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Edited by Ryan Ellett

Distributed by Jim Beshires

Rosa Rio: the Music of the Air

Thomas P. Honsa

Rosa Rio is everything the golden age of radio ever hoped to be: a stately, entertaining, vivacious story teller. A conversation with her is illuminating and entertaining. It’s an opportunity to peer into a chapter of America’s past that was majestic and fascinating. Furthermore, for anyone who may think those golden days of radio are long gone, she reminds them they are sadly mistaken.

Rio earned fame as one of America’s great organists at a time when such performers were an essential part of American entertainment. She accompanied silent films and, later, radio and television dramas with an improvisational style that, whether they realize it or not, many Americans are still familiar with today. It was Rio who played Camille Saint-Saen’s famous *Omphale’s Spinning Wheel* that opened the radio classic *The Shadow*. It was she, too, who provided much of the mood music for *The Guiding Light* and other popular daytime dramas.

Music came early in Rio’s life. The Internet Movie Database says she began playing piano at age four and started formal lessons at eight. At the age of nine her father caught her accompanying a silent film on piano in a hometown theater. “Oh no, you don’t,” she remembers him saying as he pulled her from the chair and back home.

By then, though, it may have been too late. The theater was in Rio’s blood. She eventually studied music at Ohio’s Oberlin College and Rochester’s Eastman School of Music, but she repeatedly found her way to cinema work, especially in the Loew’s and



Seanger theater chains.

Once she started, she says, she never looked back and “I never had a dull day in my life.”

Despite her enthusiasm, the attitudes of the time presented Rio with difficulties in her career. Being a woman, she faced special challenges, and she realized this when she auditioned for the job at Loew’s theaters in the New York area.

“The reason I got the job at Loew’s was that nobody else wanted it. The manager had already interviewed five other organists and they all turned it down. I was there and he began to tell me about the hours and the pay and conditions. I nodded my head and said ‘Yes, sir.’ He was finished and looked at me and said, ‘You didn’t inquire about the organ... it’s an Austin and I’ve had some of the top organists refuse to play it.’ Well, I knew the Austin wasn’t a theater organ, it was a classical organ but I wasn’t afraid of it,” she remembers. “It made me angry that the only reason he was interviewing me was because other organists had already turned him down.

That was my turning point. I realized that it was a man's world and that I'd have to fight all the way."

From New York it was on to Louisiana. According to Saengeramusements.com, by the late 1920s Rio was the featured musician at their New Orleans Strand and Saenger theaters and toured the chain's other venues. She had recently married John Hammond, and southern theaters offered good money.

"They really wanted to get a big name for their chain, and especially a northerner. That was prestige with a capital P," she says.

It was around that time, though, that a career change became necessary for all theater organists, thanks to Warner Brothers' *The Jazz Singer*.

"When Al Jolson got down on one knee in 1927 and sang 'Mammy' that was the end for us," she says. "There was nothing left to do but fulfill our union contracts. Actually, though, there were many break-downs [with the new sound equipment], so the theater owners were glad to have us to entertain the audience. But eventually they perfected it and we were through," she remembers.

Rio left New Orleans and began teaching. "That led to an audition for me at NBC in New York," she says. But just as she had in silent cinema, she had to fight for her status as a woman in show business. "I auditioned for Leopold Spitalny [then head of NBC music]. I finished and he said, 'That was excellent. You played that beautifully.' So I asked, 'Did I get the job?' He sort of hemmed and hesitated and finally said, 'Well, stay a week and we'll see.' That made me mad. I said, 'Wait a minute, did your ad say you were looking for a male or female organist? It shouldn't make a difference. Now, if I come in on Monday, I'm staying more than a week.' He smiled at me and said, 'Okay.' And I was there for the next seven years... You see, he judged me by my work and not my sex."

The year was 1938 and Rio was assigned to NBC's *The Shadow*, starring a very young, and very mischievous, Orson Welles. Welles reportedly dropped his script once while standing at the microphone at the start of a live broadcast. Radio performers of the time regularly held the scripts before them throughout the shows and audiences at home, of course, could never tell. Now Welles, before his horrified colleagues, had strewn his lines across the studio floor. Just as his they began to scramble for the scattered pages, he calmly pulled an extra, hidden copy of his lines from his coat pocket, grinned and continued the show. Rio says that was vintage Welles.

"He loved to play tricks on people and constantly kept us in stitches. We always had to watch our laughter

because we were on the air. He was so remarkable, though, and so talented that the producers never said a word to him about his antics. They were so taken with his artistry...he was absolutely perfect in his timing. But you never knew what he was going to do."

One thing Rio still remembers fondly about *The Shadow* is the professionalism exhibited by the stars and staff. Even then, she says, she could spot Welles' genius.

"I remember Orson Welles had two microphones. He, of course, was two characters, the detective Lamont Cranston and the Shadow. He would run from the first microphone to the second to do the different voices. He was simply amazing and could completely change character in those three or four steps."

Radio drama had an unpredictability that Rio had trained well for with her work in silent film. Often, she says, actors would rehearse a scene one way and then would broadcast it another, changing the tenor of the whole show. And she had to adjust on the go.

"I think I did that an awful lot unconsciously. You had to follow the actors, and the actors would read the script one way the first time and the next time it was a little different. They may change their entire character by the time we were on the air."

This knack for what Rio calls "instant composing" was a source of her long success in the business, and she credits not only natural talent, but formal training as well.

"The people who employed me to do *The Shadow* were very impressed with my ability to do impromptu music. I could match the playing with the mood of the script. It seems something I was born with and I had for years done it in silent pictures. I did it right, too. A lot of the guys were faking when they tried to impromptu, but I never faked. I had a good musical background."

That flexibility was not only a factor in her success, says Rio, but was critical to the success of radio drama as a whole. "In radio," she says, "everybody listening has a different picture of what's going on. The music creates the feeling for the situation, though. The music creates the mood while the mind creates the pictures... your audience imagines how you looked. You had only the voices and the listener was in their own little heaven."

Rio's success on *The Shadow* led to more work on other big-name shows such as *Cavalcade of America* and *Town Hall Tonight*. Along the way she had the opportunity to work with some of the biggest names in American entertainment. Kirk Douglas, she says, was especially impressive.

"We used to say Kirk Douglas was on stage all the time. From the moment he would pick up the script and

start to rehearse he was already acting. He was remarkable...full of 'hot vinegar' as we used to say. It didn't matter what the show was, he could be convincing on any story."

Some of Rio's fondest memories are of the comedians she worked with. They provided her with humorous, yet often tense, moments. One such incident came thanks to the famous Jimmy Durante.

"One of the last times I was on with him I was to play the Hammond organ. Now, when he was younger he had been a bit of a piano player, but he just ruined the music. That was part of his personality. He did it to make people laugh. Well, I was scheduled to go on and he was running over. I kept looking at the clock. I was on in 15 minutes, then it was ten, then five. Next thing I know I was on in one minute and he was just finishing his routine. I was terrified to say anything. How do you go to a big star like Jimmy Durante and say 'Sorry Mr. Durante, but I'm on next'? He finally looked over and saw me and called me out onto the stage. He met me over at the organ, laid that famous hat down and said 'I'd give a million dollars to be able to play like you.' Later his manager came and saw me and said, 'You know, he meant every word of that.'"

As well as Rio got along well with her co-workers and employers, she continued to face the challenges of a working woman at the time. In his book on radio history *The Great American Broadcast*, Leonard Maltin relates announcer Jackson Beck's story of the time Rio had to contend with the antics of fellow announcer/actor Dorian St. George. "She's at the Hammond organ, and she's a very attractive talented lady, great sense of humor. And he [St. George] went up and unbuttoned her blouse while she's playing; she had a blouse with buttons down the back. He unbuttoned the whole thing and then he undid her bra. She can't say anything, and there's an audience up in the visitors' booth at NBC watching this. She waits until his middle commercial comes up and she walks up, undoes his belt, unzips his fly and drops his pants."

Rio says the incident really happened and notes how different life was for working women back then. "They did everything they could to tease me because I had the reputation of being a good sport. You see I was the only woman and that was really something. I must say they never showed me anything but great respect, but they did love to tease me."

As a new broadcast era dawned, Rio left radio for television. Her TV credits include *Appointment with Adventure*, *The Brighter Day*, *The Guiding Light* and *The Today Show*. Her talents seemed particularly well-matched to daytime dramas (she hates the term "soap

operas"), and the format welcomed her.

Remarriage and a move to Connecticut in 1960 hardly meant retirement for Rio. Her new home included a large music room and recording facility and she taught, recorded and published music from there. She arranged a command performance for United Nations Secretary General Dag Hammarskjöld. The IMDb says Rio recorded organ music for 375 silent films released on the Video Yesteryear label in the 1980s. She still performs near her home in Sun City, Florida. She's especially well known for accompanying films at Tampa's fully restored movie palace, The Tampa Theater.

But even after such a rich, full life in so many facets of the entertainment field, people today still associate Rio with the golden age of American radio. After all, she occupies a special place in its history. And those old shows are making a comeback, thanks to the internet and MP3 recordings. A Google search of "Old Time Radio" uncovers over 1,300,000 entries.

There is one final, fitting bit of biographical information people should know about Rio. She doesn't like to talk about her age. For years, in fact, she sidestepped the issue with both interviewers and audiences. And so she should. Rio is, after all, representative of a radio past that still, like her, engages and delights audiences. That makes her story, like the stories she accompanied and like Rio's legacy itself, timeless.

Tom Honsa is an adjunct professor of History at Eckerd College and Manatee Community College in Florida. He recently interviewed Rosa Rio, who is still performing at the age (unofficially) of 105.

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Dark Fantasy: WKY's Contribution to NBC Programming

Bret Jones

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During the height of radio drama broadcasts, shows originated from urban areas where technology, actors, writers, and production staff were the best available. For NBC, programming was carried by the network from New York, Chicago, and Hollywood. But for a one season run of twenty-six weeks, NBC broadcast the horror anthology series *Dark Fantasy*, which came from WKY in Oklahoma City.

WKY was started by two radio hobbyists, E.C. Hull and H.S. Richards, who started broadcasting under the call letters 5XT in the spring of 1921. The station's location was in Hull's garage at his house in Oklahoma City. The living room was converted into a "studio" and the duo started in the radio broadcasting business. As of 1921, WKY was among three commercial stations west of the Mississippi River; the other two were in Detroit and Kansas City. The station would eventually be purchased by The Oklahoma Publishing Company.

Within a short period of time WKY became Oklahoma's premiere radio station with studios in the Skirvin Tower near downtown Oklahoma City. In 1941 WKY staff auditioned the horror series *Dark Fantasy*. According to *The Oklahoman*: "...WKY will demonstrate that it has reached full maturity by inaugurating a series of programs Friday on the NBC red network..." (*Oklahoman*, 11/13/41) The article professed: "Friday night it will become the first station outside of New York, Hollywood and Chicago from which a dramatic production has been originated for the national chain." The show was presented over more than 125 stations.

Dark Fantasy was written, produced, and acted by WKY staff. Scott Bishop, who would go on to pen stories for *Mysterious Traveler*, was the writer for the anthology. The producer for the program was John Prosser and some of the actors included: Ben Morris and Eugene Francis, who were heard week after week taking on new roles. This is unprecedented during the "golden age" of radio broadcasting as audio theatre of the day was presented by professional actors and writing staff. This makes *Dark Fantasy* a unique entry in the history of the medium. The only well-known performer to appear on the show was Jane Wyatt, the three-time Emmy-winning actress. The parts she is remembered for is from *Father Knows*

Best starring opposite Robert Young and as Mr. Spock's mother from *Star Trek*. The *Dark Fantasy* episode she appeared in was "Debt from the Past."

From its first episode the program was immediately compared to *Lights Out*, which was considered the pinnacle of audio horror. Also, being in the horror category helped determined its 11:30pm timeslot on Friday nights. The show in many ways resembled the melodramatic quality of *Lights Out*, *Sealed Book*, and *Witches' Tale*, but possessed its own unique brand of eeriness.

Each show opens with a fierce winding blowing underscored by a moody organ chord. A detached voice, almost devoid of life, announces the show: "Dark...Fantasy." *InnerSanctum*'s Raymond or "the man in black" from *Suspense* had more personality. For just a moment it resembles the zombie-like voice from the beginning of *Lights Out*: "It ... is ... later ... than ... you ... think." With Raymond and "the man in black" there was at least a wink thrown at the audience, not so with *Dark Fantasy*. As soon as the dead voice announced the show, the title was given and the play began. Episodes from the series deal with dark imagery and interesting stories. For example, the first episode, "The Man Who Came Back," a man returns from the dead to punish, and eventually drive an enemy to commit suicide. "I am the Thing from the Sea" has two beings from a legendary sea kingdom taking possession of humans to have a final confrontation, which destroys the island in the process. "The Demon Tree" incorporates English folklore dealing with a tree cursed to kill the descendants of a man who killed a witch.

The most unique show from the series is the fifth episode, "I am the Dweller in the House of Bread." Scott Bishop narrates the story as he describes a dream he has of "a wise man" telling him to find the "house of bread." During his journey, which takes on monumental spiritual proportions, he desperately searches for this "house of bread" that has been proclaimed as a place of comfort and peace. At the end of the tale Bishop finds himself in Bethlehem, which translated means "the house of bread." The man in his dream is implied as Jesus Christ, whose name in the program is "Word." This was *Dark Fantasy*'s Christmas show. Compared to other programs of the age, this one episode stands out as a unique offering on the airwaves.

The show continued to receive support from *The Oklahoman* with broadcast times published, as well as occasionally one paragraph blurbs over Friday night's storyline. One such issue of the newspaper promoted the

Friday the thirteenth episode from February 1942. According to the paper: "Who-o-o-o-o-o-o-o is scared of Friday the thirteenth? Not the cast of 'Dark Fantasy,' that weird and grisly horror drama..." (Oklahoman, 2/13/42) The article continues:

When Author Scott Bishop and Producer John Prosser noticed they had to present the thirteenth in their series of blood-curlers on Friday the thirteenth, they determined to abandon caution entirely.

The episode's title for this entry in the series was "W is for Werewolf."

Unfortunately, the series didn't capture a large enough audience and was cancelled by NBC in the early summer of 1942. This didn't stop The Oklahoman from bragging about WKY's achievement. In April 1944 the paper reminds readers of the twenty-six week run of *Dark Fantasy*. This is the last time that The Oklahoman wrote about the radio drama.

Although its run was short, *Dark Fantasy* is a solid program with interesting stories acted well and with high quality sound effects and music. The stories range in writing quality. Some of Bishop's early yarns in the series are overly melodramatic and predictable. However, as the show progressed from week to week, so does the quality of the stories. The structure is tighter with unique plots, characters, and conflicts. For the horror connoisseur this is a good addition to the collection.



"Big Brother" Bob Emery ... a Legend in Children's Programming

Donna Halper

If you grew up in greater Boston in the early 1950s, you remember seeing *Big Brother* on channel 4. By then, he was an older man, grandfatherly in appearance, but still quite energetic. I remember him with his ukulele, singing "Oh the grass is always greener in the other fella's yard/ the little row we had to hoe, oh boy that's hard...", or at least that's what it sounded like. I didn't fully understand the words, but I liked how he sang the song. His program taught values like good citizenship (remember the Toast to the President of the United States? There was President Eisenhower's photo, and Big Brother would hold up a glass of milk, while "Hail to the Chief" played in the background), while entertaining kids with songs and stories and even a contest or two. He referred to his young audience as "small fry", and his closing song was "So long small fry, it's time to say goodbye..."

Since I was only a kid in the early 50s, I had no idea that he had been doing the "Small Fry Club" in one form or another for the past 30 years. I also didn't know that the original version of his closing theme song had a line which said "Come back again tomorrow night and then/ we'll have more fun, there's some for everyone..."; in his radio days, the Big Brother Club was broadcast right after dinner, at 6:30 pm. But on television, the show had a weekday afternoons at 12:15 time slot, causing the lyrics to change to "come back again, tomorrow noon and then..."

Years later, when I had long since outgrown children's shows, I sometimes wondered whatever happened to the announcers and performers I grew up listening to and watching. When I became a broadcast historian, I started doing research on those great personalities from the 40s and 50s, and it was then that I finally learnt about Big Brother's many achievements. One article I found about him was especially interesting – it was written in 1968, just after he had retired, and in it, he told the interviewer that he was busy writing a book about his career in broadcasting. To my knowledge, that book never came out, which is a shame, because "Big Brother" Bob Emery certainly deserves to be remembered.

Claire Robert Emery was born in Abington, Massachusetts, and he graduated from Abington High School. Much of his youth was spent on his grandfather's farm. He later moved to Hingham. Unsure of what he wanted to do with his life, he took a job at Gilchrist's

Department Store in Boston, managing the shoe department. It was customary in those days for companies to have employee glee clubs or drama groups to entertain at company functions. Bob, who could play several instruments, joined a quartet at the store. It was 1921, and the local radio station, 1XE (later known as WGI) was constantly seeking volunteer talent to perform on the air. So the Gilchrist Quartet went to Medford Hillside to sing at 1XE, and even though they only knew a few songs, they got a good response.

The PD, Herb Miller, liked their harmonies and invited them back. He especially felt that Bob had potential as an entertainer, and during the Christmas season, he asked Bob to play Santa Claus on 1XE. Bob felt he was too young to be a credible Santa, so he created a character called "Big Brother" to read stories and answer kids' letters to Santa. He was ultimately hired full-time, with a salary of \$35 a week. During 1922, he alternated with various of the AMRAD employees (including Bill Barrow-- or "Uncle Billy", Eunice Randall, and several others) handling the children's programming.



He also used his musical talent to sing with other Amradians, and sometimes he accompanied a vocalist. But it would be another year before he became the official host of a very successful kids' show - *The Big Brother Club*.

By late 1923/early 1924, Bob Emery (or C.R.E. when he was announcing - some announcers still used only initials, a tradition from the early days of ham radio) was the Program Director of WGI. He had also started the Big Brother Club, and it was rapidly becoming a very popular program. As its name suggested, it was a club - kids who listened could apply for membership. They would get a

membership card and pin, and they had to promise to do good deeds and be good citizens.

Bob Emery at WGI in 1924

Bob's show on WGI was done with a very limited budget (AMRAD was in financial trouble by this time), but kids loved him, and he always managed to find interesting guests. Meanwhile, as AMRAD's money problems grew more serious, Bob Emery and several other WGI personnel quietly began seeking other options, in case their paychecks suddenly came to a halt.

Fortunately, a new station was going on the air in September of 1924 - run by the Edison Electric Illuminating Company. It had financial stability, it wanted to hire good people, and Bob decided to join them as their PD. This must have been a serious blow to WGI to lose the person who was their highest profile talent - Bob did lots of appearances and was a good will ambassador for the AMRAD station - but now, he took those talents to a new station, for which he requested the call letters WEEI. (Going with him as his assistant was Marjorie Drew, who had been in charge of women's programming at WGI. She would now do similar programming at WEEI, and also help to book the guests for the Big Brother Club.)

With its new studios at 39 Boylston Street, WEEI wasted no time making an impact. It stole several respected radio columnists away from their newspapers to be in upper management (Charlie Burton of the Boston Herald and Lewis Whitcomb of the Boston Post), hired several of AMRAD's engineers, and was ready to give WNAC - the other big station in Boston that could afford to pay its talent - some real competition. Thanks to its Edison connection, WEEI already had a number of experienced musical groups in house - as you may recall, companies in those days encouraged employees to perform at company functions - but WEEI's management was determined to hire the best people, even if that meant going outside of Edison. (Meanwhile, WBZ was still in Springfield and still working out technical problems with its Boston studio. Soon, WEEI would hire away one of WBZ's best known announcers too.)

WEEI did its first broadcast in late September, and within only a few days, the *Big Brother Club* was back on the air, this time with a much bigger budget and a much better signal. 6 October 1924 was the first "club meeting", and the show was very well-received.

Bob began writing a monthly column for the Edison company publication, "Edison Life", wherein he kept everyone at Edison up to date with what the club was accomplishing. It was in an issue of "Edison Life" that he

explained why he had chosen the name *Big Brother*. He explained how the show came to be - that he had felt it was time for a children's show that did more than just read bed-time stories, a show in which the kids could participate, and not just sit passively listening to the announcer. "[Next, I wanted to] create a character who would have a good influence on children. The Big Brother idea serves this purpose. We all remember we looked to our Big Brother for assistance, and if we had none, how we all wished we did."

Further, he stated that the show had no advertising purpose (this would soon change), and that its sole intent was to "...create good-will among its members, and also to instill into the minds of the children the meaning of a "Big Brother Act", and the significance of the club slogan - Be Somebody's Big Brother or Sister Every Day." (Edison Life, November 1924, p. 322) As part of the desire to have members participate, Bob also began writing a Sunday column in the Boston Herald; kids were asked an opinion question of the week, and the best letters to him were published in the newspaper. Imagine what a big deal that must have been for a child in the 1920s - not only being listened to by an adult, but having your opinion appear in a major newspaper!

The Edison Big Brother Club, as it was called, often reached out to its young listeners Bob would have a "day" for a particular town, and elementary or junior high school club members from that town were invited to watch the show as part of the studio audience. And as he had done at WGI, Bob Emery became a roving ambassador for WEEL.

He made appearances at various schools and organizations that catered to young people, such as the Boy Scouts; he would sing and play his ukulele, and talk to the kids about up-coming events on his show, while encouraging them to get involved in charitable projects in their community. Edison, which was a very promotion minded company, helped him to start a club magazine for the members. The company also helped to arrange "Big Brother Day" at various locations.

The first of these events was in early July of 1925, an outing for club members at an amusement park in Newton known as Norumbega Park. It drew so many young people and their parents that the newspapers ended up treating it as a news story rather than relegating it to the radio page--the crowd was estimated as the largest in the history of the park, and one of the biggest children's outings in greater Boston. Big Brother's drawing power and his popularity among kids continued to grow. His musical talent and his ability to entertain kids earned him the opportunity to be the headliner at a show at the B.F. Keith theatre in the

summer of 1926; soon, he was doing the Big Brother club live at various locations.

He had also started his own vocal group, the Joy Spreaders. Several members of this band had been listeners of his, while others were experienced young musicians from the Boston area. Big Brother and the Joy Spreaders would become regular performers at Keith's Theatre over the next several years, in fact. And for those who really couldn't get enough of Big Brother, in the fall of 1926, he and his band were asked to make their first record. They were signed to the Brunswick label, which evidently felt our area had a lot of talent because Brunswick also signed several other local radio performers, such as WTAG/ Worcester's singer/announcer Chester Gaylord, and Boston-area bandleader and former WGI alumnus Joe Rines. Big Brother and the Joy Spreaders recorded the Big Brother Club theme song (which included the call letters of WEEL) and did a re-enactment of a Big Brother Club meeting, complete with various songs and poems and letters from kids.

The session was called "Big Brother's Brunswick Record", and although I have never seen the actual 78, I do know it WAS released. (If anyone has a copy, I would truly love to hear it!) The record was sold in stores, and also given away as a prize to club members. Bob would also make at least one other record in 1929 for Speak-O-Phone Recording Studios. That one, I do have a copy of, and it is similar to the first one - a re-enactment of a show, with songs, contests, guests, etc. In 1929, he was not yet using "So Long Small Fry", but he WAS using "The Grass is Always Greener".

Thousands and thousands of kids from all over the eastern United States were now members of the Big Brother Club, and Edison, not wanting to miss an opportunity, encouraged Bob to do some very indirect selling - some shows about using home appliances (Edison appliances, of course) safely. He quickly became a very credible spokesperson, because kids trusted him. When a store wanted somebody to appear at an opening or promote a new product to kids, the management would call upon Bob Emery, knowing what a following he had. To Bob's credit, he did not seem to take every opportunity that came his way, but he did become a fairly frequent voice for Edison products, as might be expected given how Edison had supported his show.

By 1928, Big Brother had formed a radio drama group, the "Radio Rascals", made up of club members who enjoyed performing. Some even wrote original plays or skits, which he put on the air. He also made numerous appearances for charity and encouraged his audience to do

their part for their community. In fact, throughout the remainder of the 1920s, Bob Emery continued to find new and interesting ways to teach yet still entertain; one feature involved bringing in real people who had unusual jobs. Bob would create a "you are there" scenario, and through the magic of radio, kids could be taken to all sorts of places, such as a lighthouse or an expedition to the North Pole, and they could pretend they were doing the particular job along with the guest.

On 5 February 1930, something unique occurred - the Big Brother Club was televised, via the experimental station W1XAV, owned by Shortwave and Television Labs Inc. While not many people saw it, we can safely assume that the listeners of WEEI must have been somewhat puzzled when the announcer said tonight's show was not only being heard on radio but was also being televised. Bob Emery was certainly one of the first major radio personalities to do television, and it would be helpful to his career later on.

In the summer of 1930, the opportunity every local personality hoped for happened for him - he was called by NBC, which wanted him to do a once a week (Sunday night) children's show on the network. For a while, he commuted back and forth, working at WEEI and also for NBC. But by the fall, the traveling was too much, and he gave his notice at Edison, to concentrate on developing new children's shows for NBC Red. However, he still loved Boston, and by the summer of 1931, he had signed a contract to broadcast the Big Brother Club over the Yankee Network; owner John Shepard 3rd also made him educational director for the chain of stations.

I have never been able to find out what caused Shepard and Big Brother to part company - the Big Brother Club was just as popular a decade later as it had been when it first went on the air. Big Brother had famous guests, he put on state-wide spelling bees where schools could field teams and compete for prizes, and of course, he had "opportunity night" - this was a weekly talent show, with the winner having the opportunity to join the supporting cast that put on the *Big Brother Club*. Yet, despite the popularity of his show and the respect educators and the Boston media had for him, by mid-1933 he and his wife were back in New York.

This time, Bob went to work for WOR, where he developed a highly successful children's show called *Rainbow House*; during the early 40s, it began running on the Mutual Network. The mid-40s saw a renewed interest in television, and the Dumont station, WABD hired him to create a kids' program for TV. And so it was in 1946 that the *Small Fry Club* was born. It would run in New York

till 1950; interestingly, when WNAC-TV, channel 7, came on the air in the summer of 1948, it began carrying some Dumont shows, including *Big Brother's Small Fry Club*. It must have brought back a few memories for people who had grown up hearing him on radio, and now here he was on TV.



By the early 50s, Bob was trying to find a way to get back to the city he had always loved, and finally, in November of 1952, he negotiated a contract with WBZ-TV and returned to Boston at last. The remainder of his TV career would take place at WBZ-TV. Although by now he was much older, to a new generation of kids, he was the kindly and informative man who kept them entertained while teaching them new things-- he was very proud of all the kids he taught the Pledge of Allegiance, for example. Bob had always liked working with young people, but there is a certain story - attributed to Uncle Don, Big Brother, and various other hosts of children's shows - that claims he allegedly called the kids "little bastards" one day while not realising the mike was still open. I can assure you that this story is an urban legend. There is absolutely no evidence that Big Brother ever did such a thing, yet the story has circulated for years.

1963

While handling a studio audience of kids was probably no easy task, people I know who worked with him say he was a professional and knew how to run his show; he took great pride in his ability to relate to kids. (When WGI/AMRAD held a reunion in 1964, Bob was there, and said something very interesting - various of the AMRAD folks were lamenting how awful rock and roll was and how radio had deteriorated and how kids these days were uncontrollable. But Bob refused to agree. He said he liked some of the rock music - he especially enjoyed the Beatles - and said that kids today were no worse than kids of any

other generation, if you didn't talk down to them and if you let them know what you expected of them. Given how bitter some of the old WGI announcers had become about what had happened to radio over the years, it was refreshing to hear somebody in his 60s saying positive things about the music and about the kids. While I am sure he had bad days like everyone else, Bob Emery never stopped believing in the fact that kids COULD be reached with intelligent children's programming, and he continued to provide it.)

Big Brother, even in his 60s, was a tireless fundraiser. When he went back on the air at Channel 4, he immediately aligned himself with various charities. During one campaign, he encouraged his young viewers to send in their pennies, nickels and dimes to help the Jimmy Fund, and the kids responded with nearly \$11,000. This was actually very typical of what Bob could do. He made kids aware of those children who were less fortunate, and then created opportunities for his audience to help. And, to teach responsibility, he asked kids to EARN the money they were donating - by doing chores or baby-sitting or working around their neighborhood.

When storms and tornadoes devastated central Massachusetts in mid 1953, the members of the Small Fry Club helped him raise \$18,000; the money went directly to agencies helping children whose families had lost their homes and their possessions. And as he had done during his radio days, Bob was also a frequent visitor to Children's Hospital, where he sang for the kids and entertained them. And he continued making appearances at venues all over eastern Massachusetts - for example, I have a clipping from May of 1958 that announces his visit to the "Kiddie Ranch" on route 1 in Saugus, and another from the spring of 1957 announcing a traffic safety campaign that was taking him to various schools in greater Boston. The idea of doing a good deed - Be Someone's Big Brother or Sister Every Day - was one he never abandoned.

In the 1960s, WBZ began moving his show around, changing its day and time, shortening it, changing its name... *Clubhouse 4*, *Big Brother and Flash*, *Big Brother's World*... and finally limiting it to one day a week and asking him to tape it. While Bob did not feel that he was "too old" or out of touch with the audience, a number of the older announcers and performers were being encouraged to retire, as TV continued to change.

Finally, in early January of 1968, Bob did in fact retire, at the age of 70. Some of the surviving members of the Joy Spreaders were at his retirement party. To this day, many of us who grew up watching him have not forgotten



1968 - Bob Emery is on the far right (photo: WBZ-TV and Perry Lipson)

him. After he retired, he was still asked to make some personal appearances for charity, and he did. But he also had time to enjoy his hobbies - he liked to cook, he played golf, he did some acting in theatrical productions.

He and Katherine, his wife of 43 years were very close (she had produced some of his TV shows, in fact); they also had four grandchildren. Yet, although he seemed content that he no longer had the pressure of a daily performance, it still seems to me (based on interviews I have read from that time period) that, given his choice, he would have remained on the air in some capacity. Ultimately, it was a stroke that slowed him down; he died in July of 1982, at the age of 85.

I know of few performers whose careers ran from the era of crystal sets all the way to the era of satellites. The world changed so much, and so did the types of programming for kids. Yet Big Brother Bob Emery kept re-inventing himself decade after decade, appealing to entirely new generations of "small fry". I don't know if his style would work for today's kids - he certainly came from a more innocent, less contentious time. But then, I am sure he would say that some things are timeless, and if a show is honest and interesting, if it provides kids with a chance to get involved in a positive way, it will work no matter what year it is. I don't know if our post-literate society of video games and *South Park* has room for somebody like Big Brother, but I am certainly glad I was around in those formative years of TV, and I wish I could have heard him on the radio. Rest in peace, Big Brother - and thanks!!!

- [Donna Halper](#) is a lecturer and broadcast consultant based in Quincy, MA. Her love of radio history is evident in the way she captures the essence of her subjects.

1945 Woman's Magazine Featured Ads Dominated by Emphasis on WWII

Bob Cox

I recently examined the contents of an April 1945 "Woman's Day" magazine that carried a price tag of two cents. I was three years old when this publication hit the local magazine stands.



What impressed me the most was the emphasis of World War II on advertisements and sacrifices made during the bitter conflict. For example:

Red Goose Shoes: "Help Uncle Sam save leather. Buy boys' and girls' shoes that wear longer. Invest in war bonds regularly."

Texcel Tape: "Today most Texcel Tape that's made is being used for war. Buy bonds and stamps until victory returns to your store."

Oakite Cleanser: "Buy war bonds and stamps."

Johnson's Glo-Coat Floor Polisher: "Fibber McGee and Molly say, 'Nurses are needed. All women can help. See the Red Cross or write the Surgeon General, U.S. Army, Washington, D.C.'"

SweetHeart Toilet Soap: "Don't waste soap. It contains materials vital to the war effort."

McCormick & Co.: "Serving the Armed Forces throughout the world."

Swift's Allsweet Vegetable Oleomargine: "Your first duty to your country - Buy war bonds."

Waldorf Tissue: "The more war bonds you buy, the shorter the war."

Beech-Nut Gum: "Until final victory, you may not always find this delicious gum at your (store). Our fighting men are now getting most of it."

Fletcher's Castoria (The Laxative made especially for children): The ad title was "I became an Army Nurse and solved a Navy Problem." The problem was that her brother, a sailor, and his wife had a baby boy suffering from irregularity. The quandary was quickly eradicated with a bottle of Fletcher's Castoria.

Speed Queen's washing machine ad revealed the scarcity of appliances during the war. It showed a housewife running toward her husband and joyfully proclaiming, "I've got a priority. I stopped at Jones Appliance today and made arrangements to get one of the first Speed Queen washers they get in (after the war). All I had to do was register in a little book. We will be notified when the first shipment arrives."

Balanced Pacific Sheets gave a lengthy plea: "Let's pitch in and give the boys what they need to finish this war and give it in lavish abundance. Take a war job or hang on the one you have. Buy bonds ... more and more and still more. Conserve your worldly goods: mend that old sheet; don't throw it away. And when at last you must buy replacements, let them be (of course) superb Pacific Balanced Sheets."

An article titled "My Country 'Twas of Thee" warns returning servicemen that things would not be as they left them and they too must sacrifice until supplies catch up with demand.

Another article, "The High School Crowd Lends a Hand," describes how volunteers were serving in the Junior Division of The American Women's Hospitals Reserve Corps at Jamaica Hospital in Long Island, NY. The ladies worked one half day each week performing a variety of helpful tasks.

A notice on one page said: "The wartime burden on transportation facilities may cause delays in shipment of Woman's Day Magazine to some stores. We regret any inconvenience you may be caused and ask that you not to blame your store manager."

Another advertisement titled "Carry Victory in Your Basket" suggested numerous helpful hints for reducing paper needs: "Every time you go to the store and carry your purchases home unwrapped, you help bring victory so much nearer. Take along a basket, box, shopping bag or some permanent container that is roomy enough to carry

your purchase home.”

The ad asserted how paper was used to wrap and protect more than 700,000 different war items including shell containers, bomb rings, parachutes, flares, blood plasma, vests and V-Mail envelopes. It ended with the words: “Remember – Paper is War Power.”

(This article was first published in the Johnson City (Tenn) Press on June 26, 2008, and is reprinted with their kind permission and that of the author).



Wistful Vistas

Ryan Ellett

Thanks for tuning in again, radio nostalgia buffs. We've got a e-mag full of reading for you this month, including a lead piece by new contributor Thomas Honsa, a history professor in Florida. A special tip of the hat to Bret Jones who has been waiting patiently for some time to see his *Dark Fantasy* article hit the newsstand. We always try to publish contributions in a timely manner, but sometimes the decision is made to hold back a specific piece a month, or two, or three to make sure we can give it prominence toward the front of an issue.

Donna Halper, as we've come to expect, pokes and prods into the long-neglected nether regions of very early 20s era commercial radio. Her findings are nothing that you'll find cruising the internet or in any old time radio books. She digs into the dustiest corners to unearth nuggets of radio history. On a similar note Barry Mishkind digs back even further, exploring the contributions of Charles Herrold, an overlooked pioneer in very early radio.

Bob Cox, Ned Norris, and Doug Stivers return with new installments about general nostalgia and ways to enhance your enjoyment of the OTR hobby.

Last but not least, we continue reprinting Tom Goatee's series on the history of legendary Chicago station WMAQ.

We don't publicize it much, but I turned my old OTR-themed blog over to the OTRR to use as an alternative way to distribute the contents of the Old Radio Times. I attempt to update it daily, spreading the monthly content of the Times over daily installments. Because of the way scheduling goes, you'll begin to see material from the upcoming issue posted there before the issue is actually completed and sent to subscribers. If you want to check in on this new feature, visit <http://wistfulvistas.blogspot.com/>

Don't let the OTR convention in Cincinnati sneak up on you. It's less than two months away so make plans now if you haven't already. Honorary non-member Doug Hopkinson will be doing a presentation on a long-forgotten series. He's acquired a good many episodes and is doing some first-class research on the series' background.

Happy listening and good health to all!

Charles Herrold: A Father of Broadcasting

Barry Mishkind

Long before anyone even thought about the question of who was the first broadcaster, a long list of young men around the world were experimenting with the new technology that Marconi had brought forth, the wireless transmitter.

Fessenden, De Forest, Tesla, Hertz, Edison, Conrad, Herrold, Stubblefield, and many more were out there. When the Department of Commerce began issuing licenses in 1911, a number of amateurs applied for licenses to cover their experimental stations constructed over the previous five or six years. (By the way, the first license was issued to George Lewis of Cincinnati, OH.) In the main, Marconi, Fessenden, Hertz, Edison, even De Forest, came to be better known as scientists and inventors, rather than broadcasters. And, while KDKA truly has its place in history as the earliest of licensees with the word "commercial" attached (even though commercials as we know them, were still several years off), several stations trace their history before November 1920, and even before KDKA's predecessor 8XK. Hence, trying to specify "The Father of Broadcasting" may not be a reasonable assignment. For example, what about Charles D. Herrold?

Charles "Doc" Herrold

A decade before Frank Conrad built the radio station that would become KDKA as part of a bet on the accuracy of his watch, Charles Herrold was experimenting in San Francisco. But it was the initiation of voice transmissions from his "Herrold College of Wireless and Engineering" at San Jose, CA in 1909 that made Charles "Doc" Herrold a true pioneer.

Herrold was born November 16, 1875 in Illinois. His father was both a farmer and inventor. With this sort of example, it was natural that Charles was also keenly interested in science and mechanics. Like his father, he was an inventor, developing new products in many fields, including dentistry and surgery, photography, and music.

As part of his early love of astronomy, he invented a clock driven telescope. However, it was the loss of his school's only astronomy professor that caused him to move to physics, and electricity and the wireless took over his life.

Eventually Herrold built a 15 watt spark gap transmitter. He wanted more, however, than just

Broadcasting's Forgotten Father



The Charles Herrold Story

telegraphy. He wanted to transmit voice information. A carbon microphone was connected in series with the B+ high voltage supply to the spark transmitter. As much as 50 watts of output power could be developed this way. Early listeners began to hear "This is the Herrold Station" or "San Jose Calling". The call letters "FN" were adopted for a while, as were 6XE, 6XF and SJN.

However, transmission time was curtailed by the need to replace the carbon element every one or two hours. Improvements were made, leading to the invention of the "Arc Fone." The Arc Fone was essentially six arc lights in series which developed a high frequency arc carrier upon which voice could be carried. At first, the necessary 500 volts was tapped from the streetcar lines. A special water cooled microphone had to be built to prevent it from burning out. The Arc Fone was patented on December 21, 1915.

In the meantime, Herrold had decided one of the best uses for his invention was to feed the interest of experimenters with regular programs that would publicize his College. He set up a listening room with chairs and 24 sets of receivers at a local furniture store. Later he would set up another transmitter at the Fairmont Hotel in San Francisco, becoming a pioneer "two way" broadcaster in 1912.

Broadcasting?

It may well be that the weekly "Little Ham Program," sent out every Wednesday evening at 9PM qualifies as the start of broadcasting, at least by the definition Herrold himself used. As the son of a farmer, the concept of "broadcasting" seed was well known to Herrold. He

claimed to have been the first to adapt the term to the wireless, and particularly in relation to regularly scheduled entertainment programs.

The disk jockey on Herrold's station was noteworthy: the first woman to broadcast was his wife, Sybil. Playing records provided by the Sherman Clay music store, the Herrold's likely developed the first "trade-out!" Listeners from as far away as 900 miles called to request records during the program. Among the other techniques used by Herrold to cultivate interest in his station were weekly prizes awarded to regular listeners.

Aside from ads for his College and the trade-out ads for the records from Sherman Clay, Herrold had no commercials as we know them. However, he apparently had some ideas, and wrote the Department of Commerce to ask about using the station for paid advertising. It is reported the response was "Under the laws we can find nothing by which we can prevent your selling merchandise over the air, but by the Lord Harry we hope that somebody does."

By 1915, Herrold's station SJN was well known throughout the region by amateur radio enthusiasts. But it was during the World's Fair of that year that the new medium was given a real stress test. Lee de Forest had set up a transmitter and receiver at the Fair, but the transmitter failed to operate. The upshot? Herrold's Arc Fone transmitted from San Jose to the fairgrounds, some 50 miles, eight hours a day during the Fair.

The demonstration amazed the people, who listened to news about the Fair and music. We today can only imagine what it was like: one of Herrold's associates reported that people who came into the booth would often start looking under the table, or in the back. They just did not believe the voices and music were coming from 50 miles away!

Recognition elusive

So, with all this background, why is it that many books and historians ignore "Doc" Herrold and his achievements? Perhaps it was just a matter of timing. In April 1917, all non-governmental broadcasting was ordered off the air for the duration of the war. During that time, all radio patents were "pooled" in order to provide the best radios for the military. Electronic advances tied to De Forest's Audion tubes and others made the mechanical Arc Fone obsolete.

After the war, Herrold had to rebuild his station to conform with the new standard of broadcasting. In 1921, the Department of Commerce assigned KQW as the station identification. (The last change in calls was in 1949

and the station is known today as KCBS, San Francisco.) Unfortunately, Herrold had a hard time keeping his station going into the 1920s, and his dream began to unravel as he was forced to sell KQW in 1925. Sadly, the "handshake" arrangement he had with the 1st Baptist Church broke down and he was soon fired as the station engineer.

Over the years, Herrold tried various ways to stay near broadcasting. He was one of the first time brokers, buying time from stations, and then re-selling it to others. An effort to establish himself as The Father of Broadcasting failed to attract much attention from the broadcast community. The last years of his life were largely marked by a string of menial jobs, such as a security guard. A saddened Charles Herrold died at 73 on July 1, 1948. Was Charles "Doc" Herrold The Father of Broadcasting? Possibly. What is certain is that he was A Father of Broadcasting.

More information is available at <http://www.charlesherrold.org>

[A plea: if you or your station has a written history, or any information on the roots of broadcasting, please share them with me. I would appreciate anything that would illuminate the pioneer stations and the men who built them. Books, newspaper clippings, old licenses, ratecards, EKKO stamps, radio guides, even photocopies are of benefit. Send them to Barry Mishkind, 2033 S. Augusta Place, Tucson, AZ 85710.

Barry Mishkind, aka RW's "Eclectic Engineer," can be reached at 520-296-3797, via the Internet. You can find his home page at <http://www.broadcast.net/~barry/>

SUPERMAN
ISON
THE RADIO!

SPONSORED BY THE
MAKERS OF **FORCE**
OVER THE FOLLOWING STATIONS.

<i>Monday, Wednesday, and Friday</i>	WBZA Springfield 5:00-5:15
WOR New York ...6:45-7:00	KHJ Los Angeles 6:00-6:15
WHAM Rochester ...5:15-5:30	WOL Washington 5:30-5:45
WGR Buffalo ...6:00-6:15	WFBR Baltimore ...5:30-5:45
WGAI Scranton ...5:00-5:15	<i>Tuesday, Thursday, and Saturday</i>
WJAR Providence 6:15-6:30	WFBL Syracuse ...6:15-6:30
WGY Schenectady 6:15-6:30	WTIC Hartford ...6:30-6:45
WBZ Boston ...5:00-5:15	WCAU Philadelphia 6:15-6:30

IF THE SUPERMAN PROGRAM IS NOT BROADCAST IN YOUR LOCALITY, WRITE YOUR LOCAL STATION AND ASK FOR IT!

5 Steps to Enjoying Your Audio Anywhere in Your House

Ned Norris

Imagine ...

You're lying on your favorite sun lounger in your garden.

There isn't a cloud in the sky.

You can feel the sun's rays on your skin and there is a gentle breeze blowing through your hair.

There is a wooden table to your right. On the table is a tall glass. Inside the glass is your favorite ice-cool drink. Next to the glass is a radio. From the radio you can hear your favorite music, old time radio shows, audiobooks, or whatever it is that tickles your fancy. When whatever you are listening to finishes another one of your favorites will start without you ever having to move a muscle.

Life is good!

Okay, you can stop imagining now and get back down to reality. The reason for me wanting you to imagine that scenario is I wanted you to feel just how good it is having a little gadget called an FM transmitter. Some of you reading this will know what I'm talking about, but for those who don't let me explain.

An FM transmitter is a rather clever gadget that allows you to transmit sound directly from your computer to any radio in your house. It's completely wireless and works just like a normal radio station, but on a much smaller scale.

Here's what happens. It's really easy.

Step 1 - You plug the device into your sound card.

Step 2 - You select a frequency on the device that you want to broadcast at. For example you might select 92.5 FM.

Step 3 - You pick a radio show you'd like to listen to and start it playing on your computer.

Step 4 - You go to any FM radio in your house and tune it in to 92.5 FM.

Step 5 - You sit down and enjoy

The radio needs to be within a certain range, which will vary between 50 feet and 300 feet depending on the strength of the FM transmitter you are using and the number of walls and other obstructions the signal need to pass through to get to you.

The wonderful thing about FM transmitters is it allows you to listen to all the MP3 files you have stored on your computer or one of the online music services, whilst at the same time giving you the freedom to move around your house.

Luckily, the price of FM transmitters has dropped over

the past few years and you should be able to pick up a decent FM transmitter that will work throughout a typical house for less than \$100.

There are a few things worth looking out for when deciding which FM transmitter to buy. Most important of all is the distance the signal covers. If you live in a tiny apartment there's no need to spend the extra money on a powerful unit that will transmit 1000 feet, unless of course you want the whole neighborhood to be able to tune in to your broadcast. On the other hand, don't buy one that will only transmit 10 feet if you want to listen at the bottom of the garden which is 150 feet from your computer.

A second thing to look out for is a digital display. Some units have no digital display telling you what frequency you are tuned into and require you to turn a screw on the back to adjust the frequency. This can be quite time consuming as it requires quite a bit of experimentation. The end result is exactly the same, but with a digital display it is easy to set the FM transmitter to a specific frequency by reading the numbers on the display and then set the radio to exactly the same frequency.

Lastly, some units run on batteries whereas others will run from a power supply. If the unit you buy runs off batteries make sure that it has an auto-off facility that will allow you to set a period after which the unit will automatically turn itself off. If you don't have this you'll find yourself wasting a lot of batteries.

FM transmitters are ideal for transmitting around your house, but the same technology can also provide an ideal way of listening to your MP3 player in your car without having to invest in an in-car MP3 unit. Just plug a battery powered FM transmitter into your MP3 player and then tune your car stereo into the same frequency.

So, now you know just how easy it is to set-up your very own micro radio station for your very own listening pleasure. Whether you're a music fan, an audiobook lover, or an old time radio aficionado, this is one little gadget that can really add to the overall enjoyment.

Ned Norris is the webmaster of www.rusc.com.

The History of WMAQ Radio

Chapter 3

Tom Gootee

A De Forest marine transmitter, of questionable age, was acquired and adapted for voice transmission. As a functioning piece of equipment it left much to be desired--but it was the only kind of radio equipment available and, as such, it served its purpose. One tube, type unknown but of De Forest make, comprised the entire tube complement. It was rated at 250 watts input, which probably accounted for the optimistic accounts of 250 watts for the entire transmitter. Actually only about 100 watts was fed to the antenna, a quantity which could only be estimated. The single tube was modulated by means of a transformer inserted into the grid circuit; the primary being coupled to a small telephone transmitter mounted on the end of an insulated handle. The insulation was necessary because part of the transmitter was ““hot”” with radio frequency energy, which fed back into the grid circuit.

The antenna was a typical ship installation, mounted on the roof of the Fair Building. It was a four-wire flat top suspended between the top of the water tank at the east end of the building and a brick chimney at the west end of the building.

The transmitter was installed on the fourth floor of the Fair Building and the studio was located directly under it, on the floor below. The station was assigned the call ““WGU, and licensed to operate on the common frequency of 360 meters (833 kilocycles). This measurement could only be approximated, as the only frequency meters that were then available consisted of a coil of wire, a condenser and a thermo-millimeter calibrated against the Federal Radio Inspector’s wave-meter.

A trial program---actually the first broadcast---was put on the air the afternoon of April 12th, from 4:30 to 5:45 p.m., and all the equipment was checked and tested for the grand opening of WGU the following evening.

The first formal broadcast was put on the air the night of April 13th 1922. It consisted of a musical program lasting about thirty minutes, from 7:00 to 7:30 p.m., and featured Sophie Braslau, Leon Sametini and a few other Chicago artists and musicians. The program was directed and announced by Miss [Judith Waller](#), a name destined to be synonymous with the Daily News station for many years to come.

There has always been a question as to whether anyone actually hears that initial program from WGU. With the

large building surrounding the decidedly inefficient transmitter and antenna, it was a miracle if the 360 meter signal ever crossed State Street. In fact, the program was not only the first broadcast, but also the last broadcast using the venerable De Forest transmitter. WGU was closed down the next day, and negotiations were soon begun to acquire newer and finer equipment, built especially for radio broadcasting. In spite of difficulties, there were a few optimistic persons at the new station who firmly believed in the possibilities of radio. Particularly, they were Miss Judith Waller and the Radio Editor of the Daily News, [William Hedges](#). And with their help, the idea of continuing the station did not die down with the closing of WGU. The Daily News made arrangements to broadcast news bulletins and feature programs over the more successful KYW station, and an order was immediately placed with the Western Electric Company for new equipment.

But manufacturing processes were slow in 1922, due mainly to the increased demand for radio equipment, and it was several months until a new 500 watt transmitter was delivered to the station atop the Fair Building.

In the meantime, other new stations came to Chicago. In May, 1922, a station was opened in the Palmer House using the call ““WAAF””. Early in June, WDAP began operation in the Wrigley Building, and later in the same month Walter a Kuehl’s WQX went on the air. Other stations had applied for licenses to go on the air that fall, and the problem of allocating so many stations on two single wavelengths became an impossible feat. Finally, the Department of Commerce, under Secretary Herbert Hoover, reorganized the entire broadcast band. New and separate channels were set aside for different classes of stations, according to the operating power and according to geographical location. The old 360 meter channel had at last ceased to exist as a catch-as-catch-can boiling pot for all stations—and this meant that a new frequency would have to be assigned to the Fair-News station when it again went on the air.

This article was originally published at <http://www.richsamuels.com/nbcmm/wmaq/history/> and reprinted here by permission.

Confessions of an Old Time Radio Fanatic

Doug Stivers

I just wanted to pass on how much of a 60 year old OTR nut I am. I've wired my house so that every room has an internet connection in it, two in the living room. I have the following pieces of equipment for listening to old time radio:

1. D-Link Xtreme N Gigabit Router (DIR-655) hard wired to every room in the house.
2. 2 each D-Link Media Lounge Wireless Media Players (DSM-320) connected to my network. (\$150 each).
3. 2 each 6" B&W tv's. (\$29 each). The image of what show is playing tends to burn in to the CRT.
4. 2 each fake old time radios with an auxiliary input in the rear. (\$30-\$50 each)
5. Twonky Vision UPnP media server software from Pocket Video Corp (\$48).
6. USB hard drive full of OTR shows listed in folders by numbers and a-z.
7. Sansa SanDisk 280e 8 gigabyte flash player for listening while on the road in my wife's car (she doesn't like OTR) or while I walk for exercise. (\$120).
8. Sony CD-MP3 player in my car. (\$120).
9. Live365.com yearly subscription. (\$72).

The Twonky Media software scans the hard drive directories of radio show folders and puts the radio shows into server format.

The DSM-320 (One in my computer room, and one on the porch) access the radio shows from the server. The video out goes to the b&w tv's so I can read the menu activated by the DSM-320.

1. Turn on the b&w tv.
2. Turn on the DSM-320 media player with its remote. It says it is detecting the network, and then it says it is detecting the media server.
- 3: Once the media server is detected, make the following choices:
 - 1: Chose from Music, Photo, Video, or Online Media.
 - 2: High lite Music and press enter on the remote.
 - 3: Chose from Album, All Tracks, Artist, Folder, Genre, Internet Radio, Play Lists, or vTuner Radio.
 - 4: High lite Folder and press enter on the remote.
 - 5: Select the hard drive with the radio shows.
 - 6: Chose from #123 Shows folder, or A Shows - Z Shows folders.

In this case I select the folder C Shows and my choices of listening are as follows:

01. *California Melodies*
02. *Call for Music*
03. *Campbell Playhouse*
04. *Can You Imagine That*
05. *Captain Stubby*
06. *Captains of Industry*
07. *Cavalcade of America*
08. *CBS Radio Workshop*
09. *Charlie Chan*
10. *Charlotte Greenwood*
11. *Chrysler Showroom with Sammy Kaye*
12. *Cloak and Dagger*
13. *Columbia Workshop*
14. *Command Performance*
15. *Couple Next Door*

Turn on the fake old time radio. The audio from the DSM-320 is fed to the auxiliary input of the back of the radio. I'm listening to *Chrysler Showroom* as I write. Make your selection and then chose the particular show from that selection that you want to listen to. I can also access Live365.com from the DSM-320 media player.

The above describes how I listen to OTR in the house. If I'm in my car and by myself, I'm listening to OTR all the time on the CD-MP3 player. While I'm at work I'm tuned in to Live365.com and listening to OTR or Big Band music. My favorite station is GI Jive Radio. I hope this shows how much of a nut I am. Do I listen to every show I download? No way, can't be done. Do I listen to a lot of OTR? Yeah, probably more than most people. I want to thank the group for the shows that are in the on-line OTRR Library. I listened to quite a few while recuperating this last week from bacterial pneumonia.

There's spine-tingling excitement and hair-raising thrills in



TRUE DETECTIVE MYSTERIES

Tune In
This Sunday
Afternoon, on MBS

Check your local paper for time.

The Halls of Ivy Reaches Certification

The Old Time Radio Researchers announced this month the certified release of *The Halls Of Ivy*. Ed Sehlhorst and his capable team worked for six months preparing the very best set of this series possible. As with all of Ed's teams releases, it contains a wealth of additional materials that will just add to the listeners enjoyment.

A special feature of the DVD version of the release is the inclusion of several television episodes of the series.

The Halls of Ivy was an NBC radio sitcom that ran from 1949-1952. It was created by *Fibber McGee & Molly* co-creator/writer Don Quinn before being adapted into a CBS television comedy (1954-55) produced by ITC Entertainment and Television Programs of America. British husband-and-wife actors Ronald Colman and Benita Hume starred in both versions of the show.

Quinn developed the show after he had decided to leave *Fibber McGee & Molly* in the hands of his protege Phil Leslie. *The Halls of Ivy's* audition program featured radio veteran Gale Gordon (then co-starring in *Our Miss Brooks*) and Edna Best in the roles that ultimately went to the Colmans, who'd shown a flair for radio comedy in recurring roles on *The Jack Benny Program* in the late 1940s.

The combination of Mr. & Mrs. Colman's acting and Don Quinn's writing made for an enjoyable half-hour's worth of entertainment. Quinn wrote jokes that made you think. On the McGee program there was a fast and furious onslaught of crazy puns, mangled cliches, and double-meanings. Sometimes all at once – when delivered by the superb timing of the talented Jim Jordan as Fibber.

The pace was brought down a notch or two for the *Halls of Ivy*, but not the wit. Guaranteed to put a smile on your face – and keep it there for 30 minutes – the dialogue between the Colmans was, and still is today, fresh and humorous. They worked well together, and one needs only to listen to the program for five minutes to know they were obviously enjoying themselves.

The Halls of Ivy featured Colman as William Todhunter Hall, the president of small, Midwestern Ivy College, and his wife, Victoria, a former British musical comedy star who sometimes felt the tug of her former profession, and followed their interactions with students, friends and college trustees. Others in the cast included Herbert Butterfield as testy board chairman Clarence Wellman; Willard Waterman (then starring as Harold Peary's successor as The Great Gildersleeve) as board

member John Merriweather; and, Elizabeth Patterson and Gloria Gordon as the Halls' maid.

The series ran 110 half-hour radio episodes from January 6, 1950 to June 25, 1952, with Quinn, Jerome Lawrence, and Robert Lee writing most of the scripts and giving free if even more sophisticated play to Quinn's knack for language play, inverted cliches and swift puns (including the show's title and lead characters), a knack he'd shown for years writing *Fibber McGee & Molly*. Jerome Lawrence and Robert Lee continued as a writing team; their best-known play is *Inherit the Wind*.

Cameron Blake, Walter Brown Newman, Robert Sinclair, and Milton and Barbara Merlin became writers for the program as well. But listeners were surprised to discover that the episode of 27 September 1950, "The Leslie Hoff Painting," a story tackling racial prejudice, was written by Colman himself.

The sponsors were Schlitz Brewing Company and then Nabisco. Nat Wolff produced and directed, Henry Russell handled the music and radio veteran Ken Carpenter was the announcer.

OTRR Certified *The Halls of Ivy* Version One

The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup> and located on the web at www.otrr.org has certified this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series, and old time radio in general. They have determined that as of February 15, 2009, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at - <http://groups.yahoo.com/group/Otr-Project/>

The Old Time Radio Researchers Group now declares this series to be Certified Accurate. There is one DVD or two CDs in this release,(the DVD release contains an additional folder of television episodes), which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions be discarded.

As always, it is possible that more information will

surface which will show that some of our conclusions were wrong. Please e-mail us at ed_sehlhorst@yahoo.com or post your corrections at

<http://www.otrr.org/pmwiki/Misc/ReleaseIssues> and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -
Series Coordinator - Tom Mandeville, Ed Sehlorst
Dedicated helpers - David Oxford, Ernie Cosgrove, Dee Detevis, Sue Sieger, Mike Galbreath, Bob Hicks, Don Wallace, Ed Martin, Kay Lhota, Tallguy, Mike Harron, Jim Witteveen, Mark Olane, Larry Gassman, John Baker, Bob Hicks, Lisa Fittinghoff, Philiper376,
Missing Episodes - Clorinda Thompson
Audio File recorders - Sue Sieger, Jim Beshires
Newspaper Research - Ben Kibler
Special Assistance - Walt Pattinson
File corrections - Andrew Steinberg
And all the members and friends of the OTRR for their contributions of time, knowledge, funds, and other support.

This series will be released by the Distribution Center of the OTRR shortly, and will make its way to archive.org, and to the general old time radio community thereafter.

OTRR Releases Version Two of *Ports of Call*

The Old Time Radio Researchers Group has recently released version two of *Ports Of Call*, an extremely obscure series. Neither 'On The Air', or 'The Ultimate Guide, had any listing for it, and despite an exhaustive search on the internet turned up any information. According to the log prepared by Ben Kibler, utilizing the OTRR Newspaper Database, the program was broadcast in 1935 and 1936. The series consisted of at least 68 episodes of which 37 are known to exist. Each episode dealt with the premise of a voyage to a country, and dealt with events in that countries history.

OTRR Certified Ports of Call Version Two

The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at www.otrr.org has certified this series.

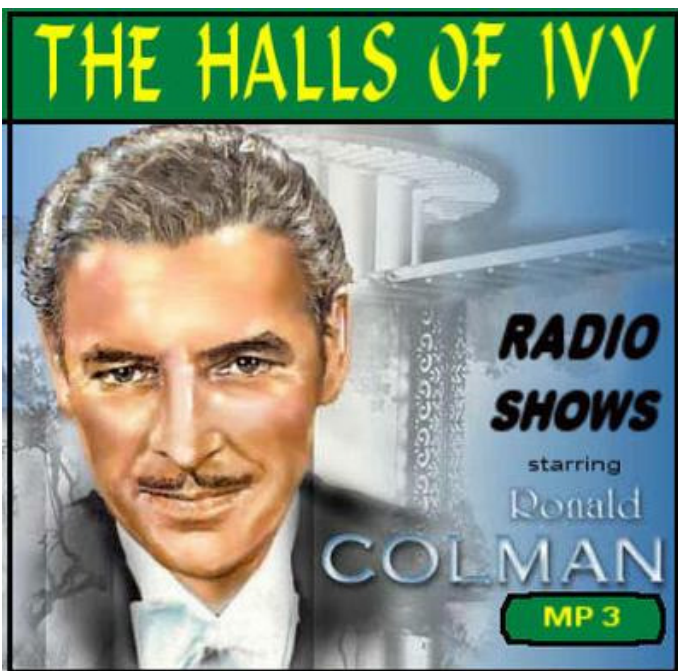
The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general.

They have determined that as of February 22, 2009, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at - <http://groups.yahoo.com/group/Otr-Project/>

The Old Time Radio Researchers Group now declares this series to be Certified Accurate. There is oned CD in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions be discarded. This version contains two additional episodes and one sound upgrade.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please e-mail us at beshiresjim@yahoo.com, or post your corrections at <http://www.otrr.org/pmwiki/Misc/ReleaseIssues> and let us know if any corrections are required. Also, if you have



any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -

Series Coordinator - Jim Beshires

Quality Listener(s) - Clorinda Thompson

Series Synopsis - Jim Beshires

Sound Upgrades - Randy Riddle

Missing Episodes - Randy Riddle

Audio Briefs Announcer(s) - Patrick Andre, Jim Beshires

Audio Briefs Compiler(s) - Doug Hopkinson, Jim Beshires

Logs - Ben Kibler

Artwork - Jim Beshires

File corrections - Andrew Steinberg

And all the members and friends of the OTRR for their contributions of time, knowledge, funds, and other support.

Look for the new version in a group near you very soon!



The *Harold Peary Show* is Certified

The Old Time Radio Researchers has announced the certified release of another great series - *The Harold Peary Show*. It was produced by Jim Beshires' team and was worked on for about three months.

The Harold Peary Show made its CBS debut on September 9, 1950. An audition show was done on August 23, 1950. Harold Peary was the creator and main performer for the show.

Previously starring on *The Great Gildersleeve*, Peary took many of Gildy's characteristics along with him to his new Honest Harold character: the "dirty" laugh, singing songs, and closing dialogue over credits were all there with Harold. And that voice. Who could forget that voice? In simple terms, Peary couldn't or wouldn't sound and act differently enough to make listeners forget Gildy, and that made it very tough for the new show to fly. Perhaps the plot was a little creaky for the beginning of the Rock 'n' Roll era, as well.

The show was about an older, unmarried guy, Honest Harold Hemp, who lived with his mother and nephew and did a radio homemaker's program. The townsfolk think of him as somewhat of a celebrity, but his girlfriend, Gloria, who works at the station, knows better.

The series received undeserved negative ratings and general negative comments as there were just too many similarities between the two series.

Also, the series was without a sponsor, although some of the last shows were sponsored by the US Armed Forces. The series lasted only one season.

The regular cast consisted of Harold Peary, Gloria Holiday, Peary's wife, who played Gloria, Joseph Kearns as Old Dock 'Yak Yak' Yancy, Mary Jane Croft and Parley Baer. The announcer was Bob Lamond. The series was directed by Norman MacDonnell. Writers for the series were Harold Peary, Bill Danch, Jack Robinson and Gene Stone. Music was by Jack Meakin. The last show aired on June 13, 1951.

The director of the show was Norm Macdonnell, who went on to create perhaps the greatest old time radio show *Gunsmoke*, and another western, *Fort Laramie*. Of course, Norm was a solid radio veteran who certainly had a flare for directing comedy, so he and Peary, together with an excellent cast, made Honest Harold just about as good a show as it could be.

OTRR Certified
The Harold Peary Show
Version One

The Old Time Radio Researchers Group on Yahoo - <http://groups.yahoo.com/group/OldTimeRadioResearchersGroup/> and located on the web at www.otrr.org has certified this series.

The Series Researchers, Log Researchers and Database compilers of the Old Time Radio Researchers (OTRR) Group have thoroughly researched this Old Time Radio Series, utilizing information found on the Internet, books published on this series and old time radio in general. They have determined that as of February 22, 2009, this series is as complete as possible, with the most current information included as to broadcast dates, episode numbers, episode titles, number of episodes broadcast, and best encodes at the time of Certification.

Each file has been named in accordance with the Uniform Naming Code as based on the OTR Database to be found at - <http://groups.yahoo.com/group/Otr-Project/>

The Old Time Radio Researchers Group now declares this series to be Certified Complete. There is one CD in this release, which represents the most up to date and accurate version endorsed by the OTRR. In order to ensure that only the best possible version of this series is in circulation, we recommend that all prior OTRR versions be discarded.

As always, it is possible that more information will surface which will show that some of our conclusions were wrong. Please e-mail us at beshiresjim@yahoo.com, or post your corrections at <http://www.otrr.org/pmwiki/Misc/ReleaseIssues> and let us know if any corrections are required. Also, if you have any better encodes of the series, or additional episodes, please let us know so that we can include them with the next release of the Certified Series.

The Old Time Radio Researchers Group would like to thank the following people who helped on this series -
Series Coordinator - Jim Beshires
Quality Listener(s) - Alica Williams, Ernie Cosgrove, Terry Caswell
Series Synopsis - Terry Caswell
Audio Briefs Announcer(s) - Alicia Williams, Bob Hicks, Clyde C Kell
Audio Briefs Compiler(s) - Terry Caswell, Jim Beshires
Artwork - Brian Allen
Stars Bios - Terry Caswell
File corrections - Andrew Steinberg

And all the members and friends of the OTRR for their contributions of time, knowledge, funds, and other support.

This series will be released by the Distribution Center of the OTRR shortly, and will make its way to archive.org, and to the general old time radio community thereafter.

A Heartfelt "Thank You"

I want to thank each of you for your prayers, e-mails, cards and contributions when I lost my life partner, Ron Speegle, of 28 years.

His passing leaves a void in my life and I've had a very hard time dealing with his death. Many days I've not felt like going on, but my special old time radio friends just won't let me give up.

I especially want to thank Doug Hopkinson, Clorinda Thompson, and Ryan Ellett for their many phone calls of encouragement and prayerful support.

Many of you made contributions to the Courtyard Project at Unity of Savannah. This beautiful courtyard will be named in honor of Ron, who was a dedicated church member, singing in the choir, serving as Usher, co-chair of the 2006 Sanctuary Renovation, co-chair of the Fellowship Committee, and in many, many other capacities.

Thank you for what you've done. It's helped me to continue on when I didn't want to.



News From the Community

Conventions

Cinefest 2009 - March 2009. For more information, contact Robert Oliver -

[ROLIVER9@twcny.rr.com?Subject=Cinefest 2008](mailto:ROLIVER9@twcny.rr.com?Subject=Cinefest%2008)

Cincinnati's 23rd Annual Nostalgia and Old Time Radio Convention - April 24-25, 2009, Crowne Plaza, 11911 Sheraton Lane, Cincinnati, OH 45246. For more information, contact Bob Burchett, (888) 477-9112 or e-mail to: haradio@hotmail.com.

20th Annual Radio Classics Live! - May 2, 2009. Buckley Performing Arts Center, Massasoit Community College, Brockton, MA. Contact Bob Bowers (508) 758-4865, or e-mail bobowers@version.net for more information.

SPERDVAC - May 1-3, 2008 -Beverly Garland Holiday Inn, North Hollywood, CA. Contact Jerry Williams @ mry1313@sbcglobal.net for more information.

MidAtlantic Nostalgia Convention - Aug 27-29, 2009.

FOTR Convention - Oct 22-25, 2009 - Holiday Inn, Newark, NJ, for more information - www.fotr.net.

Publications received

AirCheck - January 2009 - "Fibber McGee", REPS Convention Announcement for 2009, Editors Desk, Library Announcements,

Hello Again - Nov-Dec 2008 - A Personal Note, Convention Announcements, Publications Received, Book Review 'This Day in Network Radio', by Jim Cox, Web sites, Catalogs and New Shows, Old Friends, In Fond Memory, 2008 Convention Highlights.

Hello Again - Jan-Feb 2009 - A Personal Note, Script Contest Announcement, Publications Received, Convention announcements, Web Sites, Catalogs and New Shows, New Friend, Old Friends, In Fond Memory.

Illustrated Press - December 2008 - The CBS Radio Mystery Theater, Librarian's Note, Abbot and Costello On The Radio, Being There, How Peg Grew Into Ethel.

Illustrated Press - The CBS Radio Mystery Theater - Part Two', Book Review 'This Day In Network Radio' by Jim Cox, The Radio Hour, Slips That Pass Through The Mike, Lisa Sergio Strikes Back, Membership renewal announcement.

Radio Recall - No New Issue

Radiogram - January 2009 - The Saga Of The Six Shooter, The Radio Stars Look At Television, 2009 Convention Report, Book Review 'This Day In Network Radio', Book review "Encyclopedia Of American Radio - 1920-1960", by Jim Cox, Book Review 'Reagan', Mr

Benny's Revenge.

Radiogram - Feb 2009 - Who Was That Walking Man?, 2009 Convention report, Radio Rod, Finding a Voice - Part one, At Home With Pam And Jerry, *Return With Us Now* - December 2008 - Superman, Kryptonite Discovered In Mine, Book review 'This Day In Network Radio', Christmas Gifts For OTR Characters, From the Editors Desk.

Return With Us Now - January 2009 - Older Than Dirt?!, Museum of Television and Radio, Book review 'The Great Radio Sitcoms', From The Editors Desk, OTR Characters New Years Resolutions.

Return With Us Now - February 2009, From Gunsmoke To Fort Laramie, Crossword Puzzle, From The Editors Desk.

If you would like information on your club, convention, or nostalgia organization reviewed, please e-mail beshiresjim@yahoo.com with the information. If you know of a publication about old time radio, or any nostalgia subject, please let us know, so that we can attempt to obtain review copies.

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Old Time Radio Researchers Support the 2009 Cincinnati Convention

The Old Time Radio Researchers group is dedicated to supporting old time radio in every fashion that we can. Our mission statement shows that we are committed to finding, purchasing, renting, cleaning up and distributing golden age radio programs freely to anyone who wishes to receive them.

And for the past several years we have attempted to give support to the Cincinnati Convention, it being the most centrally located of them. Our support started out small as we were just beginning our work. The first couple of years we just furnished items for the raffle table. In 2006 we gave copies of our certified series sets amounting to a value of about \$200.00. In 2007, we increased that to about \$400.00, in 2008, we were able to give a cash donation of \$500, plus another \$500.00 in merchandise.

In the fall of 2008, Bob announced that Eddie Carroll, the famous Jack Benny impersonator, would be a guest star at the 2009 Convention. We knew that this would mean that the budget for the convention would increase dramatically, so OTRR decided to turn to its members and ask for donations to help meet this budget increase. We asked for as many as could to contribute just \$8.00 each.

We thought that perhaps we might raise as much as \$800.00, but to our surprise and joy, our members responded with a grand total of \$1566.00! What a fantastic amount, especially in light of the financial crisis that the country was undergoing.

This amount brings the total amount disbursed by the OTRR Treasury to bring more old time radio to more people to \$12,502.30, leaving a balance in the treasury of \$1,346.35 as of Feb 15, 2009.

Many, many thanks to each of the following for their generosity in supporting old time radio:

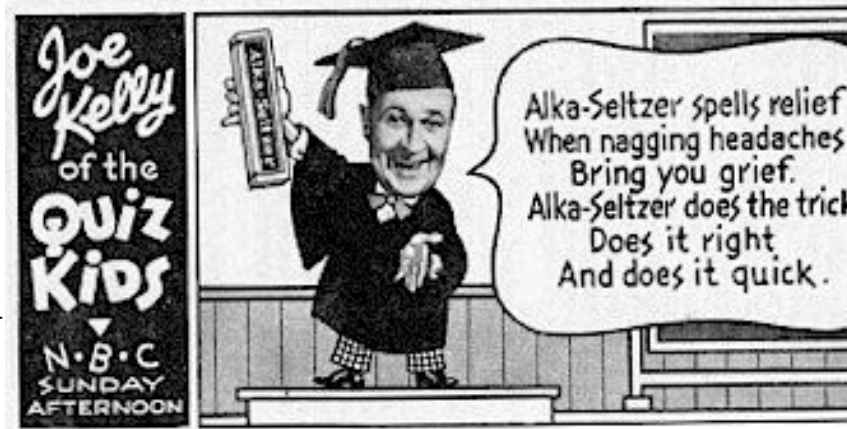
Mark Farmer(Spartaotr) - \$250.00, OTRRLibrary(Ron Speegle) - \$100.00, John Schneider - \$8.00, Gordon Gentry - \$10.00, Allan Foster - \$20.00, David Oxford - \$10.00, Allan Turner - \$8.00, Michael Tkach - \$8.00, Jerry Thomas - \$10.00, John Baker - \$8.00, Mike Myers - \$40.00, Michael Harron - \$10.00, Chris Antoniaci - \$50.00, Brian Allen - \$8.00, Bernie Czerwinski - \$15.00, Stephen Myers - \$8.00, Park Lawrence - \$8.00, Wes Dickey - \$10.00, Ed Mortensen - \$100.00, Richard Andrews - \$10.00, Scott Garrett - \$20.00, Scott C Galley - \$20.00, Harold Waters - \$10.00, Janet Cooper - \$25.00,

Jim Wood - \$8.00, Victor Loberger - \$10.00, John Enrietto - \$20.00, Michael Adams - \$8.00, John Buxbaum - \$16.00, Edward Sehlhorst - \$20.00, Paul Urbahns - \$21.00, Pat Quinn - \$10.00, Mikael Carlsson - \$25.00, Michael Galbreath - \$10.00, John Kaiser - \$20.00, Allan Turner - \$12.00, George Imm - \$25.00, Gary Bartimus - \$50.00, Daniel Stripes - \$50.00, Marilyn Fetterman - \$10.00, John Schneider - \$12.00, Gary Mollica - \$10.00, Lewis Krieger - \$10.00, Peter Huber - \$10.00, John Sweat - \$10.00, Kurt Schriever - \$8.00, Robert Legge - \$50.00, Lloyd Seevers - \$8.00, John Liska - \$21.00, Robert Philips - \$25.00, Arthur Cohen - \$10.00, Ernie Cosgrove - \$25.00, Steve Elledge - \$8.00, Robert Graham - \$50.00, Johnathan Dearman - \$40.00, Newspaper Radio Logs - \$100.00, Archie Hunter - \$10.00, Vincent Tobias - \$20.00, T K Harmon - \$8.00, Gerald Anderson - \$15.00, Glenn Peffers - \$15.00, OTRR Friend - \$20.00.

Each of these generous contributors received a 'thank you' gift in the form of a CD entitled "Practical Prosperity. This CD was chock full of hundreds of files that were put together to help the user save thousands of dollars a year. I teach a class on 'Practical Prosperity' in the Savannah area and this is the CD that my attendees receive. The Class costs \$25.00 to attend.

There is still time for the readers of The Old Radio Times to contribute to the support of the 2009 Cincinnati Convention. Send your donations to beshiresjim@yahoo.com via Paypal. Be sure to mark for the '2009 Convention'. Or you can send a check to -

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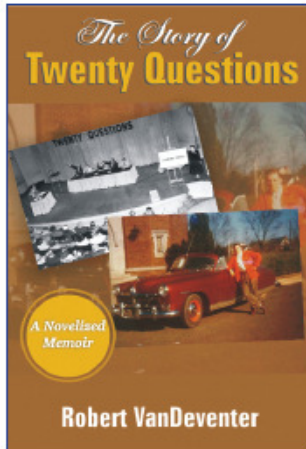
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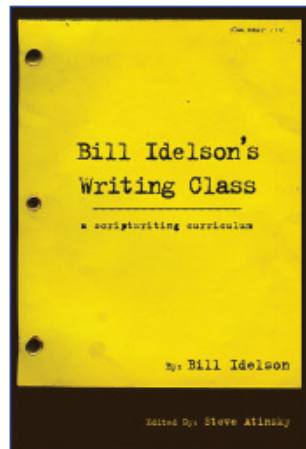
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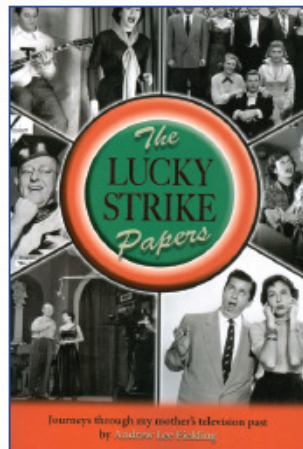
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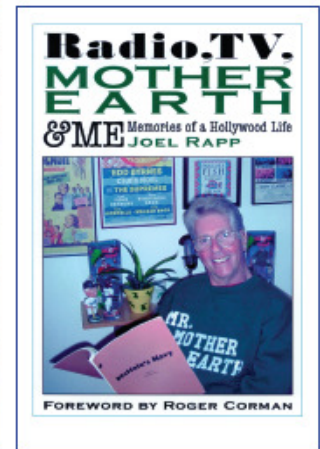
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Don't Wear Silver in the Winter
by Janet Cantor Gari



The Lucky Strike Papers
by Andrew Lee Felding



Radio, TV, Mother Earth & Me
by Joel Rapp

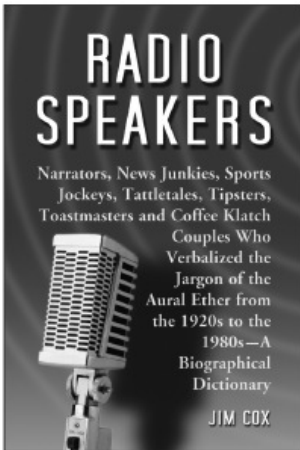
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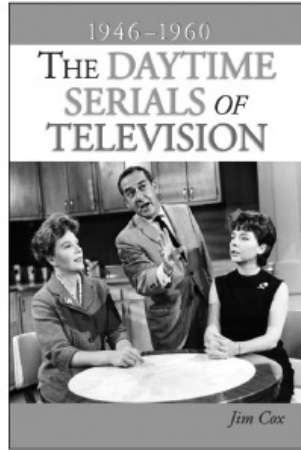
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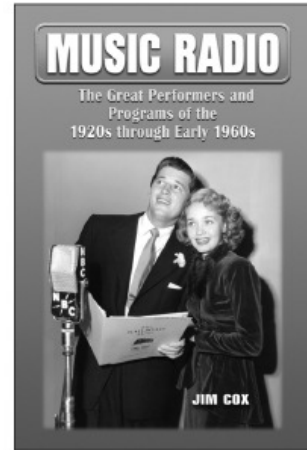
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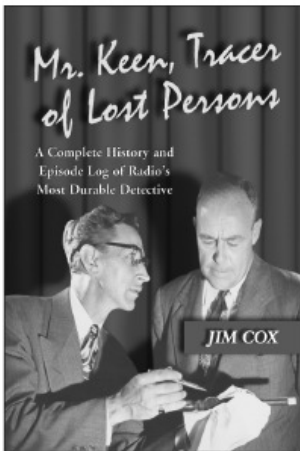
Jim Cox. 2007, \$55 hardcover (7 × 10), appendix, bibliography, index, ISBN 978-0-7864-2780-2.



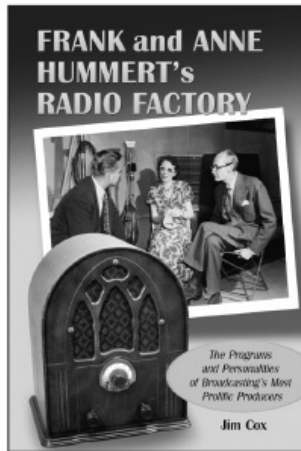
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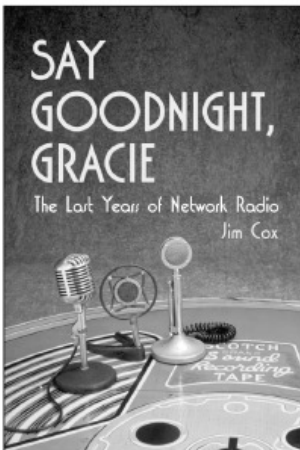
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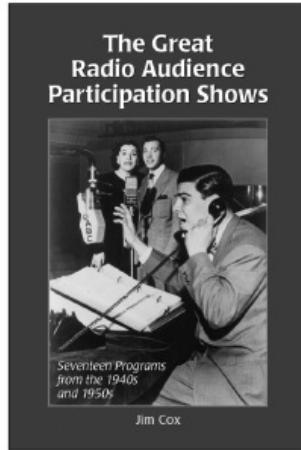
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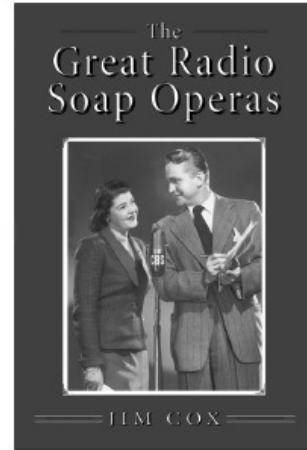
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Jim Cox. 2002, \$39.95 softcover, photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1168-9.



Jim Cox. 2001, \$45 hardcover (7 × 10), photos, appendix, notes, bibliography, index, ISBN 978-0-7864-1071-2.



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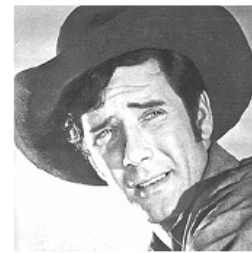
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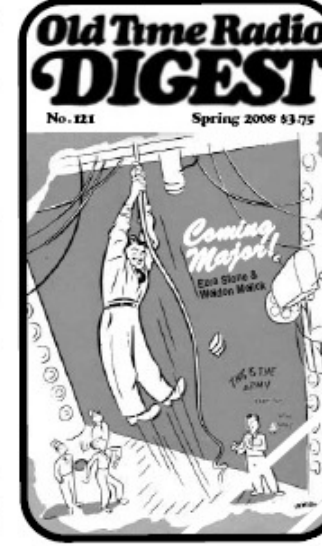
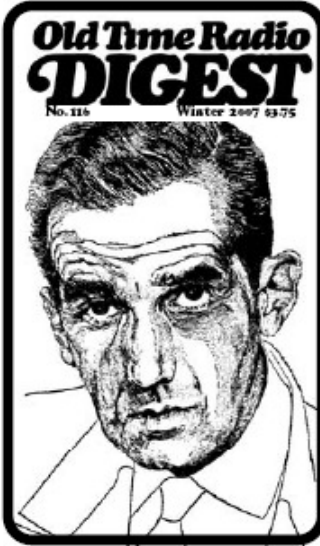
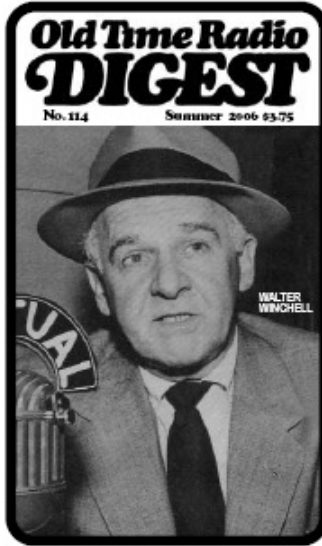
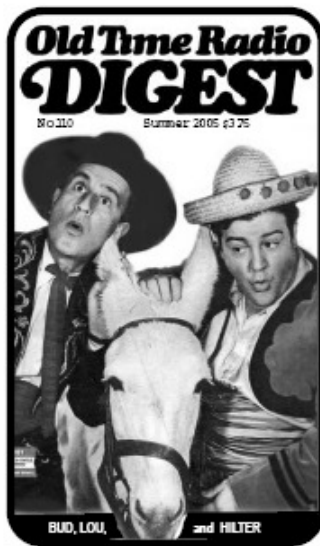
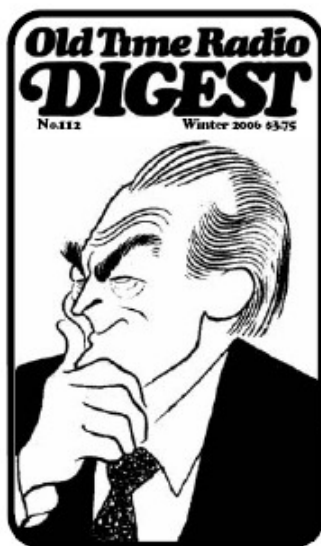
Copies of virtually every TV western series ever produced will be shown on tape/DVD or film!

For continuing updated information as time progresses, go to <www.westernclippings.com> and
 <www.memphisfilmfestival.com> or for complete registration and hotel information go to
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OR

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New Acquisitions

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 month of December. 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

50th Anniversary Of The AT&T 35-03-03.wav

Al Jolson - Colgate Program 43-01-05 Guest - Monte Woolley.wav

Al Jolson - Colgate Program 43-01-12 Guest - Robert Benchley.wav

Andre Kostelanetz Show 43-12-05 Guest - Nestor Nesta Chiez.wav

Andre Kostelanetz Show 43-12-19 Guest - Jan Peerce.wav

Andre Kostelanetz Show, The 43-12-26 Guest - Frank Parker.wav

Andre Kostelanetz Show, The 44-01-02 Guest - Nestor Nesta Chiez.wav

Andre Kostelanetz Show, The 44-01-09 Guest - Rise Stevens.wav

Andre Kostelanetz Show, The 44-01-16 Guest - James Melton.wav

Any Bonds Today 42-02-04 (01) Guest - Henry Fonda.wav

Any Bonds Today 42-02-11 (02) Guest - Igor Gorin.wav

Any Bonds Today 42-02-18 (03) Guest - Walter Pidgeon.wav

Any Bonds Today 42-02-25 (04) Guest - Fay Wray.wav

Barry Gray Show, The 46-10-27 Guest - Al Jolson.wav

Barry Wood Show, The 46-xx-xx (117) First Song - Foot Loose And Fancy Free.wav

Barry Wood Show, The 46-xx-xx (118) First Song - Sweet Sue.wav

Barry Wood Show, The 46-xx-xx (121) First Song - I'm Looking Over A Four Leaf Clover.wav

Barry Wood Show, The 46-xx-xx (122) First Song - Sing Something Simple.wav

Bob Hope Birthday Special 63-05-29 Host - Hugh Downs.wav

CBS News 40-07-29 Rumors That Invasion Of England Imminent.wav

CBS News 40-07-04 British Fight French At Oran.wav

CBS News 40-07-05 Aftermath Of British Action.wav

CBS News 40-07-06 Hilter Returns To Berlin.wav

CBS News 40-07-07 More Air Raids On Both Sides.wav

CBS News 40-07-09 French Parliament Set To Dissolve Itself.wav

CBS News 40-07-10 Struggle For The Mediterranean Underway.wav

CBS News 40-07-11 Axis Agreement With Russia.wav

CBS News 40-07-12 British Battle Italians At Sea.wav

CBS News 40-07-13 Germany And Britian Exchange Air Raids.wav

CBS News 40-07-15 Democratic Convention Opens.wav

CBS News 40-07-19 FDR Accepts Nomination For A Third Term.wav

CBS News 40-07-20 Britain Answers Hitler's Surrender Warning.wav

CBS News 40-07-22 British Admits Loss Of A Destroyer.wav

CBS News 40-07-23 British Gets Largest Budget Ever.wav

CBS News 40-07-24 Nazi Press Threatens British Invasion Near.wav

CBS News 40-07-25 Germans Using Spoils From France.wav

CBS News 40-07-26 Italian Bomers Hit Gibraltar.wav

CBS News 40-07-27 Intensified Air Raids Over England.wav

CBS News 40-07-30 Heavy German Military Concentrations.wav

CBS Radio Workshop 56-01-27 (01) Brave New World - Pt 1.wav

CBS Radio Workshop 56-02-03 (02) Brave New World - Pt 2.wav

CBS Radio Workshop 56-02-10 (03) Storm.wav

CBS Radio Workshop 56-02-17 (04) Season of Disbelief and Hail and Farewell.wav

CBS Radio Workshop 56-02-24 (05) Colloquy #1- Interview with William Shakespeare.wav

CBS Radio Workshop 56-03-02 (06) Voice Of New York.wav

CBS Radio Workshop 56-03-09 (07) Report On ESP.wav

CBS Radio Workshop 56-03-16 (08) Cops And Robbers.wav

CBS Radio Workshop 56-03-23 (09) The Legend Of Jimmy Blue Eyes.wav
 CBS Radio Workshop 56-03-30 (10) The Ex-Urbanites.wav
 CBS Radio Workshop 56-04-06 (11) Speaking of Cinderella-If the Shoe Fits.wav
 CBS Radio Workshop 56-04-13 (12) Jacob's Hands.wav
 CBS Radio Workshop 56-04-20 (13) Living Portrait - William Zekendorf, Tycoon.wav
 CBS Radio Workshop 56-04-27 (14) The Record Collectors.wav
 CBS Radio Workshop 56-05-04 (15) The Toledo War.wav
 CBS Radio Workshop 56-05-11 (16) The Enormous Radio.wav
 CBS Radio Workshop 56-05-18 (17) Lovers, Villains and Fools.wav
 CBS Radio Workshop 56-05-25 (18) The Little Prince.wav
 CBS Radio Workshop 56-06-01 (19) A Matter Of Logic.wav
 CBS Radio Workshop 56-06-08 (20) Bring On The Angels.wav
 CBS Radio Workshop 56-06-16 (21) The Stronger.wav
 CBS Radio Workshop 56-06-23 (22) Another Point Of View.wav
 CBS Radio Workshop 56-06-29 (23) The Eternal Joan.wav
 CBS Radio Workshop 56-07-06 (24) Portrait Of Paris.wav
 CBS Radio Workshop 56-07-13 (25) The Case Of The White Kitten.wav
 CBS Radio Workshop 56-07-20 (26) Portrait Of London.wav
 CBS Radio Workshop 56-07-27 (27) Star Boy.wav
 CBS Radio Workshop 56-08-03 (28) Subways Are For Sleeping.wav
 CBS Radio Workshop 56-08-10 (29) Only Johnny Knows.wav
 CBS Radio Workshop 56-08-17 (30) Colloquy #2 - A Dissertation on Love.wav
 CBS Radio Workshop 56-08-24 (31) Figger Fallup's Billion Dollar Failure.wav
 CBS Radio Workshop 56-08-31 (32) Colloquy #3 - A Study of Satire.wav
 CBS Radio Workshop 56-09-07 (33) The Hither and Thither of Danny Dither.wav
 CBS Radio Workshop 56-09-14 (34) A Pride of Carrots (Venus Well Served).wav
 CBS Radio Workshop 56-09-21 (35) The Oedipus Story.wav
 CBS Radio Workshop 56-10-05 (36) Roughing It.wav
 CBS Radio Workshop 56-10-12 (37) A Writer At Work.wav
 CBS Radio Workshop 56-10-19 (38) The Legend Of Annie Christmas.wav
 CBS Radio Workshop 56-10-26 (39) When The Mountian Fell.wav
 CBS Radio Workshop 56-11-02 (40) 1600 Pennsylvania Ave.wav
 CBS Radio Workshop 56-11-04 (41) Joe Miller's Jokebook.wav
 CBS Radio Workshop 56-11-11 (42) Report On The We'uns'.wav
 CBS Radio Workshop 56-11-18 (43) Sounds Of The Nation (x-talk).wav
 CBS Radio Workshop 56-11-25 (44) King Of The Cats.wav
 CBS Radio Workshop 56-12-02 (45) The Day The Roof Fell In.wav
 CBS Radio Workshop 56-12-09 (46) I Was The Duke.wav
 CBS Radio Workshop 56-12-16 (47) The Big Event.wav
 CBS Radio Workshop 56-12-23 (48) All Is Bright.wav
 CBS Radio Workshop 57-01-06 (49) Carl Sanburg's 79 Birthday (poor).wav
 CBS Radio Workshop 57-01-13 (50) No Time For Heartaches.wav
 CBS Radio Workshop 57-01-20 (51) Disaster! Fire At Malibu.wav
 CBS Radio Workshop 57-01-27 (52) The Crazy Life.wav
 CBS Radio Workshop 57-02-03 (53) Le Grande Greteche (Opera).wav
 CBS Radio Workshop 57-02-10 (54) 1498 Words.wav
 CBS Radio Workshop 57-02-17 (55) Space Merchants Part 1.wav
 CBS Radio Workshop 57-02-24 (56) Space Merchants Part 2.wav
 CBS Radio Workshop 57-03-03 (57) Ballad Of The Iron Horse.wav
 CBS Radio Workshop 57-03-10 (58) Air Raid (Prevarications of Mr Peeps).wav
 CBS Radio Workshop 57-03-17 (59) The Endless Road.wav
 CBS Radio Workshop 57-03-24 (60) Harmonica Solo.wav
 CBS Radio Workshop 57-03-31 (61) A Dog's Life.wav
 CBS Radio Workshop 57-04-07 (62) No Plays Of Japan.wav
 CBS Radio Workshop 57-04-14 (63) Carlotta's Serape.wav
 CBS Radio Workshop 57-04-21 (64) The Son Of Man.wav

CBS Radio Workshop 57-04-28 (65) Light Ship.wav
 CBS Radio Workshop 57-05-05 (66) Nightmare.wav
 CBS Radio Workshop 57-05-12 (67) The Long Way Home.wav
 CBS Radio Workshop 57-05-19 (68) Heaven Is In The Sky.wav
 CBS Radio Workshop 57-05-26 (69) I Have Three Heads.wav
 CBS Radio Workshop 57-06-02 (70) Epitaphs (Spoon River Anthology).wav
 CBS Radio Workshop 57-06-09 (71) The Seven Hills Of Rome.wav
 CBS Radio Workshop 57-06-16 (72) Housing Problems.wav
 CBS Radio Workshop 57-06-23 (73) Meditations on Ecclesiastes.wav
 CBS Radio Workshop 57-06-30 (74) The Battle Of Gettysburg.wav
 CBS Radio Workshop 57-07-07 (75) You Could Look It Up.wav
 CBS Radio Workshop 57-07-14 (76) The Silent Witness.wav
 CBS Radio Workshop 57-07-21 (77) The Green Hills Of Earth.wav
 CBS Radio Workshop 57-07-28 (78) Never Bet The Devil Your Head.wav
 CBS Radio Workshop 57-08-04 (79) The Heart Of The Man.wav
 CBS Radio Workshop 57-08-11 (80) Malihini Magic (Vacations).wav
 CBS Radio Workshop 57-08-18 (81) The Celestial Omnibus.wav
 CBS Radio Workshop 57-08-25 (82) Sweet Cherries in Charleston.wav
 CBS Radio Workshop 57-09-01 (83) Grief Drives A Black Sedan.wav
 CBS Radio Workshop 57-09-08 (84) People Are No Good.wav
 CBS Radio Workshop 57-09-15 (85) Time Found Again.wav
 CBS Radio Workshop 57-09-22 (86) Young Man Axelbrod.wav

 Cisco Kid, The 52-11-04 The Ransom Of Janet Ramsay.wav
 Cisco Kid, The 52-11-06 The Valley Of Hunted Men.wav

 Club Fifteen 47-10-14 First Song - I Don't Know Why.wav
 Club Fifteen 47-11-14 First Song - Carioca.wav

 Club Fifteen 47-11-18 First Song - When You're Out In Your Stanley Steamer.wav
 Club Fifteen 47-11-25 - Dance With Me.wav
 Club Fifteen 47-12-02 First Song - Fine And Dandy.wav
 Club Fifteen 48-02-02 First Song - Looking Over A Four Leaf Clover.wav
 Club Fifteen 48-03-04 First Song - Manyana (Open Cut).wav
 Club Fifteen 49-06-09 (Open Cut).wav

 Connee Boswell Show, The 46-05-13 First Song - Personality.wav
 Connee Boswell Show, The 46-05-20 First Song - Sioux City Sue.wav

 Double Feature 44-08-13 Guest - Andy Russell.wav
 Double Feature 44-08-20 Guest - Andy Russell.wav

 Eddie Cantor - Texaco Town 37-01-03 Texaco Town Follies Act 2.wav

 Frank Parker Show, The xx-xx-xx (07) First Song - Lady Of The Evening.wav
 Frank Parker Show, The xx-xx-xx (08) First Song - Too Marvelous For Words.wav
 Frank Parker Show, The xx-xx-xx (110) First Song - If I Loved You.wav
 Frank Parker Show, The xx-xx-xx (111) First Song - The Moon Was Yellow.wav
 Frank Parker Show, The xx-xx-xx (13) First Song - Magic Is The Moonlight.wav
 Frank Parker Show, The xx-xx-xx (14) First Song - Once In Awhile.wav
 Frank Parker Show, The xx-xx-xx (15) First Song - Two In Love.wav
 Frank Parker Show, The xx-xx-xx (16) First Song - The One I Love Belongs To Someone Else.wav
 Frank Parker Show, The xx-xx-xx (17) First Song - It's A Lovely Day Tomorrow.wav
 Frank Parker Show, The xx-xx-xx (18) First Song - Lady B Goode.wav
 Frank Parker Show, The xx-xx-xx (19) First Song - Black Moonlight.wav
 Frank Parker Show, The xx-xx-xx (20) First Song - Pretty Baby.wav
 Frank Parker Show, The xx-xx-xx (21) First Song - My Old Flame.wav
 Frank Parker Show, The xx-xx-xx (22) First Song - Yours Sincerely.wav
 Frank Parker Show, The xx-xx-xx (31) First Song - Let

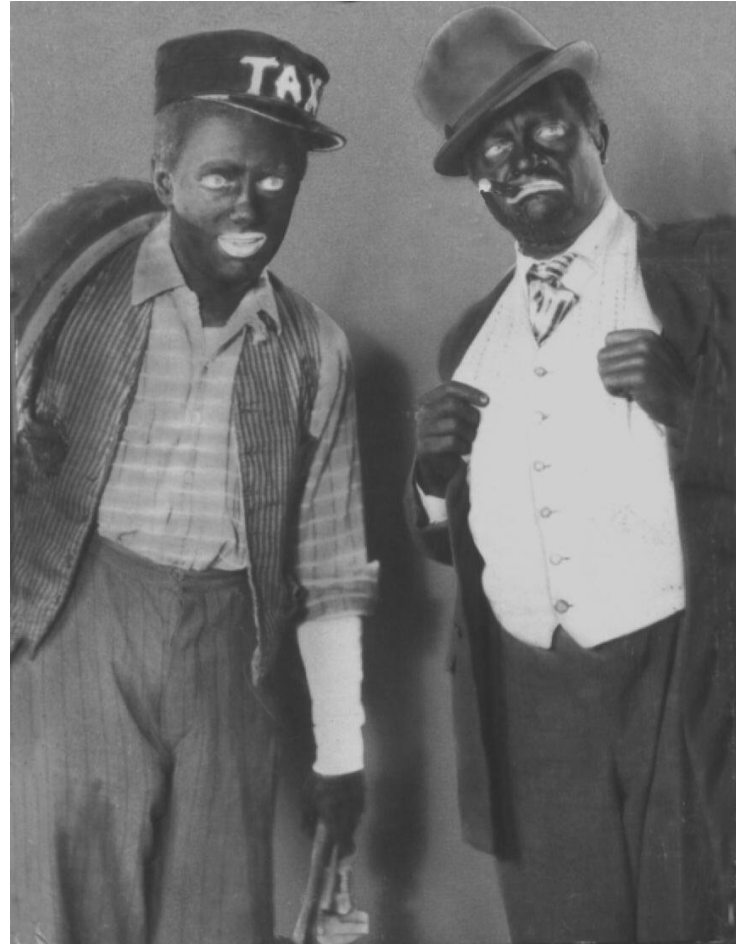
Me Love You Tonight.wav
Frank Parker Show, The xx-xx-xx (32) First Song - Three Little Words.wav
Frank Parker Show, The xx-xx-xx (33) First Song - Linger Awhile.wav
Frank Parker Show, The xx-xx-xx (34) First Song - Orchids In The Moonlight.wav
Frank Parker Show, The xx-xx-xx (35) First Song - Love Walked In.wav
Frank Parker Show, The xx-xx-xx (36) First Song - If This Isn't Love.wav
Frank Parker Show, The xx-xx-xx (37) First Song - I Know That You Know.wav
Frank Parker Show, The xx-xx-xx (38) First Song - Keep Your Sunny Side Up.wav
Frank Parker Show, The xx-xx-xx (39) First Song - Keep Your Sunny Side Up.wav
Frank Parker Show, The xx-xx-xx (40) First Song - I Know That You Know.wav
Frank Parker Show, The xx-xx-xx (55) First Song - Love, Your Magic Spell.wav
Frank Parker Show, The xx-xx-xx (56) First Song - If I Loved You.wav
Frank Parker Show, The xx-xx-xx (61) First Song - You And The Night And The Music.wav
Frank Parker Show, The xx-xx-xx (62) First Song - Night And Day.wav
GI Journal 44-11-17 (69) First Song - Is You Is Or Is You Ain't.wav
GI Journal 44-04-28 (41) First Song - Sunday.wav
GI Journal 44-05-19 (44) First Song - Great Day.wav
GI Journal 44-06-16 (48) First Song - Bless Em' All.wav
GI Journal 44-07-17 (52) First Song - Snoqualmie Joe.wav
GI Journal 44-07-21 (53) First Song - The Bombardier's Song.wav
Gisele MacKenzie Show, The 56-xx-xx (01) Guest - Johnny Desmond.wav
Gisele MacKenzie Show, The 56-xx-xx (02) Guest - Russell Arms.wav
Gisele MacKenzie Show, The 56-xx-xx (03) Guest - The Crew Cuts (AFRS).wav
Gisele MacKenzie Show, The 56-xx-xx (04) Guest - Steve Allen (AFRS).wav
Gisele MacKenzie Show, The 56-xx-xx (05) First Song - It's Gonna Be A Great Day.wav
Gisele MacKenzie Show, The 56-xx-xx (06) First Song - Dance If You Want To Dance.wav
Guest Star 52-04-27 Guest - Nelson Eddy.wav
Guest Star 54-09-12 Guest - Nelson Eddy.wav
Harry Richman Florida Show, The 36-xx-xx (13) Guest - Connee Boswell.wav
Harry Richman Florida Show, The 36-xx-xx (14) Guest - Pick & Pat.wav
Harry Richman Florida Show, The 36-xx-xx (15) Guest - Pick & Pat.wav
Harry Richman Florida Show, The 36-xx-xx (16) Guest - Lee Wiley.wav
Harry Richman Florida Show, The 36-xx-xx (17) Guest - Lee Wiley.wav
Harry Richman Florida Show, The 36-xx-xx (18) Guest - Cliff Edwards.wav
Harry Richman Florida Show, The 36-xx-xx (19) Guest - Cliff Edwards.wav
Harry Richman Florida Show, The 36-xx-xx (21) Guest - Mildred Bailey.wav
Harvest Of Stars 48-01-25 First Song - Rio Rita.wav
Harvest Of Stars 48-02-15 First Song - Great Day.wav
Hollywood Hotel 37-06-11 (140) A Day At The Races.wav
Information Please 44-03-13 Guest - Quenton Reynolds.wav
Information Please 44-04-24 Guest - Irene Dunne.wav
Jack Pearl Show, The 37-03-15 (19) First Song - Slumming On The Avenue.wav
Jack Pearl Show, The 37-03-19 (20) First Song - When The Poppies Bloom Again.wav
John Charles Thomas Show, The 44-03-12 First Song - Melico Del Packo.wav
John Charles Thomas Show, The 44-04-02 First Song - Sing Awhile Longer.wav
Let Freedom Ring 52-xx-xx (13) First Song - Forth And Back.wav
Lifebuoy Program, The 37-09-28 Guest - Al Jolson.wav
Of These We Sing 52-xx-xx (12) First Song - Oh What A Beautiful Morning.wav
Operation Nightmare 48-04-03 (01).wav
Operation Nightmare 48-04-10 (02).wav

Paul Whiteman - Forever Tops 46-09-29 First Song -
Allset Sticatto.wav
Paul Whiteman - Forever Tops 46-10-06 First Song - Now
I Know Your Face By Heart.wav

Rudy Vallee - The Fleischmann Yeast Hour 32-10-13
First Song - Babes In The Woods.wav
Rudy Vallee - The Fleischmann Yeast Hour 32-11-24
First Song - A Little Kiss Each Morning.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-02-16
First Song - A Little Kiss Each Morning.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-02-16
First Song - Your Song.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-03-02
First Song - The Stein Song.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-03-16
First Song - An Orchid To You.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-04-06
First Song - Who Do You Love.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-07-06
First Song - I May Be Dancing With Somebody Else.wav
Rudy Vallee - The Fleischmann Yeast Hour 33-11-02
First Song - If I Love Again.wav
Rudy Vallee - The Fleischmann Yeast Hour 35-01-10
First Song - Sweet Music.wav

Shilling For Luck 44-xx-xx Guest - Gene Kelly
(AFRS).wav

Then And Now 36-10-01 Guest - Al Jolson.wav



Amos And Andy