

# Return with us now...

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## AMOS 'N' ANDY

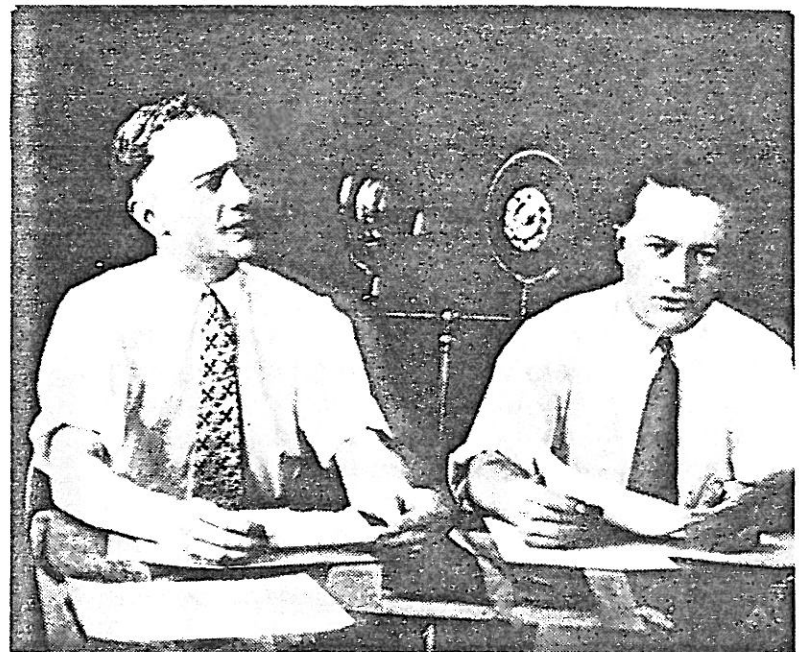
In 1928 Freeman (Amos) Gosden and Charles (Andy) Correll first went on the air as a team on Chicago's WMAQ. They were known as Sam 'N' Henry. A year later, they changed their names to Amos 'N' Andy, became a network show and an immediate national hit. Theirs was the first nightly continuity broadcast.

In his fascinating book "Hard Times," Studs Terkel interviews hundreds of people who lived through the depression. One of these is William Benton who, in 1929, was the assistant general manager of Lord and Thomas, once called "the most successful advertising agency man ever developed." When he left Lord and Thomas in June of '29, Benton teamed up with Chester Bowles to start another ad agency. Six years later, it was the biggest single office in advertising—and the most profitable. Here's a segment of the reason why.

"In May of 1929, I left my office in the new Palmolive Building...we were its first tenants. I walked home to my apartment. It was a hot muggy night. All the windows were open, and I heard these colored voices leaping out into the street, from all the apartments. I turned around and walked back up the street. There were 19 radios on and 17 were tuned to "Amos 'N' Andy." This is probably the first audience research survey in the history of radio broadcasting."

(Benton saw his boss the next morning, Bert Lasker, and told him they ought to buy "Amos 'N' Andy" for Pepsodent right away.)

"Pepsodent went on the air, and within a series of weeks it was the greatest sen-



sation in the history of American show business. The only thing that's been more famous than "Amos 'N' Andy" was Lindbergh's flight across the Atlantic. Pepsodent sales skyrocketed."

The Crash never hurt Pepsodent, and its sales doubled and quadrupled. Benton and Bowles plugged into radio in a very big way.

# FEATURES

*One of the club's most experienced collectors is John Adams, having collected radio shows for more than 30 years. Here, he shares with us his recollections of early recording techniques and early recorders. - Ed.*

If you remember 1946, and if you remember the sorts of recorders then available, then you'll remember the Allaid Radio Home Disc Recorder. It sold for about \$150, which was reasonable for its day, and it was a deck-corder with a built-in radio and a turntable with two speeds, 33 1/3 and 78. There were two arms on the turntable. On the left was a 1/2-pound weighted recording head that used a special V-shaped 75-cent needle that cut about three records of good quality. Under the turntable was a worm gear that engaged when you set down the cutting head. The turntable would accept a 10-inch aluminum disc that was coated with shellac. The discs sold for about 75¢, and each gave you 12 minutes of recording time on each side.

On the right side of the turntable was a playback that used a cactus needle. When cutting a record, the steel needle would cut a fine hair of shellac that you brushed to the center of the record with a point brush. You'd have to lift the "brushings" off carefully. It sounds troublesome, but it provided me with the means to record some not-yet-turned-up 1946 shows. For instance, I remember recording a detective show called "Gregory Hood." Also Sidney Greenstreet had a "Fat Man" type detective show on then.

The next step up in recorders was the wire recorder. Overall, it worked on the same principle as the tape recorder, using a slotted erase and record/playback head. The mechanism fed the wire much as a bobbin feeds thread in a sewing machine. The wire was very fine which came on a three-inch metal spool, and an hour's worth of wire

ran \$5. When the wire broke while recording, the spool would have to be rewound by hand. Sears offered wire recorders in 1949 for \$150 to \$500.

Using tape is an idea the wire recorder gave us. But at first, only radio stations could afford to use tape recorders. The first tape recorders were full track 7 1/2 and 15 IPS. By 1953, home tape recorders had been cut to two-track, 3 3/4 IPS and sold for about \$250. My first tape recorder was a Revere Model 750 that had a built-in radio.

In the early 1950's, record companies were taping classical music on 35 mm magnetic-coated film for transfer to LP records. It made for easy editing for transfer to the LP masters.

Magnetic tape was first available on an acetate base film which would snap if you stopped your tape too quickly in forward or reverse rewind positions. Plastic base tape came late in the 1950's, but it would stretch with sudden stops. Scotch developed the mylar base tape still being used today.

The 1960's saw the development of transistors, first used in portable radios and tape recorders. By this time, stereo had been developed (in 1957, that is.)

And by that time, I had used them all!

# COLLECTORS

Joe Madden is interested in finding any old radio shows with Beatrice Lily. He'd also like a program aired on KVOB Friday, May 13, 1977: Ragtime with Hank Troy. Contact Joe at 771-2019.

Blalock's Sound Library is now Don Och's Sound Library. Don's the new owner of Blalock's outstanding radio show collection, and he says he'll try to do things the way Blalock did. He also says he guarantees satisfaction. Write Don at 654 Chynoweth Ave., San Jose, CA 95136.

# KF/MIL

Here's John Dunning's schedule for June, 1977:

June 5: LUX RADIO THEATRE  
"King Solomon's Mines"  
12/1/52 with Granger & Kerr

GUNSMOKE  
"Pussy Cats"  
3/21/53

June 12: CAVALCADE OF AMERICA  
"The Story of Nellie Bly"  
with Agnes Moorhead

DUFFY'S TAVERN  
with Bing Crosby 1943

GUNSMOKE  
"Gonif"  
4/11/53

June 19: TOM MIX  
"Mystery of the Vanishing Village" 1945

MORTON DOWNEY COKE SHOW

STARS OVER HOLLYWOOD  
"I Found Glenda Roberts"  
1/10/53

GUNSMOKE  
"There Never Was A Horse"  
9/19/53

June 26: SUSPENSE  
"Wet Saturday"  
"August Heat"

GUNSMOKE  
"Kitty"  
11/29/52

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Only **\$19.95** COMPLETE WITH TUBES AND SPEAKER

**140 TRADE-IN ALLOWANCE** on the beautiful 17-tube 5-band Model "D" shown at left. Money-back guarantee. Write for new FREE 1939 Catalog.

**EASY TERMS** Dept. **R-77** Cincinnati, Ohio.

## RADIO NEWS

From the first broadcast of GUNSMOKE on April 26, 1952, with a story by Walter B. Newman entitled, "Billy The Kid," to the final broadcast of June 18, 1961, a re-use of a John Meston script, "Letter Of The Law" (First used July 15, 1956,) a total of 480 shows were produced. About 60 of the scripts were re-used once. Only three scripts, all by John Meston, were re-used twice: "Word Of Honor" (1/10/53, 7/3/54, 7/7/57), "The Buffalo Hunter" (5/9/53, 10/24/53, 6/30/57), "Pucket's New Year" (1/1/56, 1/5/58, 12/27/59).

-Jerry Appelman

RHAC sadly notes the passing of Joan Crawford, who died in early May.

Return With Us Now... is published monthly by the Radio Historical Association of Colorado. Subscriptions are \$6 per year and include membership in the Association. Address all manuscripts, inquiries and donations to: Dan Danbom, Editor, 2339 S. Ogden St., Denver, CO 80210.

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# FEATURES

John Nicholson and friends, who are planning to make their own recording of George Orwell's "Animal Farm," need a person like Bradley Barker or Donald Bain.

Barker and Bain worked strictly with their mouths and could duplicate, exactly, any animal called for. Bain did all kinds of animals from dogs and cats to pigeons, peacocks, mosquitos and timber wolves. But Barker specialized in larger animals. He did the wolf cry at the opening of "Renew Of The Mounted" and did a magnificent trumpeting elephant when the occasion arose. At the beginning of every MGM movie, the roaring lion you hear is really Brad Barker.

Sound effects were one of the most troublesome things in radio. During the early years, the equipment sensitivity was a limit. A gunshot had to be simulated by beating on a cardboard box, because the real item would have destroyed the delicate tubes. This problem was finally overcome in 1938 with the use of a specially designed pistol for use on the air. The Uhlig Colt radio revolver was first used on an August 1938 "Gangbusters" program, and finally, the gunshots sounded real.

In later years, even when equipment did not place limitations on sound effects, few sound men would be found using the specified items. They had discovered long before that few things actually sounded the way you thought they should. So they developed special gadgets to produce everyday sounds. And there were other gadgets to produce not-so-everyday sounds. No matter what type of plot they were given, these sound men could produce the necessary effects. The sound of rainfall was simply produced by sprinkling salt on a lettuce leaf. When held near the mike, it gave the necessary effect without even endangering the microphone with moisture.

More than just sound effects people, John says he's looking for members to be actors, production people, sound technicians and anyone else who'd like to get in on the ground floor of a really good time. If you're interested, give John a buzz at 753-1496.

(RHAC thanks John Olsen Jr. for letting us adapt the above information from his writings. We'll have more on sound effects -- and "Animal Farm"-- in later issues.)

# OTR DENVER

Let's hope everyone's making plans for the July RHAC picnic/meeting. We need a good turnout unless someone knows how to play softball with three persons. Seriously, we'd like to see as many of you as possible. This will be a bring-your-own-food-drinks-kids-friends sort of affair. With our meetings being cut a bit short for socializing, this will be your chance to really get to know each other. For \$1 per member, you can bring all the family and friends you can muster. Look for directions and more information in the July newsletter.

Irving Hale, though super-human in many respects, can't do it all. That's why it's important that some more of you pitch in to contact your local shopping center about our putting on a display. Give Irving a call. It won't take much of your time to give him a hand.

I hope to get together soon with some of the members to try to find a simple solution to our monetary drought. Any ideas you have, or, for that matter, any loose change you might have, are welcomed. We'll take about our finances briefly at the next meeting.

If anyone would like to have the August meeting on a week night, bring it up at the next meeting. (Having a meeting on a week night might be more acceptable to some members because of summer weekend outings.)

-John Lloyd

## MEETING

Our next meeting is Sunday, June 19 at 6 pm in the Wyatt's at 6th and Peoria in Aurora. That's in the Hoffman Heights Shopping Center. Try to get their a bit early, as we have to be out by 8.

## RETURN WITH US NOW...

RETURN WITH US NOW... welcomes your contributions. We're particularly looking for photographs and artwork to use, but we sure need your articles, too. Our deadline is the third Friday of the month, so get your stuff to the Editor, 2339 S. Ogden St., Denver, CO 80210.

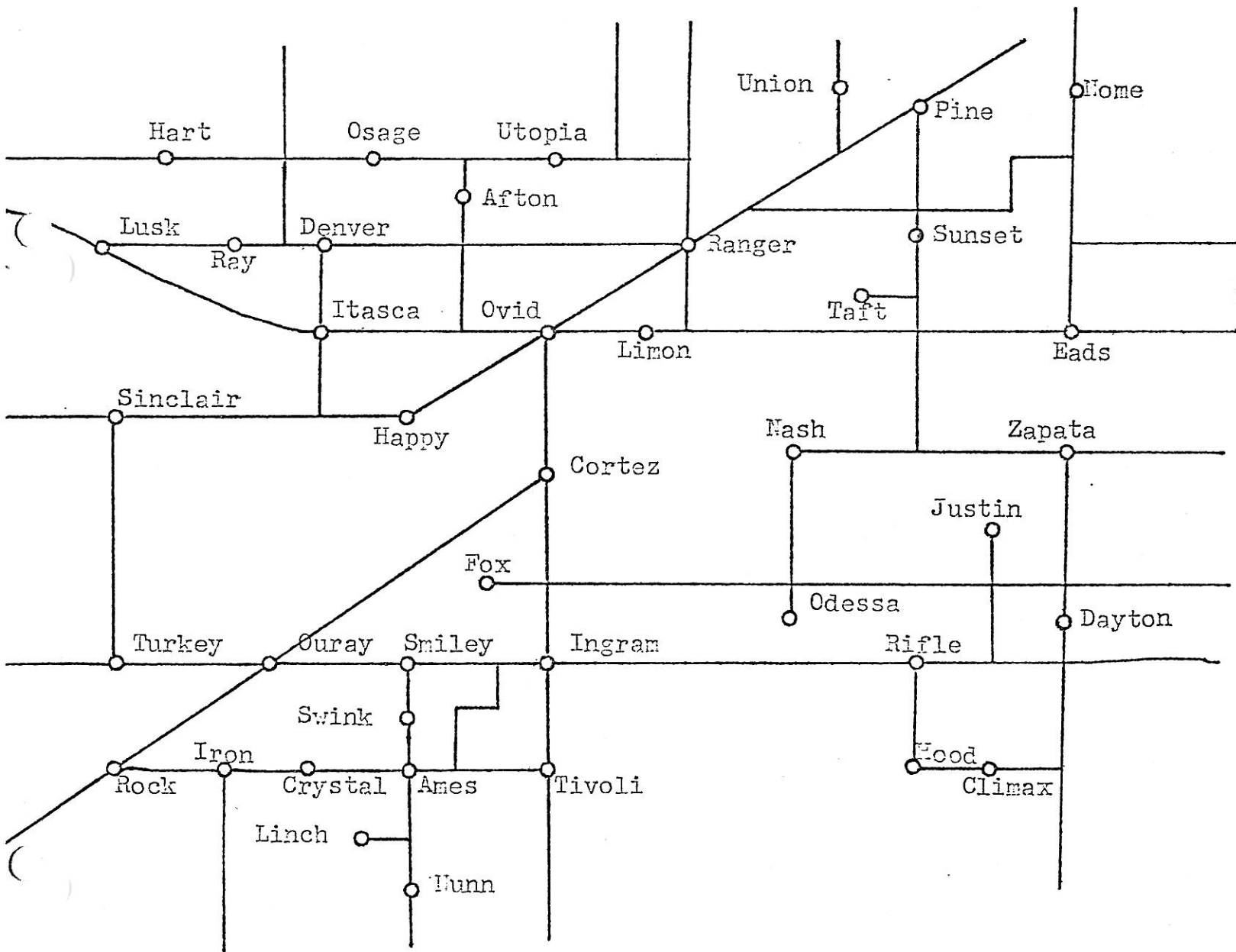
THE ITINERARY

Jack Richards

While motoring thru the countryside the Mysterious Traveler noticed that the first letter of the towns he was passing thru spelled out some familiar tittles. Plot his journey to spell the following:

1. Dr. Christian
2. Radio Historical Association of Colorado
3. Lorenzo Jones
4. Railroad Hour
5. Let's Pretend
6. Suspense

U-turns are permitted only in designated towns. In what order order are the above tittles executed?





## ESCAPE LOG

5/31/53	A GOOD THING	3/24/50	DANGER AT MATECUMBE
1/18/53	A MATTER OF CONSCIENCE	1/4/53	DANGEROUS MAN
12/10/50	A PASSENGER TO BALI	7/1/54	DARK WALL
8/15/51	A ROUGH SHOOT	3/21/47	DEAD OF NIGHT
3/13/49	A SHIPMENT OF MUTE FATE	4/26/53	DERELICT
10/1/50	A SLEEPING DRAUGHT	7/21/47	DIAMOND AS BIG AS THE
4/5/53	A SLEEPING DRAUGHT		RITZ (J. EDWARDS)
7/5/53	A SOURCE OF IRRITATION	8/29/48	DIAMOND AS BIG AS
2/1/53	A STUDY IN WAX		THE RITZ(S. EDWARDS)
9/13/53	ABOMINABLE SNOWMAN	3/27/49	DIAMOND AS BIG AS
4/4/48	ACTION		THE RITZ(S. EDWARDS)
7/21/49	ACTION	1/25/53	DIARY OF A MADMAN
3/26/49	ADAPTIVE ULTIMATE	9/5/48	DREAM OF ARMAGEDON
5/6/54	ADVERSARY	4/18/48	DRUMS OF FORE AND
4/15/54	AFFAIR AT MANDRAKE		AFT (STRATTON)
4/7/50	AMBASSADOR OF POKER	7/14/49	DRUMS OF FORE AND
6/3/54	AN ORDINARY MAN		AFT(WRIGHT, THOMAS)
2/15/48	ANCIENT SORCERIES	11/5/50	EARTH ABIDES (PT. 1)
12/24/47	BACK FOR CHRISTMAS	11/12/50	EARTH ABIDES (PT. 2)
6/6/48	BEAU GESTE	7/25/51	EARTHMEN
6/9/50	BIG SPONGE	4/19/53	EL GUITARERO
3/11/54	BIRD OF PARADISE	10/11/53	ELEMENTALS
7/10/54	BIRDS	11/5/47	EVENING PRIMROSE
6/30/50	BLOODBATH		(ELLIOT LEWIS)
6/17/54	BLOODWATERS	9/12/48	EVENING PRIMROSE
5/24/53	BLUE HOTEL		(WILLIAM CONRAD)
10/29/49	BLUE WALL	8/25/49	EVENING PRIMROSE
9/4/54	BOILING SEA		(BEN WRIGHT JR)
6/10/54	BONSCOLINA AND THE FISHERMAN	7/17/54	EYE OF EVIL
12/13/49	BORDER TOWN	10/22/47	FALL OF THE HOUSE
4/11/48	BRUTE		OF USHER
1/14/51	BULLET FOR MR. SMITH	6/21/53	FAR AWAY ISLAND
11/19/47	CASTING THE RUNES	12/20/49	FIGURE A DAME
12/24/50	CAVE	3/19/49	FINGER OF DOOM
4/12/53	CLASSIFIED SECRET	11/1/49	FLOOD ON THE GOODWIN
6/14/53	CLEAR FOR ACTION		(EDWARDS, YARBOROUGH)
12/6/49	COMMAND (JOHNSTONE, REED)	7/24/54	FLOOD ON THE GOODWIN
5/26/50	COMMAND (HOYT, BARTELL)		(HARFORD, PERPIN)
12/31/47	CONFESSION	2/18/51	FOLLOWER
4/2/49	CONFIDENTIAL AGENT	8/18/50	FOOTPRINT
3/5/49	CONQUERER'S ISLE (ELLIS)	9/21/49	FORTUNE OF VARGAS
1/11/53	CONQUERER'S ISLE (BARTELL)	12/14/52	FOUR WENT HOME
1/7/51	CONQUEST	8/18/47	FOURTH MAN (FREES)
6/27/48	COUNTRY OF THE BLIND (FREES)	4/25/48	FOURTH MAN (KROGER)
11/26/47	COUNTRY OF THE BLIND (O'BRIEN)	7/7/49	FOURTH MAN (KERN)
3/20/49	COUNTRY OF THE BLIND (O'BRIEN)	8/15/48	FUGITIVE
8/14/54	COWARD	11/26/50	FUNERAL FIRES
8/25/50	CROSSING PARIS	8/30/53	GAME

4/16/49	GENERAL DIED AT DAWN	6/2/50	MARS IS HEAVEN
8/1/51	GLADIATOR	5/16/48	MATCH
4/14/50	GOLDEN SNAKE	3/21/48	MISFORTUNE'S ISLE
4/23/49	GREAT IMPERSONATION	10/1/47	MOST DANGEROUS GAME
3/31/50	GREEN SPLOTCHES	10/22/49	NIGHT IN HAVANA
10/12/52	GRINGO	12/28/52	NIGHTMARE IN THE SUN
2/29/48	GROVE OF ASHTAROTH	5/17/53	NORTH OF POLARIS
7/18/48	HABIT	7/31/54	NIGHT OF THE GUNS
9/25/54	HEART OF KALI	9/11/54	NIGHTMARE
3/12/49	HE WHO RIDES THE TIGER	7/26/53	NOTEBOOK
2/22/48	HOW LOVE CAME TO PROFESSOR GUILDEA	12/10/47	OCCURRENCE AT OWL CREEK BRIDGE
2/22/53	I SAW MYSELF RUNNING	6/28/53	ONE EIGHTH APACHE
12/7/52	INCIDENT IN QUITO	7/19/53	OPEN BOAT
3/29/53	INVADER	7/14/47	OPERATION FLEUR DE LIS
7/11/51	ISLAND (BARTELL)	2/19/49	ORIENT EXPRESS
3/8/53	ISLAND (CONRAD, HARRIS)	7/12/53	OUT STATION
2/8/53	JETSAM	2/7/50	OUTER LIMIT
3/7/48	JIMMY GOGGLES THE GOD	11/30/52	PAGOSA
5/2/48	JOHN JOCK TODD	1/21/48	PAPA BENJAMIN
11/19/50	JOURNEY INTO FEAR	5/19/50	PASS TO BERLIN
6/24/54	JUDGEMENT DAY AT CRIPPLED DEER	1/3/50	PISTOL
2/11/51	KILLER MINE	11/8/49	PLUNDER OF THE SUN
8/28/54	KING OF DANATO	7/28/50	POISON
1/14/48	LENINGEN VS. THE ANTS (WILLIAM CONRAD)	10/29/47	POLLACK AND THE PARRAH MAN
5/23/48	LENINGEN VS. THE ANTS (WILLIAM CONRAD)	3/10/50	PORT ROYAL
8/4/49	LENINGEN VS. THE ANTS (TUDOR OWEN)	10/15/50	POWER OF HAMMER
11/29/49	LETTER FROM JASON	1/31/50	PRESENT TENSE
5/3/53	LILI AND THE COLONEL	3/22/53	PRESSURE
9/20/53	LOG	10/19/52	PRICE OF THE HEAD (WILLIAM CONRAD)
3/14/48	LOG OF THE EVENING STAR	8/7/54	PRICE OF THE HEAD (KRUSCHEN, CONREID)
2/12/49	LOST SPECIAL	10/8/49	PRIMITIVE
11/16/52	LOUP-GARON	8/11/50	RED FOREST
7/18/51	MACAO	8/2/53	RED FOREST
8/23/53	MAN FROM TOMORROW	2/21/50	RED MARK
9/19/48	MAN WHO COULD WORK MIRACLES	2/26/49	RED WINE (CHANDLER)
12/31/50	MAN WHO COULD WORK MIRACLES	8/11/49	RED WINE (WATERMAN)
12/21/52	MAN WHO LIKED DICKENS	11/9/52	RETURN
5/5/50	MAN WHO STOLE THE BIBLE (VALENT)	4/1/54	RETURN
8/30/51	MAN WHO STOLE THE BIBLE (PIERCE)	5/12/50	RIM OF TERROR
2/28/50	MAN WHO WON THE WAR	8/11/47	RING OF TRUTH
7/7/47	MAN WHO WOULD BE KING (LAWRENCE)	10/26/52	ROBERT OF HUNTINGTON
8/1/48	MAN WHO WOULD BE KING (WRIGHT)	10/8/50	ROULETTE
3/15/53	MAN WITH THE STEEL TEETH	10/8/47	RUN OF THE YELLOW MAIL
11/22/49	MARACAS		



11/2/52	RUNNING MAN	2/14/50	TWO IF BY SEA
8/22/48	S.S.SAN PEDRO	7/28/47	TYPHOON
4/8/54	SCARLET PLAGUE	9/27/53	UNTOUCHABLE
1/7/48	SECOND CLASS PASSENGER (BARTELL)	8/8/51	UP PERISCOPE
7/28/49	SECOND CLASS PASSENGER (BAER)	2/1/48	VANISHING LADY
3/25/54	SECOND SHOT	1/10/50	VANISHING LADY
12/27/49	SEEDS OF GREED	5/10/53	VESSEL OF WRATH
6/16/50	SERENADE FOR A COBRA	3/18/54	VIOLENT NIGHT
10/29/50	SEVEN HOURS TO FREEDOM	6/7/53	VOYAGE OF SINBAD
4/21/50	SHANGHAI DOCUMENT	4/9/49	WHEN THE MAN COMES, FOLLOW HIM
7/14/50	SHARK BAIT	12/17/50	WILD JACK RHETT
7/11/48	SHE	2/15/53	WILD JACK RHETT
10/15/47	SHIPMENT OF MUTE FATE (WEBB)	12/17/47	WILD ORANGES (FREES)
3/28/48	SHIPMENT OF MUTE FATE (BARTELL)	9/28/49	WILD ORANGES (HEFLIN)
7/7/50	SHIPMENT OF MUTE FATE (ELLIS)	7/21/50	YELLOW WAKE
8/22/51	SILENT HORROR	11/12/47	YOUNG MAN WITH THE CREAMED TARTS
8/4/47	SIRE DE MALETROIT'S DOOR	8/26/50	YOUR GRANDFATHER'S NECKTIE
2/8/48	SNAKE DOCTOR	10/4/53	ZERO HOUR
8/18/49	SNAKE DOCTOR		
4/28/50	SOMETHING FOR NOTHING		
6/23/50	SUNDOWN		
10/15/49	SURE THING (HOYT)		
1/17/50	SURE THING (ROSS)		
12/3/47	TABOO		
9/18/54	TARGET		
8/16/53	THIRTEENTH TRUCK		
12/3/50	THIS SIDE OF NOWHERE		
1/28/48	THREE GOOD WITNESSES		
11/15/49	THREE SKELETON KEY (REED)		
3/17/50	THREE SKELETON KEY (PRICE)		
8/9/53	THREE SKELETON KEY (WRIGHT)		
5/9/48	TIME MACHINE (ROLPH)		
10/22/50	TIME MACHINE (DEHNER)		
7/4/48	TOOTH FOR PAUL REVERE		
9/6/53	TRAIN FROM OLBISFELDE		
3/1/53	TRAMP		
11/23/52	TRANSPORT TO TERROR		
1/24/50	TREASURE, INC.		
8/21/54	TWO AND TWO MAKE FOUR		
8/4/50	TWO CAME BACK		

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