first time the Academy Awards was heard from beginning to end on a nationwide coast-to-coast network hook-up. This was also the first time that film clips were used for nominated categories at the Oscars.

The ABC radio announcer was George Fisher. He was the KHJ announcer in 1939 who was on the air with the unauthorized broadcast of the Academy Awards. (Fisher was a longtime radio broadcaster and newspaper columnist, usually working as an entertainment reporter. He worked at half-a dozen Southern California stations including KHJ, KNX, KFI and KFWB. He has a star on the Hollywood Walk of Fame for radio)

Bob Hope was the host for the evening. The recording is just over one hour in length, though



it sounds as if the end of the program may have been cut off, as it ends suddenly after a closing comment from Bob Hope.

The next year, the 18th annual Academy Awards were presented on March 7, 1946. The network radio broadcast was again carried in Los Angeles over KECA and across the nation on the ABC network, starting at 9:30 pm Pacific time. Bob Hope and James Stewart were the co-hosts. The official oscar.org website has some interesting audio clips from that night for Best Cinematography presented by D.W. Griffith; Best Writing presented by Bette Davis and Best Actress to Joan Crawford, presented by Charles Boyer and accepted by her director Michael Curtiz.

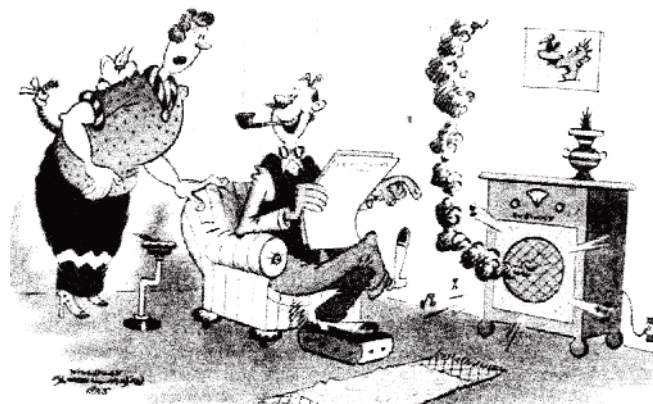
The 19th annual Academy Awards took place on Thursday night March 13, 1947. The host was Jack Benny. The Los Angeles Times radio log page indicates that KFWB-980 carried a pre-Oscar show starting at 8:15 pm. KECA and the ABC radio network began their broadcast of the Academy Awards at 8:45 that evening. It is likely that the presentation of the Oscars was getting longer than in past years, because the 10 pm listing for KECA shows that the Academy Awards broadcast was continuing into the next hour. The official Oscar website also states that this was the first time the general public was allowed to buy tickets to attend the Academy Awards.

The following year, the 20th annual Academy Awards took place on Saturday March 20, 1948. The broadcast again was heard in Los Angeles on KECA-790 and nationally on the ABC network beginning at 8:30 pm from the Shrine Civic Auditorium. The 21st annual Academy Awards were presented on March 24, 1949. The broadcast was heard over KECA in Los Angeles and across the nation on the ABC network, starting

at 8 p.m. Pacific Time from the Academy Award Theater.

The 22nd Academy Awards took place at the Pantages Theater on March 23, 1950. Paul Douglas was the master of ceremonies. The radio broadcast was heard across the nation on the ABC radio network and in Los Angeles on KECA. The announcer for the radio program was Ken Carpenter, and he was assisted with commentary from Eve Arden and Ronald Reagan. The program is split into 4 parts and lasts about 1 hour and 45 minutes. At the end of the program, it is interesting to hear Eve Arden say she wished she could've talked more about the gowns the women were wearing. Television would soon let the movie fans see the Oscar nominees and the winners on this glamorous night, and the focus on what the women wear at the Academy Awards has increased tremendously since the 1950s.

The 23rd Academy Awards show took place on March 29, 1951 with Fred Astaire as host. The program was carried in Southern California again on KECA-790 and nationwide over the ABC network. The Los Angeles broadcast started at 9:15 pm and was scheduled to run for 90 minutes. The announcers/commentators for ABC were Ken Carpenter and John Lund.



"Someone in the studio must be smoking!"

Radioland Vol.3 No.6 Feb. 1935

The 24th Academy Awards program was on March 20, 1952. The broadcast from The Pantages Theater began at 9 p.m. on KECA-790 in Los Angeles and throughout the USA on the ABC network, with Paul Douglas the main announcer and commentator. Danny Kaye was the master of ceremonies.

Oscar Enters the Television Age

In 1953, the 25th Academy Awards show was seen on television for the first time on NBC-TV, from the Pantages Theater in Hollywood and the NBC International Theater in New York City, on March 19th. Bob Hope was the emcee in Hollywood and Conrad Nagel in New York. The radio broadcast over NBC radio was carried in Los Angeles by KFI-640 at 7:30 pm. Paul Douglas was the special radio commentator for this broadcast.

The one that I like the most from this 25th anniversary of the Oscars shows one of the Academy founders, movie pioneer Mary Pickford, presenting legendary pioneer director Cecil B. DeMille the award for Best Picture for *The Greatest Show On Earth*.

The 26th Academy Awards were held on March 25, 1954. The hosts were Donald O'Connor in Hollywood and Fredric March in New York. The broadcast was seen and heard on NBC-TV and radio. In Los Angeles, KFI carried the radio portion at 7:30 pm. Richard Carlson was the main commentator during the radio broadcast.

Less Radio Listeners At Night, As More Homes Get Television

By 1955, 50% of American homes had at least one television set, a number that increased to 87% of U.S. homes with TV by 1960. As the audience at night was increasing for TV, the audience for radio listening during the evening hours was getting smaller. Each year, the Academy Awards became a huge television event. Still, the Academy continued to do a separate

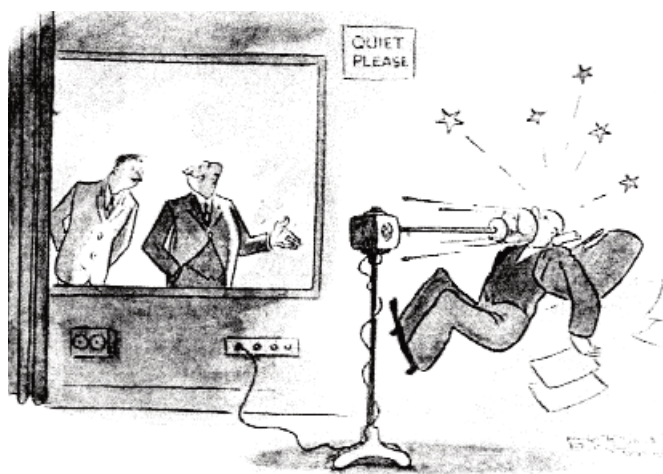
broadcast for radio for 13 more years, through 1968.

From 1955 to 1960, NBC radio's presentation of the Academy Awards was heard over KFI-640 in Southern California. The station's 'clear channel' 50,000 watt signal most likely also helped bring the Oscars to listeners without TV in many outlying areas of the west. The NBC radio commentators for the Oscar broadcasts were Richard Carlson in 1955; Jim Backus in 1956; Robert Wagner in 1957; Mel Ferrer in 1958; Paul Douglas and Jan Sterling in 1959; and Vincent Price in 1960.

The Final Radio Years of the Academy Awards

The ABC radio network carried the Academy Awards from 1960 through 1968. Richard Widmark was the guest radio commentator for the Oscars on ABC radio in 1961. I have not been able to check the Los Angeles Times radio log to see if the show was heard on a Los Angeles station that year. But radio logs for the Pasadena Star-News indicate the Academy Awards show was heard on KABC-790 in L.A. in 1962, 1963 and 1964.

The radio host in 1962 is unknown, but from 1963 through 1968, the radio hosts/commentators were Jack Linkletter (son of radio-TV per-



"It's an automatic joke eliminator...every time a comedian springs an old one it biffs one in the jaw!"

Radioland Vol. 4 No.1 Mar. 1935

sonality Art Linkletter) and Oscar-winning costume designer Edith Head. So far, my research of the radio logs shows that the 1965, '66, and '67 Academy Awards show may not have been broadcast by any Los Angeles radio station. More research is needed before I can confirm whether or not any Southern California radio station carried the broadcast.

The 40th annual Academy Awards was held on April 10, 1968. The ABC radio network had just split into four separate radio networks. The March 15, 1968 issue of Broadcasting magazine ran a short piece promoting Eastman Kodak Company's sponsorship of the Oscars on ABC radio and television. The item said the radio broadcast would be heard over the ABC Entertainment network. In Los Angeles, the ABC Entertainment affiliate was KFOX-FM at 100.3 on the FM dial. So, while I have no concrete proof that this was the case, it's quite possible that the final network radio broadcast of the Academy Awards in the Los Angeles market occurred on an FM station. (Also, a post on the Radio-Info.com discussion board states that a man who received an air check from an 'old time radio' tape dealer, has a cassette tape of the final broadcast of Don McNeill's Breakfast Club in 1968. The tape contains both ABC Entertainment Network ID's and the local station ID as KFOX-FM. So, if the 1968 radio broadcast of the Oscars was heard in Los Angeles, it makes sense that it would have been on that radio station)

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Star-News indicate the Academy Awards show was heard on KABC-790 in L.A. in 1962, 1963 and 1964.

I would guess that by this time, the Academy knew that the handwriting was on the wall for ending the network radio broadcasts of the Academy Awards after nearly 23 consecutive years. With the big ratings the awards show received on TV at this time, it probably was more cost effective to drop the radio broadcast due to its much smaller listening audience. It was the end of an era, as the movie fans preferred to see their favorite actors and actresses win or lose the Oscar on TV, instead of listening to an announcer describing what the stars were wearing and what famous celebrities were inside the theater. But, before television came into most homes, the magic of radio helped bring the excitement Hollywood's most famous and glamorous evening into the homes of movie lovers across the USA for several years.

These are my preliminary findings on the history of the Academy Awards on radio. I would like to sincerely thank Libby Wertin of the Margaret Herrick Library for assisting me with research for portions of this article. She provided details of the Academy's recordings of the 1932 KECA 30-minute broadcast of "Hollywood On the Air"; the 1939 unauthorized broadcast of the awards on radio station KHJ; and a list of announcers and commentators for the network radio productions from 1944 to 1968.

I hope to have an updated revised edition of this article in the near future, should I find any new and significant information to add to the story. Meanwhile, if any readers have any comments, questions or corrections or more details to add, please feel free to send me an email: jimhilliker@sbcglobal.net

Jim Hilliker is a former radio broadcaster of 26 years. He has been researching and writing about early Los Angeles radio history since the 1980s. ■



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The Lone Ranger: The Lost "1933" Episodes

by Martin Grams, Jr.

During the 1930s, very few people, if any, saw future commercial value in radio broadcasts beyond their initial airing. Moments after the drama concluded, all of the scripts were deposited into a tray or box and promptly discarded into the nearest paper bin. The script writer, producer, director and cast then began preparing for the next episode. A few of the script writers saved one copy of every script for their own personal collection.

Recording old time radio shows on transcription discs was expensive. Very few people wanted to spend the money -- even fewer had their own personal transcription disc player. It was not capable of being played back on a standard record player. Under contract, some sponsors footed the bill to have the shows transcribed. Lipton Tea, for example, when sponsoring *Inner Sanctum Mystery*, had every episode recorded for their legal files. The Columbia Broadcasting System insisted on the same for *Suspense* and the network covered the costs. For Dan Golenpaul and his radio program, *Information, Please*, every episode from May 17, 1938 to early 1945 was transcribed for a single purpose: to rebroadcast the same episode a couple hours later for the West Coast airing. (The game show was honest, so asking the same questions twice on the same evening it was cheaper to record the show for later playback than to pay the staff to return to the studio two hours later for the West Coast airing.) When the radio program moved to a later time slot in early 1945, so the show could be heard coast-to-coast, the transcriptions ceased.

DuPont, sponsoring *The Cavalcade of*



America, began transcribing the series beginning with the first broadcast. Eventually, in later years, an extra transcription was made and handed over to the celebrity guest as a "thank you gift." There are photos that circulate with celebrities smiling and holding a copy of the recording they helped with. This is also why we have almost every episode of *Cavalcade* in stock. So when someone asks why radio shows for particular series do not exist, remember there was always a reason: a financial reason.

For George W. Trendle, the producer of the radio program, it was a business decision. Unless *The Lone Ranger* could be syndicated and sold to smaller stations for local sponsorship, there was no reason to record the Western adventures. In the fall of 1938, the bill cost Trendle \$90 per half-hour broadcast, not counting the cost of making backup masters. With a radio program airing three times a week, that was an expensive proposition. In excess of 1,600 originals plus 410 repeat shows (1954-56) have

been in collector hands for decades.

The origin of the December 17, 1937 radio broadcast of *The Lone Ranger* existing in recorded form is the result of an in-joke Fran Striker, the script writer, slipped into a *Green Hornet* radio broadcast. During the broadcast of January 13, 1938, The Green Hornet pays a late-night visit to the house of Judge Woodbury, known for being strict in his courtroom and in need of a little push to set a trap and expose a crooked attorney. The Green Hornet climbs through the window of the judge's bedroom as the announcer describes ...

ANNOUNCER: The slick black car of The Green Hornet with its super-powered motor was parked in the drive of Judge Woodbury's home a few minutes later. The Judge was listening to *The Lone Ranger*, one of his favorite radio programs, half dozing in his chair.

To accomplish this trick, Striker's notes on the script suggested playing back a recording of *The Lone Ranger*. But to date, Trendle had never arranged to have any of the Ranger broadcasts recorded. (One was recorded back in September of 1937 in New York, more than

likely without Trendle's knowledge or permission.) The series had always been broadcast live on a coast-to-coast hookup. So the *Ranger* broadcast of December 17, 1937, was recorded solely for the purpose of this *Green Hornet* scene and was the spark that launched Trendle into the transcription business, leading to a transcription of every episode of *The Lone Ranger* beginning with the broadcast of January 17, 1938. Trendle obviously wanted to give it a "go" for that one recording before contractually committing to a regular recording schedule.

The earliest announcement came on Monday, January 10, 1938, when King-Trendle released a public statement that *The Lone Ranger* was riding cross country and not just the western plains. Coincident with the Republic Pictures movie serial in February, King-Trendle announced it would market transcriptions of the radio series for February 1 assignments. The strong growth of the series since it premiered four years previous showed promise and broke all records for mail response for WXYZ. Then heard over 27 stations, Trendle wanted to expand his empire with transcription discs and



Brace Beemer, the Lone Ranger, cutting cake

began advertising the series, claiming the discs would be available for broadcast starting February 15. Sales were certainly impressive and profitable, leading to Trendle's second transcribed series, *Ann Worth, Housewife*. (Many of the Green Hornet radio transcriptions were marked not just with an episode number, but the letter 'B.' It was originally assumed that 'B' meant the second series to be transcribed for Trendle, but is not the case. To date, no one knows what the 'B' stood for.) By August 1938, King-Trendle Broadcasting was still feeding *The Green Hornet* live to Mutual stations and it was not transcribed. A business meeting in July 1938 discussed the possibility of expansion. Sponsor interest was growing in various sections of the country, giving them guide to how many transcriptions would need to be produced to meet the demand. Thus the reason why we have so many *Green Hornet* radio broadcasts in collector hands today.

Since recordings of pre-1938 *Lone Ranger* radio broadcasts are not going to surface in the coming decades (or centuries), I offer you a selection of episodes from the calendar year of 1933, along with plot summaries and assorted notes and trivia. Enjoy!

Episode #100 [TITLE NOT LISTED ON SCRIPT]

Broadcast September 19, 1933

Plot: Stage robbers prey on a community and the head of the coach line, Alf Kimberly, forces Abe Calhoun, Sheriff of Juniata County, to make an arrest or face opposition come election time. An innocent young man named Dave Sands is accused of being a member of the gang, but breaks free from jail thanks to the Lone Ranger. Tonto, meanwhile, tracks the two guilty culprits, Red and Hammer, leaving a trail of red paint for the sheriff to follow, believing one of the horses is bleeding. Alf, attempts to play detective and



captures Dave with the help of his posse. Before young Dave can be hung for the robberies, the Lone Ranger interferes long enough to allow the sheriff to arrive and explain how he and his men followed the trail to the guilty culprits. With an explanation provided, Alf apologizes and admits that Sheriff Abe Calhoun is the best sheriff in the county.

Episode #101 [TITLE NOT LISTED ON SCRIPT]

Broadcast September 21, 1933

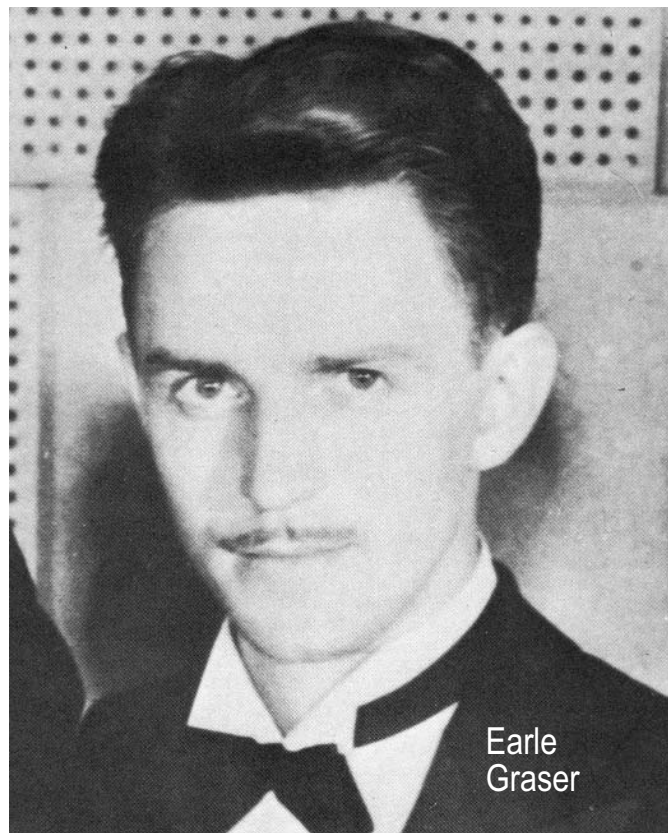
Plot: Bessie Bixby and her husband Ben are in dire straights. Thieves stole their tin box containing the money they saved up for taxes. Idaho Pete, living right outside of Golden Gulch, is accused of the crime. But the Lone Ranger had made arrangements to put Pete in jail overnight so he would have an alibi for the robbery. Tonto disguises himself as Idaho, complete with whiskers, and resides in the shack long enough for a confrontation between Ben and the local doctor. Thanks to the meddling of the Lone Ranger, the doctor's true identity is revealed. Not only was he the man responsible for steal-

ing the money (found on his possession), but the same man responsible for framing Idaho Pete years ago in Montana for a crime he did not commit. Sheriff Cunningham, on the scene, takes over from there as the Masked Man rides away.

Trivia, etc. According to the script, the role of Limpy (one very brief line in the script) was doubled by the same actor who played the role of the Lone Ranger.

Episode #102 [TITLE NOT LISTED ON SCRIPT]
Broadcast September 23, 1933

Plot: Old Widow Sims receives a late night visit from Blackie and Squint, two men responsible for robbing an express office in Kansas and shooting a man dead. When the men attempt to muscle in on her abode, she makes a daring escape after being shot at, and she is found in the desert by the Lone Ranger and Tonto. Curly Jenks, a former employee of the express office,



was accused of the crime. The Lone Ranger and Tonto find Curly and prevent him from being hung by the law for the crime he did not commit. The Lone Ranger becomes a sheriff's deputy long enough to catch two men, and dig three graves so Curly is assumed dead. Assuming the name of Slim, Curly is able to lead a new life and the widow receives the reward money.

Trivia, etc. According to the script, the role of Curly is doubled by John Todd, who also played the role of Tonto in this episode. Tonto had a much smaller role than Curly.

Episode #103 [TITLE NOT LISTED ON SCRIPT]
Broadcast September 26, 1933

Plot: After the death of Dan McTigue and Steve Loughran, two grizzled old pioneers in Arizona, The Lone Ranger and Tonto follow Geronimo's Trail to the Circle J Ranch, where twelve men have been killed and a baby was stolen. After delivering a woman, the sole survivor, to a fort commanded by General Nelson Miles, the Lone Ranger sets out to lasso an Apache Indian, thanks to the speed of the great horse Silver. After capturing a scout for Geronimo, the Masked Man leaves him tied with Tonto as he rides a pony into Geronimo's camp. It doesn't take long for the Lone Ranger to discover that the Indian he captured is Geronimo himself and his band of loyals are willing to talk surrender. The Lone Ranger also finds the white baby in a teepee, starved to death. Angry, the Lone Ranger leaks word to General Miles where the Indian camp can be found on the prairie. The fight was short, the end ensured. Tonto then delivered a note to the General where to find Geronimo tied and bound, ready for surrender.

Trivia, etc. The narrator opens the episode with a brief recap of the history of Geronimo, the Apache Leader who brought fear to white men and women around the year of 1886, in New

Mexico and Arizona. After reminding listeners that General Nelson Miles effected his downfall, with the aid of the Army, the narrator explains that this episode dramatizes the untold portion of the defeat of Geronimo, which dealt with the Lone Ranger. The episode closed with the following narration: "We do not claim that the adventure of the Lone Ranger is history. We can't claim that any of his great deeds are history. No one knew the Lone Ranger, where he came from, or where he went. Perhaps had his name been known, it would have been fully as great as that of Miles, and many other characters of the southwest of the early days... but he is a mystery rider."

Episode #104 [TITLE NOT LISTED ON SCRIPT]

Broadcast September 28, 1933

Plot: Chasing Black Joe and his two henchmen to the Mexican border, the Lone Ranger and Tonto stop momentarily at Smokey Creek to steal a case of dynamite that is being used to find oil wells. Realizing the crooks are going to pass through the K Box Ranch, ten miles north of the Texas oil region, the Masked Man and his Indian companion race to apprehend them, only to find themselves too late. Joe and his men kidnapped Bill Nash's baby daughter and hold her for \$2,000 ransom. The Lone Ranger and Tonto cleverly use the dynamite to call a bluff and force the kidnappers into the hands of the law, whereupon the baby is rescued.

Episode #105 [TITLE NOT LISTED ON SCRIPT]

Broadcast September 30, 1933

Plot: Shortly after young Jim Grant marries Betty Hooker in the small community of Baldy's Ridge, his past catches up to him. A crook named Jake tries to blackmail young Jim, because Jim was accused of a stagecoach holdup that he did not commit, but made the mistake of fleeing the scene. Jake managed to get away

without being recognized, but Jim is still wanted by the law in Kansas. The Lone Ranger and Tonto, aware of the situation, create a ruse where Tonto develops the illusion that Jim just struck it rich. Jake's greed for money carries him to the hangman's noose. In return for not spilling the beans to the sheriff, Jake wants Jim to pay him money. The Masked Man apprehends Jake and turns him over to Jim, giving the youth the edge to resolve the mistake he made in the past. During the confrontation, an attempted murder is made since Jim is wanted dead or alive. Jake receives the bullet meant for Jim and Jake's associate is arrested by the local sheriff. Having heard the entire story from the Lone Ranger, the sheriff figures Jim isn't a murderer and assures him that his past will never haunt him again.

Trivia, etc. When the Lone Ranger bears witness to the marriage, he signs "John Smith." Jim remarks that it was an obvious alias, but "if you don't want tuh tell me yer name, I reckon it's yer own business..." John Todd not only plays the role of Tonto, but according to the script doubles for either Jim Grant or Jake.

Episode #106 [TITLE NOT LISTED ON SCRIPT]

Broadcast October 3, 1933

Plot: Dale Walten is bewildered by the generosity of Abe Forley, when the gold prospector offers him a land deal that even the local judge figures is in Dale's favor. After Dale discovers he was swindled with barren land, and traded a good claim to Abe, the judge does what he can to help Dale and his wife. When the judge passes away, the Lone Ranger learns the story from the newly (and honest) elected judge, Jim Hurley. The Masked Man rides three days away to meet a lawyer who knows more than Abe. Two years later, Abe strikes pay dirt on the land he swindled from Dale and in front of Judge Hur-

ley, quotes the law. A debt that stands for two years without collecting payment is outlawed and can't be collected. The Lone Ranger appears in court and brings up a technicality that forces Abe to pay off his debt of ten thousand to Dale... or face jail.

Trivia, etc. It's verified in this episode that the Lone Ranger is distinguished not just by his horse, but by his laugh. Oddly, the entire story takes place over a period of two years as the narrator explains that Abe worked the land for two years while Dale and his wife lived on the charity of the Lone Ranger and Tonto, before the protagonists faced off in a showdown.

Episode #107 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 5, 1933

Plot: Bill Conroy is found guilty of murdering the local doctor and while the sheriff is trying to get the man pardoned, the Lone Ranger, in disguise, attends a meeting held by Isaac Peterman to discover that a number of men are being hired to form a lynching party. Peterman himself interrupts the wild furor of the mob and saves Conroy's life, even hiding him out at his house. Suspecting Peterman is the guilty party in a complicated plot to gain control of his wife's Golconda mine stock she had, the Lone Ranger questions the sheriff and then keeps close tabs on Peterman. Hours after Peterman harbors the suspected fugitive, he arranges for his servant to fetch the sheriff and attempts to frame Conroy in the murder of his wife, cinching his hanging. The Lone Ranger interrupts and vouches for Conroy's story, explaining to the sheriff that Peterman was slowly poisoning his wife. When the doctor found out, he murdered the doctor and framed Conroy. When the dead woman rises, Peterman, scared, confesses his crime. The truth is quickly revealed: Tonto disguised as the wife, arranged for Peterman to stab a dummy

and took her place. The wife is still alive and well but Peterman won't be -- he'll face a hanging for the murder of Doc Stanley.

Episode #108 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 7, 1933

Plot: In the town of Rock Edge, Tim Sautter robbed the bank of a considerable sum and when the sheriff snoops too close, murders the lawman in cold blood (he crushed his skull with a heavy piece of wood). Tim then arranges for Slim Peters to take the sheriff's place and Slim promptly arrests Tim's neighbor, Bob Wilson, for the crime. After being taken into custody, Bob breaks free from jail, thanks to the Lone Ranger. Following the Masked Man's orders, Bob hides in a cave until the posse arrives. Escaping from the back of the cave to the other side, he finds Tim waiting to shoot him. A struggle breaks out



and Bob gets the upper hand. After escorting Tim to the sheriff, he finds Bob sticking to his story -- until the new sheriff explains the whole thing. Thanks to the Lone Ranger, he knew all along that Bob was innocent. Both men had different firewood and the one that was used to kill the sheriff matched Tim's. With the help of the Lone Ranger, the posse and the sheriff were in on the set-up to trick Tim into revealing the truth when he confronted Bob.

Trivia, etc. According to casting directions on the script, the actor playing the Lone Ranger also doubled for "Voice 2," a member of the posse.

Episode #109 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 10, 1933

Plot: There is enough evidence to verify the murder of Ephriam Dodds, manager of the Wells Fargo express station in Great Bear. Buddy Gilroy is accused of the crime and jailed pronto by the sheriff with every chance in the world of being lynched for murder in the manner of the swift western punishment. Clarence McGruder, the new replacement, shows a lack of respect for the dead man, but assures the sheriff that the recent robberies of the Wells Fargo stages will come to a halt with him in charge. Gilroy's wife, Jeannie, however, has a long discussion with the Lone Ranger, who suspects her husband is innocent. Later that afternoon, Jeannie cries when she claims her two-year-old daughter accidentally locked herself in the company safe. After moments of confusion and desperation, McGruder uses the combination to unlock the door. The Lone Ranger enters and explains that Dodd was never murdered. Dodd is masquerading as McGruder. The old man confesses that he feared the company would put Gilroy in his position, so he framed the young man for a murder and used chicken's blood as a means of faking

the murder scene.

Trivia, etc. Tonto rationalizes that Gilroy is innocent, claiming "Tonto, him know... Injun blood in Tonto, makum know." According to script notes, the actor playing the Lone Ranger also doubled for "Buddy Gilroy."

Episode #110 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 12, 1933

Plot: Sally Perkins, is truly a most attractive girl. Her father has always looked forward to the time when she would marry the son of his nearest friend, Ben Eastman. He has hoped for this uniting of two of the finest families in the west, and is not well pleased with the attention Sally gives the newcomer, Bert DeForest. Bert is an Easterner who knows nothing of cattle raising and ranching; only how to dress fancy and spend money. At the urging of the Lone Ranger, Tonto kidnaps the girl. Her father searches all night in vain for his daughter, but the Masked Man visits the saloon and suggests if they want the girl returned, they need to send Bert DeForest after her, suggesting he can buy her back. Scared, Bert is persuaded by the men in the saloon to visit the rendezvous, where Tonto strikes a bargain in exchange for the girl. But Ben doesn't want to see her harmed and when Ben proves his worth, the Lone Ranger steps in and explains the ruse. Upset, Sally orders Bert to leave and never come back... knowing who would prove their worth as a husband.

Episode #111 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 14, 1933

Plot: In the small mining community of Parmalee, wealthy Bill Turner is offered a financial opportunity involving six precious diamonds, each worth over \$5,000. Galdberry wants to have the diamonds sold and hopes Turner will provide a means of resale. Late one night, after

a lively party, the diamonds are stolen and Galdberry attempts to hold Turner accountable. The Lone Ranger and Tonto, aware that Galdberry is a con man, stole the diamonds in the hopes of revealing Galdberry is a crook. Tonto sets up the stage to make both parties believe he knows where the diamonds are, offering to return them to the man who pays him the most money. When the men agree to double-cross the Indian, at the insistence of Galdberry, by keeping the diamonds, turning the red skin over to the sheriff and forcing Turner to sell them later for money he already paid out, the Lone Ranger overhears their plans. During the transaction, Galdberry gives himself away and the Lone Ranger, accompanied by the sheriff, explains how the setup was created. Galdberry is ordered to leave town and never return.

Episode #112 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 17, 1933

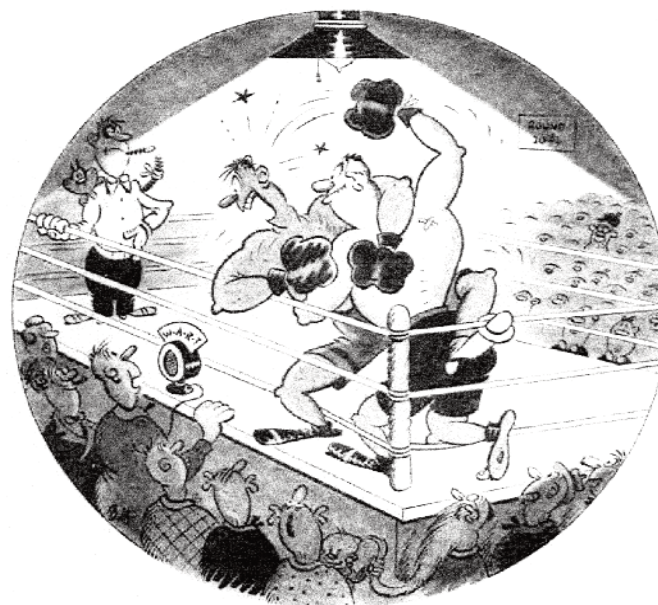
Plot: Jim Rockwell, a gold prospector who believes sweat and hard work are the true riches to a man's happiness, allows his cousin, Matt Manover, to help him with the latest claim. Matt's father, Ike, believes the hard work might make a man out of the boy, who spends much of his day sleeping and most evenings gambling and drinking. The Lone Ranger and Tonto, observing how the boy isn't much of a laborer, suspects foul play will come of Jim and hangs around long enough to observe Matt, moments after discovering a rich vein, create a rockslide from the soft shale along the hill, sealing Jim in the tunnel for good. Hoping to cut his cousin out of a share of the goldmine, Matt believes he got away with the crime until the Lone Ranger arrives and pulls Jim out of the tunnel. It seems the Masked Man had a tunnel of his own dug from the other side and was quickly able to rescue Jim. Racing on the great horse Silver, Jim arrives at the claim

office in time to file the claim, and then steps aside as Matt walks in to make his claim and announce the death of his cousin -- unaware that his verbal claim is about to hang him.

Trivia, etc. Silver is referred to as "the Wonder Horse," carrying a double load with both Jim and the Lone Ranger which "means nothing to those tremendous legs, and the ground flies beneath his silver shod hoofs."

Episode #113 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 19, 1933

Plot: General Gonzales and his band of Mexican revolutionists orders Fisheye and Squint to prevent the delivery of cattle and horses from the Circle Box Ranch, just outside the town of Fariday, which was recently sold to the United States Army. Days later, Lem Peabody, owner of the Ranch, is unaware that the men in the cab of the engine are Fisheye and Squint, no longer employed by the railroad, and had killed the regular employees to take their place. Tonto, meanwhile, arranges for the sheriff to find the two dead bodies so the lawman will know about the



"Hey, you! That was a straight left, not a right!"

Radioland Vol IV No.1 March, 1935

murders. When the killers attempt to double cross Gonzales by stranding the cattle on a side track, the Lone Ranger assists Lem with getting the merchandise delivered in the hands of the United States Army by allowing the cars to move on their own accord, because they are on the down grade, and from there they will coast down hill to their destination. There is a wheel on the last car that will brake the cars to slow them down when they reach the turns. While Lem finishes the job that was almost foiled by the killers, the Lone Ranger takes charge of the two murderers at the point of his heavy guns and takes them to the sheriff.

Trivia, etc. According to the script notes, John Todd not only played the role of Tonto in this episode, but doubled for the role of Fisheye. The Federal Men were referred to by the Lone Ranger as the United States Army in this episode, while Lem remarked that it was a new name for them.

Episode #114 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 21, 1933

Plot: Sheriff Bart Cummings of the small town of Showdown is on the lookout for Black Hoss Billy, who robbed at least three stagecoaches and shot each of the drivers. With Black Hoss Billy known for riding a black horse, the sheriff mistakes innocent Ben Gridley for the killer. Gridley



attempts to verify his identity, knowing the only person who can vouch is a half-breed named Tonto whom he recently helped across the river. While Ben resided in jail for a short time that preceded the hanging of criminals in the early days, the Lone Ranger races back to Kansas to fetch proof that Black Hoss Billy was already hung for his crimes. Upon returning to Showdown in the nick of time, the Lone Ranger combats a stubborn sheriff that Ben, standing on top of the gallows, is innocent. The letter, Billy's neckerchief and Tonto's testimony finally serve as a reminder that one good turn deserves another.

Trivia, etc. Broadcast during the times when certain phrases and stereotypes were depicted without any sense of "political correctness," this episode expressed one such example. Ben Gridley, in the opening scene, refers to his black horse by name -- "Nigger." Yet, in the same scene, Ben offers Tonto a ride across the river on his horse. Tonto is reluctant at first, even reminding Ben that most white men hesitate assisting a half-breed, but Ben shows no reluctance.

Ranger: I've just been finishing a little business with Black Horse Billy.

Tonto: Um. Gitum?

Ranger: He won't be around here any more Tonto.

Tonto: Killum?

Ranger: No, I can't shoot a man in cold blood Tonto, but I did manage to get him across the state line where the men in Kansas were waiting for him with lynching ropes.

Tonto: Humph! Better you shootum!

Ranger: (LAUGH) You bloodthirsty old fellow...

More Trivia, etc. The Lone Ranger laughing? Yes, this happened for the first 170 or so radio scripts. That aspect of the Masked Man gradu-

ally faded away but is very obvious in Gaylord DuBois' novel, *The Lone Ranger*, the first of 18 Grossett & Dunlap novels published from the 1930s to the 1960s.

Ben Gridley was a negro in this episode, who expresses joy when he is served chicken as his last meal before hanging. John Todd not only played the role of Tonto, but doubled for the role of "Whitey." According to script notes, Earl Graser also doubled for a voice in the crowd sequence.

Episode #115 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 24, 1933

Plot: Sally Simms is without a doubt the prettiest girl in Osage, especially those of Dale Martin, deputy sheriff at the town of Forks. Shortly after the shooting in which both the Sheriff and his murderer were killed by fast bullets, Dale Martin accepts the position -- with a price. Now known for a fast draw, Dale must defend his quick draw against those like Injun' Joe and Lightin' Harris, against the protests of Sally. The Lone Ranger takes a hand and kidnaps Dale, only to teach him that a good sheriff can stop a fight without firing a shot. Late one evening, Lightnin' Harris arrives at the Silver Dollar Saloon and provokes a fight with Sally's father. Dale removes a shotgun and orders Lightnin' to surrender his firearms according to the law that hasn't been enforced. Realizing he is cornered, Lightnin' leaves town, never to return again. Sally cries for joy -- her future husband will be the kind of sheriff she wants him to be.

Trivia, etc. John Todd not only plays the role of Tonto in this episode, but doubles for Smoky Snyder in the opening scene.

Episode #116 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 26, 1933

Plot: Silas Withersby was found shot to death with a gun owned by Steve Thatcher, who now

resides in Sheriff Tenebre's jail in the town of Shelby. Sid Fields, an Easterner from Ohio, fell victim to the chaos of the night before and is also accused of the crime. The Lone Ranger knows time is against him when a lynch mob is bent on hanging an innocent man and determined to do it before morning, before the highly respected Texas Rangers arrive to help the Sheriff guard his prisoners. Single-handed, the Lone Ranger holds up thirty odd men in the saloon to inspect their cash, hoping to find someone with a bankroll damaged by a bullet that passed through Withersby. Tonto, meanwhile, unlocks the jail and helps disguise the prisoners as Texas Rangers, even arming them with loaded guns to fool the approaching mob. When the mob breaks, believing Steve was a Texas Ranger, the Lone Ranger arrives to clear Steve and Sid's good name and bring Rusty Redpath, the real murderer, into the office to verify the money found on his possession -- with burn marks from the fatal bullet that killed Withersby.

Trivia, etc. Beginning with this episode, the program opens with the Lone Ranger encouraging his horse Silver with the call of "Hi Yo Silver!" after the opening narrator delivers his prologue, remarking that the speedy white horse and his rider just rode past. The speed at which Silver muscles are described by deputy Jim Fowler when he tells the sheriff, "Yuh caint hit a feller travelin' like that Sheriff. Gosh, he's goin' faster'n the bullets is..."

Episode #117 [TITLE NOT LISTED ON SCRIPT]
Broadcast October 28, 1933

Plot: Sheriff Snead of Carson City leads a posse to catch Pete Lorenzo, a notorious outlaw who just killed honest Jim Fawcett and made off with a pile of new paper money from Washington. A witness named Andy Daiglish witnessed the crime and identified Lorenzo to the sheriff.

The posse catches up to a man who claims his name is Pete Atwill, even though he fits the description given by Daiglish. Too late in the day to return to town, the sheriff orders the posse to make camp for the night while their prisoner remains tied until they can decide what to do with him. After dark, Pete attempts to make a break for it. The posse catches up to him and a struggle ends with the sheriff being shot through the heart. The posse prepares for a hanging until the Lone Ranger interferes, and points out that Pete had a gun loaded with blanks... supplied by Daiglish. After comparison to the bullets in Daiglish's gun and the stolen money found on his possession, the posse discovers they had the wrong person and seeks justice against the true murderer while the Lone Ranger rides away.

Trivia, etc. It is referenced in this episode that Tonto rides a jackass. Obviously he later graduated to a pinto horse named "White Feller," later renamed "Scout."

Episode #118 [TITLE NOT LISTED ON SCRIPT]

Broadcast October 31, 1933

Plot: Bob Ryder has masqueraded as a masked bandit who robs from the rich and, on occasion, gives to the needy. His wife Betty is unaware of her husband's activities, believing he spends his afternoons panning for gold. The Lone Ranger plays detective and quickly discovers the identity of the notorious bandit. The Lone Ranger and Tonto trail him to a cabin and taking custody of the goods, escort him back to Virginia City. Along the way, Bob pleads his sad sob story of being swindled -- twice -- and his newborn son being the primary reason why he turned to theft. Riding along a treacherous mountain side, Tonto's horse loses its footing and Bob, without hesitation, plunges his horse front on Tonto's, saving the life of the Indian, but taking the life of

Bob as he plunges to his death. Realizing Bob could have had his chance to escape, but instead chose to do the right thing, the Lone Ranger brings in the body for identification and tells the story of how an Indian was masquerading as the masked bandit. Tonto is arrested for the crime but before a lynch mob can seek justice, the Lone Ranger arrives to free Tonto (as they planned) and ride out of the territory, content knowing Bob's good name will not be tarnished. As the Lone Ranger remarked, "I didn't know whether to bring him in, or let him go. I'm glad I didn't have to decide."

Trivia, etc. Beginning with this episode, the series began the opening catch-phrase: "A fiery horse with speed of light, a cloud of dust, a hearty laugh!" ■

Note: *Special thanks to Fran Striker, Jr. and Terry Salomonson.*



"The story you are about to hear is true. Only the names of the actors have been changed to protect their future."



OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR MAY/JUNE

The following is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the group during the months of Sept and Oct. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail

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

Mission Village On the Air

Chants #22.mp3

370825 pt1 (KMTR Air Check) #05.mp3

370922 (KMTR Air Check pt2) #33.mp3

370926 pt3 (KMTR Air Check) #07.mp3

371025 pt2 (KMTR Air Check) #31.mp3

371027 World Peace Special pt1 (KMTR Air Check) #29.mp3

371027 World Peace Special pt2 (KMTR Air Check) #28.mp3

371027 World Peace Special pt3 (KMTR Air Check) #30.mp3

Santa Fe Trail

Music and Soundtracks (5817) #101.mp3

Music and Soundtracks (5817) #14.mp3

Music and Soundtracks (5817) #15.mp3

Music and Soundtracks (alternate) #88.mp3

Santa Fe Trail - Songs (5807) #08.mp3

Santa Fe Trail - Songs (5807) #34.mp3

Santa Fe Trail - Westbound Immigration #89 (Audition Disc).mp3

ep01 (RR1489) #03.mp3

ep01 (RR1489) #127.mp3

ep01 (RR1489) #16.mp3

ep01 (RR1489) #18.mp3

ep02 (RR1490) #04.mp3

ep02 (RR1490) #125.mp3

ep02 (RR1490) #128.mp3

ep02 (RR1490) #17.mp3

ep02 (RR1490) #19.mp3

ep02 (RR1490) #53.mp3

ep03 (RR1491) #126.mp3

ep03 (RR1491) #52.mp3

370131 (KMTR Air Check pt2) #32.mp3

370207 (KMTR Air Check pt2) #12.mp3

The Lone Indian

Mud Baths (8077) #01.mp3

Mud Baths (8077) #24.mp3

Pawnee-Ute Fight (B-855-A) #99.mp3

The Apache Kid (8087) #114.mp3

The Apache Kid (8087) #120.mp3

The Painted Desert (B874A) #107.mp3

The Painted Desert (B874A) #108 .mp3

The Painted Desert (B874A) #109.mp3

The Spider (B-857-A) #98.mp3

The Spirit Bird (B-953-A) #100.mp3

Walker's Lone Indian Calls pt01 (208C) #93.mp3

Walker's Lone Indian Calls pt01 (208C) #94.mp3

Walker's Lone Indian Calls pt02 (209C) #95.mp3

Walker's Lone Indian Calls pt02 (209C) #96.mp3

Walker's Lone Indian Calls pt02 (209C) #97.mp3

Who Killed Luke Berry #23.mp3

Who Killed Luke Berry (8057) #81.mp3

Who Killed Luke Berry (8097) #113.mp3

ep01 #103 (Audition Disc).mp3

ep01 (OC-12) #105.mp3

ep08 (OC-13) #104 (Audition Disc).mp3

ep08 (OC-13) #106.mp3

Tommy Gale of the Box T Ranch

ep01 (take 1) #35.mp3

ep01 (take 2) #36.mp3



The 4th Revised Ultimate History of Network Radio Programming & Guide to All Ciculating 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.

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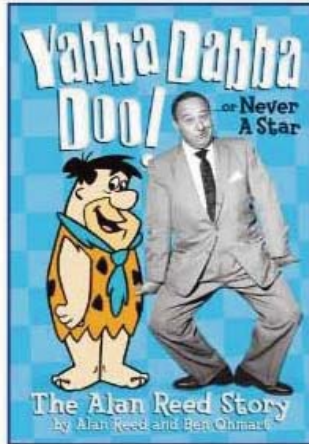
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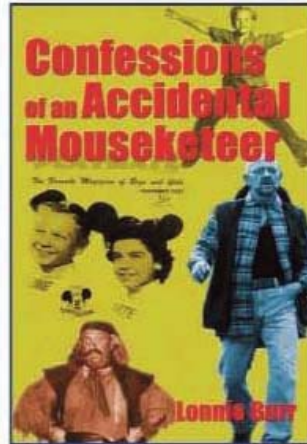
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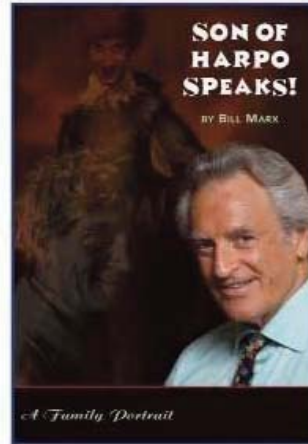
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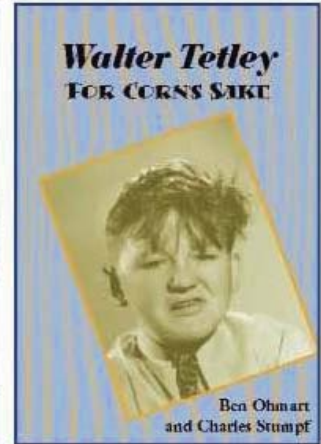
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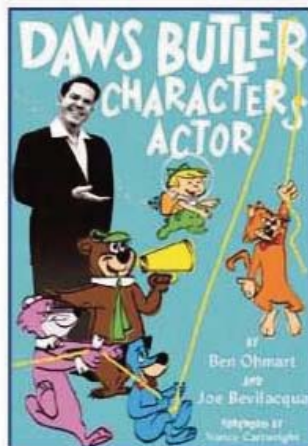
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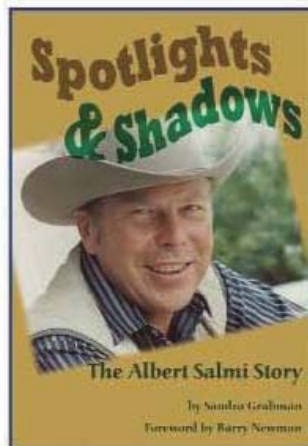
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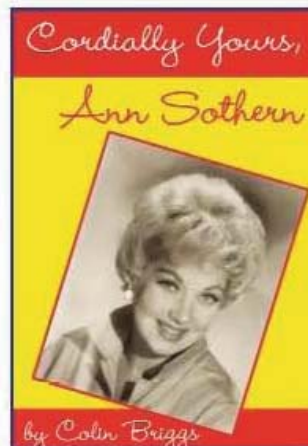
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Who'd have thought a ventriloquist could make it big on the radio

By Ned Norris

It may seem hard to believe that a ventriloquist could make a successful career out of a radio show, but incredibly the *Edgar Bergen/Charlie McCarthy Show* was a massive hit due to the comedic timing and talent of Edgar Bergen.

Bergen was born in 1903 and learned the art of ventriloquism at a young age. Edgar commissioned the creation of a dummy from a local craftsman and gave him the name Charlie McCarthy and the cheeky personality of a boy and womanizer who was able to get away with double entendre.

Edgar Bergen and Charlie McCarthy became a duo that played at talent shows in the Midwest while Bergen was in college at Northwestern. Eventually he left school and began to perform his act full-time.

In the 1930s he performed in New York and even toured Europe and South America with his show, but slowly vaudeville lost popularity due to new forms of media such as film and radio. Radio wasn't the obvious choice for a ventriloquist, but Bergen didn't let that put him off. In 1936 he and his dummy, Charlie McCarthy, appeared on the Royal Gelatin Hour on NBC. As odd as it seemed to have a ventriloquist on the radio, his humor and wit made him a fan favorite instantly.

In 1937 he was rewarded with his own spot, *The Edgar Bergen/Charlie McCarthy Show*, on NBC, which became an overnight success. The show was so popular that it ran on various networks until 1956.

In the first year of the show, Bergen was involved in a controversy while performing the

Mae West 'Adam and Eve' skit. He made remarks that were considered inappropriate, which brought unwanted attention from the Federal Communications Commission in 1938. However, the controversy passed and the show gained even more popularity.

Over the years, Edgar added more characters to his act. The most famous of these were the slow-witted but loveable Mortimer Snerd and the man-eating Effie Klinker. While one would normally consider a ventriloquist act dependent on visualization, the show continued to be popular on the radio and although it would seem a natural progression he did very few television performances.

In 1978, Bergen made the decision to retire and donated Charlie to the Smithsonian Institute. A week later he passed away after performing in a show with Andy Williams.

Today, Charlie and two other puppets, Mortimer Snerd and Effie Klinker, are on display at the Radio Hall of Fame and Museum in Chicago and in 1990 *The Edgar Bergen & Charlie McCarthy Show* was inducted into the Radio Hall of Fame.

Ned Norris is the webmaster of RUSC Old Time Radio



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Mid-Atlantic Nostalgia Convention Moves into the 21st Century

The convention promoters of the Mid-Atlantic Nostalgia Convention (or MANC, as fans and attendees prefer to call it), have just announced they are hoping to set a new standard for old-time radio conventions. This September, radio re-creations, panels, and slide show presentations are going to be video streamed over the internet. "We know many people tune in to Radio Once More to hear the audio of the presentations," says Martin Grams, events coordinator. "But even the radio hosts have repeated time and time again that there is nothing like being at the event when it is happening. Listening to the seminars and re-creations on internet radio is fun and free. But you cannot see the photos during the slide show presentations. You cannot see the hand gestures celebrities make when telling a funny story. This has been a problem that has plagued all radio hosts that chose to broadcast from the Friends of Old-Time Radio and MANC. The good people delivering the slide show seminars have always had to describe the photos on the screen for the benefit of the radio listeners."

While the technology for video streaming is not as perfect enough to be described as looking through a glass window, Grams says the technology has advanced to a point where the possibility is now feasible. "What we hope to do is place a camera in the room and upload the picture and audio to the web where people at home can simply push a couple buttons from our convention website and watch the events live as they happen from their computer screen. The image should be good enough that no one should have any complaints. The only catch is the internet speed and connection viewers have at their house. The better the internet, the better the picture. A man in Kansas using a ten year old computer with dial up internet access and



uses Internet Explorer won't have the same kind of picture quality a man in Alaska might get because he gets his internet from cable, piped directly into his four-year-old computer, using Firefox as his web browser. That's the only obstacle we face at the moment, but we cannot tell the mainstream public that they need to have new computers, updated web browsers and superb internet connections. That's something they would need to find out for themselves."

Among the obstacles was the cost of uploading video to the internet. The procedure is costly and to adjust accordingly, a small fee will be charged for access. "We had discussions with a dozen people over the past year about video streaming and the costs involved. We consulted those who are experienced with such technology. Everyone has been enthusiastic," Grams explained. "A few, myself included, believe this might be the future of old-time radio conventions. We took into account every contingency. There's going to be someone out there who won't grasp the concept, or find some loophole to throw at us over the weekend in an effort to see the events for free by getting a refund after the convention is over. We've put into place everything we could think of to prevent complications."

The cost to access the video stream would be relatively small, it was explained. At this moment, it is estimated that it will cost \$20 per cal-

endar day to access the video. This is the same cost of admission if they were to attend the show. For people living in Alaska, Canada, England and Oregon, for those who cannot travel due to health issues or their schedule at work won't allow them to take off for all three days of the event, this should be cost-effective when compared to added expenses such as the rising costs of airfare. "The rationale thinking was if we gave the stream away for free, we'd be giving people in the local area a reason to stay home rather than attend the convention. I cannot say the cost won't be more than \$20 a day, after we break down all the expenses, but we feel certain it won't surpass \$20."

"We're still ironing out the technology," Grams explained. "There will no doubt be a few bugs to iron out before the convention starts nine months from now. But once we get this up and going, we're prepared to share the same hookup system with others so hopefully it will become a trend at other conventions like SPERDVAC, REPS and the Cincinnati Nostalgia EXPO. And we hope others who experiment on their own will be willing to share what they discover through trial and error. After all, everyone stands to benefit from this."

Our big question is how many people will actually give it a try. Perhaps over time more people will be watching the slide show seminars on the web than attendees sitting in the audience. Folks who missed past events can still purchase DVDs of past seminars but not all events were filmed and the cost to purchase a DVD is \$10. With six or seven DVDs compiling the majority of the seminars for each calendar year, the cost of video streaming is still beneficial to the consumers.

The attendance has grown every year, becoming a huge venue for authors to promote their books to editors of magazines, media coverage, a large attendance, and web masters.

Last year's attendance broke past 2,000 people. "Our method of keeping count is relatively simple," Grams explained. "We give away one 48-page program guide to every paying attendee. No more, no less. Attendees cannot buy extra copies. At the end of the weekend, we subtracted the difference from what was left over and we have our head count. Problem is this year we had 2,000 program guides printed up and we ran out on Saturday afternoon. My mother-in-law, Mary Ethel, and her friends Barb and Mary, who runs the front desk, asked me what they should do. 'Just give them a wrist band and thank them for coming,' I explained. There wasn't anything else we could do. Mary Ethel did try to keep a head count of people coming through after she ran out of the program guides but she wasn't sure she got everyone and I told her we wouldn't count the extras beyond 2,000. So the official figure is 2,000."

This year's event features three old-time radio re-creations and half a dozen seminars geared solely for old-time radio (along with such cross-overs as a History of Dick Tracy in the Comics, among others). The schedule of events is still being put together at this time. Celebrities already confirmed include Florence Henderson, Dwayne Hickman, Ed Asner, Robert Loggia and Mamie Van Doren. The dates of this year's event is September 19, 20 and 21, 2013. The convention website is: www.MidAtlanticNostalgiaConvention.com



Unexpected Christmas Classics

by Elizabeth McLend

One of radio's most endearing qualities was its consistency during the holiday season. Every year, December after December, you knew that Bing would sing "Adeste Fideles," that Amos would explain the Lord's Prayer to Arbadella, that Lum and Abner would follow a bright star through a snowy winter night, that Jack Benny would go shopping and trim his tree, and that Lionel Barrymore would once again "Bah Humbug" his way through "A Christmas Carol." It was that familiarity, that sense of favorite things annually repeated, that gave the holiday season so much of its family flavor during the 1940's and early 1950's ... right up through those last years before television came along with a new set of seasonal traditions.

But, not all of radio's Christmas classics were the old familiar favorites. Every year, listeners could expect to come across something unusual or unaccustomed, a chance to hear a fresh and different angle on the holiday season. Consider Sherlock Holmes, for example -- ever the cold-blooded intellectual criminologist in his long-running radio series, he is hardly a figure one normally associates with Yuletide. But, there he was on Christmas Eve of 1945, as portrayed by Basil Rathbone, bringing all the powers of his



analytical brain to bear in an effort to recover a sack of Christmas gifts stolen by one of Professor Moriarty's innumerable henchmen. An Elementary Christmas to all, and to all a good night.

Likewise, one doesn't normally think of Milton Berle when Christmas cheer comes to mind. Unlike many of his comedy colleagues, Berle was never associated with a particular festive holiday tradition. He had no Christmas theme song to call his own; he never gathered his cast around the fireside for a warm family evening of carols and egg nog; and, if Santa walked onto his show, Berle would have been likely to hit him flat in the face with a Christmas creme pie. And yet, there he was in 1947 (just before he moved on to bigger things in television), getting all the legitimate laughs he could out of the holiday season in a well-written, highly entertaining "Salute To Christmas." And, contrary to his gag-hogging, Berle was generous with the laughs in this broadcast -- with one of the funniest bits allocated to his double-talking stooge Al Kelly, who brings down the house with a virtuoso reading of "The Night Before Christmas."

Even less likely to be associated with Christmas festivities than Berle, was the venerable *Nick Carter, Master Detective* -- who normally devoted himself to the eradication of ruthless Nazi spies and saboteurs, and the occasional mad scientist (who might easily have wandered in from a nearby Shadow script). But, on Christmas night 1943, there was Nick himself -- in his straight-arrow Street-and-Smith sort of way -- setting out to cure a modern-day Scrooge of his dislike for the holiday season. As adaptable as ever, and accompanied as always by Patsy and Scubby, Nick fit right into this scenario ... as though he were related in some way to that other well-known Nick ... the one in the fur-trimmed red suit.

And, then there's *Rocky Fortune!* He was one of the many hard-boiled freelance adventurers who popped up in legions over the postwar era,

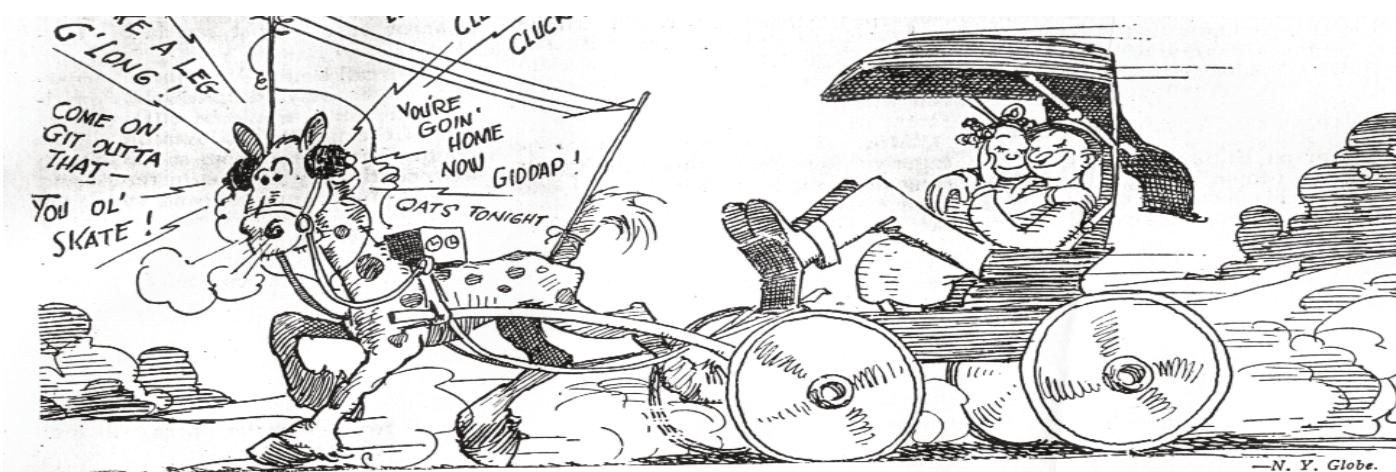
as unavoidable to listeners at the time as ribbon candy on Grandma's Christmas table. Since Rocky and his fellow tough guys of the late forties were never particularly known for their sentimentality, you might expect him to spend the holiday in a lonely office with the lights off... forlornly polishing his roscoe with a half-empty quart of rye sitting on the desk next to him. But, given the appropriate crime, a man such as Rocky Fortune was fully capable of giving his adventures a Christmas twist. Sure enough, there he was in 1953 solving "The Plot To Murder Santa Claus." Rocky was the sort of character who'd do anything for a buck, as tough and cynical as they came, but nobody messed with the fat man when he was on the case! Frank Sinatra may have made more memorable contributions to the nation's holiday lore over the course of his long career, but his work as the enterprising Mr. Fortune is an oft-forgotten Christmas treat.

Had enough of the city streets? How about some sagebrush? When the Christmas season arrives, it arrives everywhere ... even the ever-wild West. In 1950, the timeless heroes of Tales From *The Texas Rangers* offered a tale from their 1930's files dealing with the desperate acts of a Depression-ravaged bandit at Christmas-time. That adventure demonstrated that, while crime never pays, holiday kindness always does. Film star Joel McCrea is suitably earnest

in his Ranger role, giving radio one of its better attempts at a modern-day Western anthology program.

Will Rogers wasn't a particularly Christmas-oriented performer in his lifetime, although one could certainly imagine him suiting up as Santa for his small-town neighbors in some forgotten 1930's film role. Although his son, Will Rogers Junior, never quite matched his dad's charisma, he put forth an entirely credible latter-day twist on his father's established persona in the early 1950's comedy-drama *Rogers of the Gazette*. He was just the sort of folksy down-home editor you might actually expect to hear stating that all he knows is what he reads in the papers. In this role, the junior Rogers offers up a perfectly agreeable holiday outing with "A White Christmas Tn Ilyria," a warm 1953 tale of small-town folk banding together to help those in need of help.

And, don't forget Radio's Outstanding Theatre of Thrills when you make up your holiday listening plans. Over its twenty-year run, *Suspense* took on just about every topic you could dramatize on the radio, and Christmas is no exception. One of the series most unusual holiday episodes was one of its most timely. In late 1957, the Cold War was at its frigid worst, with Americans whipped into yet another anxious frenzy by the launching of the Soviet satellite Sputnik. Producer-director William N.



Robeson and writer Michael Frost offer an allegory called "Dog Star," the tale of an innocent young girl who wants a puppy for Christmas ... and gets her wish granted ... from a most unexpected, sky-spanning source. Suspenseful yet poignant, the episode demonstrates the creativity and thoughtfulness that year after year characterized this long-running program.

Familiar performers might also show up in unfamiliar guises over the holiday season. Consider Harold Peary, for example -- the actor best known for his portrayal of pompous-yet-endearing Throckmorton P. Gildersleeve. Christmas was always a big deal around the Gildersleeve household, with niece Marjorie's yearnings and nephew Leroy conniving as always for one spectacular gift. Peary's naturally-jovial personality made him an ideal hero during these episodes, always out to do right by his family and friends. But, when Peary left *The Great Gildersleeve* in 1950, one might have expected his holiday-season presence to disappear as well. And yet, there he was, jolly and well-meaning as ever as the star of his new series *Honest Harold*. While not an identical to Gildersleeve, the new-show had enough in common with the old to easily carryover the mood of the original series. So, when "*Honest Harold*" hosts a Christmas party for the neighborhood kids, there's no disguising his trademark good-natured Gildyness.

Whether it was old stars in new roles, unaccustomed settings for familiar themes, or just the comforting presence of a glowing dial on a cold, snowy night at home, radio was an integral part of the holiday season for a generation of Americans. However you observe the season, whatever listening you enjoy with your own family and friends this December, may your own holidays be happy and healthy -- and memorable too. (Reprinted from *Radio Collectors of America* newsletter December issue) ■



Editor's note: As you know my Christmas card is a puzzle every year. Had no response to last year's card. It was a star in the east. Let's see how you do this year.