



# RETURN WITH US NOW...

RADIO HISTORICAL  
ASSOCIATION OF  
COLORADO

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## Well, Sir..... Thoughts on the Genius of Paul Rhymer by Elizabeth McLeod

He died thirty-five years ago.

Few today outside the world of OTR have any idea who he was.

But for those of us who \*do\* know Paul Rhymer, there can be no doubt He was the most \*inspired\* writer radio ever knew. And his creation -- "Vic and Sade" -- was one of the great literary accomplishments of the twentieth century.

Strong words to describe a deceptively simple little fifteen minute dialogue program which spent most of its run buried among the soap operas and sustaining music shows that constituted the ghetto of daytime radio during the thirties and early forties. But even its own time, "Vic and Sade" stood out. Listeners who would never admit to tuning in any other daytime program avidly followed the doings of Vic and Sade and Rush and Uncle Fletcher.

Why?

Because.

That's the best, simplest answer I can come up with.

Because.

There's really no way to properly explain what made "Vic and Sade" such a unique experience. There were many other fifteen minute comedy-dialogue shows in its time, and "Vic and Sade" was nothing like any of them. It never had the compelling, dramatic plots of "Amos 'n' Andy," or the urbane wit of "Easy Aces," or the broad comedy of "Lum and Abner." You didn't tune in "Vic and Sade" to find out how the characters would get themselves out of a difficult plot wrinkle -- Rush was never put on trial for murder, for example, or sued for breach of promise -- and you never fell on the floor laughing at the Gook family's Wacky Antics.

"Vic and Sade" wasn't really about any of these things. In fact, when you really think about it, "Vic and Sade" wasn't "about" anything. It was the original "show about nothing."

People didn't have adventures in "Vic and Sade." They didn't have escapades. They just \*lived.\* The daily experience of life on Virginia Avenue was the focus of the program -- an odd, stream of consciousness ramble through the existence of a

lower-middle-class midwestern family, as written by a man who had lived that life himself. Paul Rhymer knew the nuances of - (Continued on Page 3)



# RADIO HISTORICAL ASSOCIATION OF COLORADO

PO BOX 1908, Englewood CO 80150

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## 2012 Convention Schedules

**No conventions have been submitted for announcement**

midwestern speech like Mark Twain knew the cadences of the Mississippi or like Dickens knew the speech of Victorian London -- and his dialogue captures the way real people sound. Real people don't always talk in complete sentences. Real people don't always clearly express their ideas. Real people don't always make sense.



“Vic”, “Fletcher”, “Sade” and “Rush”

But even as Rhymer was able to capture the banality of real-life speech in his dialogue, he had the gift for turning that banality into something approaching poetry. His dialogue, at its best, can be appreciated not just as radio humor - but in a very real sense as a surreal sort of free verse.

"We use brickmush regular.  
 But we wouldn't ever in the wide world  
 use that horrible stingeberry jam regular.  
 Why it churns and writhes and crawls and  
 breathes in the bottle!  
 yes!  
 It churns and writhes and crawls and breathes in  
 the bottle!  
 It's green and bubbly and cloudy and funny."

Words worthy of an e. e. cummings or a Don Marquis, but they come from a "Vic and Sade" radio episode, dated 11/11/43, broadcast that one day and tossed aside.

No appreciation of "Vic and Sade" is complete without a nod to the cast. Art Van Harvey, Bernadine Flynn, Billy Idelson, David Whitehouse, and Clarence Hartzell were uniquely skilled in translating Rhymer's words into sound. They sensed the music -- they sensed the rhythm. They understood.

Had Paul Rhymer worked in a medium more permanent than radio, he would be hailed as a master -- required reading in American Lit classes. As it stands, he's known and remembered only by those who have taken the time to seek him out, to laboriously gather the bits and pieces that survive of program recordings.

There are OTR buffs who really dislike "Vic and Sade." There are also people who really dislike progressive jazz, or modern art, or blank verse. There are those who feel that music should always be melodic, that paintings should always look like something, and that poetry should always rhyme. And, of course, that comedy should always have lots and lots of jokes.

Such ones will never get "Vic and Sade." It has nothing to do with intelligence -- and everything to do with mindset. If you're the literal-minded type, if you think everything has a place and everything has to be in its place, if all the little cards on top of your desk are lined up in perfect four-square rows, you'll never get "Vic and Sade." Don't even try -- you'll just get aggravated.

But if you believe that a very big part of reality is its sheer absurdity -- if you hear the music in everyday speech -- if you can listen to Dizzy Gillespie without wondering why his horn is bent, then give "Vic and Sade" a listen.

And don't be afraid of stingeberry jam.

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*Elizabeth McLeod is a journalist, researcher, and freelance writer specializing in radio of the 1930s. She is a regular contributor to "Nostalgia Digest" magazine and the Internet OldRadio Mailing List, maintains a website, Broadcasting History Resources, and is presently researching a book on Depression-era broadcasting. Elizabeth is always looking for 1930s radio recordings in all formats -- uncoated aluminum or lacquer-coated discs, vinyl or shellac pressings, or low-generation tape copies. You can contact her at lizmcl@midcoast.com*

**You Can Call Me Barrie? or  
Barry? and  
You Can Call Me Crane? or  
Craig?**

by Stewart Wright



In the Old-Time Radio hobby there are lots of mysteries. Some revolve around missing episodes of various series. Other involve the correct name(s) for specific episode(s) of a series. The mystery that is the subject of this article involves the title of a specific series and the name of its title character.

William Gargan starred in a popular radio private detective show on NBC during the early to mid-1950's. Over the years, at least four titles for this NBC series have appeared in various OTR books. They are:

*Barrie Craig, Confidential Investigator*  
*Barry Craig, Confidential Investigator*  
*Barrie Crane, Confidential Investigator*  
*Barry Crane, Confidential Investigator*

So which series title is correct? After some research using many period issues of the *New York Times*, an interview, and Gargan's autobiography, "Why Me?" I believe I have found the answer.

**Debuting As:** A September 21, 1951 *New York Times* article mentions "N.B.C. Signs Gargan As Producer, Star Long-Term Contract Covers His Services for TV and Radio on *Barrie Crane* Program. . ." The article mentions the full title of the series as *Barrie Crane, Confidential Investigator*. According the *New York Times* Radio listings and the Library of Congress Sound ONline Inventory and Catalog (SONIC) database, the series debuted on October 3, 1951 as *Barrie Crane, Confidential Investigator*.

**Also in Print:** The title *Barry Craig, Confidential Investigator* does appear in the Radio listings of the *New York Times* several times between Dec 7, 1952 and is Sep 6, 1953. It *does not* appear in any paid NBC advertisements in the *New York Times*. It *does not* appear in the SONIC database. In all probability it is a misprint based on typesetter's error or network printed copy error.

Some OTR books list the title of the series as *Barry Crane, Confidential Investigator*. This title *does not* appear in any of the following sources: paid NBC advertisements in the *New York Times*, in the SONIC database, or in the Radio listings of the *New York Times*.

**The Most Common Title:** The Debut title lasted for less than a month before becoming *Barrie Craig, Confidential Investigator*. This is the title that appears most frequently in both the Library of Congress SONIC database (10 of 12 records) and the *New York Times* Radio listings (first listing October 17, 1951; last listing June 30, 1955.) This is also the series title that appears in at least 3 times in paid NBC program line-up advertisements in the *New York Times*.

**Other Evidence:** Gargan's 1951 contract with NBC was for 7 years with a total amount of One Million Dollars. It gave him quite a bit of say in his starring roles. Gargan mentioned in an interview that he used first name of one of his sons for the first name of his character in the *Craig* series. The first name of Gargan's son: Barrie. I verified the spelling of his son's name in Gargan's autobiography, "Why Me?"

**CONCLUSION:** While my research was not exhaustive, the preponderance of evidence is in favor of *Barrie Craig, Confidential Investigator*. By inference, the name of the title character is Barrie Craig.

**POSTSCRIPT: Gargan as a Detective**

If William Gargan seemed to bring an air of authenticity to his roles as a private detective, there were some good very reasons. His father was a bookmaker, so Gargan learned a lot about the gambling world and met a lot of interesting characters from across the spectrum of society.

The main reason why Gargan was so convincing as a detective was that he was probably the only actor of his time who had actually been a private detective. He first worked as a credit investigator and collection agent for a clothing firm. Once Gargan was shot at when he attempted to get a deadbeat customer to pay his overdue account. Next, he worked for about a year as a private detective

with a New York agency for \$10.00 a day and expenses. Gargan did many of the usual detective jobs: guarding payrolls, tailing possible suspects, conducting stakeouts, and protecting clients with valuables. He was fired when he lost track of a diamond salesman he was supposed to be protecting.

## The Trivial Matter of OTR's Heros and their Secret Identities

by Carol Tiffany

*How many of these can YOU identify? Match the hero with his/her "secret" identity. Good luck with this one!*

- |                            |                     |
|----------------------------|---------------------|
| _____ Straight Arrow       | A. Jethro Dumont    |
| _____ Chandu, the Magician | B. Barbara Gordon   |
| _____ Blue Beetle          | C. Dantro           |
| _____ Captain Midnight     | D. John Reid        |
| _____ The Falcon           | E. Diego de la Vega |
| _____ The Green Hornet     | F. Steve Adams      |
| _____ The Green Llama      | G. Bruce Wayne      |
| _____ The Shadow           | H. Frank Chandler   |
| _____ Batgirl              | I. Michael Waring   |
| _____ Superman             | J. Brit Reid        |
| _____ Batman               | K. Red Albright     |
| _____ Robin                | L. Lois Lane        |
| _____ The Lone Ranger      | M. Dick Grayson     |
| _____ Planet Man           | Lamont Cranston     |
| _____ Zorro                | O. Clark Kent       |
|                            | P. A Police Office  |

Answers of Page 6

**On the OTR Bookshelf...**  
by Carol Tiffany

New on the OTR bookshelf this issue is a very different type of book from those we usually review in these pages. Most books submitted to RWUN for review are nonfiction analyses of particular OTR shows, histories of certain categories of show, or biographies of actors, authors, or others involved in the creation and production of OTR shows. **Rose in the Snow** by E.D. Thompson is none of these although it may be considered to be a fictional biography of OTR people. The author is a professional musician who worked in radio during the "Golden Age". He utilizes his familiarity with radio and its' creative people to provide background and color for his story. A unique feature of the book is that the four main characters are all connected in one way or another to radio's "Golden Age".

This book is an entertaining read with engaging, well-drawn characters who share certain interests and strong moral values. Essentially, this is a romantic novel following the lives of two couples, neighbors living on Pennywell Mountain near Nashville, from the 1920s through the 1990s. While it has a strong nostalgic flavor, it also reflects values and attitudes with contemporary relevance.

**The Verdict:** While significantly different from most OTR books, there is much here to interest OTR hobbyists, not the least of which are the descriptions of radio programs and stations "behind the scenes". This reviewer in particular was impressed with the brief biographies of the celebrity "armchair detectives" presented in Appendix D and the OTR game played by the characters in chapter 22.

**A Rose in Winter** - Westview, Inc. P.O. Box 210183 Nashville, Tennessee 37221

[www.publishedbywestview.com](http://www.publishedbywestview.com)

**Voice Actor Dick Beals Dies;**  
Known for "Speedy Alka-Seltzer"  
(from SPERDVAC "Radiogram" July 2012)



Dick Beals, the celebrated voice of Speedy Alka-Seltzer, died May 29 in Vista, CA. He was 85.

Born in Detroit he graduated in 1949 with a degree in radio broadcasting from Michigan State University.

While a senior he did commercials for WXYZ and because of his small stature he was asked to voice children in the station's big three shows, The Lone Ranger, The Green Hornet and The Challenge of the Yukon. Despite being an adult Beals noted in his autobiography, Think Big, that he failed to go through puberty because of glandular condition.

"Once directors found there was a college graduate who could do children's voices, they didn't have to call those nutty mothers anymore and ask them to get Junior to do the part," he told The Lansing State Journal in Michigan in 2007. "I could do any voice, boy or girl."

Beals turned his unusual condition into a successful career that spanned seven decades including a 1952 encounter with a representative of the Wade Advertising firm. The pitchman for the company's client was a boyish figure named Speedy Alka-Seltzer; Beals gave voice to Speedy and did so on radio and in television through the 1970s, making "plop, plop, fizz, fizz, Oh what a relief it is" part of Americana.

He moved to Los Angeles and continued making countless commercials that included voice talent for the Campbell Soup kids and Bob's Big Boy restaurant. He also did voice work for Warner Brothers cartoons and Hanna-Barbera TV cartoons including The Flintstones and The Jetsons. For four years he was the voice of Davey in the Davey and Goliath series, and he later did voice work for the Focus on the Family radio series Adventures in Odyssey.

F	Straight Arrow	A. Jethro Dumont
H	Chandu, the Magician	B. Barbara Gordon
P	Blue Beetle	C. Dantro
K	Captain Midnight	D. John Reid
I	The Falcon	E. Diego de la Vega
J	The Green Hornet	F. Steve Adams
A	The Green Lama	G. Bruce Wayne
N	The Shadow	H. Frank Chandler
B	Batgirl	I. Michael Waring
O	Superman	J. Brit Reid
G	Batman	K. Red Albright
M	Robin	L. Lois Lane
D	The Lone Ranger	M. Dick Grayson
C	Planet Man	N. Lamont Cranston
E	Zorro	O. Clark Kent
		P. A Police Officer

# Janet Waldo

by Stewart Wright



All the best  
to you!  
Janet Waldo



JANET WALDO



FRED FLINTSTONE'S  
MOTHER-IN-LAW



GRANNY  
SWEET

The many voices of actress Janet Waldo are familiar to generations of Americans. This incredibly talented lady is not only a veteran of the Golden Age of Radio, but also has been and continues to be one of the busiest voice actresses in cartoons and animated features.

When you first meet Janet, you are impressed by her incredible energy. This lady is a dynamo!

**Radio:** Station KOMO in Seattle gave her a start in radio: a commercial for a flour company. She also did Little Theater in the Seattle and was "discovered" by another Washingtonian, Bing Crosby. At the same time, she was signed to a motion picture contract by Paramount Pictures. Her first appearance on a national radio program was with Edward G. Robinson.

Janet starred in the title role of radio's *Meet Corliss Archer*; a series based on a Broadway play, "Kiss and Tell." She wasn't the first actress to play *Corliss*. The show's producers weren't satisfied with the actress who first played the role, they thought her portrayal wasn't energetic enough. They auditioned Janet and found the energy they were looking for in her performance.

There was an unusual requirement that came with the *Corliss* role. She had to dress like a

teenager when she was performing in front of the show's studio audience.

In addition to *Meet Corliss Archer*, Janet had many starring and featured roles. She had the lead female roles in the series *Lady of the Press - Sandra Martin* as Sandra and *Young Love* as Janet. There were many prominent roles in series such as: *Adventures of Ozzie & Harriet* as Emmy Lou, *Charlotte Greenwood Show* as Barbara Barton, *Eddie Bracken Show* as Eddie's girlfriend, *The Fabulous Dr. Tweedy* as Mary Potts, *Gallant Heart* as Jennifer Lake, *The Mel Torme Show* as Mel's girlfriend, and *Whispering Streets* as the narrator. For a short time, she played nurse Judy on *Dr. Christian*.

Some fans may not know that Janet had a recurring role on *One Man's Family*. Her character, Irene Franklin, was married to Clifford Barbour, but was killed in a car crash 3 ½ years later. Irene was one of many characters to be "killed off" on the long-running series. Janet learned of Irene's fate from her father, who was a big fan of the series.

Janet also appeared in many top-rated radio series including: *The Camel Screen Guild Players*, *Cavalcade of America*, *Mayor of the Town*, *Four-Star Playhouse*, *Lux Radio Theatre*, *NBC Theater*, *My Favorite Husband*, *Screen Director's Playhouse*, *Silver Theatre*, and *Stars Over Hollywood*. On a *Lux* episode with Bob Hope, the comedian added so many ad-libs, that public service announcement Janet was supposed to present was cut short. When Frank Sinatra was at his height as a teen heartthrob, she got to play a teenager named Tina to whom Sinatra sang "Let Me Call You Sweetheart."

Work in the Golden Age of Radio helped Janet develop her acting skills. She has mentioned that, "A live audience was a wonderful way to learn timing."

Her husband was radio writer and producer and playwright Robert E. Lee, who with partner Jerome Lawrence, wrote the plays "Inherit The Wind", "Auntie Mame", and "Ten Days That Shook The World." Lee and Lawrence also wrote for and/or produced the radio series *The Halls of Ivy*, *Railroad Hour*, *Young Love*, and *Favorite Story*. Two memorable radio acting highlights for Janet were episodes of *Favorite Story* - "Green Mansions" and "Wuthering Heights."

Janet has continued to act on radio. She has appeared on *Heartbeat Theater*, *Sears Radio Theater*, and *CBS Radio Mystery Theater*. Janet has made many appearances on the contemporary radio series *Adventures In Odyssey* as Joanne Woodston

Allen and Maureen Hodges. She is also a member of the *California Artists Radio Theatre (CART)*.

When Janet was asked about the demands of radio on an actor, she replied, "I didn't think radio was ever demanding. You didn't have to worry about the camera angle. In radio, you had this wonderful, forgiving microphone and the marvelous audience. I absolutely loved radio, it was much more fun than T.V."

**Cartoons and Television:** As the Golden Age of Radio came to an end, Janet found another venue for her voice talents, cartoons. In the last 40 years, she has appeared in dozens of animated series. Her extensive credits in animation include doing the voices for everything from the futuristic teenager Judy Jetson on *The Jetsons*, to the slinky "Morticia" and the cackling "Grandmama" on *The Addams Family*. Other familiar Waldo characters are Fred Flintstone's mother-in-law on *The Flintstones*, rock musician Josie in *Josie and the Pussycats*, heroine Penelope Pitstop in *The Perils of Penelope Pitstop*, and the 80 year-old, motorcycle-riding Granny Sweet. She has also done several episodes of the contemporary animated series *King of the Hill*.

Janet's animated feature films credits include *The Jetsons Meet the Flintstones*, *Once Upon a Forest*, *Beauty and the Beast*, *The Trouble with Miss Switch*, *Heidi's Song*, *The Man Called Flintstone*, *The Return of Jafar*, and *Fantastic Planet*. In the Hanna-Barbera's productions of *Alice In Wonderland* (aka *What's a Nice Kid Like You Doing in a Place Like This?*) and the sequel, *Alice Through the Looking Glass*, she played Alice. She furnished the voice of Princess Serena opposite actor/producer Gene Kelly in the live action/animated television feature *Jack and the Beanstalk*.

During an interview she was asked, "How much was working for Hanna-Barbera like the old days of radio?" Janet said, "I think that's why I love cartoons so much, because it reminded me of radio." However, she does miss the audience contact that was common in radio productions. Her voice-acting resume also includes work with Disney. For the long-running *Carousel of Progress* attraction, Janet provided the voice of the Grandmother.

Janet's non-animated television work include appearances on *The F.B.I.*, *Get Smart*, *The Andy Griffith Show*, *Valentine's Day*, *Adventures of Ozzie & Harriet*, and *Petticoat Junction*. In the classic *I Love Lucy* episode "Young Fans" Janet was featured as Peggy Dawson, the lovesick bobby-soxer who had a crush on Ricky Ricardo. Her good friend

Richard Crenna was also featured in that episode as the teen-age boy who was infatuated with Lucy.

**Movies:** She appeared in over 20 non-animated feature films including "Silver Stallion," "The Farmer's Daughter," "Waterloo Bridge," and "What a Life." One motion pictures in which she appeared had a definite radio connection; "The Gracie Allen Murder Case" in which Gracie works with sleuth Philo Vance to solve a murder.

Does Janet have a hero? Definitely, it's Janet's late husband, Robert E. Lee. She said, "I admired him for his joy, his optimism, his intelligence, his incredible talent and his infectious sense of humor." She performed in the *CART* adaptation of her husband's last work, "The Lost Letters of Robert E. Lee," a story about the famous Civil War general. The radio play was narrated by Janet and Robert's long-time friend Norman Corwin.

I have been lucky to observe and listen as Janet and Sam Edwards recreated their Corliss and Dexter roles from *Meet Corliss Archer* at recent Old-Time Radio conventions. At the mike, they are once again Corliss and Dexter and carry the audience back to the world of two teenagers in a much simpler time.

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**It's with a heavy heart that we also have to announce the passing of long time RHAC member Tim Morgan. Tim is survived by his wife Judy. Judy has asked us to let RHAC members know that she would like to donate John's collection of approximately 3,000 OTR tapes to another member that would continue to appreciate them as John had.**

**Judy lives North/East of Denver and interested persons should contact her for more information. She can be reached at;**

**(303) 489-9416 and/or jam621@juno.com**



**TAPE 1950 THIS IS YOUR FBI**

1200'

1L	12-07-45	The Fourth Of Pearl Harbor
	12-14-45	The Highway Hijacker
2L	12-21-45	The Sorrowful Swindler
	12-28-45	Murder On The High Seas
1R	01-04-46	Crime In The Roaring Twenties
	01-11-46	The Innocent Killer
2R	01-18-46	The Cold Blooded Kidnapper
	01-25-46	The Unwelcome Guest

**TAPE 1951 THIS IS YOUR FBI**

1200'

1L	02-01-46	The Sinister Souvenir
	02-08-46	The Cautious Killer
2L	02-15-46	The Corrupt City
	02-22-46	The Pan-American Patriots
1R	03-01-46	The Castaway Killer
	03-08-46	The Skyway Swindle
2R	03-15-46	The Paroled Killer
	03-22-46	Wasteland Hideout

**TAPE 1952 THIS IS YOUR FBI**

1200'

1L	03-29-46	The Bogus War Bride
	04-05-46	The Delinquent Parents
2L	04-12-46	The Nylon Hijacker
	04-19-46	Swampland Kidnaping
1R	04-26-46	Salesman Of Espionage
	05-03-46	The Singing Swindler
2R	05-10-46	The Carnival Killing
	05-17-46	The Fugitive Horse Player

**TAPE 1953 THIS IS YOUR FBI**

1200'

1L	05-24-46	The Homicide Hideout
	05-31-46	The Slaughterhouse Swindlers
2L	06-07-46	The Sinister Lighthouse
	06-14-46	Flowers For A Corpse
1R	06-21-46	The Friendly Killer
	06-28-46	The Surplus Swindle
2R	07-05-46	The Sinister Shakedown
	07-19-46	The Walkie Talkie Stickup

**RHAC TAPE LIBRARY**

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**TAPE 1954 THIS IS YOUR FBI**

1200'

1L	07-26-46	The Sinister Witness
	08-02-46	The Would-Be Movie Star
2L	08-30-46	The Return Of The Mob
	09-06-46	The Murder On The Range
1R	09-13-46	Death Of A Draft Dodger
	09-27-46	The Night Of Terror
2R	10-04-46	The Curious Coin Collector
	10-11-46	The Sugar Swindler

**TAPE 1955 THIS IS YOUR FBI**

1200'

1L	10-18-46	The Big Shakedown
	10-25-46	The Honest Embezzler
2L	11-01-46	Blueprint For Murder
	11-08-46	The Frightened Fugitive
1R	11-15-46	Murder By Accident
	11-22-46	The Return Of The Killer
2R	11-29-46	Danger In The Jury Box
	12-06-46	Operation Rhumba

**TAPE 1956 THIS IS YOUR FBI**

1200'

1L	12-13-46	Swampland Killer
	12-20-46	The Swindling Swami
2L	12-27-46	Little Tough Guy
	01-03-47	The Fugitive Guest
1R	01-10-47	The Souvenir Gun
	01-17-47	The Sunshine Swindlers
2R	01-24-47	The Bow Tie Murders
	01-31-47	The Baby Big Shot

**TAPE 1957 THIS IS YOUR FBI**

1200'

1L	02-07-47	Hijackers Incorporated
	02-14-47	Death In The Desert
2L	02-21-47	Old Lady Larceny
	02-28-47	The Innocent Thief
1R	03-07-47	The Divorced Child
	03-14-47	The Fugitive Pirate
2R	03-21-47	The Vicious Shakedown
	03-28-47	The Henpecked Thief

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10th CD # \_\_\_\_\_ / \_\_\_\_\_

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PHONE NUMBER



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PO BOX 1908 ENGLEWOOD, CO 80150**

**FIRST CLASS MAIL**