



RETURN WITH US NOW...

RADIO HISTORICAL
ASSOCIATION OF
COLORADO

Volume 24, Number 7

February, 1999

He Brought Poetry to Millions! That Voice on The Radio: Ted Malone

By Jan Holden

He was born Frank Alden Russell, but everyone knew him as Ted Malone, the man with the voice as smooth as silk. It was this voice that would make Mr. Malone a famous radio personality, and a master story-teller for more than 50 years. But more importantly, it was this voice that would introduce millions of men, women, and children to the beauty of poetry read over the airwaves.

Frank Alden Russell grew up in Independence, Missouri showing an early interest in words. His minister father taught him early-on how to think logically, how to organize his thoughts, and speak with clarity and conviction. The high school debate team provided a chance for Frank to hone his skills and it wasn't long before the boy had a number of medals and ribbons won for outstanding oratorical performance. There was just one area of communication that held no appeal for Frank: POETRY. For in those days, poetry recitations were doled out frequently to errant students, and the orator was usually subjected to a chorus of giggles. To Frank's mind, this was sissy stuff.

Then, in 1929, Frank Alden Russell and Poetry had a head-on collision. It all happened one day while he was working at radio station KMBC in Kansas City. Frank had been hired as a kind of jack-of-all-trades, announcing, writing and doing utility

Continued on Page 3



RADIO HISTORICAL ASSOCIATION OF COLORADO

Dedicated to the preservation of old time radio programs and to making those programs available to our members.

RHAC Board Meeting Thursday, February 4, 1999 - 7:30 PM At Dick and Maletha King's, 900 W. Quincy Ave, Englewood, CO

Old time radio is alive and well in Denver!

KRMA Channel 6 Secondary Audio Program, *RHAC's show Tribute to OTR* Sunday 2:00 PM

KEZW 1430 AM *When Radio Was* weekdays from 7:00 till 8:00 PM

KEZW 1430 AM *Radio Movie Classics* Sundays 5:00 till 6:00 PM

KFKA 1310 AM *Radio Memories* Sundays 6:00 to 12:00 PM

KUVO 89.3 FM *Destination Freedom* 3rd Sunday of the month 7:30 PM

RHAC WEB SITE The RHAC web page and catalog is on the World Wide Web:
<http://www.old-time.com/rhac.html>

RETURN WITH US NOW... is the official publication of the *Radio Historical Association of Colorado, Inc.*, a nonprofit organization. Cost of membership is \$25.00 for the 1st year with \$15.00 for renewal. Each member in good standing has full use of the club resources. For further information contact anyone listed below.

CREDIT: This publication may include images from one or more of the following: *Microsoft Publisher 97, Corel WordPerfect Suite 8, Brøderbund Print Shop Ensemble III, and Brøderbund ClickArt 200,000 Image Pak.* These software packages are protected by the copyright laws of the United States, Canada, and elsewhere. Used under license.

President:	Guy Albright, 786 South Quitman St., Denver, CO 80219	303-934-0184
Vice-President:	Larry Weide, 5270 E. Nassau Cir. Englewood, CO 80110 E-Mail: lweide@ibm.net	303-758-8382
Secretary:	John Stevenson, PO Box 1908, Englewood, CO 80150	303-573-7558
Treasurer:	Maletha King, address below	303-761-4139
Newsletter Editor:	Stewart Wright, 725 Moore St #4, Lakewood, CO 80215 E-Mail: stewartwright@worldnet.att.net	303-237-4055
R.H.A.C. Historian:	John Adams, 2811 S Valentia St., Denver, CO 80231	303-755-9185
R.H.A.C. Players:	JoAnn Bantin, 1290 Dayton Street, Aurora, CO 80010	303-343-7508
Talking Newsletter:	Mike Fields, 243 S. 1100 E., Greentown, IN 46936	
Membership:	Dick King, PO BOX 1908, Englewood, CO 80150 E-Mail: dick.king@worldnet.att.net	303-761-4139
Tape Donations:	Bill McCracken, 7101 W Yale Ave #503, Denver, CO 80227 Herb Dunniven, 4184 S. Syracuse St., Denver, CO 80237	
Directors at Large:	David L Michael, 1999 Broadway, Lowery Suite, Denver, CO 80202 Herb Dunniven See Above Dick King See Above	

LIBRARIES

Reference Material:	Bill McCracken, address above	303-986-9863
Logs & Scripts:	Fred Hinz, c/o RHAC, P O Box 1908, Englewood, CO 80150	
Open Reel Tape Librarian:	Maletha King, 900 W. Quincy Ave., Englewood, CO 80110	
Cassette Tape Librarians:		
#1 (1-499)	Marilyn J. Turner 2299 S. Sable Blvd., Aurora, CO 80014	303-751-4325
#2 (500-999)	David Gatch PO Box 70, Glen Haven, CO 80532	970-577-0805
#3 (1000-2000)	Dave Logan 5557 S Sherman Cir., Littleton, CO 80121	303-730-1430
#4 (5001 up)	Mika Rhoden 3950W Dartmouth Ave., Denver, CO 80236	303-937-9476



NEEDED: HELP

We are running VERY LOW on articles for *RETURN WITH US NOW...*! Right now there sufficient new articles for the March Issue and maybe part of the April Issue.

To keep the monthly RHAC newsletter interesting, articles from our members are needed on a regular basis. You don't have to be a professional writer to submit an article. Write about your favorite Old-Time Radio series, personality, or on whatever radio-related topic you want. But, PLEASE write an article!

Send your articles to Stewart Wright, Editor, at either of his addresses, regular or E-Mail, which is listed on page 2 of the Newsletter.



By JoAnn Bantin

Chairwoman, RHAC Players

The RHAC Players had their first organizational meeting on January 21, 1999 at the home of Larry and Dorothy Weide. The weather outside was frightful but the people were so delightful - all 19 of them. We began by watching the very beautiful radio show shown on PBS, *It's a Wonderful Life*, with Sally Fields, Ray Erlenborn, and many other stars. Besides the delightful story, it gave us an insight of how exciting radio shows can be and the showmanship that can be incorporated. After a small break and lots of goodies, the business part of the meeting began. We have focused on doing three plays for the 1999 year, hopefully one in late Spring, one in the Fall, and of course one at Christmas time. This does not include *The Final Problem*, tran-

scribed by John Licht & Charlene Schlenker, which will be produced again on May 22nd - Sir Arthur Conan Doyle's 140th birthday. The production location will be announced in the near future. This play will be produced for charity purposes.

Back to the RHAC meeting. Lots of good news. First of all, we have three directors for the year & they will make their choice of plays, dates of casting, & dates of productions in the near future. We also have some new faces from members who wish to join in on the fun. We have some new computer people & actors. We still need people who are want to writing commercials, plays, or jingles.

At this point, I want to bring to your attention that Dave Clow has a very innovative project he would like to do which is a Mountain Man Variety Show. This entails those who wish to write 10 - 15 minute satires, magical variety, take off of comedy situations, etc. Anyone who is interested to share their ideas, please feel free to give Dave Clow a call at 303-972-2850. This is a wonderful project that will take a little time, effort, ideas, and will be lots and lots of fun. Once it is completed, we will have a special production.

The Players wish all of you a very happy 1999, please get involved & when productions are announced, please mark you calendars and come to see some wonderful performances.



Radio and WWII

By Lon McCart

The heyday of radio was during World War II when I was a boy. For anyone who grew up during those years, radio was a powerful influence. My parents used to listen to President Roosevelt's Fireside Chats & there were the daily war reports

from the government. We also had the daily newspapers, but for up-to-the-minute coverage, we were dependent on the radio. That dependency continued right up to through Franklin Roosevelt's death & the end of the war.

It may be hard for people who grew up after that period to understand how things were. The whole nation was united behind the war effort and it permeated everything in our lives. On the radio, it not only dominated the news, but it was infused throughout all of the programs: comedy, variety, and drama.

One of the programs we listened to every week was *Fibber McGee and Molly*. Fibber was a neighborhood air raid warden and there was always something at the end of the show about conserving materials for the war. There were campaigns to save cooking fat, old tires, and just about everything you can imagine that might be used for the troops. Fibber and Molly were funny, but they were also patriotic and everyone knew it.

Then there were the variety shows and the many songs which referred to the war. How many songs did we have for Korea and Vietnam? I could list a bunch from World War II, but you all know what they were. It was a very special time in our history and not perfect by any means, but radio was there and we were thankful to have it.

Ted Malone

Continued from Page 1

work when needed. Since the programs were always "live" it was important that everything be planned ahead and NOTHING go wrong. But something did go wrong when a hillbilly musical team failed to appear for their designated time slot. The announcer looked at Frank, then handed him a book. "Read." was his command.

Well, the book turned out to be a volume of poetry, so Frank Alden

Russell began to read verse into the mike.

When the segment was completed, Frank was so embarrassed that he signed off as TED MALONE, a name he'd drawn quickly of the top of his head. And that's how Ted Malone got his start in radio.

Within the week, letters from listeners flooded the station, all of them hailing Ted Malone and his wonderful poetry broadcast. The people at KMBC were delighted, and their new announcer TED MALONE was simply overwhelmed. Perhaps he'd been hasty when he called poetry "sissy stuff." But that was Frank who said that. Ted Malone was going to read to the world, and bring poetry into the homes of everyone who'd listen. He launched a radio program called *Between The Bookends*, a program which would continue as a national radio favorite for fifteen years.

It wasn't long before *Between The Bookends* was being broadcast over four major networks. Each fifteen minute program began with a simple "Hello there," from Ted. And it was this friendly greeting that made each listener feel he was having a personal audience with a friendly-voiced friend by the name of Ted Malone.

In 1936 Ted Malone, while still active in radio also became poetry editor of several popular magazines. One of them was *Good House-keeping*.

One thing led to another, and Ted soon found his talents in demand as a magazine writer, contest judge, and public speaker. In addition to poetry, Ted Malone began to bring other types of literature into the lives of his listeners. On Sunday afternoons, his radio audience could journey with him over the backroads of America. They visited the hearths and homes of noted American men and women of letters. Through Ted Malone's lush descriptions, they "saw" Hawthorne's brooding House of Seven Gables and

Louisa May Alcott's Wayside cottage. They toured the Dutchstone manor belonging to Washington Irving, and Jack London's study at Glen Ellen. It was armchair traveling at its finest. And Ted Malone was the perfect host.

In April, 1944, Ted paid a temporary farewell to his literary audiences and was sent to Europe as a war correspondent for ABC. His human interest stories gave listeners hope and reaffirmed belief in what their boys were doing to regain world peace.

After V-E Day, Ted returned to the States and launched a new series for Westinghouse. The series entailed a wide variety of stories about interesting people, places, and events. Later, these stories were published in a book entitled, *Ted Malone's Favorites*. The book proved to be yet another success for the man with the home-spun philosophy and the voice as smooth as silk.

When Ted Malone died at the age of 81, radio lost one of its great pioneers, a man who brought some of the world's finest literature into the lives of everyday folks. But the loss was really greater than that, for to his radio audience, Ted Malone was more than an entertainer. He was a friend. A man who'd taken a little chit-chat and a lot of warmth, and turned the world into a happier place.

NOTE: The Cover Photo of Ted Malone during his career at ABC is from the author's collection.



New in The Tape Library

By Maletha & Dick King

This month we leave the *NBC Short Stories* shows and move to *Boston Blackie*, various police shows, and some BBC shows on *Christopher Marlowe*. From there we go on to a few *Lux Radio Theatre* shows and the rest of this month's offering is all

Bing Crosby shows. Typical of the variety shows of the 1940's, Bing always had a guest star or two on each show. These reels made the time pass quickly while the cassettes were being made. We were able to listen to all of the shows and found the hours just flew by. The great part about radio was that you could be doing other things while listening to the radio. We will be having many more of Bing's shows in future months, but it takes quite a bit of time to get them ready for the libraries.

Make Tape Rental Checks payable to RHAC

We have many new members and we just want to remind them to always make their checks for tape rentals payable to RHAC, not the librarians they mail the order to. All of the librarians are volunteers and they do the best they can to keep all of your orders filled and spread the pleasure of OTR to all of you.

Postal Rates

We have had quite an increase in postage costs, but will not increase our rental rates until we see just how much it affects us.



Radio Quiz

Member David Michael has submitted quizzes on Old-Time Radio. A quiz appears in the Newsletter each month.

Match the call letters of some of the earliest radio stations with their place of origin.

Call Letters

- 1 9XM
- 2 KQV
- 3 KDKA
- 4 WEAK
- 5 WBZ
- 6 WWJ (or WWL)
- 7 WDL (later WJZ)

Place of Origin

- a New York – circa 1922
- b Detroit – circa 1922
- c Great Lakes Naval Training Center – circa 1914

- d Boston – circa 1922
 - e Roselle Park, NJ – circa 1921
 - f Pittsburgh – circa 1920
 - g Pittsburgh – circa 1920
- Answers to this quiz will appear in next month's *Return With Us Now.... Answers to January, 1999 Quiz.*

Part 2 - Supply the last name of these men whose first (and some times, middle) names are shown. Each were announcers, or so started their career.

- 11 David Cunningham
Dave Garroway
- 12 Alois
Alois Havrilla
- 13 Clem
Clem McCarthy
- 14 Egbert Roscoe
Edward R. Murrow
- 15 Bert
Bert Parks
- 16 Teddy Bergman
Alan Reed
- 17 Lowell
Lowell Thomas
- 18 Westbrook
Westbrook Van Voorhis
- 19 Myron Leon
Mike Wallace
- 20 Harlow
Harlow Wilcox



Distaff Detectives

Editor's Note: The radio detective world was not a totally male domain; there were women in this field. Jack French, the editor of *Radio Recall*, the newsletter of the Metro Washington OTR Club has written this series of short, Copyrighted articles on women radio detectives. These articles can also be found on Kevin's Smith's *Thrilling Detective* Web site. Kevin's site is located at: <http://www.colba.net/~kvnsmith/thrillingdetective/>

Candy Matson

© By Jack French

Candy Matson was the private

eye star of *Candy Matson, YUkon 2-8208*, an NBC West Coast show which first aired in March 1949 and was created by Monty Masters. He cast his wife, Natalie Parks, in the title role of this sassy, sexy PI. Her understated love interest, Lt. Ray Mallard, was played by Henry Leff while her assistant and best pal, aptly named Rembrandt Watson, was the voice of Jack Thomas.

Every show opened with a ringing telephone and our lady PI answering it with "Candy Matson, YU 2-8209" and then the organ swung into the theme song, "Candy". Each job took Candy from her apartment on Telegraph Hill into some actual location in San Francisco. The writers, overseen by Monty, worked plenty of real Bay Area locations into every plot.

Candy was bright, tough, and fearless. She used her pistol infrequently, but was unintimidated by bad guys, regardless of circumstances. Threats, assaults, and even bullets would usually produce a caustic, but clever, response for this blonde sleuth. She and Mallard were frequently working the same case, but she usually solved it first.

OTR experts generally agree that this show was the finest of all the female PIs. Although the show ran until May 1951, it never attracted a sponsor (although the first season's final episode ended with the announcement that "*Candy Matson* Is San Francisco's Most Popular Program").

A total of 15 episodes (including the audition show and a revival) are currently in trading currency.

Candy Matson, Yukon 2-8208
(1949-51, NBC)

84 30-minute episodes

2 "auditions" (pilots)

Created by Monty Masters
A NBC-KGO, San Francisco
Production

Producer/Director: Monty Masters

Starring: Natalie Parks-Masters as

Candy Matson. Also starring Henry Leff and Jack Thomas.

NOTE: RHAC has several episodes of *Candy Matson, Yukon 2-8208*. Please consult your library index.



Interviewing Radio Personalities

At our May, 1998 meeting John Dunning and John Rayburn discussed Dunning's new book *On The Air* and other radio topics. (See the June, 1998 issue of *Return With Us Now....*)

They also discussed some of their experiences (good and bad) doing interviews with various radio personalities. Here is that discussion.

Rayburn: I have a theory about Old-Time Radio personalities. They were anonymous to the general public, unlike the TV stars of today who are living in a fish bowl and anywhere they go they're recognized and lionized. The radio folks just went their way and as a result didn't develop as big egos perhaps as the television folks and stars. I don't think I've ever met any radio folks who aren't just simply nice people.

Rayburn: I had the rare opportunity to play Matt Dillon opposite Parley Baer in a recreation in Cincinnati in 1997. Parley is one the nicest guys I've seen in the business. Radio people were all that way, they were just like a family, especially the repertory stock companies like *Gunsmoke*.

Dunning: When I was doing the interviews on KNUS in Denver I found that most of them were like that, but there were some that were really pretty cantankerous and difficult. There were a lot of them who were really surprising.

Dennis Day was an absolute delight. He came on with that tenor voice saying "Hi, John. How are you!" It was like I was an old buddy from the *Benny* show. I had a wonderful interview with him.

Jim Jordan was tough. I struggled for the best part of an hour. He wasn't home when he was supposed to be home. Then Jim was annoyed with me when I called and he wasn't home. When I got him on the phone he didn't want to do anything but argue for 35 or 40 minutes.

Later I talked to Tom Price who compiled an incredible book on Fibber McGee and Molly. (Nobody's ever even seen that book because he only did a hundred copies of it. It's got over twelve hundred pages in it.) Tom said, "Jim's like that with everybody, he's just like Fibber McGee until you pass muster with him and break the ice. After that he's wonderful."

Rayburn: I interviewed Fibber McGee once at a basketball in the Midwest. Jim Jordan was quite a basketball fan and he sponsored an AAU basketball team. Jim was with his team when they came into Peoria to play the Caterpillar "Cats" team. He was very nice to me because there were 6,000 people watching, so I got a pretty good interview with him at half time. This was in Peoria, the Jordans' home town, so that gave him added incentive to be nicer.

Dunning: When I went to another radio station I was asked "why don't you do the interviews anymore? The answer was they dominated my week. For a one hour interview, I often had to go through agents, AFTRA, and then they would finally give me their phone number.

I chased Mel Blanc for the best part of a year and never did get him, except he finally agreed to come on only during the week and only for 15 minutes. When I got him on, we couldn't do it live because it was during the week and we had to record it. The equipment messed up, so I got

a very poor sounding recording.

Eve Arden came on and she was almost aloof. I know she wasn't like that, she didn't want to talk.

Alice Faye was a nightmare to interview. She was a wonderful lady, but she warned me before hand "If you think you're going to be talking to Mrs. Phil Harris, I've got something to tell you. I'm not like that." I said, "Oh, we're gonna do great." I had Phil Harris on the week before and he was just a crack up.

When I was a reporter on the *Denver Post* and I got to the point where I could talk to anybody. But, suddenly there was Howard Duff or Elliot Lewis on the phone and I was back in journalism school and I'm nervous. Especially with someone like Elliot Lewis whose work I really admired. Later on it turned out he was the author of the Bennett detective series. Sometimes at night he would just call me out of the blue and say "Elliot Lewis here, I've got a problem with my publisher." I would tell him the authors and publishers had been having problems for years. He would say, "This is too much like work, there's no money in it." Then I would say, "Now you've got it, now you understand."

Dunning: Those were great shows because we had lost our sponsor. The station let me do pretty much what I wanted to do all afternoon. The manager said, "I may hate what you do, but I'm never going to call you up and tell you that."

One of the first Sundays I was on I played an Artie Shaw band remote from the Lincoln Hotel. You could hear the waiters stumbling over each other and the forks and the knives. There's Helen Forrest valiantly trying to sing her song with all this eating going on. The manager comes into the studio and says, "I don't what is being played on the radio across town, but it ain't nothing as good as this! With all the noise, with everything, that stuff had the Breath of Life to it. I'll never second guess

you"

At another station they weren't quite as generous. I was called in after I interviewed Alice Frost. Alice was a great lady. She sent me a book afterwards and signed it. But, she had trouble remembering and I had to coax her. She would say, "I don't remember it that way, I don't quite..."

The week after that I was called in and told I have to cut these interviews down, they're running too long. I said, "Did you hear the one with Phil Harris or Steve Allen. Berne Surrey, who was the sound effects artist on *Sorry, Wrong Number*, he was great. I called him at his psychiatrist's office." (Surrey did sound effects to work his way through medical school to become a doctor.) The manager said, "Yeah, he became a psychiatrist after working with Agnes Moorehead."

The manager told me "We don't want old-sounding voices on the air." I said, "Then why do you have an Old-Time Radio show on. He said, "You could have done that interview in 30 minutes." I said, "Yes I could, but I didn't know that until I was half way through it."

The next week I had Sam Edwards & Janet Waldo on and the biggest problem I had was getting them on the air through the control board. They had engineers with 4 left thumbs and they couldn't push the right buttons. Sam couldn't hear Janet and Janet couldn't hear me, but the rest of us could hear fine. By the following week, we'd have another engineer.

Rayburn: Sam and Janet did in a *Corliss Archer* at SPERDVAC in 1997. Sam isn't a teenager anymore, but he can still do "COOOOORRR-LAIS" and Janet still has that teenager sound. She's a delight.

Dunning: I met her once and she just flew into my arms and gave me a hug. John's right. Most of them are great.

Continued on Back Page

RADIO HISTORICAL ASSOCIATION of COLORADO

ORDER BLANK FOR CASSETTE LIBRARY #3 #1000 to #2000

DAVE LOGAN

5557 S. SHERMAN CIR. # 8 LITTLETON, CO 80121

303-730-1430

Make Check Payable to RHAC

Enclosed is my check or money order for the sum of \$_____ to cover the one month rental charge of **\$2.50 per set** for the cassettes ordered. You are allowed to order 5 cassette sets at one time although you may only have 5 cassette sets from this library at one time.

Minimum order is \$7.50.

This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>

Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.

3 _____ 6 _____ 9 _____ 12 _____

Ship to: _____ Date _____

Address: _____

City _____ State _____ Zip Code _____

I do hereby agree to abide by the RHAC rules and agree not to sell or use library materials for monetary gain and ***I will return the tapes on time.***

SIGNATURE

PHONE NUMBER

RETURN WITH US NOW....

-7-

February, 1999

Dunning & Rayburn

Continued from Page 6
Some I never got on the air.

I called Helen Mack, a woman who was directing radio when woman didn't direct radio. There weren't any female directors except her. She said, "I couldn't possibly talk about it, it was too important to me. It crushed us too much when radio went away. I know what you're going to say, but I just can't do it. I shouldn't do it. And I won't do it. Sorry."

You realize it was a special time for a lot of radio people.

Rayburn: You never know who is going to be so utterly charming that it's unbelievable. I did an interview with Carmel Quinn, the Irish singer on the *Arthur Godfrey Show*. She told me when she first

came to this country, she had never heard of Arthur Godfrey. Carmel just charmed everybody. She said "I've always thought my sister was a better singer than I was, but she wanted to get married and have children. She didn't want to perform."

Dunning: For every one of those tough interviews, there was somebody like Norman Corwin. He was just a great interview, a great man.

And Eric Sevareid, I would have never got him on except I sent him a tape of his WWII coverage in Italy. He put the tape on and his wife burst into tears. Then he wrote me back. He said he'd do 15 minutes. He was on for the whole hour.

Rayburn: I worked with a man who had been with Edward R.

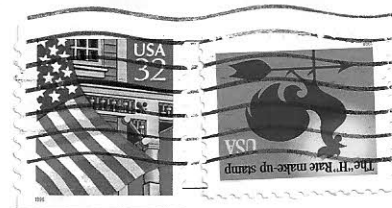
Murrow in London during WWII. Murrow came by and I had an opportunity to interview him. I think this ties in with Old-Time Radio, not just news casting. While he was doing the interview, I had him paraphrase for me one of his favorite quotes.

He said, "Broadcasting has no conscious, no morals, no principles. It will spew forth filth with the facility equal to that of straight-forwardness. It depends strictly on the men or women who operate it. Otherwise, it's nothing on earth, but a bunch of lights and wires in a box."

EDITOR'S NOTE: Many of the interviews in this article are in the RHAC Library. Look for them in your library index under *John Dunning Interviews*.

Radio Historical Association of Colorado
P.O. Box 1908 Englewood, CO 80150

FIRST CLASS MAIL



TOM BROWN
1402 S. KAHUNA DRIVE
SPOKANE WA

99212

99212+3252

