



The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

Sept/Oct2009

www.otrr.org

2236 Subscribers

Number 45



And A Little Child Shall Lead Them

by Raymond William Stedman

Daytime cliffhanging began April 6, 1931, on the Blue Network of NBC. By coincidence -- as it was with the pioneer movie serials -- the afternoon radio genre had as its first principal character a female, and an underage one at that. Well, not much underage, for she had made her debut in Harold Grey's comic strip in 1924, and she then looked to be nine or ten years old. When she reached the airwaves seven years later, Little Orphan Annie seemed not a day older. It must have been disconcerting to Jack Armstrong, Tom Mix, Don Winslow, and the gang that a little child had led them, but that's the way it was. As a matter of fact, she didn't have a single late afternoon competitor for more than a year-- and when he arrived, he too was a child -- Bobby Benson.

Unlike most of the evening thrillers of the time, the juvenile dramas like Annie's were continued stories, divided into fifteen-minute time segments stretching from Monday through Friday. (For a few years they ran into Saturdays, too.) These daytime thrillers were not episodic serials in the mode of nighttime adventures but were open-ended, having suspenseful closings for each daily installment. Only when an adventure that had occupied the regular characters for weeks or months was at last wrapped up might an individual program end on a note of resolution. More often, however, a new mystery was introduced during the same episode in which the old one concluded. This revolving-plot technique was, of course, designed to draw the juvenile listeners to the next installment. Women's serials also employed the device, but soap-opera writers used many more episodes to sneak in the new plot and rarely ended one on the high note of suspense that marked the serials for children.

There is a possibility of confusion on the part of some who recall the Little Orphan Annie series, because it was really two, or perhaps three, different programs. First of all,

because of the imperfections in network connections in 1931, it was necessary to maintain two complete casts for the dramas, one in Chicago and one in San Francisco. Thus, until 1933, when the network lines were complete and available, listeners in the East and the Middle West heard the Shirley Bell company enacting the dramas, while those on the Pacific Coast heard a company with Floy



Shirley Bell

Hughes in the title role. The scripts, fortunately, were identical, so the distinction amounted to having the same things happen to different-sounding people on the same days. This variation in aural images in the days before the Chicago cast took over coast to coast may or may not have affected the way the early Orphan Annie program is

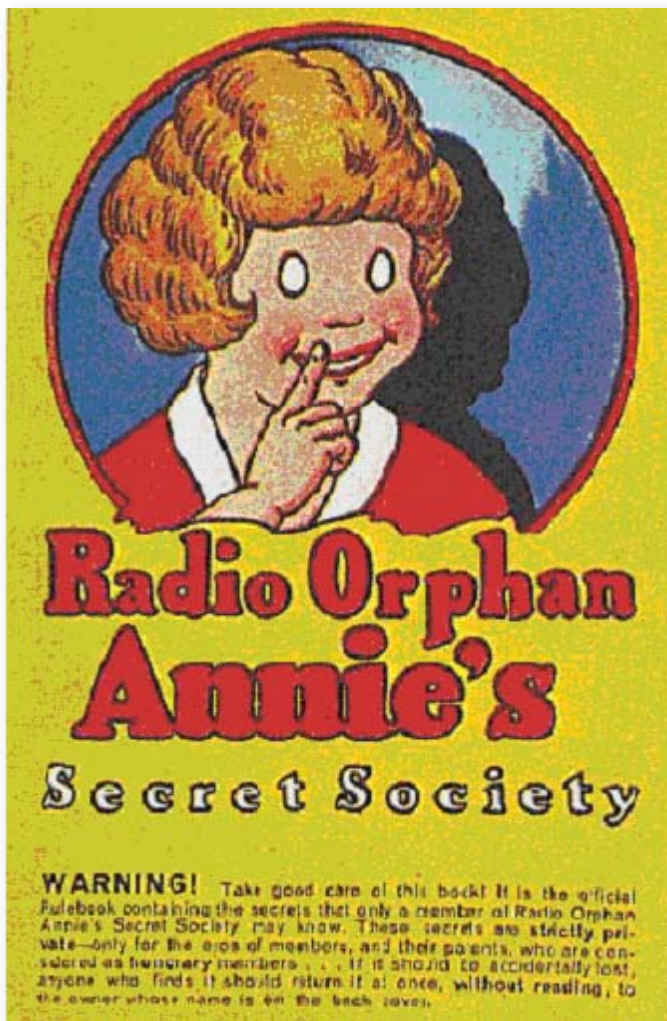
remembered by those of different areas.

For days they took place mostly in Tompkins Corners or Sunfield and were sprinkled with some American Gothic characters, including Mr. and Mrs. Silo and Annie's little pal Joe Cornassel. But there were those other people, notably Oliver Warbucks, the war profiteer's war profiteer, the capitalist's capitalist, who never had to takThe real dichotomy in Annie's radio existence, however, was chronological, not geographical. She had, if I may give them names, her Ovaltine period and her Puffed Wheat Sparkies period. The former was the longer (1931-40) and the more distinguished. Moreover, it was only in the earlier Ovaltine years that her listeners heard both words and melody of the Orphan Annie song, which began:

Who's that little chatterbox,

The one with pretty auburn locks

The adventures themselves initially corresponded to the kinds of things that went on in the Annie comic strip -- and thus beggar description. Not that they were excessively exotic; in the earliee the law into his own hands because he had a law of his own. Violators faced dispatch at the hands of the giant Punjab or, worse yet, the silent Asp, Warbuck's favorite executioner. Although Daddy Warbucks was not always around to help Annie, at those times when he was, villains could expect quick liquidation without the fuss of arrest and trial.



When Annie and Joe were on their own, the radio adventures were not so much bizarre as improbable, primarily because the two youngsters did things that real kids could only dream of doing. (For example, explore the logical aspects of, "Follow that cab!" when placed in the mouth of a ten-year-old.) Because the adventures represented wonderful wish fulfillment for a child – just as Warbucks represented the child's concept of the all-powerful adult -- Little Orphan Annie caught on quickly with younger children and remained their thriller when others came along. Announcer Pierre André, not incidentally, has to be considered an important factor in the show's appeal to that age group; he had the youngsters hanging upon every word, whether it was about the day's adventure or the Wander Company's nourishing Ovaltine (whose premium offers are part of another story). Wander should have erected a monument to André (and to Blackett-Sample-Hummert, the advertising agency which packaged the show) atop one of the Swiss mountains whence the idea for Ovaltine supposedly came.

Sometime around the beginning of World War II the makers of Orphan Annie's very own drink decided that they had milked her series for all it was worth and dropped it for Captain Midnight. Annie staggered along on the energy she had stored while drinking Ovaltine, but her producers, faced with the choice of canceling the program or selling Annie's soul, chose the sellout. Deserting Joe Corntassel, Annie became the camp follower of Captain Sparks, an aviator who took the first part of his name from the figure he was imitating, Captain Midnight, and the second part from the sponsor's product, Puffed Wheat Sparkies. Such a hero had no chance of success, and poor Annie had no place at a combat pilot's elbow. Some razzle-dazzle with secret codes and an unusual giveaway of an Orphan Annie Cockpit stirred interest for a while, but the revised series was left behind by shows which could do the sky-spy job better. Even the cereal couldn't make it and went back to being plain old Puffed Wheat. By then, Annie's song was only a distant echo: Always wears a sunny smile, Now wouldn't it be worth your while If you could be Like little Orphan Annie?



American Radio Networks: A History by Jim Cox Reviewed by Ryan Ellett

Jim Cox's latest effort, *American Radio Networks*, is as close as that author has so far come to writing a broad overview of commercial radio history. If you've followed Mr. Cox's articles in old time radio publications over the last year or two you'll recognize many of the main themes and highpoints that are a focus of this work.

Covering the history of the nation's four major radio networks is a perilous task for a writer: how does one approach the task (which is inherently muddy and convoluted) so as to be both clear and enlightening to the reader? Instead of meshing the histories of NBC, CBS, ABC, and Mutual into one historical narrative that follows them all concurrently, he devotes individual chapters to each chain.

While this necessarily requires repetition from chapter to chapter since one radio chain cannot be explored entirely independently of the development of the others, Mr.

Cox deftly keeps the repetition to a minimum and creates an understandable and easy-to-follow text. The initial two chapters cover material that has been well-covered by radio historians already (recently in such books as Balk's *The Rise of Radio* and McClure, Stern, and Banks' *Crosley biography*). Nevertheless, the era of the late teens and early 20s is not easy to grasp with the machinations of numerous corporations angling to maximize profits on the new radio technology. Add to that constant government involvement from WWI to station licensing to the FCC to the breakup of NBC and Cox's narrative skill forges a readable history which is perhaps as clear as any text can be on this era.

American Radio Networks is not devoted to old time radio programming beyond particular shows' importance to the overarching network story. Yet the real-life figures of Sarnoff, Paley, Noble and their cronies who built the aural network empires are in some ways as entertaining as the men and women who entertained the masses with their jokes and songs.

Chapters 3, 4, 5, and 6 cover NBC, CBS, Mutual, and ABC respectively and in this author's view are the meat of the book and well worth the price of admission. Not to be overlooked, though, is chapter 7 which covers the regional webs which radio fans will see referenced in OTR literature with some regularity, such as the Colonial Network, Don Lee Broadcasting, Pacific Network, and Yankee Network.

The following chapters, 8, 9, and 10 are topical, covering in more detail the federal government's role in early radio, early financing of these burgeoning commercial ventures (also explored in Cox's prior book *Sold on Radio*, and the spirited rivalry between NBC's David Sarnoff and CBS's William Paley.

Chapter 11 highlights a selection of trend-setting and popular old time radio programs. Some will be familiar from Cox's prior books but he touches on other favorite series as well, such as *Dragnet*, *the Shadow*, and *Lux Radio Theater*.

Early television fans (of which there are surely a few in the reading audience) will enjoy chapter 12's review of television's birth and overtaking of radio, a subject covered more in-depth in Cox's brilliant book *Say Goodnight Gracie*. Similarly, chapters 13 and 14 review the growth of DJ and pop-oriented radio and talk radio, genres that still dominate the airwaves today. For OTR fans these three chapters are positively depressing.

For fans of broader radio history *American Radio Networks* is indispensable. For those predominantly inter-

ested in just old time radio programming itself and less in the context in which it was created and matured, this book won't make its way to the top of your must-buy list.

Begun with 2002's *Say Goodnight Gracie*, and continued with 2008's *Sold on Radio*, the medium's best modern historian has capped the most well-written and informative history of radio in recent memory with this tome. This triumvirate of books should stand for some time as the definitive history of classic radio's beginning, maturation, and demise.

American Radio Networks can be ordered for \$45 from McFarland Press online at www.mcfarlandpub.com or by phone at 1-800-253-2187.

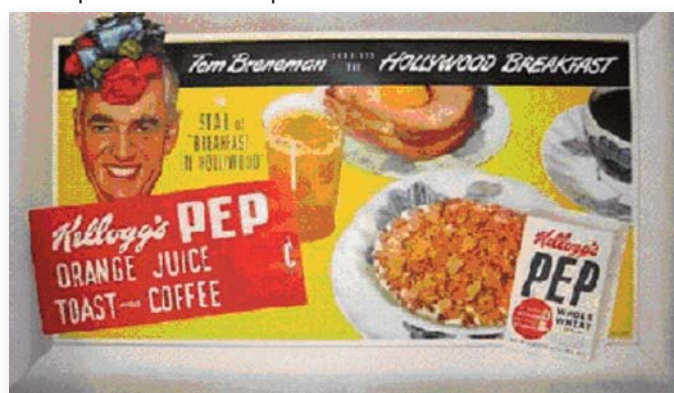
Ryan can be contacted at OldRadioTimes@yahoo.com.

Did Anyone Say Cereal?

by Billy Jack Long

Kellogg's Pep - - Kellogg's introduced this cereal in 1923, it was whole wheat flakes. Radio programs sponsored by Pep included *Superman*, *Breakfast in Hollywood*, and *Tom Corbett - - Space Cadet*. It wasn't the first cereal to have mail-in offers for boxtops, but it was one of the first to put the things other cereal companies required boxtops for. Pep had such premiums as badges, balsa wood airplanes, trading cards, and cars.

Pep cereal ceased production in 1979.



Wheat (Sparkies) and Quaker Puffed Rice (Sparkies) - - Quaker Puffed Wheat and Quaker Puffed Rice were the first cold cereals made by Quaker Oats. The slogan that these are shot from guns was n Quaker Puffed ot just hype. Early in the twentieth century, the company devised a machine that takes kernels of wheat and rice and expands them eight times their original size. It's a long tube that actually shoots them into a large container. The *Dick Tracy* program in the 1930s often had

recorded sounds of this machine in action.

Radio programs which were sponsored by Quaker Puffed Wheat and Quaker Puffed Rice included Babe Ruth (1935), Dick Tracy, Little Orphan Annie, Roy Rogers, and Gene Autry.

The name of the cereal was changed to Sparkies in 1939 as the company thought the names "Puffed Wheat" and "Puffed Rice" sounded too generic as other companies were making the same cereals. They went back to their original name in 1950.

Although they aren't listed on the Quaker Oats website, these cereals are still being produced.



Post Huskies - - Lou Gehrig said it was the only cereal he would eat... "...and I've eaten them all!" Huskies was a whole wheat flake. In fact, this was the original wheat flake, whose history went back to 1912, 11 years before Kellogg's Pep, and 13 years before Wheaties.

In the 1930s, Huskies was the sponsor of many of the most popular shows including Ripley's Believe It or Not, Joe Penner, Young Dr. Malone, and many athletic contests.

Huskies went out of production prior to World War II.

Shredded Ralston - - This was the cold cereal that Tom Mix ate (there were two Tom Mixes). However this isn't the one that can be purchased now. That is the hot cereal. The cold version was introduced in the 1920s. It

was similar to shredded wheat, only coarser and harder. Even though it wasn't the same cereal, when Ralston-Purina introduced Wheat Chex, Shredded Ralston was discontinued. This was about the same time the Tom Mix radio program finally went off the air (ten years after the real Tom Mix was killed in a car accident in Arizona.)

Shredded Ralston had its own jingle:

Shredded Ralston for your breakfast
Starts the day off shining bright;
Gives you lots of cowboy energy
With a flavor that's just right!
It's delicious and nutritious,
Bite sized, and ready to eat
Take a tip from Tom:
Go and tell your mom:
"Shredded Ralston can't be beat!"

Shredded Ralston was manufactured by the Ralston-Purina Company at Checkerboard Square in St. Louis, Missouri. In 1998, the cereal division of that company was sold to General Mills, except for the pet food and private label cereal divisions. The pet food division was sold to Nestle. The company that was left became Ralcorp. In August 2008, the Post division of Kraft Foods (formerly of General Foods) was sold to Ralcorp.



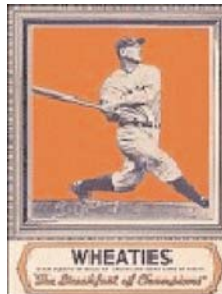
Wheaties - - Wheaties was said to have been created by accident in 1922 when some batter for a cooking experiment was dropped on a hot stove at the Washburn Crosby Company in Minneapolis, Minnesota. After going through several tests, it was sold as a cold cereal in 1924. Washburn Crosby became General Mills (with the acquisition of 27 grain mills) in 1928.

The slogan for the cereal, Breakfast of Champions, was coined in 1926. This was the same year the jingle was written...

Have you tried Wheaties?
They're whole wheat with all of the bran.
Won't you try Wheaties?
For wheat is the best food for man.

Written to the tune of a popular song at the time, Jazz Baby, the commercial jingle first aired on December 24, 1926.

The first person who had his picture on a box of Wheaties was Lou Gehrig in 1934. He was a spokesman for Post Huskies, an almost identical product. Babe Ruth also appeared on the Wheaties box and he had a contract with Quaker Oats at the time. Until 1958, all the athletes pictures were on the back of the box. Gehrig and Ruth had pictures which could be clipped as trading cards.



On Old Time Radio, Wheaties first sponsored baseball and football games. It then became the sole sponsor for Jack Armstrong, the All American Boy. The jingle was expanded to include something about Jack Armstrong eating them. The 15 minute daily soap opera was actually, more or less, a long commercial for Wheaties. The story seemed to take second place. However, the program was so popular. Jim Ameche (1915-83), who played Jack said that grocery stores were often out of Wheaties for weeks. The company had to work extra hard to put out more and more cereal, especially if there was a special mail in offer for a toy or a piece of athletic equipment. Wheaties also

sponsored the Lone Ranger, Night Beat, and Tales of the Texas Rangers.

The first man who had his picture on the front of a box of Wheaties was the Rev. Bob Richards (b. 1926), USA Olympic champion of the 1956 games at Melbourne, Australia, who had also competed in the games at London (1948) and Helsinki (1952). He was the main spokesman for the cereal for the next ten years.

Wheaties now come in different flavors.

(Billy Jack can be visited at his blog - www.knowotr.blogspot.com)

Fred Allen At Old Orchard Beach

By Walter J. Beaupre (Article originally published in Radiogram, February 1992, p. 3)

In his next-to-last "Town Hall Tonight" show of the '39 season (see SPERDVAC catalog G-1182; 6-21-39 Fred Allen Interviews the egomaniac director/producer Dawson Bells (Orson Welles?) about his summer theater plans. At one point in the script we hear:

BELLS: Midsummer I'm presenting a season of Shake speare in a lighthouse off the coast of Old Orchard, Maine.

ALLEN: What about the audience?

BELLS: The audience will be in Biddeford ten miles away.

ALLEN: How will people know what's going on?

BELLS: The orchestra seats will have telescopes. The balcony seats will have opera glasses.

ALLEN: And the folks in the gallery?

BELLS: Er....they can't see me.

ALLEN: And that goes for me too!

(A polite "titter" from the studio audience is heard.)

As the most cerebral of the radio comics Fred Allen often went over the heads and around the flanks of his listeners. In retrospect the bit was potentially very funny on many levels, but on one level the Old Orchard/Biddeford reference was strictly an in-house joke.

Fred must have been looking forward to spending his vacation as he usually did at Old Orchard Beach. He of course knew -- as few of his listeners did -- that Old Orchard Beach was a lively summer resort and that Biddeford was a hopelessly "square" mill town a few miles south. Biddeford was the place where you took your

laundry or went grocery shopping on a rainy beach day: strictly from dullsville. I'm speaking now from the point of view of a "hip"teenage tourist in 1939 -- not as an up-standing citizen of Biddeford/Saco today who lives a stone's throw from George Bush's summer place in Kennebunkport!

But Old Orchard did indeed "swing" for the two months of summer each year. It was directly accessible by train from Boston and New York, by Grand Trunk Railroad from Montreal, by trolley from either Portland or Kennebunkport by way of Biddeford/Saco, and by auto from all other points. Old Orchard was called "Canada's Miami Beach," and French as well as English was heard everywhere. Robert Taylor in his excellent biography *Fred Allen: His Life And Wit* spends an entire chapter (pp. 211-220) on Fred's Old Orchard vacations, explaining that Fred's Aunt Lizzie took him there as a child. Taylor also mentions Ocean Park, a very quiet, conservative Baptist enclave right next door.

As luck would have it, the present writer spent the last two weeks of August, 1939 as a 14-year-old at Camp Judson in Ocean Park. Now, every red-blooded male at Camp Judson had two goals in mind:

1. To make contact with as many girls as possible at Camp Hazzeltine, and
2. To sneak off to "wild and wicked" Old Orchard whenever possible.

The present writer had a third goal which evolved from rumors floating around Camp Hazzeltine that radio star Fred Allen had a cottage just over the town line in Old Orchard -- and had been sighted. I was bound and determined to meet Fred Allen!

Fred was my favorite of all the radio comedians. The morning after each of his shows I would drive my family crazy by repeating as many of his jokes as I could remember -- which was most of them! Imagine what a thrill it would be to meet him in person. That would make the two weeks at summer camp complete! With a fellow camper I devised a plan. Every afternoon when we went to the beach swimming we took turns standing watch opposite the cottage identified as the Allen summer residence. By mid August the North Atlantic warmed enough so that you didn't need to test the waters with a brass monkey, but we still spent little time battling the surf. Walking back and forth from the beach to the Allen cottage was a pleasant diversion. Actually the cottage rented by Fred was small and very modest. I remember it was not ocean-front property and stood very close to the road connecting Ocean Park to Old Orchard. It faced south-

east. There was an open porch along the front. I don't remember any "Beware of the DOG!" sign mentioned in Taylor's account. We simply stood across the street watching the porch for any signs of life.

At last we were rewarded when Fred Allen appeared on his porch with some other man. We yelled "Hi! Fred!" and waved frantically. He stepped down off the porch to greet us. What we said to him next I don't recall, but I do remember that he surprised us by inviting us inside. He surveyed the clutter and said, "Pull up a wet bathing suit and sit down!" We roared with laughter. Fred Allen was even funnier in real life than on the radio! We didn't see Portland Hoffa nor ask about her, because it never occurred to us that Fred and Portland were married. Nor did we ask to be introduced to his friend. I remember Fred Allen as a kind person, a little awkward (as we were) meeting strangers, who seemed pleased that we liked his program.



Frankly, I don't remember much else about that summer except that it marked the end of childhood and innocence. On the day we were to leave camp we were told that Hitler had invaded Poland and the world was at war.

During subsequent summers at Old Orchard the "Dodge-em" cars and "Noah's Ark" weren't nearly as exciting. Girls took over as the main attraction while the midway and the pier with its dance pavillion were only a backdrop. I never thought to look for Fred Allen again at Old Orchard, although I listened faithfully to his radio shows during the war years. I'll always be grateful to him for being gracious to two pimply kids -- for being FUNNY IN PERSON for our benefit. From what I have read since, he was apparently that kind of very special guy.

(Thanks to Jerry Haendige for permission to re-print this article. You can visit Jerry at www.otrsite.com)

Radio Shows Turning to Tevevision

by Martin Grams and Terry Salomonson

In August of 1954, The Lone Ranger parted ways with George W. Trendle when he sold the property to Jack Wrather. The August 3, 1954, issue of Radio Daily reported: "What is believed to be the highest cash sale of any individual radio-TV property was consummated yesterday when George W. Trendle, president of the Lone Ranger, Inc., of Detroit, announced that all stock of that company has been sold to Jack Wrather and Mrs. Mazie Wrather, Los Angeles and Dallas oil and television station operators, and John L. Loeb and associates of New York City. Consideration of \$3,000,000 was paid for all of the Lone Ranger stock owned by Trendle, H. Allen Campbell and Raymond J. Meurer." Fran and Jan Striker each received a bonus check of \$4,000 from the deal. In California, the Livingstones also received checks.

Three years later The Green Hornet was no longer on the radio and The Lone Ranger had ceased live broadcasts, though transcribed repeats continued, when Wrather purchased the rights to Sergeant Preston of the Yukon for far less than three million. H. Allen Campbell recalled, "We had The Green Hornet all sold to Wrather at the same time, and somehow it fell through. I actually offered Wrather in 1954 when he bought The Lone Ranger -- I offered him The Green Hornet and Sergeant Preston for the same amount of money that he paid for Sergeant Preston three years later. So he wouldn't pay another half million for The Green Hornet. So we wouldn't give it to him."

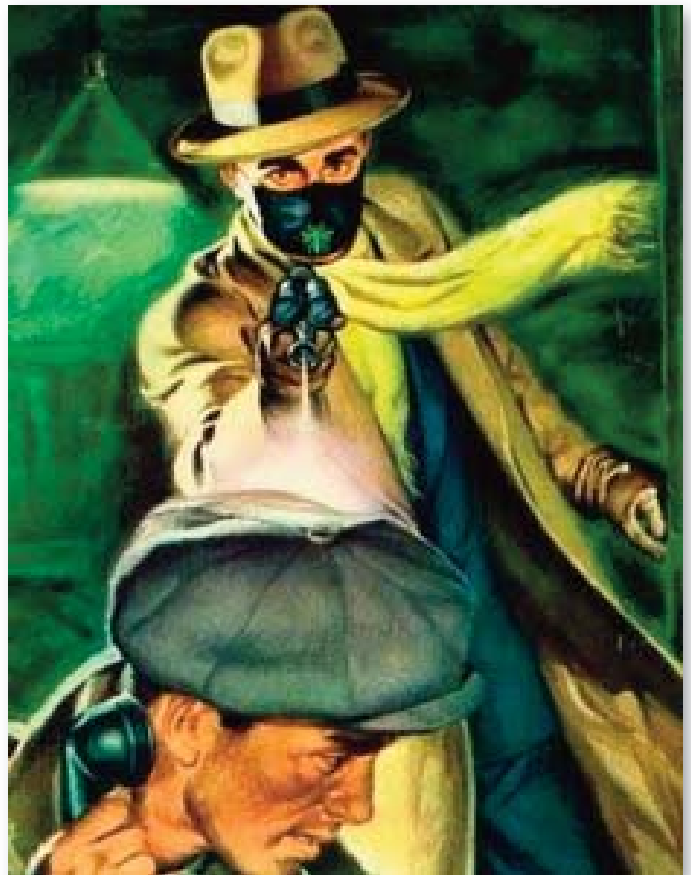
Raymond Meurer, one of the three stockholders of the company, relinquished control of merchandising to Trendle. Business lay dormant for quite some time as a deal to bring The Green Hornet to television moved no closer to fruition, so Meurer took the position of legal counsel with the Michigan Consolidated Gas Company. He continued to act as legal counsel for Trendle from time to time, but his involvement with the Trendle organization diminished as the years passed.

In October 1954, after clearing all the paperwork dealing with the sale of The Lone Ranger, Trendle contacted William H. Danforth, chairman of the board at the Ralston Purina Company, proposing the company sponsor a Green Hornet television program. In Trendle's own words, The Green Hornet was the best of his three major programs, "but it was foolish to do anything with it on TV while we were getting such large returns on the other two

shows, because 90 percent of the profit on it would become a tax to the Government." With The Lone Ranger disposed of, Trendle refocused his energy on turning The Green Hornet into a successful television program. But his efforts were in vein and the filmed pilot, to this day, still remains elusive.

Trendle's earliest attempt to put The Green Hornet on television was in October 1950, when he asked United World Films, Inc. for a print of the first two episodes of the first Green Hornet cliffhanger serial to serve as pilots for a client interested in sponsoring a television program based on the radio series. In the fall of 1948 Trendle had sought to re-release the cliffhangers in movie theaters to cross-promote the radio series. Due to limited space within this Digest, I will abbreviate the tons of communication and details and simply put that the idea never came to fruit.

In July 1951, Trendle exchanged correspondence with Phil Krasne, producer of The Cisco Kid television programs, who had recently sold his interests to the Ziv Company for syndication. Trendle proposed Krasne take on a second production -- that of The Green Hornet



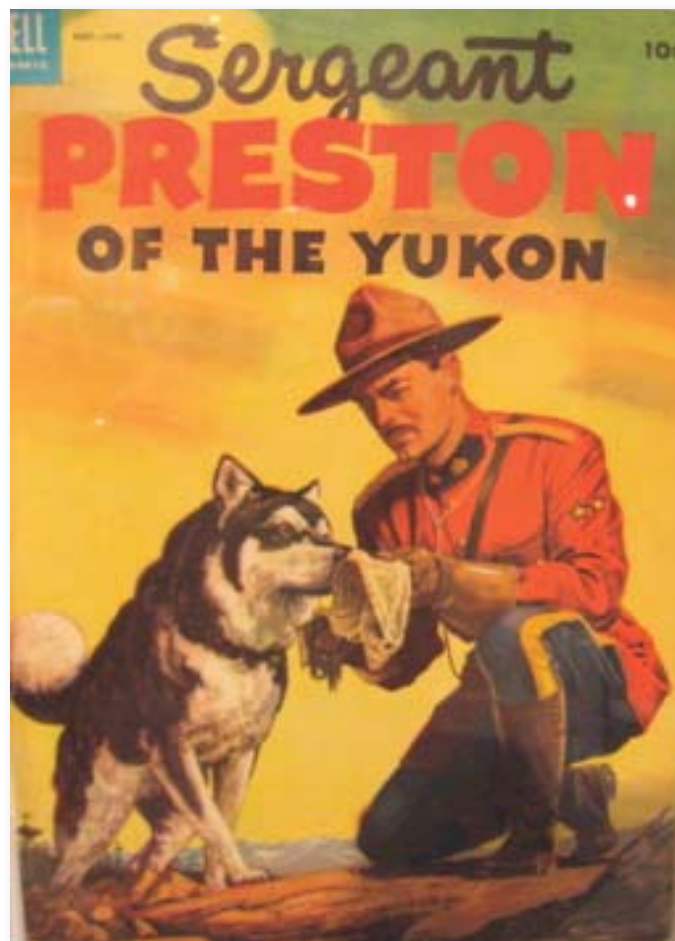
or Challenge of the Yukon -- the latter produced in Canada and which "should be made in snow." The audition pilot Trendle had in mind would run 26 minutes. Trendle even sent radio scripts to Krasne for review.

"At first blush, it is my best judgment that The Green Hornet series could be best made in Hollywood, and the Yukon best made in Toronto. I am presently completing my production setup in Toronto and will, of course, have production facilities here," Krasne replied. After further thought, in August 1951, Krasne suggested filming the Yukon series in California, doing the location work at Big Bear or Bishop and the interiors on stage. Should the series pick up production, the episodes would then be produced in Canada. Krasne also pointed out that he would film the series on 16mm Kodachrome format only; color, should Trendle wish to spend luxuriously, would be about 20 percent more expensive than black and white.

By autumn of 1951, film and television producer Jack Chertok was enjoying the success of television's The Lone Ranger but Trendle felt producing the shows himself might ensure larger returns. He was not disappointed in the returns, but expected much more for a property he felt was lucrative and wanted to take measures to make more money even if it meant investing money out of his own pocket. Chertok, founder of Apex Film Corporation, now took an interest in adapting another of Trendle's properties, The Green Hornet. Having already featured in two cliffhanger chapter plays for the silver screen, it seemed like the next logical choice. And, having proved The Lone Ranger worked for television, Chertok knew Trendle would feel he was qualified to tackle The Green Hornet. Trendle, however, was consulting with Phil Krasne about the possibility of filming The Green Hornet and a Lone Ranger pilot (neither of which was ever produced).

Trendle also consulted with Freddie Fralick of the Freddie Fralick Agency, his authorized Hollywood agent and conduit to Republic Pictures during the 1937 production of The Lone Ranger serials. Trendle batted around scripts and ideas, as well as preliminary budget figures for television pilots for The Green Hornet and Sergeant Preston of the Yukon. The average budget in 1951 for a half-hour situation comedy using standing sets such as home and office was \$25,000. Trendle was apparently unaware of the fact that dramas requiring new sets each week cost rather more, and costs were on the rise. By 1958, the average production cost for a situation comedy was \$40,000.

In a meeting with Fralick, Trendle agreed the radio



episode "Hit and Run" (originally broadcast January 27, 1948) would be representative of those ingredients popular with radio listeners that would translate well to film, and basic sets such as Reid's home and office would be used for each episode, beneficial for cutting costs. Fralick proposed having a stunt double for the Hornet during action scenes, using the leading man only for dialogue and close-ups. Trendle disagreed; in radio the leading man did all his own stunts. Hiring a double, according to Trendle, was an unnecessary expense. Fralick estimated an operating budget of \$13,250, though union wage increases later upped that to \$15,715. Trendle was disappointed by the initial budgetary figures submitted in November 1951. He had hoped the cost would be much lower. Though by his own confession he did not understand television production, he did understand dollars and cents, and suggested they choose a different radio script for adaptation, one suited to a lower budget. Fralick's last communication to Trendle was a suggestion to deal with Chertok, successful television producer of The Lone Ranger.

Having explored all his options, on October 24, 1951, Trendle personally sent Chertok background information

and three plot synopses for the pilot film. The plot proposals included "Fall Guys," "A Matter of State" and "Waterfront Beat," all written by Fran Striker.



Fran Striker

"Fall Guys" concerned Britt Reid's efforts to thwart a libel charge when he names De Soto as the big wheel in the city's gambling racket. Police attempt to smash the racket, but quickly discover a leak in the department is protecting De Soto. Every arrest is a small-time crook willing to serve a short stretch in return for their family's financial consideration. The Green Hornet finds the families of the men in jail and takes away the cash paid to them, giving the impression that the Big Boss (De Soto) has sent him. Howls of "double cross" erupt from the men in jail and De Soto (and the corrupt police official) are named, arrested and convicted.

In "A Matter of State," Striker attempted to add camera directions in his two-and-a-half page synopsis about the attempted murder of a man named Joplin, who agreed to expose high officials who were aiding Communists. When the Green Hornet tracks down Dirk, who set up the bomb that barely missed Joplin, someone shoots him and The Green Hornet is blamed Dirk's murder. Reid cleverly fol-

lows a man named Barton to the home of Kuhlman, who arranged for Joplin's attempted murder. The Green Hornet gasses Barton and then strikes a deal with Kuhlman. For \$5,000 he will abduct Joplin and bring him to Kuhlman for questioning (and later murder the man Kuhlman wants dead). Knowing the Hornet's reputation, Kuhlman agrees. The police give chase moments after the abduction. The Hornet delivers his package, gasses Barton and Kuhlman and flees as the police arrive to find Joplin and the men -- and Barton's gun which proves to be the weapon used to murder Dirk.

In "Waterfront Beat," shipping is paralyzed by a strike. Important perishable supplies for Europe -- first aid, medicines, weapons, etc. for our armed forces overseas -- cannot be moved. Jonathan, head of a crime syndicate, seized control of the union by strong arm methods. Britt Reid sets out as The Green Hornet to prove Jonathan is backed by Communists. In his capacity as publisher, Reid knows of two men who could tell much about Jonathan, but he also knows their lips are sealed by fear of death. After the Green Hornet kidnaps them, he feigns anger and pretends to phone The Daily Sentinel informing the newspaper the men were not abducted; they came with him of their own free will. The prisoners are panic stricken. They know they'll be killed on sight by Jonathan's henchmen. Their only hope lies in selling out all the way -- spilling enough to cause the arrest of Jonathan and every one of his gang. The Police Commissioner receives word from the Green Hornet and squad cars move in on Jonathan.

"My personal thought would be 'Waterfront Beat,' as the most logical because of these dock strikes we are having but you might feel that the Communist story is more up to date," Trendle suggested, "while 'Fall Guys' might supply more action."





Trendle looked over the proposed budget and questioned what he felt were unnecessary expenses, but Chertok stood firm, explaining the costs would probably be more and assuring him the longer they wait to produce the series, the more the cost will rise. At the agreed price of \$27,500, Trendle signed with Jack Chertok of the Apex Film Corporation on November 13, 1951. Trendle would be furnished with only one 16mm composite projection print of the picture together with both picture and sound negatives so duplicates could be struck if necessary. Within a few weeks, the plot chosen for the pilot was "Waterfront Beat" and Harry Poppe, Jr. drafted the teleplay dated January 15, 1952. After reviewing the first draft, Trendle wrote to Chertok, expressing his thoughts.

"You fellows always seem to forget to tie up the story at the end," Trendle wrote on January 18. "I went over the script last night and they left absolutely no evidence at the end for the police to convict the criminals. The information that was placed on the tape during the conversation that is in the broadcast was not sufficient to convict anybody. Not only that, but The Hornet passes out of the picture again with the two fellows and the girl sitting at the table with their hands free and their feet tied, with every opportunity to break loose and get out before the police arrived."

Trendle explained to Chertok that he ran into this problem time after time on other stories. "The writers do not seem to think it is necessary to tie up the case at the finish," he explained. Asking Fran Striker to jump on

board and polish the script with minor changes to improve the story, Trendle also expressed to Chertok that it was necessary to have Mike Axford in the pilot film. "If these story writers would just listen to three or four of our broadcasts on the air or go over a few of those scripts, Jack, I do not think we would run into this sort of thing," Trendle concluded. "The Hornet story was based on the use of the gas gun, the mask, Kato and the Hornet car with a peculiar siren. All four of these elements must be contained in the pilot film."

Striker, meanwhile, made several changes to the pilot script, including the title listed on the screen as "Mr. Jonathan Exposed." By the end of January, Striker added a chase sequence, and his handwritten notes proposed a smoke screen originating from the back of the automobile. The gas gun was used more than once and the story tightened. Striker received story credit on the script and on screen, while Harry Poppe, Jr. received only teleplay credit. On February 10, 1952, the Apex Film Corporation assigned the pilot a production number (Picture No. 614), with the assigned title of "Waterfront Beat" and created a budget statement proposing the estimated cost to produce the 25-minute pilot film. *

* First draft of teleplay dated January 14, 1952. After Fran Striker's input, the revised teleplay was dated January 31, 1952.

PROPOSED STATEMENT OF PRODUCTION BUDGET (Dated February 10, 1952)

Story	\$964.89
Direction	\$820.00
Talent Fees	\$2,776.24
Production Staff	\$1,290.50
Camera	\$1,115.99
Set Operations	\$458.40
Electrical	\$1,408.01
Property	\$1,843.64
Wardrobe	\$644.87
Makeup & Hair	\$362.70
Set Construction	\$2,050.00
General Transportation	\$68.96
Sound Recording	\$1,055.24
Editorial	\$968.70
Film & Laboratory	\$2,158.70
Music	\$200.00
Titles	\$250.00
Studio Facilities	\$1,930.07
Insurance, Taxes & Payroll Accruals	\$2,291.21
Total	\$22,931.46



Adding 10 percent for additional fees and costs that might have been overlooked, and an additional 10 percent fee to Jack Chertok brought the total estimated cost of production to \$27,517.76. According to a brief note at the bottom of the statement, a David Lang story formerly cost \$958.33 and since the story was not going to be used, the fee had been deleted. It remains unknown what the David Lang story was, but it is assumed the script was an adaptation of the formerly proposed "Hit and Run." On April 19, a statement of production cost was drawn up, pointing out the previous budget estimate incorrectly computed the talent fees, no provision was made for use of special globes and cost sound channel charges were not available at the time the statement was drawn up. The fees were adjusted accordingly and Trendle agreed to the revisions.

The entire production was filmed under the direction of Paul Landres from March 25 to March 29, 1952. Freddie Fralick's agency supervised the entire production. Meanwhile, Trendle negotiated the General Mills setup for The Green Hornet, hoping they would sponsor the television program. Executives at General Mills, however, admitted that until they saw the pilot film they had no interest in sponsoring a series just by name.

Just two weeks after principal photography was completed, the film was edited and scored. On April 19, 1952, a statement of production costs was drawn up for Trendle, which included a breakdown of the costs of the opening and closing sequence which would be used for each episode.

STATEMENT OF PRODUCTION COST (Dated April 19, 52)

Classification	Production	Opening & Closing Sequence	Total
Story	\$1,077.47	\$131.87	\$1,209.34
Direction	\$1,260.00	\$70.00	\$1,330.00
Talent Fees	\$2,826.36	\$206.31	\$3,032.67
Production Staff	\$1,766.40	\$137.02	\$1,903.42
Camera	\$1,385.50	\$165.25	\$1,550.75
Set Operations	\$728.15	\$79.73	\$807.88
Electrical	\$1,438.95	\$321.49	\$1,760.44
Property	\$2,365.62	\$148.98	\$2,514.60
Vehicles	\$130.00	-----	\$130.00
Wardrobe	\$114.01	-----	\$114.01
Makeup & Hair	\$216.31	\$39.00	\$255.31
Set Construction	\$3,655.60	\$140.30	\$3,795.90
General Transportation	\$332.00	\$34.96	\$366.96
Location Permit	\$30.00	-----	\$30.00
Sound Recording	\$995.47	\$140.68	\$1,136.15
Editorial	\$971.09	-----	\$971.09
Film & Laboratory	\$1,420.69	\$57.61	\$1,478.30
Music	\$200.00	-----	\$200.00
Titles	\$250.00	-----	\$250.00
Stills	\$22.02	-----	\$22.02
Studio Facilities	\$2,260.16	\$67.89	\$2,328.05
Insurance, Taxes & Payroll Accruals	\$1,468.69	\$186.72	\$1,655.41
Total	\$19,300.66	\$1,519.63	\$20,820.29
Total Direct Cost	\$24,464.49	\$1,927.81	\$26,392.30

Adding 10 percent for additional fees and costs that might have been overlooked, and an additional 10 percent fee to Jack Chertok, the total estimated cost of production came to \$31,324.68. Trendle paid for the entire production, with the understanding he would retain the rights to the pilot film, just as he retained the rights to the radio program.

Months after Trendle received his pilot film, on October 20, 1952, Raymond J. Meurer requested Freddie Fralick to forward the Green Hornet's gas gun and mask used in the pilot film, so they could ensure copies would not be made. On October 23, Meurer wrote to ask Fralick if he could send them a picture or two of the car which was used by the Green Hornet in the pilot film. The requests were honored.

By autumn 1952, Jack Chertok completed an estimated summary of production costs so Trendle and company would have an idea of how much it would cost to produce additional episodes of The Green Hornet television series. Since the opening title sequence would remain the same for each episode, and the Hornet mask and gas gun would not need to be duplicated, the proposed budget did not include said costs. By January 12, 1953, Trendle assured Chertok he had a prospect for the show at a price about \$5,000 per production lower than the price Chertok quoted. "I have given them a two week's option and I hope to know at the end of this month," Trendle explained. "If we sell the show, it will probably be produced in New York City, which I regret exceedingly but which I am afraid cannot be helped." Trendle, attempting to produce the series by price rather than quality, was shopping around. In the meantime, Trendle worked out a similar arrangement with Chertok to produce a Sergeant Preston pilot, but after viewing the two pilot films, comparing them to the slick quality of The Lone Ranger television productions, Trendle was not satisfied.

"Of course, if we do transfer production to the coast, I shall be delighted to work out the same sort of an arrangement we had with you on The Lone Ranger pictures," Trendle assured Freddie Fralick, "but at the moment, it does not look very optimistic." Fralick did supervise the production of a Sergeant Preston of the Yukon series in the mid-fifties, under the production of Tom R. Curtis.

In April 1953, William Deneen of Denhan Productions, Inc. in Detroit proposed production of 26 television episodes, offering everything but the script, director and talent, which Trendle himself would have to seek out and

secure. An estimated budget of \$6,000 to \$9,000 was proposed, but without a sponsor Trendle did not want to spend any money in production of the Green Hornet series.

In September 1953, Campbell, who handled sales for The Green Hornet, Inc., sent a copy of both pilot films to Mr. Foster of the William Estey Company in New York, representing General Mills. Since The Lone Ranger was being sponsored by the company, it was Trendle's intention to sell the programs to the sugar coated company. Representatives for General Mills rejected the prospect after screening The Green Hornet and Sergeant Preston. In December 1953, Trendle arranged for the same films to be shipped to the Comprehensive Film Service so the Dancer-Fitzgerald-Sample office could screen them for one of their clients. This, too, was rejected. Charles C. Fitzmorris of Dancer-Fitzgerald-Sample gave an honest opinion of the pilots, while Trendle assured him the films would have the same success as The Lone Ranger. Fitzmorris suggested Trendle have an audition test screened for a large audience, and a report drawn up -- this alone carried weight with potential sponsors.

On this advice, on January 26, 1954, at Trendle's request, Leonard Kudisch, Executive Vice President of the Schwerin Research Corporation, described the results they could expect from an audition test of The Green Hornet pilot.



The show would be tested on audiences totaling approximately 350 adults and 700 children, ages 9 to 15. These groups would be balanced so as to be representative of the viewing population in all major respects such as sex, age, socio-economic status, viewing habits, etc. Audience reactions were obtained as they viewed the program, and plotted on a chart, called a profile, showing the rise and fall in audience interest as the program progressed. Separate profiles would be plotted for adults and children and any other sub-groups in the audience deemed important.

In addition, an overall score was computed showing the average liking for the program. Here, too, separate scores would be obtained for adults, children and important audience groups. The overall score was then compared with the scores for other shows of the same type which the company had tested. These would include such programs as *The Lone Ranger*, *The Gabby Hayes Show*, *Flash Gordon* and others.

Analysis of the profile would reveal what parts of the show achieved the highest interest and, when examined in conjunction with the results of a series of prepared questions administered to the audience, would provide evidence as to the relative liking for the various main characters, the plot situation, the desire to follow the series when it was broadcast, etc. It would also be possible to determine the relative appeal to various audience groups. In short, a comprehensive analysis was made to show the strength and direction of the appeal of the program.

About ten days were needed to set up the test. A final report was printed a little more than a week after. The net cost would be \$3,000, payable at 50 percent up front and the remainder on submission of the final report. Trendle forwarded a check in the amount of \$1,500 on January 27. By this time, Charles Fitzmorris had contacted Trendle, explaining that the deciding factor on whether or not his client was going to commit to a contract for twenty pictures, to run over a forty week period, with an option for a fifty-two picture extension, was the result of the test.

The pilot was screened on Thursday, February 4, for an audience of 300 adults. The pilot was later screened on the afternoon of February 6 at two showings totaling 650 children.

In mid-March, Report No. TCM-54-1 was completed and a copy forwarded to George W. Trendle. In addition to the scores, votes by the audience were customarily reported. Questions based upon comments volunteered during discussion periods that followed the tests were re-



phrased by the test director for the whole audience to vote on. The votes were secondary in importance to the scores, audiences being better qualified to tell what they liked and disliked than why they felt as they did.

The main characters were introduced at the outset of the film, followed by the action drama. The main points brought out in the study were both favorable and negative. Children's average score was 88. If the audition was representative of the series, this meant *The Green Hornet* was near the top of the list among children's shows tested by Schwerin Research. The score for adults was 82, suggesting the show had more appeal to adults than most programs with a strong juvenile interest.

A small romantic appeal from girls and women was noticeable by the high-liking gained by the main character. Reid, Kato (depicted as Korean) and Lenore Case were well liked, but Michael Axford and Commissioner Higgins were less favorably received, particularly Higgins.

A number of adults suggested modifying the basic plot structure to add more action and suspense. "Neither the Green Hornet nor any of his friends is in real peril anywhere in the story," the report explained. The profiles, especially the children, revealed very uneven interest during the first 13 minutes, the generally "talky" part of the show, but very high and well sustained interest from then on as things became more active and the Hornet took over.

Statistics also varied. For adults: 76 percent said after viewing the pilot they would be interested in following it week to week. 56 percent said there was enough action in the program. 32 percent said the story was believable. 76 percent felt the program taught the lesson that crime did not pay. For children: 50 percent said after viewing the pilot they would be interested in following it week to week. 53 percent said there was enough action in the program. 60 percent said the story was believable. 70 percent felt the program taught the lesson that crime did not pay. (Children were under the age of 16, adults 17 and over.)

Children were also asked how often they listened to The Green Hornet on the radio, and 61 percent said they never did, while 12 percent said frequently, and 27 percent once in a while. 62 percent said they never read The Green Hornet comic books, and 49 percent said they were unfamiliar with him.

The last of these statistics displeased Trendle, who wrote a letter to Leonard Kudisch on April 6, 1954. "I am disappointed in the Green Hornet report you sent us because the report was to be made for us and not for a client. Now I am informed that the questions were asked at the suggestion of a prospect who is not a client of our company. I thought you had a stock set of questions that were asked on all of these occasions, and the various

questions you asked are not the ones I would liked to have had asked, particularly, when I was interested in having the same questions used as were asked for The Lone Ranger so that there could be a comparison made between the two programs."

Since many of the children who viewed the pilot were being exposed to television, and The Green Hornet radio program had been off the air for more than a year, the questions were justified since another question asking the children how favorable they would be toward watching the program verified the appeal of the series. The report also proved potential sponsor Dancer-Fitzgerald-Sample's suspicions were well-founded -- they did not accept an option to sponsor the series.

Trendle kept a copy of the color pilot for a number of years and supposedly a few of his close friends retained a copy of the film in their personal holdings (judging by correspondence in Trendle's archive in Michigan). Looking back at the pilot in November 1965, when Trendle forwarded his print to William Dozier for review, he apologized stating: "please don't judge the show or Jack Chertok by this pilot because I held him down to a point that made it impossible to produce the kind of a pilot one would require now." Trendle also recalled in a separate letter (dated a week earlier) that the pilot was made "under difficulties in the studio lot to avoid expense." *

* In a letter to Warren Lewis of Sharp-Lewis Productions on August 17, 1961, Trendle admitted "the pilot is not good enough to show to a sponsor." (Trendle proposed Warren Lewis produce the episodes but was disappointed at a \$500 per show profit proposal, claiming he wanted \$2,000 to \$3,000 profit per episode or would not do business. Lewis, an experienced producer for Terry and the Pirates, The Star and the Story and DuPont Presents The Cavalcade Theatre, ceased communication.)

After extensive searching it is believed the pilot is "lost" and not known to exist (at least in collector circles or extensive archives). What little is known about the pilot originates from the shooting script and letters to and from George W. Trendle. We don't even know who played the role of Kato. We do know that the Hornet mask was improvised during the afternoon of the first day of filming. When filming commenced, the Green Hornet went about with a handkerchief across the lower part of his face, but when he got into an argument, the handkerchief had to be pulled off immediately and the actor's lines delivered off camera. The director did not find this suitable so, before the first day of filming concluded, a full-face mask



was designed and while the mask itself did not appeal to Trendle, Chertok featured the full facial throughout the pilot. The scenes shot with the Hornet wearing the handkerchief ended up on the cutting room floor.

"I never did like the mask on the Green Hornet," Trendle recalled in 1959. "It was too much of a juvenile type but at that time Chertok thought that type of mask would be proper. I did not see it until the pilot was finished and then I kicked about it but it was too late. My idea of a mask for The Green Hornet is a mask, or handkerchief tied across the lower part of his face, somewhat along the mask and outfit worn by Ronald Colman when he played Raffles, the Amateur Cracksman." *

* Raffles was a theatrical motion picture released in 1930. Ronald Colman plays a notorious jewel thief who decided to go straight and settle down with the woman he loved, until an old friend returned with a predicament that led him to commit one last job. Trendle's memory, however, must have been off because Colman is never depicted wearing a mask in the opening scene -- the only robbery he commits in the movie -- shot in the dark with no evidence of him wearing a mask.

Trendle was feeling pressure even from television critics when columnist Ted Green remarked in the July 29, 1955 issue of Radio Daily, "What ever happened to the Green Hornet show for television?" It can be assumed by reading correspondence to and from potential sponsors that the longer it took to get the series on the air, the more pressure Trendle felt. He even responded to Green's remark in a letter to editor Marvin Kirsch of Radio Daily remarking: "The answer -- no sponsor. Do you think you could find one for us?" Green never made reference in a future column regarding Trendle's reply.

On October 20, 1955, David L. Wolper, Vice President of Flamingo Films, Inc. in Hollywood, California, wrote to Trendle inquiring about the pilot film. "We would be extremely interested in viewing it with the thought in mind of making a deal for the series and in producing more." Trendle attempted to talk price before sending the pilot film, which resulted in an on-going exchange of letters until the summer of 1958, when Joseph Harris at Flamingo Films, Inc. finally acquired the print so he could screen it himself. It was returned to Trendle in August 1958 with a direct reply rejecting the option and proposing they abandon the idea, suggesting Trendle produce a better pilot more suitable for consideration.

"There has been no intention on our part to abandon this most valuable property," Raymond Meurer wrote in a letter to Harris. "Dramatic shows on radio have not been

too popular during the past several years due to the advent of more and more money being in television, and less money being available for comparatively high budget programs."

The ABC network gave serious consideration on-and-off through the years to granting airtime for The Green Hornet. Tom Curtis (the man responsible for producing the Sergeant Preston television series) was exchanging communication with Earl Hudson at ABC, offering to produce another television program. Trendle felt Curtis had done "a wonderful job" on the Sergeant Preston pictures and referred to his accounting and production departments as "a joy to work with." Curtis was looking for a new property -- and The Green Hornet was among the proposals.

On the afternoon of August 21, 1957, Hudson met with Curtis, giving the producer the most earnest consideration. Whoever produced the program, Aubrey or Tom Curtis, the network felt it would be an ace element in ABC's 1958-59 program year. "There is only one provision I would want as a firm commitment, and that is that you would give the series the same close personal attention in all aspects that have made The Lone Ranger and Sergeant Preston of the Yukon valuable sponsor programs, and with popularity of record proportions among television viewers." This was an unusual request asked of a television producer, suggesting the network was aware of Trendle's pilot and was politely asking for higher standards of quality. The proposal failed and it would not be until William Dozier and his success with the Batman series in 1966 that ABC gave another serious consideration for the program.

On March 17, 1958, Trendle contacted Victor Elting at the Quaker Oats Company, having learned the company dropped the Needham, Louis & Brorby Agency and signed with the J. Walter Thompson Agency. Trendle had written in hopes Elting might suggest the new agency investigate the possibilities of The Green Hornet. "I am just as sure this Hornet program will produce a higher rating than the Sergeant Preston program as I was sure that the Preston program would exceed that of The Lone Ranger. Please don't think I am handing you a lot of 'bull' Vic. I do not do that. While I may be tough in some respects, I have your best wishes at heart and I am hopeful that we may work out a deal to have you sponsor that show." Trendle received no reply.

In January 1959, Trendle read in Variety that the Disney organization was branching out to finance independent productions. He wrote to Earl Hudson at ABC, asking if there was anything "which might be interesting to us with The Green Hornet?" At the very least, Trendle wanted Hudson to make an attempt to find a sponsor for

the Hornet.

On November 30, 1960, Trendle mailed the color pilot film to Bernard L. Schubert of B.R. Schubert, Inc., asking if they would screen the film and consider sponsoring the program. On December 10, Schubert sent a reply. After thorough consideration, he told Trendle, "we have come to the conclusion that unless a new pilot is produced, we do not see how we could do anything with the property under the existing conditions." Schubert assured Trendle that in the present market, no one would evaluate the Hornet on the basis of its potential but would look at it on the basis of a film that was submitted some years previous and never sold. He recommended a new pilot be filmed, "if you want to do anything with the property at all." Trendle sent a reply insisting there would be no new pilot.

In September 1961, Trendle arranged for the pilot to be mailed to representatives of the J. Walter Thompson Company for review. Buick was interested in sponsoring a new television program, so the agency gave them a number of options. Buick, having viewed the pilot film, declined further adventures of The Green Hornet.

In late October 1963, Trendle contacted advertising agency Benton & Bowles, Inc., explaining: "I understand you are the agency for General Foods, and, after marking time for a period since the sale of our Lone Ranger and Sergeant Preston of the Yukon programs to the Wrather Interests on the West Coast, I am beginning to want to get back into producing something for television." Trendle proposed The Green Hornet as the next venture, and Joseph Stuart, Assistant Programming Director of B&B, expressed interest and asked to see a detailed proposal. Trendle proposed sending his 1952 color pilot. Without even seeing the pilot, Stuart wrote the following reply on December 12, "...our interest in the Green Hornet as a TV program is slight and at this point -- academic. We cannot pay more than cursory attention to a TV show concept that is presented to us in name only." By this time Trendle would not arrange for the pilot to be shipped to the network and his numerous letters insisting the name interest alone should sell the series went unanswered.

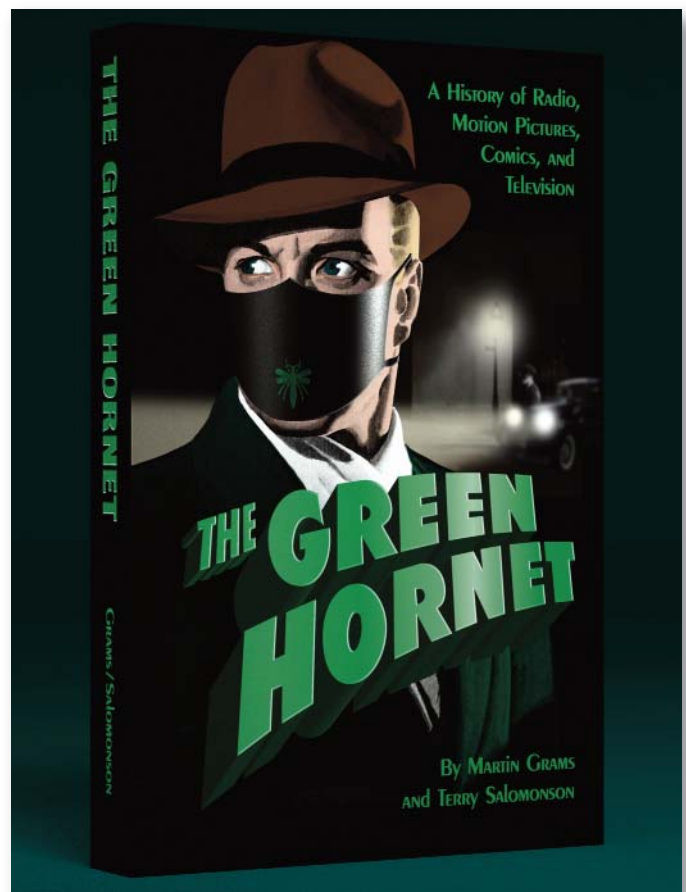
The closing chapter of the 1952 television pilot came in the form of a newspaper article in the September 5, 1965, issue of The Detroit Free Press. Raymond Meurer discussed the history of The Green Hornet with journalist Ellen Goodman, recalling the creation of the series and the numerous success stories gathered over the years. He recounted being unable to copyright "The Hornet" and how he and Campbell tossed about various colors till "green" stuck. (This story is not likely as stated earlier in this book, along with Meurer's story that Kato changed from "Korean" to "Filipino" the day after the bombing of Pearl Harbor.)* George W. Trendle sent Meurer an angry

letter on September 13, 1966, claiming Meurer was trying to steal his thunder as the creator of the series.

* The Detroit Free Press is probably the earliest known publication found to claim Kato changed ethnic race after Pearl Harbor, and may have been the start of this false information that has been accepted as the gospel over the decades.

On September 19, 1966, Meurer sent a certified letter to Trendle, in response to the letter, remarking, "...insofar as 'bows' are concerned even if I wanted any (which let me assure you I neither need or desire) there wouldn't be any left since you have personally taken them all -- and speaking as a showman you have 'stolen' more bows than you deserve. You know it and I know it." This started a chain of letters exchanged between Trendle and Meurer into the month of October with each claiming to have had a larger hand in the formation and success of The Green Hornet radio program, and accusing the other of the failure to sell the series to television. Thanks to William Dozier, The Green Hornet would make the transition -- and Trendle would have a large hand involved in the supervision of the series.

Martin Grams and Terry Salomonson are the co-authors of THE GREEN HORNET: A History of Radio, \$29.99
You can pre-order the book at www.MartiGrams.com



Pure Oil Sponsors Radio's Dean Of The Commentators

"Be Sure With Pure."--*Danny Goodwin*

On Saturday, April 6, 1940, radio commentator H.V. Kaltenborn aired his first broadcast for NBC's Red Network after serving 13 years with the Columbia Network. The newscast also began a long sponsorship with the Pure Oil Company. It was a major catch for Pure, because it was sponsoring one of radio's most distinguished and respected journalists.

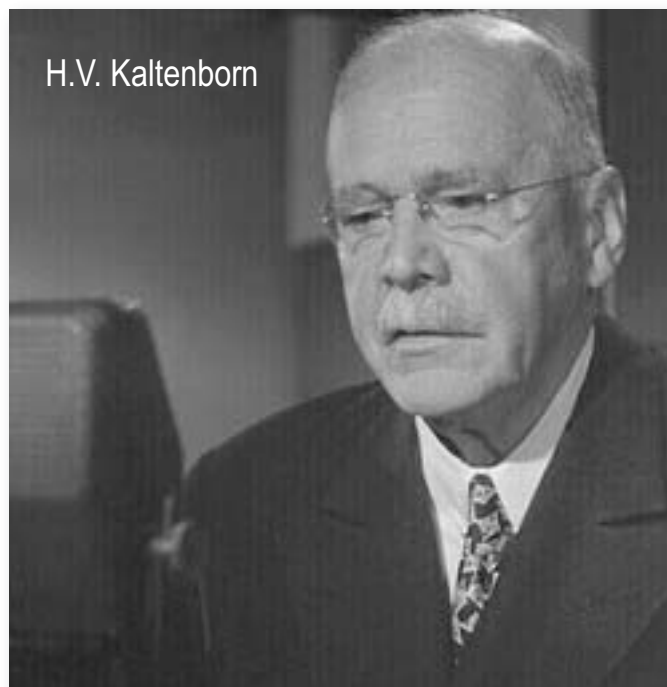
H.V. Kaltenborn was the pioneer of radio journalism. He was the very first newscaster to comment on the current events of the day. At first, this form of journalism wasn't allowed as he would find out the hard way.

Kaltenborn began his radio career in 1923 at station WEAF in New York. His commentary of the news got him in trouble with the management of the station. Ironically, Kaltenborn's comments weren't much different from what was printed in his column in *The Brooklyn Eagle*--- yet the reaction was drastically different. While his column didn't stir up much fuss, those same comments presented on the air were considered controversial. The root of the problem was that WEAF didn't want to make waves or be caught in the middle with those people with opposing viewpoints. Despite the popularity of the newscast and the protests of the radio listeners, WEAF abruptly terminated Kaltenborn.

Kaltenborn made his network radio debut in 1927 with the new Columbia Broadcasting System. He continued to comment on the news as before--- only this time he didn't have to worry about the network firing him, since Columbia was trying to attract listeners from NBC's established Red and Blue Networks.

The radio listeners tuned in to hear Kaltenborn's famous brisk, staccato speaking voice comment on the latest news of the day. It wasn't long before other radio journalists began their own commentary of the news that Kaltenborn originated. Once was taboo before the creation of network radio, commentary of the news quickly became a routine part of a journalist's newscast.

Kaltenborn will be remembered for his reporting the late breaking news during the Munich Crisis. He was at the Columbia studios during the entire 18 days of the crisis. When he wasn't reporting the news, Kaltenborn was



H.V. Kaltenborn

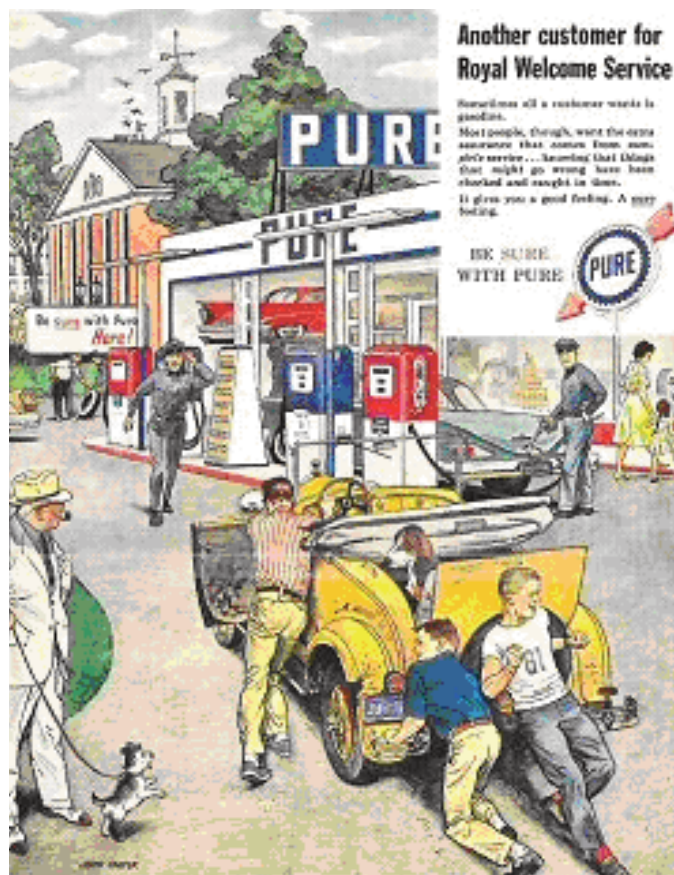
resting on a cot just outside the studio. When the crisis ended with British Prime Minister Neville Chamberlain proclaiming, "Peace In Our Time," Kaltenborn knew Nazi Germany wouldn't stop there--- and said so on his newscast. He stated, "Today, they ring the bells, tomorrow they may wring their hands." Unfortunately, Kaltenborn's grim forecast proved correct.

While he was precise in what he reported on the air, Kaltenborn wasn't always right. On Election Night in 1948, he was presenting the latest Presidential election returns between President Harry S. Truman and challenger Thomas E. Dewey for NBC News. Throughout the evening, the returns were too close to call. As the evening progressed, Kaltenborn could see a swing in Dewey's favor. It was enough for him to project Dewey the winner, despite the returns were still close. What Kaltenborn didn't foresee was another swing in the votes going to Truman. As evening turned to early morning, Kaltenborn retracted his original projection and announced Truman as the winner.

On his newscast, Kaltenborn described how Truman did an impersonation of the journalist describing how he (Truman) was losing the election. Kaltenborn took the President's comments with class as he stated, "We can all be human with Truman. Beware of that man in power who has no sense of humor." Kaltenborn laughed at himself while everyone else were laughing with him. Kaltenborn's association with Pure established the oil company as a major sponsor of nightly newscasts on the

NBC Radio Network. It was also an interesting program/sponsor relationship, because the newscast was heard on a national basis, yet Pure was a regional oil company (serving the states of the Midwest and Southeast). The commercials informed those listeners who didn't live in the 2 regions of Pure's powerful gasoline Solventized Woco-Pep and Solventized Pure-Pep. Both contained Pure's exclusive "special chemical combination" for a cleaner, more powerful fuel.

Hopefully, if those people happened to be in the Midwest or Southeast, they would stop in at the station with the familiar blue and white Pure sign and fill up their car or truck with its powerful, but clean burning gasoline.



Tom Mix: The Curley Bradley Years by Tom Mason

I was too young, at the time, to know the real and legendary Tom Mix of silent movie fame. He had only made one talkie serial and I had not seen it. I found Tom Mix through the magic of radio. I was even too young to know that more than one actor had actually "impersonated" him over the airwaves. I started listening to the Ralston Straight Shooters in the mid 1940s. The radio show had

debuted in 1933, a year before I was born. The first actor to play him was Artells Dickson, he was followed by Jack Holden, then Russell Thorson, and finally; Joseph "Curley" Bradley who lasted until the show was cancelled in 1950.



Curley Bradley had actually been one of the stuntmen who had worked in the movies on the real Tom Mix movies. He sang with a group called The Ranch Boys Trio. He played the part of "Pecos" on the Tom Mix radio show and sang often. He had a nice light, baritone voice and it stood him in good stead when he took over the part of Tom Mix when Russell Thorson left the show. He sang out for Ralston Cereal at the beginning of the show to the tune of "When It's Round-up Time In Texas":

Hot Ralston for your breakfast, start the day off shining bright.

Gives you lots of cowboy energy, with a flavor that's just right.

Made of golden western wheat.

So take a tip from Tom, go and tell your Mom, Hot Ralston can't be beat!

Who could resist, especially when we needed those box-tops for the wonderful TM-Bar premiums from "Checkerboard Square"?

Checkerboard Square was the address where we mailed those box-tops and our coins to secure wonderful premiums that helped us relive Tom Mix's adventures in the wild west. It is a fact that the premiums lasted over a year beyond the cancellation of the show in 1950. I always thought Captain Midnight was the king of the premiums, I certainly drank enough Ovaltine to make it seem



so. The truth is, Tom Mix was really the king. Over his years on radio he made almost 150 offers of western gear, guns, compasses, watch fobs, spinner charms, a movie make-up kit, magnifiers, rings, arrowheads, comics, caps, bandanas, identification bracelets, paper face masks, telephone sets, telegraph sets, lassos, spurs, belts, spy glasses, badges and even

a live baby turtle was offered in a newspaper ad for two box-tops (or one box-top and a thin dime). If you were unsure of what was there to order, Ralston offered a Premium Catalog from 1936 through 1940. There were so many premiums waiting in the wings, that they continued for at least another year after the show was cancelled.

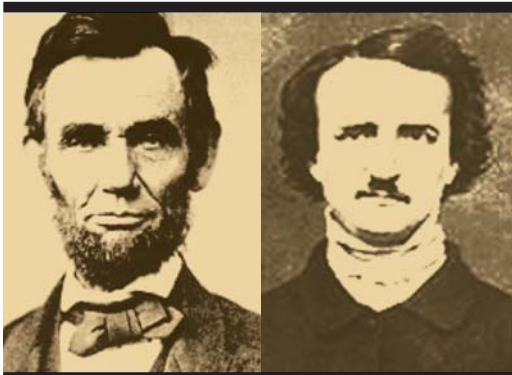
One of the premiums that remains in my memory, was the compass-magnifier combination. It started out plain, with nothing to tell us it was a TM-Bar product, but then it changed. It added a few western touches and that TM-Bar brand, ten years later it became a glow-in-the-dark plastic arrowhead that housed the compass and magnifier. That was the one I got. I wish I still had mine. The success of that arrowhead gave rise to another called "The Signal Arrowhead". It was made of clear lucite plastic, it had a magnifying lens, a "smallifying lens" (it reduced things in size), a whirling siren whistle and a set of musi-

cal pipes built into it. Oddly enough, it did not glow in the dark. There were badges declaring you a Straight Shooter. There was even a decoder that made me wonder if Captain Midnight had passed his overflow onto Tom.

By far, one of the worst premiums offered by ole Tom was "The Wooden Six-shooter". It sounded great over the radio, but when it arrived, it was just a piece of wood cut out to look like a western pistol. There were no moving parts. It did nothing but take up space. I could have carved one out at least as good myself. I thought to myself, "what a gyp!" Tom had first offered one of these in 1933, but that model at least opened and the cylinder spun around. I was born too late. So I would sit at the radio, pencil poised waiting for that latest offer, knowing full well I would have to promise Mom that I would really eat the cereal this time if she bought it for me. The most difficult promise to keep was the one where I said I would eat all the Hot Ralston cereal. It was tasteless and I had to find a way to make it palatable. I found that if I sprinkled chocolate flavored Ovaltine over it, it wasn't too bad. I didn't think Captain Midnight would mind. By the fifties, Tom just did not have the spark to carry on and Ralston dropped him to pick up Buzz Corry, Major Robbie Robertson, Cadet Happy, Carol, Tonga, Dr. Ryland Scarno and the evil Prince Bacharatti...all of SPACE PATROL! And best of all, we could see them every day and on weekends on that new thing: television (eventually Space Patrol crossed back to radio as an added treat). So now I rode a sleek space ship called Terra V instead of a horse. Tony had been put out to pasture.

The anticipation of what Ralston might have waiting out there among the United Planets was almost too much to bear. I started saving box-tops. Ralston did not disappoint me and if you want to know what gems were out there in space, tune in next time. It's quite a story.

This article is by the kind permission of The Nostalgia League located at www.thenostalgialeague.com

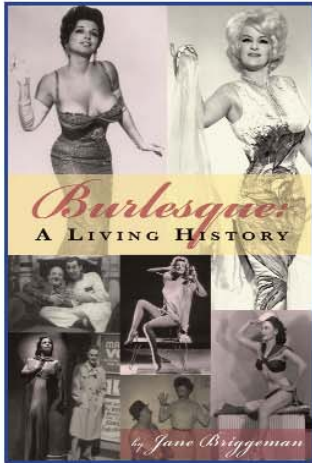


To be honest **Lincoln** and **Poe** were never (more) on radio, but you will be raven about their tribute at the **34th Friends of Old-time Radio Convention Oct 22-25, 2009** at the Holiday Inn, Newark, NJ

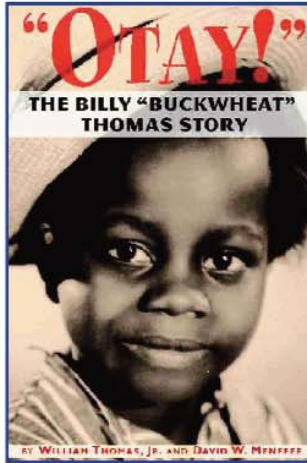
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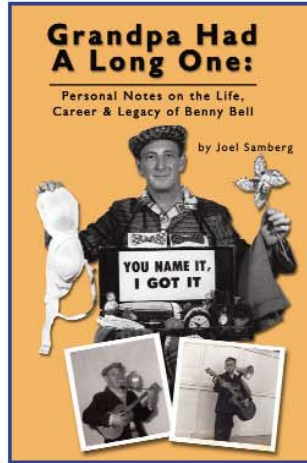
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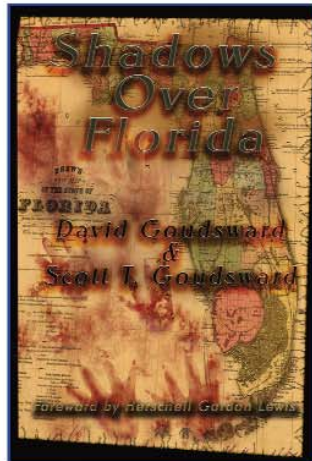
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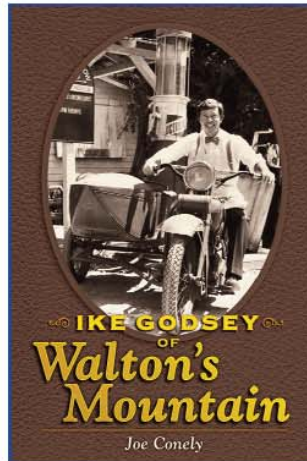
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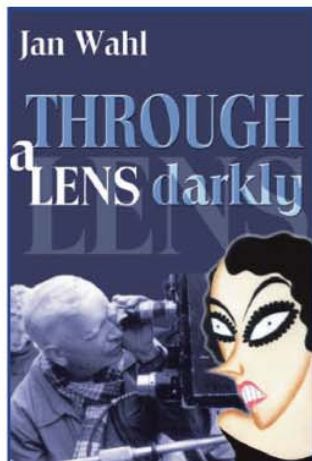
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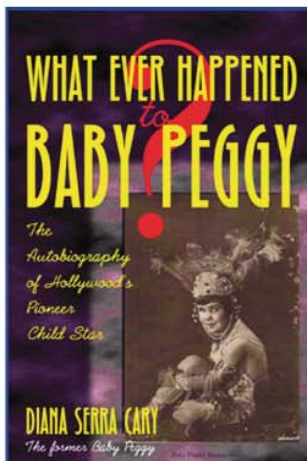
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OTRR ACQUIRES NEW EPISODES & UPGRADED SOUND ENCODES FOR JULY/AUG

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 June.

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 email beshiresjim@yahoo.com

For reel to reels, contact david0@centurytel.net and for transcription disks tony_senior@yahoo.com

Abbott And Costello

45 01 25 (85) Lou Wants To Join The Merchant Marines (AFRS).wav

Academy Award

46 06 15 (12) Pride Of The Marines.wav

46 07 03 (15) The Maltese Falcon.wav

46 07 24 Foreign Correspondent.wav

46 09 11 Shadow of a Doubt.wav

American Family Robinson

41 05 01 (142) The Robinsons, Windy Bill and Pudgie Are on the Road.wav

xx xx xx (143) Myra's Found a 'Heroine of the Defense Department'.wav

American Novels

47 08 08 The Luck Of Roaring Camp (2nd half).wav

Amos N Andy Show

48 10 17 (179) Real Estate Broker.wav

The Avenger

45 09 07 (14) Thoroughbred Murders.wav

45 09 14 (15) Department of Death.wav

Backstage Wife

47 08 08 Mary and Larry have agreed to separate.wav

Best Plays

53 05 08 Of Mice and Men (AFRS).wav

53 06 05 (35) Autumn Crocus (AFRS).wav

53 08 30 Tonight At 8 30 (AFRS).wav

Big Show

51 10 28 (32) Jimmy Durante, Jack Carson (AFRS).wav

Bing Crosby General Electric Show

53 02 12 (19) Guest Jack Benny.wav

53 02 26 (20) Guest Peggy Lee.wav

53 03 05 (22) Guest Jimmy Boyd.wav

53 03 12 (23) Guest Jimmy Stewart.wav

53 03 26 (25) Rosemary Clooney.wav

53 05 21 (33) Guest Joe Venuti.wav

Blue Ribbon Music Time

47 09 11 First Song I Get A Kick Out Of You.wav

Bob And Ray

48 09 13 Buck Sturdley In The 25th Century.wav

51 06 28 Mary McGoon Sings I Wonder Why.wav

Burns And Allen Show

44 12 16 Gracie Hires A Drama Coach For George (AFRS).wav

45 11 01 (07) Gracie Pretends to Be Bill Goodwins Wife.wav

45 11 08 (08) George Lands Movie Part as a Wolf.wav

Can You Top This

47 08 09 Second Half Only.wav

Chamber Music Society of Lower Basin Street Commercials

52 02 28.wav

Charlie McCarthy Show

45 01 07 Guest Carmen Miranda (AFRS).wav

44 12 10 Charlie Tries To Sell His Pet Porcupine (AFRS).wav

Command Performance

45 08 14 Victory Extra (First Song You Are My Sunshine).wav

DAV Program

xx xx xx Bull Session.wav

xx xx xx Riot Squad.wav

A Date With Judy

46 10 22 (165) Gregory Hickson Lecture (AFRS).wav

Dennis Day

48 02 11 Second Half Only.wav

49 03 05 Second Half Only.wav

Doctors Then And Now

xx xx xx (01) Story Of Dr. Albert Waggoner (1st half).wav

Duffys Tavern

46 12 18 (226) The Raffle.wav

Duke Of Paducah

xx xx xx (61).wav

xx xx xx (62).wav

xx xx xx (63).wav

xx xx xx (64).wav

Dwight Eisenhower Special

52 10 28 Audiobiography.wav

Eddie Cantor Show

44 11 29 (48) Guest Joe Kelly (AFRS).wav

48 11 19 (86) Guest George Montgomery.wav

FBI In Peace And War

57 03 03 (597) Out of Retirement (AFRS).wav

Favorite Story

48 07 10 (43) Jamie Freel.wav

48 07 17 (44) The Strange Mister Bartleby.wav

48 11 13 (61) Inside a Kid's Head.wav

48 11 20 (62) A Doll's House.wav

Fibber McGee And Molly

44 12 26 (420) McGee Tries To Control His Temper (AFRS).wav
40 03 12 (239) Make a Pal of Your Wife Week.wav
41 12 09 (304) 40% Off.wav
47 10 14 (523) Catching Teeny's Cat.wav
48 01 06 (535) Magic Act.wav
48 05 04 (552) Selling The House.wav
48 05 11 (553) Going Fishing.wav
48 05 18 (554) Baseball Cologne.wav
48 05 25 (555) Molly's Toothache.wav

Frank Merriwell

47 08 09 The Riddle Of The Dry Wells (1st Half).wav

Fred Allen Show

47 12 21 (128) What's the most important scientific discovery.wav

Fred Waring Show,

47 08 29 First Song June is Bustin' Out All Over (1st Half).wav
47 09 12 First Song Hindustan.wav

Freddy Martin Show

xx xx xx (07) Audition.wav
xx xx xx Announcements.wav

Ghiz Quiz

49 05 09 Guest Elsa Heap.wav

Great Gildersleeve

47 10 08 (257) Gildy crashes Bullard's boating party.wav

Greatest Story Ever Told

49 01 16 (51) The House Of Darkness (AFRS).wav
49 01 23 (52) The Figure At The Door (AFRS).wav
49 01 30 (53) The Good Samaritan (AFRS).wav
49 02 06 (54) Journey to Tiberious (AFRS).wav
49 02 13 (55) The Prodigal Son (AFRS).wav
49 02 20 (56) This Is My Commandment (AFRS).wav
49 03 06 (58) This Is My Commandment (AFRS).wav

Guest Star

49 04 10 (107) Guest Alan Hale.wav
49 04 17 (108) Guest Edward Arnold.wav
52 06 01 (271) Guest Jane Pickens.wav
52 06 08 (272) Guest Frank Lovejoy.wav
54 07 25 (383) Guest Donna Reed.wav
54 08 01 (384) Guest Bob Crosby.wav

Guy Lombardo And His Musical Autographs

45 07 25 (78) (AFRS).wav

HIWYMI

46 04 20 Promised And On The Way (first half only).wav

The Henry Morgan Show

47 11 05 (54) The Discovery of Weather (AFRS).wav

Hollywood Bowl

49 xx xx (78) First Song The Bartered Bride.wav

Hollywoods Open House

48 01 15 (06) The Life Of Emile Zola.wav
48 07 01 (30) Interlude In Central Park.wav
48 11 11 (52) The One Who Watched.wav

Home Town Sketches

36 xx xx (49).wav
36 xx xx (50).wav

Hopalong Cassidy

50 05 28 (22) The Letter from the Grave.wav
50 06 04 (23) Death Paints a Picture.wav

Hour Of Charm

xx xx xx (05) Audition.wav
xx xx xx Announcements.wav

It Pays To Be Ignorant

45 12 21 (88) Why does the subway have to raise the fare (AFRS).wav

Jack Benny Show

49 04 24 (692) Jack Decides to Trade in the Maxwell.wav

Jack Berch Show

47 08 29 First Song It's a Good Day.wav
47 09 15 First Song It's A Good Day.wav

Jack Paar Show

47 08 10 (11) British Empire Running Out Of Money (First Half).wav
47 08 24 (13) Cinderella (Last Half).wav

Jimmy Durante Garry Moore Show

46 11 22 Thanksgiving Pilgrim Opera.wav
45 12 21 Operating A Zoo (AFRS).wav

Jimmy Wakely

58 04 18 (124) First Song Avalon.wav
58 05 02 (126) First Song Marie.wav
58 05 09 (127) First Song I'm Gonna Sit Right Down and Write Myself a Letter.wav
58 05 16 (128) First Song I'm Sending You Red Roses.wav
58 05 23 (129) First Song Singin' The Blues.wav
58 06 27 (134) First Song Ain't She Sweet.wav
58 07 26 (138) First Song Kewpie Doll.wav
58 08 15 (141) First Song Do You Ever Think of Me.wav

Joan Davis Show

46 02 11 Birthday Party For Joan (AFRS).wav

Kraft Music Hall

47 08 28 Eddy Nelson First Song The Ranger Song.wav

Lets Go Go Town

xx xx xx (130) First Song Jukebox Baby.wav
xx xx xx (129) First Song It's A Good Day.wav

The Lone Ranger

xx xx xx Story concerns a stage line owner and bank shipments..wav

The Lone Ranger

xx xx xx Story concerns a studious account that finds a three cent mistake in a school building account.wav

Lux Radio Theater

51 12 02 Strangers on a Train.wav

Magic Of Music

58 04 18 (40) Guest Terry Gibbs.wav

58 05 02 (42) Guest Kathy Barr.wav

58 05 09 (43) Guest Don Nelson.wav

58 05 16 (44) Guest The King Sisters.wav

58 05 16 (45) Guest Budd Shank.wav

58 06 27 (50) Guest Linda Lawson.wav

Mail Call

43 09 30 (58) Guests Lionel Barrymore, Baby Snooks.wav

44 05 24 (93) Guests Paulette Goddard, W C Fields.wav

44 10 11 (113) Guests Frances Langford, Larry Adler.wav

45 03 14 (136) Guests Nelson Eddy, Cass Daley.wav

Mary Margart McBride

51 xx xx Guest Gary Cooper.wav

Melody Round Up

xx xx xx (534) First Song My Adobe Hacienda (AFRS).wav

xx xx xx (535) First Song Following the Sun All Day (AFRS).wav

xx xx xx (540) Music by the Saddle Serenaders (AFRS).wav

Mercury Theater

38 10 30 War of the Worlds.wav

Movie Horoscope

xx xx xx. May wav

xx xx xx (3) Becky Sharp.wav

xx xx xx (4) Take My Lifer.wav

Music Hall

44 12 28 (108) First Song Accentuate the Positive(AFRS).wav

Night Beat

51 05 18 (42) Juke Box Romance.wav

Once Upon Our Time

47 08 25 Anne Rutledge.wav

Personal Album

xx xx xx (329) First Song I'll Remember April (ARFS).wav

xx xx xx (330) First Song After You've Gone (AFRS).wav

The Adventures Of Phyl Coe

37 10 19 (07) Last Will and Testament.wav

37 10 26 (08) Stolen Sables.wav

Police Blotter 57

xx xx (11) Murder on the Fourth Floor (AFRS).wav

Red Foley

58 05 19 (85) First Song Don't Let the Stars Get In Your Eyes.wav

Reminisclin' With Singin' Sam

xx xx xx (103) First Song When I'm Walking With My Sweetie.wav

xx xx xx (104) First Song Fancy Nancy Clancy.wav

xx xx xx (107) First Song I'll See You In My Dreams.wav

xx xx xx (108) First Song When That Midnight JuJu Leaves.wav

xx xx xx (115) First Song Let's Sing Again.wav

xx xx xx (116) First Song You, You Wonderful You.wav

xx xx xx (117) First Song Bye Bye Baby.wav

xx xx xx (118) First Song Gosh Dam.wav

xx xx xx (119) First Song Gee, How I Hate To Say Good Night.wav

xx xx xx (120) First Song Are You From Dixie.wav

xx xx xx (123) First Song Slummin' On Park Avenue.wav

xx xx xx (124) First Song Gee, But You're Swell.wav

xx xx xx (125) First Song Cross Patch.wav

xx xx xx (126) First Song Too Da Loo.wav

xx xx xx (127) First Song My One In A Million.wav

xx xx xx (128) First Song Sweet And Pretty Thing.wav

xx xx xx (129) First Song That Foolish Feeling.wav

xx xx xx (130) First Song Wake Up And Live.wav

xx xx xx (131) First Song Bye Bye Pretty Baby.wav

xx xx xx (132) First Song Better Times Are Comin'.wav

xx xx xx (133) First Song Sweet Alaina, My Gal.wav

xx xx xx (134) First Song Peg O' My Heart.wav

xx xx xx (137) First Song Jealous.wav

xx xx xx (138) First Song Jubilee In My Old Kentucky Home.wav

Richard Diamond Private Detective

49 05 29 (06) The Betty Moran Case.wav

Ripley's Believe It Or Not

3x xx xx Charles Symingson.wav

4x xx xx The Woman With An Unusual Nose.wav

Screen Directors Playhouse

50 11 16 Lifeboat.wav

51 01 25 Spellbound.wav

Screen Guild Players

48 11 18 Rebecca.wav

Screen Guild Theater

40 10 06 (55) Red Dust.wav

40 11 24 (62) Allergic to Ladies.wav

Showtime

xx xx xx (176) First Song Lullaby of Broadway (AFRS).wav

xx xx xx (178) First Song Jeepers Creepers (AFRS).wav

Stanley Radio Quiz

48 02 16.wav

Stars For Defense

OPS 5x xx xx (01) First Song It's A Grand Night For Singing.wav
OPS 5x xx xx (02) First Song The Gentleman is a Dope.wav
OPS 5x xx xx (03) First Song I Want to Be Happy.wav
OPS 5x xx xx (04) First Song It's a Most Unusual Day.wav
CDA 57 08 11 (45) Guest Judy Johnson.wav
CDA 57 08 18 (46) Guest Alan Dale.wav
CDA 58 01 12 (67) Guest Abe Burrows.wav
CDA 58 01 19 (68) Guest The Three Suns.wav

Story Princess

58 07 25 (2) Snow White.wav
58 08 15 (5) Androleces and the Lion.wav

Studio One

48 03 23 The 39 Steps.wav

Sunday Evening Party

xx xx xx First Song I Yi Yi Yi.wav

Suspense

40 07 22 Forecast.wav
44 05 18 Donovan's Brain Part 1.wav
44 05 25 Donovan's Brain Part 2.wav
44 06 01 Fugue in C Minor.wav
44 08 10 (104) The Man Who Knew How.wav
44 11 09 (117) You Were Wonderful.wav
46 10 17 (215) The Man Who Thought He Was Edward G. Robinson.wav
46 12 05 House in Cypress Canyon.wav
54 03 22 (544) The Guilty Always Run.wav

This Is The Story

xx xx xx Woman With A Sword.wav

Tizzie Lish

52 12 19 Audition #1.wav
52 12 19 Audition #2.wav

VE Plus 350

46 04 23 United Jewish Appeal.wav

VE Day Special

45 xx xx (AFRS).wav

Vic And Sade

41 05 30 Five Men from Maine.wav
41 06 03 Hammock.wav
41 06 04 Grand Old Lodge Lady.wav
44 06 07 Elkskin Shoe Laces.wav

Virginia Carillon

47 11 11.wav
47 12 25.wav

Voice Of The Army

45 10 05 (269) Report Number B 129.wav
47 10 05 (270) A Hitch in Time.wav

WRAK Quiz Kids

xx xx xx (01).wav

We Hold These Truths

41 12 15 Story of The Bill Of Rights.wav

World Program Service

xx xx x (174) Christmas Lane.wav
xx xx xx (191) World Commercial Jingles.wav
xx xx xx (192) First Song La Morena De Mi Copla.wav
xx xx xx (275) His Wonders To Perform.wav
xx xx xx (325) These The Humble.wav
xx xx xx (425) Christmas For Eve.wav
xx xx xx (474) Christmas, With Love.wav

Cincinnati Convention

I would like to thank all the Radio Researchers who made donations to the convention. It was heart warming to think you gave, even though you didn't know me, so generously. I had gone out on some what of a limb by inviting Eddie Carroll in hopes he would bring in more attendance, and with the new hotel costing more it was a big help.

I saw my chance to do something back for the Radio Researchers when I found out Ryan was stepping down as editor. I volunteered to become the new editor. My way of showing appreciation for the help.

Jack Benny Tribute Artist Eddie Carroll spoke for an hour and a half to a standing-room-only crowd. Eddie has the unique gift of bringing Jack back to us in a way you can't possibly believe possible until you see him.

People who were there called it one of the best events they have ever seen at a convention. This mesmerizing performance was captured on DVD, and I will send one to any Radio Researcher who sent a donation to help the convention. haradio@msn.com



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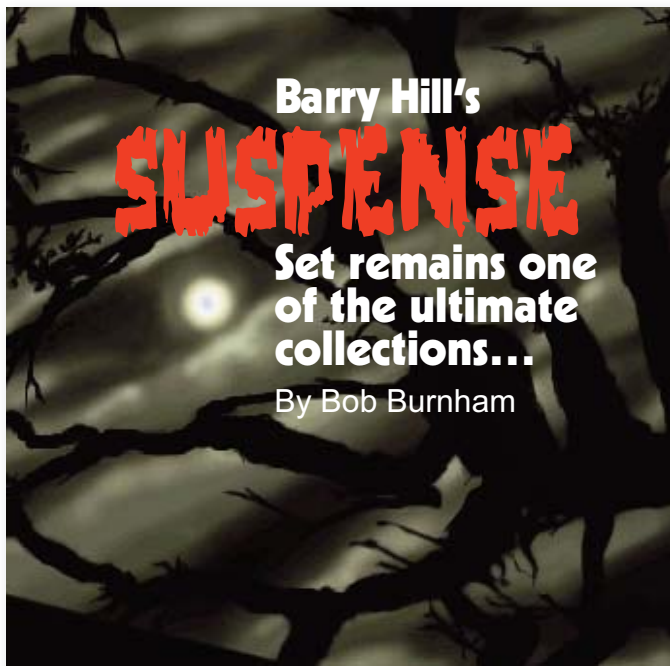
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Much has already been written about the CBS anthology, *Suspense*. The basic facts are it was broadcast on CBS radio for 20 years, and then for a few years on television. It brought together some of the best writers, producers, directors and actors to create programs that got many people “hooked” on radio.

This is not, however, a commentary that attempts re-hash any of the basic statistics of *Suspense*, or to list or re-list every show broadcast. There are already many excellent sources of this information both in books and on the internet. This is merely a commentary on shows I’ve heard and the experience of having collecting this series for many years. *Suspense* in fact, was one of the first shows I actively traded in my early years of accumulating programs.

FAVORITE EPISODES...

“On a Country Road” with film legend, Cary Grant was a tense story about a couple that gets stranded in their car with a “crazy woman” on the loose looking for someone to murder – or at least bother. Some people cite this episode as “the one” that turned them on to audio drama in general.

Agnes Moorehead’s famous show, “Sorry, Wrong Number,” was about a woman who overhears a phone conversation about murder being planned that sounds frighteningly like HER murder. Although legendary, this story only works as a spine-chiller the first couple times you hear the show.

I thought “Dead Ernest” with Wally Maher was a good one too. In this show, a man thought to be dead really

wasn’t and the suspense begins in the coroner’s work room as he prepares to drain the blood from the body of the man in preparation for burial.

Both of these shows were repeated several times on *Suspense*.

Aside from these few shows, the one that did it for me was “The House in Cypress Canyon,” which I originally heard as a rebroadcast “way back” in about 1970. A couple move into a new house and strange things begin happening. Blood oozes out from under a closet door that can’t be opened. Strange sounds are heard at night, and the woman starts behaving strangely.

All these shows are readily available from various sources, including me. The first listen – when you’re able to really pay attention – is usually the best listen.

ASSEMBLING THE WHOLE SERIES...

In the meantime, several of us have also managed to collect, re-collect, re-assemble (then repeat the process) complete collections of *Suspense*.

Numbering over 900 episodes, not all the shows are equal in quality both in terms of technical quality as well as content. There were many excellent *Suspense* shows produced in the 1950s. As the show wound down however, as television began commanding a larger audience. The early 1960s shows, for example, produced toward the latter part of the run in the are not considered “as good.” In fact, with the loss of Autolite sponsorship in the mid 1950s, the cost of producing *Suspense* was either sustained by CBS or covered by multiple sponsors. CBS actually taken off the air for a time, but due to public demand, it was brought back by the network.

FROM DISCS TO TAPE...

The technology also changed. While originally preserved on transcription discs, the network switched to tape when it became available and actually announced “by tape” on many of those taped shows. The technical quality, however, does not necessarily improve on today’s copies. In fact, quality actually gets worse as the only way most of those latter shows survive is by airchecks made off the radio by early collectors, using whatever primitive means for home recording was available.

Suspense ventured into various genre including science fiction, horror classics, as well as many original stories as well as adaptations of classics. The plot (and its twists and surprise endings) was always the focus, along with well-developed characters (to the extent they could be developed in a single half-hour show). We usually cared about the central character, even if that character was severely flawed, or was even guilty of evil deeds.

CHANGES IN THE INDUSTRY & BUDGET CUTS SHORTEN SUSPENSE...

The shows toward the latter part of the series were necessarily shorter in length due to network changes (such as news at the top of the hour, multiple sponsors, etc.). Early collectors whom airchecked these shows were unfortunately, sometimes guilty of crudely chopping out the commercials, perhaps to save the cost of recording tape. Many later shows, however, do exist with commercial content intact. Certain episodes only exist in versions produced by the Armed Forces in which commercials were replaced with Public Service Announcements.

With shorter dramatic content, the plots seemed to become increasingly simplified. There were no "big name" Hollywood actors used toward the latter part of the series. Production of the show had actually moved from the west coast to the east. It should be noted however, that the stock CBS New York-based actors were in fact, quite talented. Many of them had, in fact, worked on other famous shows. Also, a great west coast film actor did not necessarily guarantee they could do a great job with radio drama (though many could).

A FRIEND OF SUSPENSE...

During the 1990s, the late British-born collector, Barry Hill was credited for locating what was considered the ultimate of the ultimate Suspense collections. His source was supposedly located in Australia. Although I already had my own good set of Suspense, I arranged to acquire a set of these shows from Barry. They were supplied on reel-to-reel tapes. As it turns out, these shows did indeed, upgrade many of the shows I already had. While not a totally "complete" set (missing most of the last few years of Suspense broadcasts), these masters became my working source copies for the digital remastering and the source of most of the shows in supplements I have issued within the past few years. Later, I also acquired a few of the shows Barry had copied to CD, however, they were not as good as the reel-to-reel copies.

I appreciated Barry's work while he was alive in bringing thousands of British programs to the U.S., as well as his work to preserve, restore and distribute thousands of American shows (such as Suspense) as well.

In pursuit of his work, Hill became a U.S. citizen and moved to a rural area in Ohio.

He was a regular at the Friends of Old-Time Radio and Cincinnati conventions, and also a featured guest on my radio show, then aired in Detroit and in syndication.

He built a facility to store his massive collection and

continue his old-time radio work. His untimely death several years ago came as a shock. We can thank him for many of the best sounding Suspense shows that are in circulation today, as well as countless thousands of British shows, preserved and personally air-checked by him and others.

Editorial Policy of the Old Radio Times

It is the policy of The Old Radio Times not to accept paid advertising in any form. We feel that it would be detrimental to the goal of the Old Time Radio Researchers organization to distribute its' products freely to all wishing them. Accepting paid advertising would compromise that goal, as dealers whose ideals are not in line with ours could buy ad space.

That being said. The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia though.

Dealers whose ads we carry or may carry have agreed to give those placing orders with them a discount if they mention that they saw their ad in 'The Old Radio Times'. This is in line with the groups goal of making otr available to the collecting community.

We will gladly carry free ads for any other old time radio group or any group devoted to nostalgia. Submit your ads to: haradio@msn.com

From The Treasurer's Corner

Hope everyone is having an enjoyable summer as we once again are approaching Labor Day and the end of the season. For us up here in Michigan the summer weather seems to have finally landed after being a much cooler season than normal.

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 \$2,792.21 in the treasury. 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, James Blazier, 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. In addition to our monthly supporters we also received a donation from Bob Hicks. This 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:

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Thanks to all for your continued support!

Carlton Moss: Radio's First Black Dramatist? by Ryan Ellett

The African-American presence in the radio industry during the Golden Age is scant at best, and much of that presence was confined to music-oriented programming. Black actors in dramatic roles were scarce. Perhaps the best-remembered black radio drama was Richard Durham's *Destination Freedom* broadcast from 1948 - 1950. Another relatively prominent African-American radio ventures included *New World A Comin* (1944-1957).

But before these shows was Carlton Moss, a black playwright who was penning ongoing radio dramas featuring black casts as early as 1930. Moss is barely remembered in the old time radio literature and he is rarely mentioned in the wider world of radio studies. Nevertheless, his contributions are notable: At least three original dramatic series broadcast over the Red and Blue networks, with evidence hinting at two additional series. He also created and hosted two "forum" programs, discussing current issues first in New York City and later in Los Angeles. Just as important as Moss' written contributions was his casting, it seems, of all black actors to perform the programs. Performers over the years and across his series include Eva Taylor, Frank Wilson, Edna Lewis Thomas, Georgia Burke, Clarence Williams, Richard Huey, Al Simmons, Rose Mc-

Clendon, and Ernest Whitman. While none of the players ever made a real name for themselves in the medium they should all be acknowledged and remembered for their groundbreaking work in early radio.

Carlton Moss was born in 1909 and grew up in New Jersey and North Carolina before attending college at Morgan College (now Morgan State University) in Baltimore. By the late '20s Moss relocated to New York City, a writer enmeshed in the Harlem Renaissance. Moss' first ongoing radio effort (calling it a success might be too generous) was the weekly *Careless Love*. The series premiered at 8:00 p.m. on Saturday, November 15, 1930, over WEA, NBC Red's flagship station out of New York City.

So far this author has not discovered any scripts or performer accounts of *Careless Love's* content. In 1931, after nearly a year of being on the air, the black newspaper *The Chicago Defender* described it thus:

These are stories of Race life in the South, stories of yesterday and today, simple stories that throb with heart-beat and emotion - the character and feeling of the Colored people - written by a young Race boy, Carlton Moss.

Saturday night's sketch was called "Big Eddy's Partner." The history of a young Colored boy who came from an upcountry farm to the docks of New Orleans .¹

Another episode was described as "the story of the Star Spangled Banner."²

Unfortunately for Moss, *Careless Love* was frequently moved around the broadcast schedule, playing on different days of the week at various times. Records even indicate the program's length varied between fifteen and thirty minutes. Further, the series was switched to WJZ, the Blue affiliate, as of May 29, 1931. While any African-American project of this sort would have struggled to find a comfortable audience in that era, the constant broadcast shuffling could only have damaged efforts to find that audience. *Careless Love* left the air on May 15, 1932, eighteen months after it debuted.



WRITER-Carlton Moss, writer of "*Careless Love*," a radio dramalogue, which comes over station WEA, NBC Red's flagship station out of New York City, each Monday evening at 7:30. Mr. Moss is 22 years old and a graduate of Morgan college, Baltimore.

Like *Careless Love*, details of the program are sketchy. Contemporary newspaper accounts describe it as "a series of comedy sketches using colored performers".⁴ The premise of the show was a "negro mammy" named Jennie Jackson who inherits a sizable fortune.⁵ At least one critic who was initially skeptic saying "it'll have a tough job" replacing *Moonshine and Honeysuckle*⁶ admitted after hearing the premier of *Folks From Dixie* that the show "a worthy successor to the *Moonshine and Honeysuckle* skit."⁷

Moss' effort did not catch the public's imagination. *Folks From Dixie* ran weekly beginning May 7, 1933, until August 6, 1933, a run of a mere fourteen weeks. An early Sunday afternoon timeslot (1:30 - 2:00) likely did not help.

Carlton Moss' final radio drama was *Meetin' House*, a half hour series that apparently premiered on April 9, 1935, over WJZ. Radio schedules, however, indicate that ongoing broadcasts did not begin until May 24, 1935. From then it aired intermittently until August 25, 1936, just over a year later. Like *Careless Love*, *Meetin' House* was the victim of numerous schedule changes, ranging in time from mid-afternoon to

Nevertheless, an eighteen-month run for a writer brand new to radio - even in his early era - should be considered a success. It was a success, however, that Moss would not surpass or even duplicate in his follow-up efforts.

Moss' sophomore effort for NBC was entitled *Folks From Dixie* and it debuted May 7, 1933, on WEA. The show replaced *Moonshine and Honeysuckle*, a "dramatic series of the Kentucky mountains" which had run for nearly two years.³

¹ The Chicago Defender, September 4, 1931.

² New York Times, May 4, 1931.

late night and on various days of the week. Schedules further indicate lapses of sometimes multiple weeks between episodes.

While August 25, 1936 appears to be the final regular episode, one minor newspaper, the Poughkeepsie Eagle-News, lists a five-week run of the series in May, 1937, over WEA. Whether these were new scripts, re-airing of old scripts, or transcription re-runs is unknown. The content of this series is unknown at this point, other than it is described as “dramatic,”⁸ a “sketch,”⁹ and a “drama”¹⁰ according to newspaper listings.

Just two months in to the run of *Meetin’ House* Carlton Moss married Annie L. Savage on July 19, 1935. Perhaps this change in his personal life affected the stability of the young program. Without further discovery of personal papers, however, this is pure speculation.

These three series, *Careless Love*, *Folks From Dixie*, and *Meetin’ House*, represent the bulk of Carlton Moss’ dramatic radio work. There is evidence of other work, such as dramatizations for the YMCA, the earliest possibly being October 11, 1935. Moss wrote “Negro Achievement,” a half-hour presentation hosted by James S. Watson, New York City’s first African American judge. This YMCA Founder’s Day broadcast “depict[ed] the high spot in the lives of five outstanding Negroes.”¹¹ Frank Wilson, familiar from earlier Moss work, appeared in the show.

Carlton Moss was again called on to recognize the YMCA three years later. He penned a one-time dramatized tribute celebrating the fiftieth anniversary “of YMCA’s serving the colored youth. . . The play will depict the growth and present needs of the Y’s work with colored youths.” This tribute was broadcast over WOR and MBS on November 6, 1938. The program was called “Into the Light” and featured Rex Ingham and Frank Wilson, at least the latter of

whom had earlier worked on *Careless Love*.¹²

Moss returned to radio years later after his move to Los Angeles. His aural dramatic work behind him, he focused on community affairs programming. In 1945 he hosted a fifteen minute show dubbed Carlton Moss Reports which brought “listeners news not usually heard elsewhere - adequate and objective coverage on all minority activities.” Sponsored by sportswear apparel maker Louis Tabak, Carlton Moss Reports initially aired Sunday afternoons at 1:30, beginning September 29, 1945 on KFWB. It ran for at least one year.¹³

Other Moss efforts are sketchy. In the early ‘30s Moss wrote and acted in Community Forum which was aired on WEVD, a local New York station. Radio schedules from the Times do not list



“CARELESS LOVE”—a playlet heard every Monday evening over the N.B.C. system. Left to right: Eva Taylor Carlton, author of the playlet (standing); Frank Wilson, who took the title role in “Porgy,” and now leading man in “Singng the Blues,” now showing in Brooklyn; Edna Lewis Thomas and Georgia Burke. “Careless Love” is becoming as popular in Harlem as Amos ‘n’ Andy.

³ Evening Huronite, Huron, SD, April 23, 1933.

⁴ Monessen Daily Independent, Monessen, PA May 4, 1933.

⁵ Evening Huronite, Huron, SD, April 23, 1933.

⁶ The Times, Hammond, IN, May 6, 1933.

⁷ The Times, Hammond, IN, May 10, 1933.

⁸ Lima News, Lima, OH, June 23, 1936.

⁹ New York Times, June 23, 1936.

¹⁰ Poughkeepsie Eagle-News, March 10, 1937.

this station so other papers still need to be consulted for more information about this series.¹⁴

Another possible Moss series was a program called *Slow River*, which also featured Eva Taylor, broadcast over WABC on Mondays at 5:45 as of January 7, 1932. Simpson fails to cite the source for this excerpt, however, and a review of New York Times radio schedules from this time period indicates that time slot was held by *Lone Wolf Tribe*, a children's show. The series does show up in radio logs by March, however, on WJZ at 4:15. Sparse descriptions in the Times simply say "Negro Quartet and Eva Taylor." This sounds more like a musical program singer Eva Taylor and the Southernaires. The Southernaires were an all-Black quartet comprised of William Edmonds, Jay Toney, Lowell, Peters and Homer Smith. Supposedly they were the "only Colored group used by NBC."¹⁶ In addition, *Slow River* was broadcast right in the middle of *Careless Love's* 18-month run. If Moss participated in the writing or production of the program this author has found no evidence.

Historian William Barlow makes mention of *The Negro Hour*, a Moss production sometime in 1928 but no supporting reference, let alone corroborating evidence, points to such a program (*A Negro Hour* series aired but it did not involve Moss).¹⁷

Much further research into the work of this African American radio pioneer is needed. Unfortunately, in consulting with scholars who have studied Moss' film work it appears that he did not

bequeath his papers to an archive or institution. If he did, they have not been unearthed. Another scholar conducted a series of interviews with Moss in the 70s but attempts to contact him have been unsuccessful; the interviews or notes of their contacts have not been published in any format, it seems. Most promising at this point is a 425 oral interview conducted with Moss in 1990-1991 and housed at the Margaret Herrick Library of the Academy of Motion Picture Arts & Sciences. The library, unfortunately, does not circulate these oral interviews to other institutions so needs to be examined onsite. Moss was very active in the Depression-era Federal Theatre Project in New York City so it's possible further information will turn up as those avenues are investigated more thoroughly. Perhaps with the eyes of more old time radio fans on the lookout for Carlton Moss-related information more will come to light.

Appendix 1: Program Logs

<i>Careless Love</i>	Monday 7:45 - 8:00
Saturday 8:30 - 9:00	4/20/31
WEAF	4/27/31
11/15/30	Monday 7:30 - 8:00
Saturday 8:00 - 8:30	5/4/31
11/22/30	Friday 9:30 - 9:45
11/29/30	5/15/31
12/06/30	Friday 8:45 - 9:00
12/13/30	WJZ
12/20/30	5/29/31
Friday 9:30 - 10:00	Friday 8:30 - 8:45
12/26/30	7/10/31
1/2/31	7/17/31
Friday 9:45 - 10:00	Friday 11:30 - 12:00
1/9/31	7/24/31
1/16/31	7/31/31
1/23/31	Saturday 9:00 - 9:30
1/30/31	8/29/31
Monday 7:30 - 8:00	9/5/31
2/2/31	Saturday 9:15 - 9:30
2/9/31	9/12/31
2/16/31	9/19/31
2/23/31	9/26/31
Monday 7:30 - 7:45	10/03/31
3/2/31	Saturday 9:00 - 9:30
3/9/31	10/10/31
3/23/31	10/24/31
4/13/31	10/31/31

¹¹ Henry T. Sampson, *Swingin' on the Ether Waves: A Chronological History of African Americans in Radio and Television Programming, 1925 - 1955, Volume 1*. Lanham, MD: The Scarecrow Press, Inc., 2005, p. 182-183. Originally in *New York Age*, October 11, 1935.

¹² *Delta Democrat-Times*, Greenville, MS, October 31, 1938.

¹³ Sampson, p. 567-8. Originally in the *Los Angeles Sentinel*, September 26, 1945.

¹⁴ Bernard L. Peterson, *Early Black American Playwrights and Dramatic Writers: A Biographical Directory and Catalog of Plays, Films, and Broadcasting Scripts*, 1990, NY: Greenwood Press.

¹⁵ Sampson, p. 72.

¹⁶ *The Chicago Defender*, October 3, 1931.

¹⁷ William Barlow, *Voice Over: The Making of Black Radio*, 1999, Philadelphia: Temple University Press.

Sunday 2:15 - 2:30
 11/8/31
 11/15/31
 11/22/31
 11/29/31
 12/6/31
 12/13/31
 12/20/31
 12/27/31
 1/3/32
 1/10/32
 1/17/32
 1/24/32
 1/31/32
 2/21/32
 Sunday 12:30 - 12:45
 2/28/32
 3/13/32
 3/20/32
 3/27/32
 4/3/32
 4/10/32
 4/17/32
 Sunday 12:00 - 12:30
 4/24/32
 5/1/32
 Sunday 12:15 - 12:30
 5/8/32
 Sunday 12:00 - 12:30
 5/15/32
Folks From Dixie
 Sunday 1:30 - 2:00
 WEAF
 5/7/33
 5/14/33
 5/21/33
 5/28/33
 6/4/33
 6/11/33
 6/18/33
 6/25/33
 7/2/33
 7/9/33
 7/16/33
 7/23/33
 7/30/33
 8/6/33
Meetin' House
 Tuesday 10:30 -
 11:00 WJZ
 4/9/35
 Friday 10:00 - 10:30
 5/24/35

5/31/35
 6/7/35
 6/21/35
 6/28/35
 7/19/35
 7/26/35
 8/2/35
 8/9/35
 Friday 10:30 - 11:00
 8/16/35
 8/23/35
 Friday 10:00 - 10:30
 9/6/35
 9/20/35
 9/27/35
 10/4/35
 10/18/35
 Tuesday 3:15 - 3:45
 12/3/35
 12/10/35
 12/17/35
 12/31/35
 1/7/36
 1/14/36
 1/21/36
 2/4/36
 2/11/36
 2/18/36
 2/25/36
 Tuesday 5:00 - 5:30
 3/10/36
 Tuesday 4:45 - 5:00
 3/24/36
 Tuesday 5:00 - 5:30
 4/7/36
 4/14/36
 4/21/36
 4/28/36
 5/12/36
 5/19/36
 5/26/36
 6/2/36
 6/9/36
 6/16/36
 Tuesday 9:30 - 10:00
 8/25/36
 Wednesday 11:30 -
 12:00 pm WEAF
 3/3/37
 3/10/37
 3/17/37

Appendix 2: Participating Stations

Source: Radex
Careless Love
May 1931
 WEA - NYC, WCSH - Portland, ME, WTAG - Worcester, MA, WGY - Schenectady, NY, WOC - Davenport, IA, WHO - Des Moines, IA, WOW - Omaha, WEEI - Boston
January, 1932
 KDKA - Pittsburgh, WBAL - Baltimore, WCKY - Covington, KY, WJZ - NYC, WREN - Lawrence, KS
March, 1932
 WBAL - Baltimore, WCKY - Covington, KY, WGAR - Cleveland, WJZ - NYC, WREN - Lawrence, KS
April, 1932
 KEX - Portland, OR, KGA - Spokane, WA, KJR - Seattle, KOA - Denver, KOIL - Council Bluffs, IA, KPO - San Francisco, KPRC - Houston, KSL - Salt Lake City, KTAR - Phoenix, WCKY - Covington, KY, WHAM - Rochester, NY, WJZ - NYC
May, 1932
 KEX - Portland, OR, KGA - Spokane, WA, KGIR - Butte, MT, KJR - Seattle, KOA - Denver, KOIL - Council Bluffs, IA, KPO - San Francisco, KPRC - Houston, KSL - Salt Lake City, KTAR - Phoenix
Midsummer, 1932
 KOIL - Council Bluffs, IA, KWCR - Cedar Rapids, KWK - St. Louis, WCKY - Covington, KY, WHAM - Rochester, NY, WZ - NYC, WREN - Lawrence, KS
 Folks From Dixie
Midsummer, 1933
 CFCF - Montreal, CKGW - Toronto, KFI - Los Angeles, KFSD - San Diego, KFYR - Bismark, ND, KGO - San Francisco, KGW - Portland, OR, KHQ - Spokane, WA, KOA - Denver, KOMO - Seattle, WA, KPRC - Houston, KSD - St. Louis, KSTP - St. Paul, MN, KTBS - Shreveport, LA, KVOO - Tulsa, WAPI - Birmingham, AL, WBEN - Buffalo, NY, WCAE - Pittsburg, WCKY - Covington, KY, WDAF - Kansas City, MO, WDAY - Fargo, ND, WEA - New York City, WEBC - Superior, WI, WEEI - Boston, WFAA - Dallas, WFBR - Baltimore, WFI - Philadelphia, WGY - Schenectady, NY, WHO - Des Moines, WIBA - Madison, WI, WIOD - Miami, FL, WIS - Columbia, SC, WJAR - Providence, RI, WJAX - Jacksonville, FL, WKY - Oklahoma City, WMAQ - Chicago, WOAI - San Antonio, WOC - Davenport, IA, WOW - Omaha, WRC - Washington, DC, WRVA - Richmond, VA, WSAI - Cincinnati, WSB - Atlanta, WSM - Nashville, WSMB - New Orleans, WTAG - Worcester, MA, WTAM - Cleveland, WWJ - Detroit, WWNC - Asheville, NC
 WLW also broadcast the series according to the May 27, 1933 issue of the Van Wert Daily Bulletin, Van Wert, OH.

Radex does not reference Meetin' House. Possibly this was due to the many schedule changes endured by the program, making it difficult to document in a monthly magazine.

Edited by Bob Burchett
 Distributed by Jim Beshires