



June 2009

The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

www.otrr.org

OldRadioTimes@yahoo.com 2185 Subscribers Number 43

Radio's Dairy Maid 1

Revisiting OTR 4

Promotional Photos 5

Twilight Zone 7

Cure for Insomnia 8

Radio out of the Past 9

History of WMAQ, Pt. 7 11

Wistful Vistas 12

June Contributors

Jim Beshires
Bob Burnham
Ryan Ellett
Jack French
Tom Gootee
Ned Norris

Edited by Ryan Ellett

Distributed by Jim Beshires

Radio's Dairy Maid

Jack French © 2009

So how many network radio shows do you know that were 15 minutes long, had only two actors, and sold a lot of cheese for over seventeen years? Until this year, I knew of none. But on a recent DVD circulated by the Old Time Radio Researchers (Distro # 39), I was treated to what is apparently the sole surviving audio copy of just such a program; it's called *Tillamook Kitchen*.

As I listened to it for the first time, I heard its two participants, Benny Walker and the Tillamook Dairy Maid, Nancy Parker, and I was intrigued by its unusual format. It consisted of two thirds recipe banter, highlighting the products of Tillamook County Creamery Association, and a middle third which was a dramatic sketch. The whole program was bare bones . . . no music, no announcer, and only a couple of sound effects. It was basically two seasoned pros, switching seamlessly from sparkling kitchen banter to serious drama and then back again.

Except for its mention that it was a weekly Saturday show, the show bore no evidence of its date, but after listening to it a few more times, a few more clues were gleaned. With its references to a potato salad for Memorial Day and telling listeners to send in a "penny postcard" for a recipe folder, one would assume it aired on a Saturday in May in the early 40s. The potato salad included cheese "as a protein substitute for meat" which was common practice during World War II. But what was this dairy company, how long did they sponsor this show, and were they still in existence?

The last question was answered in an

"The most popular dish in our crowd . . ."

Tillamook Cheese Souffle

"... One by one, we all learned the art of making Tillamook Cheese Souffle. It is such a popular dish with the men folks... so satisfying and delicious... just the thing for our Sunday night suppers and after-the-show-snacks."

"Tillamook Cheese Souffle passes the economy test, too. It costs but 18 cents to serve a family of five! We know that Tillamook Cheese, despite its low cost, is the same high grade cheese that won the first three prizes at the California, Oregon and Washington state fairs this fall. Write me for free recipe booklet that tells a variety of ways to use prize-winning Tillamook cheese."
Signed Tillamook Dairy Maid

— HEAR ME BROADCAST EVERY FRIDAY AT 3:15, OVER STATIONS

KOIN KOL KVI KPFF
Portland Seattle Tacoma Spokane

Tillamook Cheese Souffle

1/2 teaspoon salt 3 egg yolks
1 cup milk 1/4 cup grated Tillamook Cheese
3 tablespoons butter 2 tablespoons flour 3 egg whites

Make milk, butter, flour and salt into thick white sauce. Add cheese and stir well. Cook slightly, and add slightly beaten yolks of eggs. Beat the whites and fold into mixture. Turn into buttered baking dish, set in a pan of water and bake in a slow oven until souffle is firm when pressed with a teaspoon. Serve as soon as removed from oven.

WRITE ME FOR FREE RECIPE BOOK
Tillamook Dairy Maid, The Tillamook County Creamery Association
Tillamook, Oregon
Please send me a copy of the Cheese Recipe Booklet!

Name _____
Address _____

TILLAMOOK
full cream CHEESE

Food values of nearly 5 quarts of milk in every pound

Ad No. S-1932—4-col. x 103 lines
Prepared by Bonford, Constance & Gardner

internet search that took one minute. The firm, with the same name, is very much in business with headquarters at 4185 Highway 101 North in Tillamook, OR. Using "Contact Us" I sent an email to them inquiring about the show and got a prompt response from Jennifer Cobos in their consumers relations department. She said they sponsored a radio series through the 30s and 40s with at least two different women playing "Dairy Maid" at different times. Cobos agreed to send copies of whatever pertinent items they could find in their archives. In turn I sent them an audio copy of the show I had, since none had been retained by that dairy company.

In a later email, Cobos said she had determined that Benny Walker (his real name) was a spokesperson for Tillamook on radio, in magazine ads, and at some company events. The two "Dairy Maids" were Beth Dawson, first, and later Nancy Parker. Whether these were their real names or ones assigned to them by Tillamook has not yet been verified.

In the meantime, a fellow radio researcher, Jim Widner, has scoured newspapers on the Internet for references to the Tillamook radio programs. He found several references dating back to 1936 and the last mention he found was dated November 1948. All the programs were a quarter hour each, aired in late morning, either Thursday or Saturday, and were broadcast by NBC on the west coast.

About a week later, a package for me arrived from Chandra Allen at Tillamook headquarters in Oregon, containing copies of about a dozen documents, photos, and advertisements, most from the 1930s. A Tillamook press release dated June 1, 1931 establishes that their radio program was then airing from 3:15 to 3:30 pm over six west coast CBS affiliates: KOL, Seattle, KOIN, Portland, KFPY, Spokane, KVI, Tacoma, KFRC, San Francisco, and KMJ, Los Angeles. However the press release does not identify the cast nor the exact name of the program.

The next document of interest is a Tillamook press release from 1933 which announces that their program entitled "The Tillamook Dairy Maid" would be moving on January 6th from CBS to NBC. It indicated the show would air each Friday at 11:10 am over the following five west coast NBC stations: KFI, Los Angeles, KHQ, Spokane, KGW, Portland, KOMO, Seattle/Tacoma, and KGO, San Francisco. The release also stated that the show would feature Benny Walker, Anne Holden, and the Magazine Methodist Orchestra.

Two similar magazine advertisements from 1937, prepared by the advertising firm of Botsford, Constantine & Gardner, contain recipes using Tillamook Cheese and the call letters of the five NBC stations airing the show. A photo of Beth Dawson is at the top of one of them while Benny Walker is on the other. There is also an undated advertisement from the 1940s showing a woman putting a tasty dish into the oven; it has a listing for the seven NBC Pacific coast stations airing the program "Benny Walker and the Tillamook Dairy Maid" at 10 am on Saturdays.

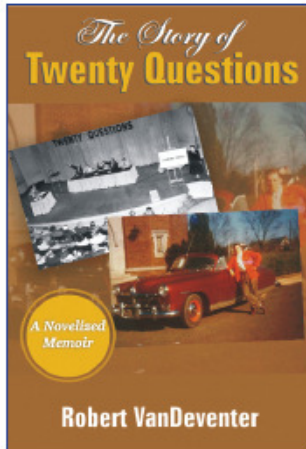
So what can we conclude about this program of which we have only one surviving copy? We know the show began as early as 1931 and was still on the air in 1948 so it had logged at least seventeen years. There were probably three different women who played the Dairy Maid: they used the names of Anne Holden, Beth Dawson, and Nancy Parker, but we don't necessarily know their real names. We can be confident that Benny Walker was on the program from as early as 1933 until it went off the air in the late 40s. Obviously the program format changed somewhat over the years; it had a full orchestra in 1933 and by the 40s did not even have

transcribed music. There are still some important details for future radio historians to uncover, but obviously the sponsor was very satisfied with the program and kept it on network radio for almost two decades.

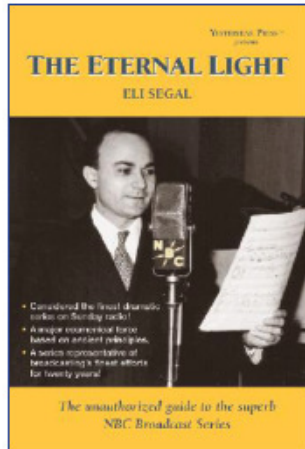


Host Benny Walker

Bear Manor Media



The Story of Twenty Questions
by Robert VanDeventer



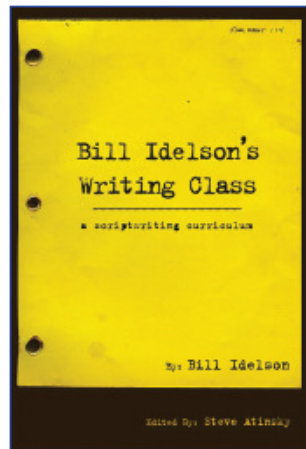
The Eternal Light
by Eli Segal



Fibber McGee and Molly
by Clair Schulz



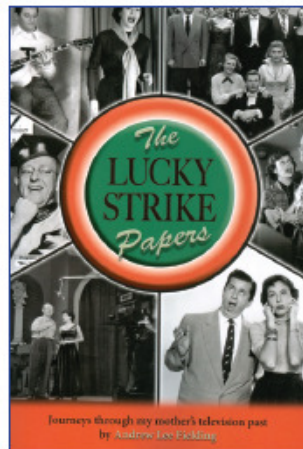
Fibber McGee's Scrapbook
by Clair Schulz



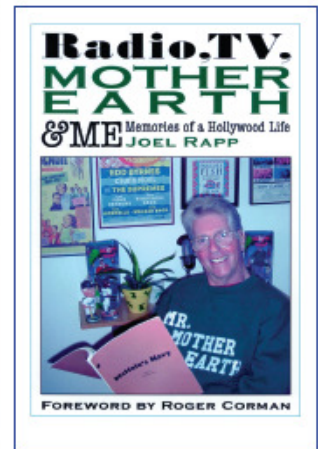
Bill Idelson's Writing Class
by Bill Idelson



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

BearManor Media

PO Box 71426
Albany, GA 31708

www.Bearmanormedia.com

Join our mailing list for news & coupons!

<http://groups.google.com/group/bearmanor>

Re-Introduction and Revisiting OTR:

An OTR columnist from the past takes a peek into the trends and shares some insight into the future

Bob Burnham

There is a temptation to ramble about the old-time radio hobby – “the way it was” 10 or 20 or 30 years ago. I have been around since the 1970s writing about and promoting old-time radio programming. Like a few others, I literally grew up with fellow collectors with old-time radio as a central point of my life (along with all technical stuff from the past and present).

You can see all my ramblings, tech tips, and what not preserved in the archived issues of Collectors’ Corner, Radio Currents, and (eventually) The Golden Years of Radio & TV and Listening Guide Newsletter. I also wrote a column in almost every issue of NARA News in its’ latter days while it still existed. If you go back further, I was a “regular” in the Buffalo club’s Illustrated Press and even a couple times in SPERDVAC’s Radiogram. Both club publications are still open for business I’m very happy to note.

We all go through various phases and I was lucky enough to ride the tide when OTR was enjoying its peak. I was one of the people involved in old-time radios’ print media “back in the day.”

The Old Time Radio Researchers organization is happily preserving our work. At the time, we took the old radio show collecting newsletter concept to that of a magazine.

Writing and publishing for OTR led to many other things for me personally and professionally aside from lifelong friendships. But that was then and this is now.

I’ve always kept up with technology, but now that I’m starting to again catch up to old-time radio show collecting, I find the topics in current publications such as Old Radio Times are both timely and informative, however, they are not much different from what we wrote about “back then.” Some things never change.

I wrote about “Is the Hobby Dying” back in the last available issue of Radio Currents from the 1980s. Frankly, I don’t even remember writing it, but as I said, some things never change! I could’ve written it today.

Old time radio as we know it, is and will always be a niche hobby. Many of us who have carried the torch to the present were not alive when the shows were broadcast. It is not surprising that many of the vendors who were popular back then are also no longer around,

and the newest crop of on-line vendors were not around when thousands of cassettes and reel to reel tapes were sent by mail. The cycle continues.

Meantime, enough people discovered that MP3 copies of OTR are really good “cheap” entertainment. At least that’s what someone wrote on the internet who discovered shows who had no idea of the extent of OTR’s development.

Yet I have customers who write to me who simply WON’T make the shift from cassette. It’s the nature of humans resisting change, even though a CD player that also plays MP3 discs is probably a \$50 investment or a dedicated MP3 player costs a mere \$20. A “good” cassette deck 20 years ago could easily drain \$200-300 from your wallet. So why NOT make the switch? On the other hand, why can’t I still support cassettes? Practicality and sound business management come into play here.

The reality is I DID do both cassette and CD (and MP3) for a while, but given the choice, people bought the CD version. The demand is overwhelmingly for the digital format. It is simply not economical to continue supporting cassette. The same thing happened when cassette demand caused reel-to-reel tapes to be phased out. DVD video has made VHS tapes obsolete, and the same thing is now happening with “Blue Ray” discs replacing standard DVD. After that, removable media will start to disappear altogether. In fact it has already started happening with full-length movies being available to be legally downloaded, and more freebie OTR download sites that I would care to admit.

One particular OTR vendor we all knew and loved “hung in there” with cassettes until the very end. But cassettes are not what most of the rest of the world are listening to, except perhaps in limited application.

The old-time radio hobby needs to EMBRACE new technology as it becomes available, but it takes many years for such changes to occur in OTR. The mentality of some collectors and the humans’ resistant-to-change aspect makes this so.

To a degree, the hobby has finally embraced digital technology, although perhaps the emphasis on quantity rather than quality has harmed the future.

Why? When people hear nothing but tinny, harsh sound on MP3 recordings with such low sample rates they start to ASSUME that “that’s the way it was” 50-60 years ago. Well it WASN’T!

Today I am a broadcast engineer by profession, and broadcast standards in the 1940-1950s while nothing compared to today, were far better than that of a typical

dial-up telephone line. With today's technology, some (but not all) shows can be made to sound like they were broadcast yesterday.

There is one vendor who makes CD copies from cassette masters who claims because he "corrected" them when he made cassettes, they are "merely" old-time radio shows, and can't be improved any more than they already are. This is nonsense!

The affordable digital tools we have available today do incredible things, are easy to learn how to use and if you get the right combination of tools, you CAN make many shows sound almost digital (as if digital was ALWAYS good – it's NOT).

This technology – this CHALLENGE – is just one of the things that at least in MY world, tells me old-time radio IS NOT dying. When I can pop a CD into my car player and make the boring daily commute to work (or drive to a convention) fly by, it seems to me it's something that is WORTH preserving and not paying attention to those who are convinced it's going away. I have to believe there are others just like me.

Sure the hobby as we knew it is changing. Our numbers in the real world are NOT increasing, but it still has its hard core supporters, and those of us vendors, marketers and promoters who finally figured out long ago, that old-time radio alone is not going to put food on the table.

I HOPE old-time radio doesn't get diminished to merely a virtual world where everything happens over an internet connection. An internet chat, even if it includes video, is boring compared to an in-person convention experience, but maybe I'm just too old school.

But I don't think so.

Hope to see you at a future convention.

Bob is a broadcast engineer in the Detroit area and also currently writes for today's RBR (Radio Television Business Report) and Radio Guide (www.radio-guide.com). His current RBR column can be found here: <http://www.rbr.com/radio/ENGINEERING/94/15162.htm>

1. His industry blog is here:

<http://bobburnham.weebly.com/>

He has also operated BRC Productions, a mail order old-time radio and classic TV catalog business for over 30 years. He can be reached at bob@brcbroadcast.com

© 2009 Robert Burnham Permission granted to

reproduce entirely, only with the authors knowledge.

Promotional Photos Added to Website Ryan Ellett

A couple months ago I was contacted by a member of the Friends of the Kinderhook Memorial Library. They had received a donation of Mutual Radio promotional photographs and would the Researchers be interested? Of course we were.

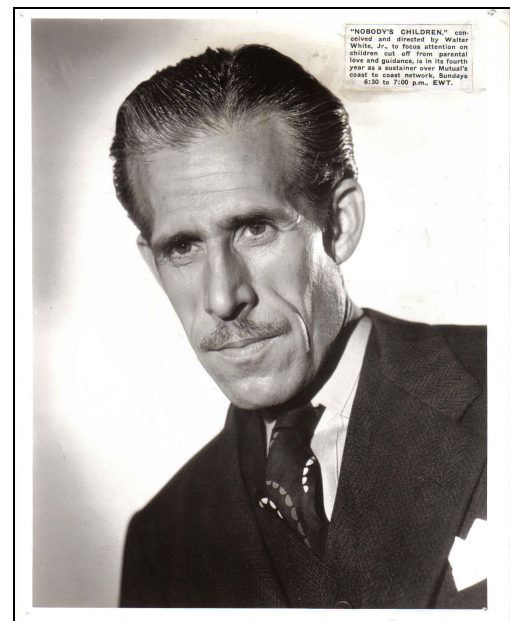
These promotional photos – about 50 in all – have been scanned and are being added to the OTRR website. They represent a variety of Mutual Series, some recognizable (First Nighter, Double or Nothing, Chicago Theater of the Air) and most not too familiar (Murder Clinic, True Story Theater of the Air, Music for America).

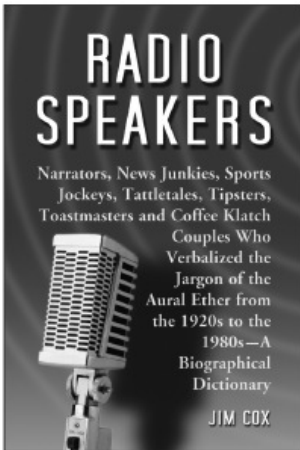
All but seven of the promos came with an accompanying text describing the show and the day and time of its broadcast. A few even came with copy for the local announcer to read, with blank spaces for the appropriate insertion of station and time.

The following information is attached to many of them:

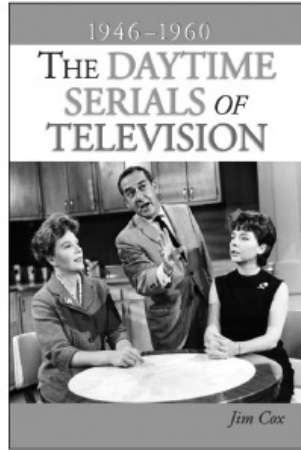
From: Lester Gottlieb
Publicity Director
Mutual Broadcasting System
1440 Broadway, New York

Unfortunately, the seven unidentified photos provide few clues as to the stars and/or shows they represent. If you can identify any of them feel free to contact me. I hope they add to your enjoyment of old time radio.

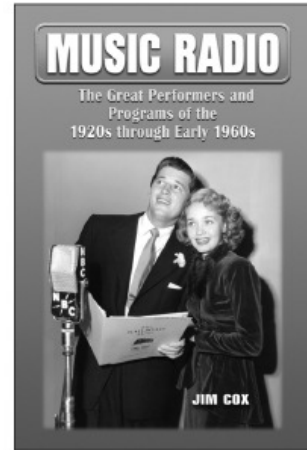




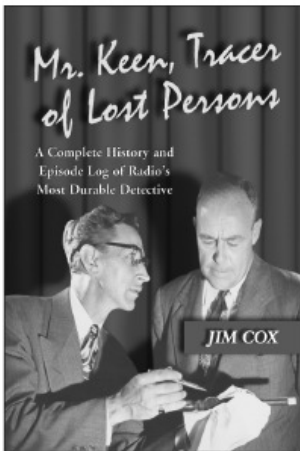
Jim Cox. 2007, \$55 hardcover (7 × 10), appendix, bibliography, index, ISBN 978-0-7864-2780-2.



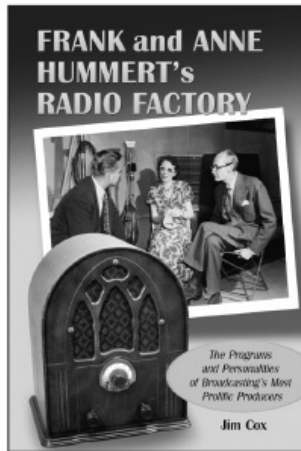
Jim Cox. 2006, \$49.95 hardcover (7 × 10), photos, appendices, notes, bibliography, index, ISBN 978-0-7864-2429-0.



Jim Cox. 2005, \$55 hardcover (7 × 10), photos, notes, bibliography, index, ISBN 978-0-7864-2047-6.



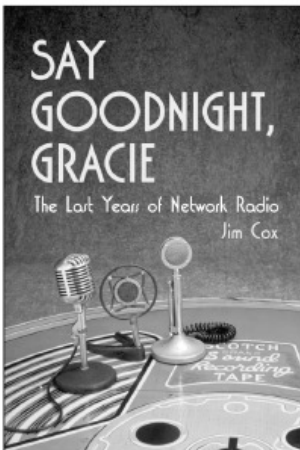
Jim Cox. 2004, \$65 hardcover (7 × 10), photos, notes, chronology, bibliography, index, ISBN 978-0-7864-1738-4.



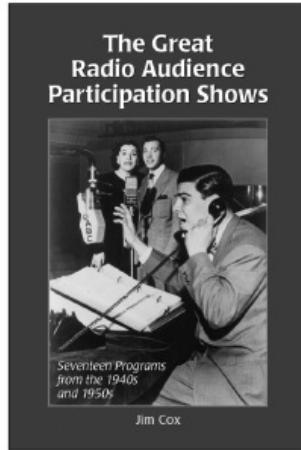
Jim Cox. 2003, \$35 softcover, photos, appendices, notes, bibliography, index, ISBN 978-0-7864-1631-8.



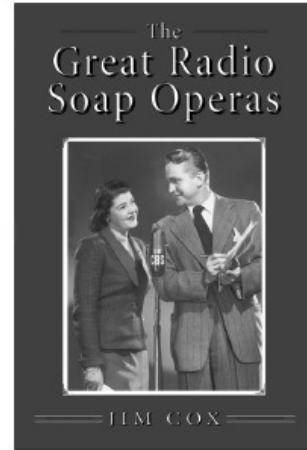
Jim Cox. 2002, \$45 hardcover (7 × 10), photos, appendix, bibliography, index, ISBN 978-0-7864-1390-4.



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.



Jim Cox. 1999, \$55 hardcover (7 × 10), photos, appendices, notes, bibliography, index, ISBN 978-0-7864-0589-3.



McFarland

Box 611 • Jefferson NC 28640 • Orders 800-253-2187 • FAX 336-246-4403 • www.mcfarlandpub.com

The Twilight Zone: Unlocking the Doors to A Television Classic

Martin Grams, Jr.

OTR Publishing, LLC, 2008

Reviewed by Ryan Ellett

Few classic television programs remain as familiar to the common man-on-the-street than Rod Serling's *Twilight Zone*. No shortage of material has been written about this series by amateur fan and professional alike over the years. With this effort, however, Mr. Grams has written perhaps the definitive book on this beloved television series.

At approximately 800 pages it is surely the most voluminous reference book ever written on the show. As we have come to expect from Grams' work it is jammed with informed data and extensively referenced notes and summaries. Using "production sheets, casting call sheets, internal correspondence, tax forms, contracts" and other documents Grams attempts to present the most accurate, factual account of the *Twilight Zone*. Notably, he does not analyze or interpret the episodes, nor does he spend much time on the man behind the series, Rod Serling. While such efforts have their place, this book is about "just the facts, ma'am."

Why review such a tome in the pages of an old time radio fanzine? Because chapter one does indeed focus on old time radio, specifically Serling's little-known radio writing career. Some of this material was adapted in a piece published in the December, 2008, issue. Grams covers Serling's radio credits which included *Dr. Christian*, *Grand Central Station*, *Adventure Express*, *Leave it to Kathy*, and *Builders of Destiny*. Admittedly there was little evidence at the time that Serling would go on to create a legendary program like *Twilight Zone*.

Grams accesses numerous correspondence between Serling and radio program executives, giving unique insight to Serling's feelings about writing for the medium and the industry's opinions of his various submissions. It's a rare look into the radio writer's world, a world that has generally been neglected by radio historians.

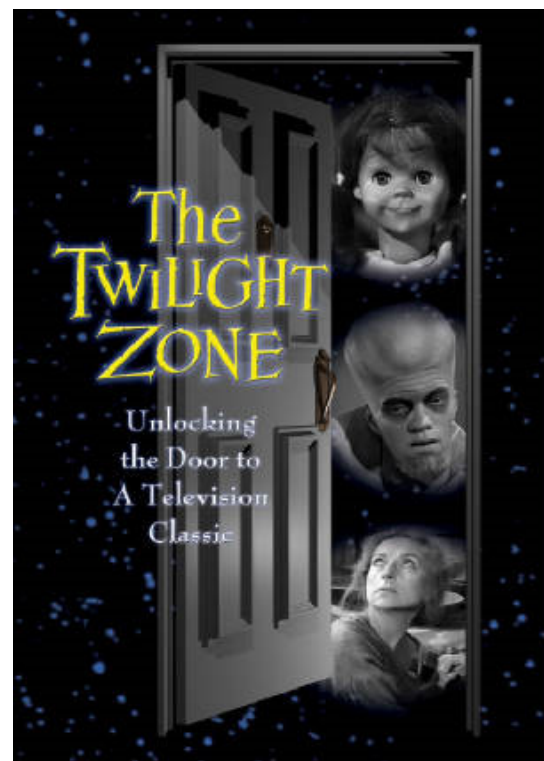
Clearly, the book is probably not a top priority purchase solely for the radio content. However, at 30\$ (on Mr. Grams' website) a *Twilight Zone* fan surely cannot spend better money. After the 20 page initial chapter on Serling's radio work, Grams jumps into the meat of the book, interweaving detailed history of the series with season-by-season and episode-by-episode

breakdown of information including rehearsal dates, filming dates, various budgets, music cues, cast and production crew members, and, of course, plot summaries.

For diehard fans Grams examines the *Twilight Zone*'s incarnation across different medium. Appendix B covers *Twilight Zone* books and appendix C comic books. Appendix D offers a list of stations broadcasting the series. For such a massive book the bibliography is a bit sparse. This is due, no doubt, to the author's heavy reliance on primary documents from his own private collection which are both difficult to document and impractical as the general public would not have access to them anyway.

For series fans this volume is indispensable; I can only wish for such works on my favorite series. For non-fans perusal of a library copy will probably suffice. While there is likely much more money to be made in television nostalgia, let's hope Mr. Grams continues to devote some of his research skills, time, and resources to old time radio. As this book continues to prove, he is second-to-none in the genre.

The *Twilight Zone* is available from Mr. Grams' site (<http://oldtimeradiotapes.homestead.com/home.html>) for 29.95. It is available at other online retailers for 40 - 50\$.



Old Time Radio: A great cure for insomnia

Ned Norris

Are you one of the 25% of people who has trouble getting to sleep at night? Do you toss and turn for hours each night trying to grab just a few blissful hours in dreamland before the alarm clock wakes you from your slumber?

If the answer is “yes”, then I’ve got a wonderful solution for you that has worked wonders for me for many years, and I know it’s been highly effective for thousands of other people too. And here’s the really great news. It’s not pharmaceutical, it’s not illegal, and it’s not addictive. Sounds too good to be true doesn’t it? What is this magical cure for insomnia?

It’s the wonderful world of old time radio. Let me explain and you’ll understand just why it is so incredibly effective.

The reason most people who suffer from insomnia struggle to get to sleep is that their mind is not in a restful state. It might be replaying what has happened that day. It could be worrying about events, past and present. It might be fretting over something coming up. It could be worrying about a loved one or a relationship that has gone bad. There are a million and one reasons and these will vary from person to person.

That’s where old time radio comes in with a wonderful solution. Old time radio shows from the 1930s, 40s and 50s help to quickly take your mind off whatever is occupying it. Remember when you were a child and your parents read to you to help you to get to sleep? It’s exactly the same, but for adults.

Now, you might scoff at this, but don’t. Try it out for yourself and it’s highly likely that it will work like a dream — literally. Before you know it you’ll be enjoying a good night’s sleep.

There are several reasons why old time radio shows are far better than listening to music, today’s talk radio, or a typical audiobook.

Firstly, they have an innocence that is like chicken soup for the sleepless. Secondly, the story lines are usually relatively simple and easy to follow so they don’t challenge a mind that is already racing with thoughts. Thirdly, they act like a form of meditation. It’s impossible to focus on two things at the same time, so if you are listening to the story you can’t be thinking about whatever it was that was keeping you awake. Fourthly, a typical old time radio show is just thirty minutes long. If you nod off half way through (which is the objective)

it’s easy enough to pick up where you left off. Lastly, old time radio offers something for everyone. It doesn’t matter whether you enjoy a thriller, a romance, a drama, a comedy or a quiz show. There is just so much to choose from.

So, if you’ve tried everything and are still finding yourself tossing and turning all night give it a try. Get hold of some old time radio shows today and put them to the test tonight. What have you got to lose?

Oh, and there’s one more major benefit. If they don’t cure your insomnia at least you’ll be entertained all night.

Ned Norris is the webmaster of [RUSC Old Time Radio](#).



Cecil B. Demille

Radio Out of the Past Summertime Marathon

“Summertime, and the livin’ is Easy...” Get out the hot-dogs and the lemonade for the Radio Out of the Past marathon on Aug. 15-16, 2009. From 9 am Pacific (noon Eastern) to 9 pm Pacific (midnight Eastern). Twenty-four hours of old-time-radio shows on the good ol’ summertime: Baseball, circuses, and vacations, from *Archie Andrews* to *Suspense*, and the *Halls of Ivy* to *You are There*.

Please join us at www.RadioOutofthePast.org, in the Fred Bertelsen room.

August 15, 2009

Sat 9 a.m.-12 Host: Devon Wilkins

Wayne and Shuster: " Canada 's the Place for Me" 53-08-17

Mystery Project: Suddenly This Summer 1997-09-13

Ozzie and Harriet: Home-Made Ice Cream, 53-10-30

Favorite Story: Casey at the Bat 48-04-17

Canadian Snapshot: Muskoka

Sat 12-3 p.m. Host: Joy Jackson

Halls of Ivy: Summer Vacation 52-06-25

Rogers of the Gazette: Eula Horn & the Country Fair 53-10-22

Mutual Radio Theater: A Trip to Casablanca 80-04-25

Jerry of the Circus: Jerry's Clown Debut

Crime Club: Coney Island Nocturne 47-07-10

Jimmy Durante: Looking for a Cheap Vacation 48-03-24

Sat 3 to 6 p.m. Host: Kelly Sapergia

Burns and Allen: Separate Vacations 1948-01-29

Amos and Andy: Vacation at Lake Chipawa 54-04-11

Gangbusters: The Case of the Carnival Caper

Cavalcade of America : National Parks Pioneers 37-03-03

Adventures of Dick Cole: Judo

Sat 6 to 9 p.m. Host: Rob Hancik

Archie Andrews: Stranded on an Island 46-07-13

A Date with Judy: Judy's planning to appear as Minnehaha 47-07-08

Barrie Craig Confidential Investigator: Midsummer Lunacy 54-08-17

Fibber McGee and Molly: Packing for Vacation 40-06-25

Richard Diamond: The Baseball Matter 53-08-30

August 16, 2009

Sunday 9 a.m. -12 Host: John Beaulieu

Damon Runyon: Baseball Hattie 49-06-26

Father Knows Best: Vacation Arrives 50-07-06

Our Miss Brooks: Heatwave 49-08-07

Your hit Parade: All or Nothing At All 43-07-17

Life with Luigi: At the Beach 49-07-17

Sunday 12-3 Host: Matt Cox

Dimension X: Time And Again 51-07-12

Lux Radio Theater: The Pride Of The Yankees 43-10-04

You Are there: July 3rd Battle of Gettysburg

Six Shooter: The Battle of Tower Rock. 54-02-21

Sunday 3-6 pm Host: Larry Gassman

Suspense: August Heat 05-31-45

Red Skelton: Vacation Time and Mad NBC Producers 06-04-46

Screen Guild Theater: The Babe Ruth Story 10-21-48

Jack Benny: Guest Bob Feller 06-20-48

Dragnet: Production 11 aka Sixteen Jewel Thieves 08-18-49

Sunday 6-9 pm Host: John Gassman

Philip Marlowe: Red wind 48-09-26

Great Gildersleeve: Fishing Trip 42-08-30

Bill Stern 46-03-22 & 34-07-02

Gunsmoke: Shakespeare 52-08-23

Night beat: Old Home Week 50-09-04

EVERY SATURDAY NIGHT
Alka-Seltzer
NATIONAL BARN DANCE
with
EDDIE PEABODY
PAT BUTTRAM — JOE KELLY
HOOSIER HOT SHOTS
KDKA WBEN WGY WTAM WHAM
WLW WORK WGAL—9 P.M., EST

---NOW AVAILABLE---

Supplement #3

The 3rd Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

Written by Jay Hickerson
October, 2008

Lists many changes and additions to network programming.

Lists many new dated shows in circulation with the source of every show.

Lists more theme songs

Cost of Supplement #3: \$5.00 plus \$1.50 P&H

Cost of Supplement #1, 2 and 3: \$15 plus \$2.50 P&H

Cost of 2 Supplements; \$10 plus \$2.00 P&H

Cost of entire 540-page book with both Supplements: \$58
Please add \$5 for postage and handling

Jay Hickerson, 27436 Desert Rose Ct., Leesburg, FL 34748

352-728-6731

FAX 352-728-2405

E-mail: Jayhick@aol.com

The History of WMAQ Radio

Chapter 7

Tom Gootee

Four weeks after moving to the La Salle location, WMAQ scored a great triumph by broadcasting the address of President Harding – by wire from San Francisco, over a special Telephone Company network. And thereby hangs a tale.

During 1923 and 1924 the American Telephone and Telegraph Company provided the only kind of national network service for radio stations, in the sense of what we consider a national network today. For all special events, in any large city, they would pick up the proceedings with portable amplifiers at the point of origination, and then sell this service individually to any one radio station in any one city. There was no duplicate service to rival stations in the same city. A few days before each special event was to transpire, the Telephone Company would send wires to all Chicago stations informing them of the details for the proposed “Nemo” pickup – and soliciting their air time for the event. Then, the first local station to acknowledge their telegram would be granted the exclusive rights for the entire city for that particular event. This meant that the various stations had to be constantly on the alert in notifying the Telephone Company in order to “scoop” other local stations. And this method of arranging out-of-town pickups was the chief cause of worry for most of the Chicago stations, WMAQ included.

In line with the aforementioned policy, WMAQ exclusively broadcast the memorial services for President Harding on August 10th, shortly after his untimely death. Late in August, by agreement with the La Salle Hotel, Jack Chapman’s Orchestra began to broadcast music daily. Chapman’s Orchestra was playing at the hotel at the time.

During the summer and fall the operating schedule consisted of three regular periods every day, except Sunday: noon to 2:00 p.m., 5:00 to 6:00 p.m., and 8:00 to 10:00 p.m. at night.

Alone, Donald Weller had guided the somewhat uncertain technical destiny of WMAQ from its inception. But by the fall of 1923 plans for the expansion of the daily broadcasting schedule demanded additional operators. It might be mentioned that the demand for experienced operators and technicians in Chicago was very great during these years – and good operators were conspicuous by their absence. For the most part, radio

operators were drawn from two general sources: amateur radio and marine or ship operating. There were few technical schools of any kind in existence, particularly in Chicago, with the lone exception of Dodge’s Institute at Valparaiso, Indiana, just southeast of Chicago. Radio operating jobs were far from scarce back in those days. Onto this scene came a young radio operator, Walter Lindsay. He had just completed two years with the Government doing airmail installation work and had come to Chicago. He was undecided whether to return to his home in California or to look for work in the Windy City. Walking west on Madison Street one November afternoon he happened to notice the antenna towers above the La Salle Hotel, and decided to investigate the possibilities, if any. He walked into the studios of WMAQ, asked for a job and got it! That was seventeen years ago, and Mr. Walter R. Lindsay is still guiding the destiny of WMAQ as transmitting engineer, which is probably an all-time long service record with one broadcast station.

He and Mr. Weller worked together at first, and later alternated shifts. But less than six months later, Mr. Lindsay took over full technical charge of WMAQ, which he still holds today.

At that time WMAQ was not incorporated, and was treated merely as a department of the newspaper. Miss Judith Waller was the director of the station, assisted by Mr. William S. Hedges, who at that time was the radio editor of the Daily News. Mr. Hedges was later made president when the station was incorporated in 1929, and is now a Vice-President of the National Broadcasting Company in New York.

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



Wistful Vistas

Ryan Ellett

Hope you all are staying cool as we head further into summer. Temperatures are approaching 100 degrees in northeast Kansas as I write this.

If you're like me and like most old time radio fans you probably have an interest in the 20s, 30s, 40s era in general, not just in radio. Whether you're nostalgic for your childhood or just a younger history buff with a fascination with that time period, you likely keep your eye out for any sort of connection to that by-gone era.

I enjoy exploring old neighborhoods and ignoring the proliferation of dish network paraphernalia while imagining a time when Amos n' Andy drifted down the street, every house tuned in. I imagine Summerfield's Hogan Brothers department store as I wander past my town's independent downtown department store, a relic still in operation after 150 years. The antique mall always has bits and pieces of Depression/WWII era history. But beyond these quaint whimsies, there seem to be few concrete links to our favorite era.

Keep your eyes and ears open, however, because those links still do exist, as rare and tenuous as they may be. Just the other day I discovered a semi-retired professor here in town who has been a science-fiction writer since the pulp era. Interestingly, this man – James Gunn – had four short stories adapted to radio plays for *X Minus One*. I contacted him and here's what he had to say about that experience:

Thanks for noticing, Ryan. I have good memories of *X Minus One*, which dramatized stories from *Galaxy Magazine*. Out of my six stories sold to *Galaxy* in that period, *X Minus One* dramatized four, not only "Wherever You May be" but also "The Cave of Night," "Tsylana," and "Open Warfare."

The first two were the ones I liked best, but, in general, I thought science fiction was dramatized far better on radio than in film, mostly because they could be much more faithful to the original and could build pictures in the imagination rather than freeze them on film and, probably, they had better writers.

The radio writers did the dramatizations; we magazine writers had no input. The name I remember as writing the most was Ernest Kinoy, who was very good. He did "Wherever You May Be," I think, and condensed a novella into 30

minutes without losing any of the best parts.

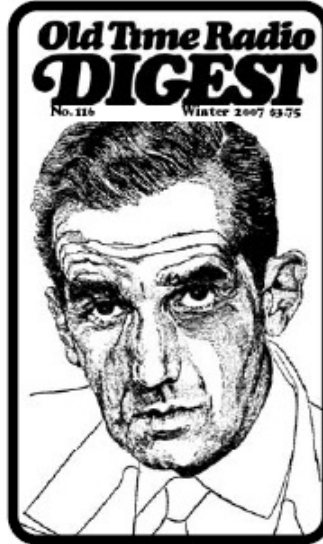
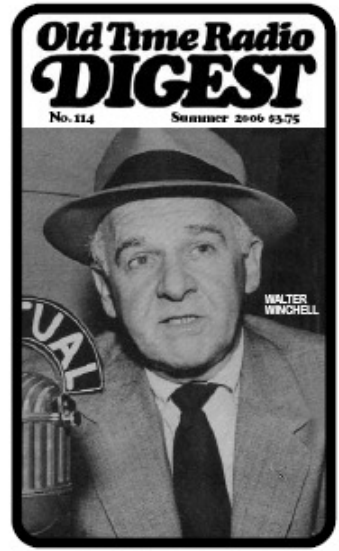
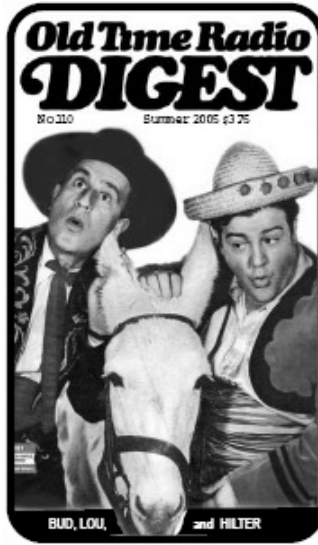
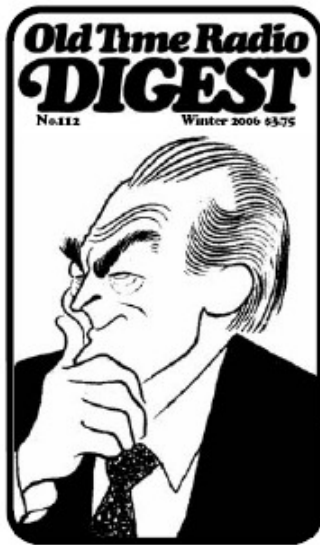
On a separate note, I'd encourage you to attend any upcoming old time radio conventions if possible. Bob Burchett has verified another edition in Cincinnati next year but without the Saturday night dinner. I heard a rumor that the Puget Sound convention may fold up after this year. I don't believe SPERDVAC has one every year and there are ongoing quiet questions about how long Jay Hickerson and crew will put on FOTR.

These conventions are one of the backbones of the hobby, stretching back to the early 70s. Countless hours of hardwork and determination have pulled them off year after year and we can't expect them to continue on indefinitely. But let's enjoy and support them as best we can while we still can.

This issue brings you a short investigative piece by Jack French who's been absent for too long from our pages. We also have some recent musings by Bob Burnham, a critic and prognosticator of the hobby since the 70s. Ned Norris is back with an installment of OTR musings as well.

Thanks for downloading this issue. Hopefully you were informed and entertained. We're heading into the dog days of summer, always a good time to relax by the pool or next to an AC vent with your favorite OTR. Happy listening and good health to all!





- Yes, send me a free issue of the Digest.
- Enter my _____ years(s) subscription at _____
One year \$15 for 4 issues.

Name _____

Address _____

City _____

State _____ Zip _____

10280 Gunpowder Road Florence, KY 41042
888.477.9112 haradio@msn.com

24 years ago we gave the first issue free in hopes you would support a new ORT publication, and we're glad many of you did over the years.

To those who don't know about the Digest we are making the same offer again. Use the handy coupon, and we will send you a free issue. You can use the same coupon to subscribe if you want.

From The Treasurer's Corner

Over the past three years, The Old Time Radio Researchers has spent approximately \$12,900.00 in obtaining new and better quality audio programming and radio related print material to the OTR community. All material is released freely and available to anyone desiring it.

The Old Time Radio Researchers currently has \$2,523.28 in the treasury. Recent disbursements include Lloyd Seevers for reimbursement of radio magazines provided and RS for CD's purchased. A detailed report of the treasury transactions is available to members of the Old Time Radio Researcher's purchasing group.

Many thanks to our monthly supporters who include : Tony Adams, Dale Beckman, Jim Beshires, Robert Booze, Larry Brist, Scott Carpenter, Terry Caswell, Pete Cavallo, Albert Christian, Greg Coakley, Gary Costel, Ryan Ellet, Scott Erickson, Allan Foster, Tony Galati, Michael Galbreath, Allan George, David Gibbs, Michael Harron, Charlie Henson, Roger Hohenbrink, Mark Huffstutter, Archie Hunter, Donald Husing, Tony Jaworowski, Robert Johnson, Dave Johnson, Jim Jones. Ben Kibler, Robert Lenk, Toby Levy, John Liska, Thomas Mandeville, Gary Mollica, Henry Morse, Jess Oliver, David Oxford, Robert Phillips, Lenny Price, Peter Risbey, Ron Schalow, Kurt Schriever, Richard Sheckman, David Shipman, Charlie St.George, Gary Stanley, Doug Stivers, David Taylor, Gregg Taylor, Daryl Taylor, Lee Tefertiller, Clorinda Thompson, Eugene Ward, Joseph Webb, George Wentzler, Gordon Whitman, and Jim Wood. This monthly support assists us in bringing new and better quality old time radio programming to the entire OTR community. It is truly appreciated.

If you are interested in becoming a monthly supporter of the Old Time Radio Researchers, please contact the treasurer, Tony Jaworowski via email : tony_senior@yahoo.com.

Monthly support dues are currently \$5.00 per month, and monthly supporters receive advance releases of all purchases made, usually high quality MP3 files distributed on DVD media in a 'round robin' fashion. As always, one time contributions of any amount are also welcome and will greatly be appreciated. Donations can be made with PayPal by using the ID ajaworowski@ameritech.net or via cash, check, or money order made out to

Tony Jaworowski
15520 Fairlane Drive
Livonia, MI 48154

Thanks to all for your continued support!