



The Old Radio Times

The Official Publication of the Old-Time Radio Researchers

Jan / Feb 2015 www.otrr.org 2673 Subscribers

No.77

Baby Boomers Radio Memories by Eric Beheim



Having been born in 1946, in the first wave of “baby boomers,” I arrived on the scene while AM radio was still one of the primary means of informing, entertaining and shaping the opinions of a majority of Americans. By the time my family got its first television set late in 1951, I was already a faithful and dedicated radio listener, and remain so to this day!

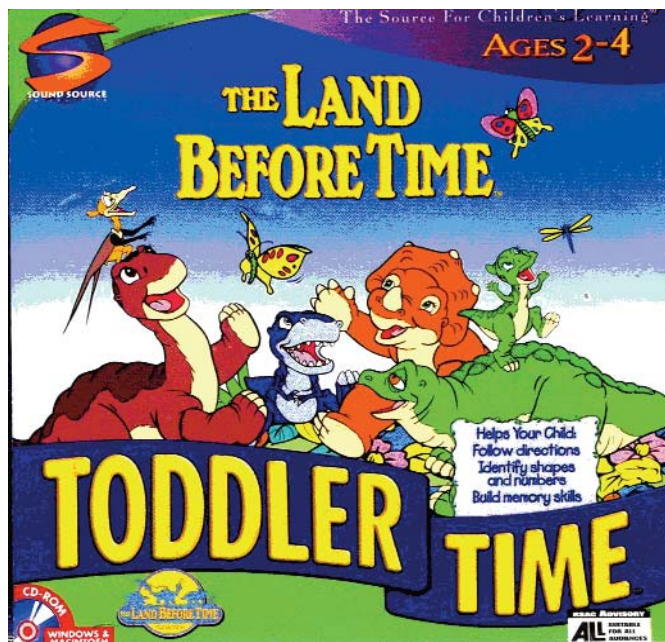
Hello Boys and Girls

My earliest memories of radio are of listening to some of the local children’s programs that aired daily in Cleveland, Ohio back in the late 1940s and early 1950s. These were disk jockey shows where the hosts would play records that had been specifically produced for children. Many of these records featured top entertainers of the day: Bing Crosby, Rosemary Clooney, Dennis Day, Patti Page, Gene Autry, Burl Ives,

Ray Bolger, and Danny Kaye, to name a few. Among the children’s records that were popular on the radio back then were Flick, the Little Fire Engine, The Little Tune that Ran Away, The Goonie-Bird Song, How the Circus Learned to Smile (with Spike Jones and his City Slickers), Willie and Hannibal in Mouse-land, and the various adventures of *Little Orley* as told by “Uncle Lumpy.” One of my particular favorites was *Tiger*, an adventure story about a marauding tiger that was eventually captured by “Frank Bring ‘em Back Alive” Buck, a real-life hero who made his living capturing wild animals for zoos and circuses. Another popular children’s record that was heard on the radio back then (and one that was probably a little too sophisticated for most children) featured Al “Jazzbo” Collins telling “hip” ver-

sions of familiar fairy tales like *The Three Little Pigs* and *Little Red Riding Hood*.

The two local children's radio programs that I listened to most often were *Toddler Time*, hosted by "Uncle Ed" and sponsored by Weather Bird Shoes, and *Kousin Kay's Korner*, heard on station WJW (today's WKNR.) One of *Kousin Kay's* best-remembered features was his daily reading of birthday greetings to young listeners (and which had been telephoned in ahead of time by their parents.) Sometimes, these greetings would include special instructions like, "Eric, look in the record cabinet," which would result in the discovery of a hidden birthday present. Both Uncle Ed and *Kousin Kay* later had their own local TV shows, which weren't nearly as much fun.



On Saturday mornings, there would be *No School Today*, a two-hour show hosted by Big Jon Arthur and Sparkie, "the little elf from the land of make-believe who wants more than anything else in the world to be a real boy." (Sparkie was actually the recorded voice of Jon Arthur speeded up.) In addition to children's records, there would be original songs and stories, and

an unforgettable rendition of the program's theme song *The Teddy Bears' Picnic*. *No School Today* originated from station WSAI in Cincinnati and was heard over the ABC radio network beginning in 1950. (It continued to be heard on shortwave for years after it left the network.) For those of us old enough to have heard the original broadcasts, *No School Today* remains one of our fondest and happiest radio memories

Radio Memories From My Grandparents

Whenever I stayed with my grandparents, I got to hear the radio programs they listened to. Grandma Mitzi would always start off her day with *Don McNeil's Breakfast Club*, a very popular network morning program that had been on the air since 1933. The one feature I recall from that



Don McNeil

show was the "march around the breakfast table." (Years later, my grandmother would remind me how she and I used to march around the dining room table whenever that segment came on.) My grandmother was also a regular listener to *Arthur Godfrey Time*, another popular network morning program featuring talk, variety, and music. (In my mind's ear, I can still hear the Godfrey theme song *Seems Like Old Times*, in a musical arrangement that featured a trombone playing the lead.) Arthur Godfrey's sponsor was Lipton's Tea, and so closely did I associate him with that product that, for a time, I thought that it was his picture on the Lipton box rather than that of tea merchant Thomas Lipton! In the afternoon, my grandmother always listened to *Art Linkletter's House Party*. The one

feature from the Linkletter program that I remember clearly was his talks with young children selected from Los Angeles' grammar schools for their intelligence and personality. Often, their forthright answers to Linkletter's questions were hilarious and sometimes a little embarrassing: Linkletter: "What does your mommy do?" Child: "Nothing, she's too busy having babies."

The one radio program that my grandfather always listened to was Drew Pearson's Sunday evening news broadcast. If we were visiting, and whatever was going on, it would all have to stop so that Grandpa Joe could tune in Pearson's program. Drew Pearson always ended his broadcasts by making a prediction or two. The one Pearson prediction that I clearly remember was that Russia's then-Premier Nikita Khrushchev would someday take his own life as had Hitler. (Back in those Cold War days, Khrushchev was perceived by many Americans as being as big a threat to world peace as Hitler had been.)

Grandpa Joe and Grandma Mitzi had two radio sets that I remember. The older of the two, and this one had probably been their first AC set, was an RCA "cathedral" model from the early 1930s, which they kept upstairs in their bedroom. It was identical to the radio shown in the 1933 movie *King Kong*, and which broadcasts the police call saying that Kong is climbing the Empire State Building. (Years later I learned that it was a RCA Model R-8.) Their other radio was a 1940 PHILCO 40-195XX console set, which they had probably bought in late 1939 or early 1940 so that my grandfather could follow the war news from Europe via shortwave. (Throughout World War II, Grandpa Joe was an "armchair general" who kept a large map of Europe close by the radio, updating it frequently



Drew Pearson



Arthur Godfrey

with colored pins to track the war's progress.) On top of the PHILCO's wooden cabinet was displayed one of his most prized possessions, a reproduction of the famous statue "End of the Trail." (As a boy growing up in Vienna, he had seen Buffalo Bill's Wild West Show with its contingent of Native Americans. For the rest of his life, he was fascinated with anything having to do with the American West and American Indians.)

My maternal grandfather had been an avid radio listener since the earliest days of broadcasting. One of my earliest radio memories is of him tuning in ship-to-shore transmissions for me on his Zenith H-500 Trans-Oceanic. He would also tune in Canadian Time Signals given in both English and French, and such international powerhouse shortwave stations as the BBC and Radio Havana. Having a radio that could tune in the world made quite an impression on me!

Grandpa Walter also liked to monitor the police frequencies. One year for Christmas, the family got him a police scanner. During the holidays and on weekends when he didn't have to get up the next morning to go to work, he would sit up far into the night listening to the Cleveland police frequencies. Later, he would regale us with some of the more interesting and/or humorous police calls he had heard.

A Radio of My Own

As a young and dedicated radio listener, my first great desire was to have my own radio, which I could keep next to my bed. For a while, I had to make do with a small plastic bank fashioned to look like a radio. Then, one year for Christmas, I finally receive my first radio: a little Arvin set with a metal cabinet finished in red. (I'm not sure what model it was, but it closely resembled the Arvin Model 444.) Over the years, that "little red radio" proved to be a good and faithful companion, especially on those days when illness kept me home from school. At such times, listening to it did much to help speed me along on the road to recovery.



Arvin Model 444 like the one he had

School Radio Memories

When I started Kindergarten in the fall of 1951, radio was being used on a regular basis in the Cleveland Public Schools. The Cleveland Board of Education had its own radio station WBOE, which had been on the air since 1938. WBOE had originally broadcast on 41.5 MHz using high-frequency AM (also referred to as

Apex.) By the early 1950s, it was broadcasting on 90.3 MHz, the first non-commercial FM radio station in the country. Its studios were located on the top floor of the Board of Education Building, located on East 6th Street in downtown Cleveland. In addition to its own staff of announcers, program hosts, and musicians, WBOE utilized the talents of public school students in many of its programs.

The elementary school that I attended did not have radios in any of its classrooms (although most of those classrooms did have pianos.) Whenever a radio was needed, which was at least two or three times a week, it would be wheeled in on a cart. Both the high school and the junior high school that I attended had PA systems with wall-mounted speakers in each classroom that were connected to a central control room. In addition to morning PA announcements made to the entire school, these PA systems were used to broadcast educational programs from WBOE that had been taped off the air and then patched through to the appropriate classrooms as required. On special occasions, radio news coverage of some important event, like astronaut Alan Shepard's first flight into space in 1961, would be broadcast live via the PA system to the entire school.

As a participant in the Cleveland Public School's instrumental music program, I made frequent visits to the WBOE studios for rehearsals and to record material that would later be heard in the classroom. Often, these recording sessions took place during normal school hours, which required that I be given special permission to miss classes in order to be at the studio when needed. (Being able to cut classes like this was always a welcomed occurrence!) WBOE eventually went silent in

the late 1970s. The last time that I stopped by the Board of Education Building was in the summer of 1983. During that visit, someone told me that the studios and equipment were still there, although no longer in use. WBOE's old frequency is now being used by Cleveland's WCPN FM, which, when it first went on the air, was one of the last full-time NRP affiliates to begin broadcasting in a major market.

Origins of a Radio Hobby

When I was a senior in high school, one of the local Cleveland radio stations began airing reruns of *The Green Hornet* every Sunday afternoon. This modest revival of old time radio was a refreshing change from the usual fare that was being broadcast back then and, needless to say, I would always tune in to hear these weekly echoes from radio's golden past.



"The Green Hornet"

ANOTHER
WXYZ
SUCCESS

America's Number One Mystery Drama

A tested and proven audience
builder and sales maker—not by
conjecture but by actual sponsor
testimony and authentic surveys.

Live Talent or Transcriptions

WRITE FOR CASE HISTORY AND
PRICE FOR YOUR MARKET

KING-TRENDLE

DETROIT BROADCASTING CORPORATION MICHIGAN

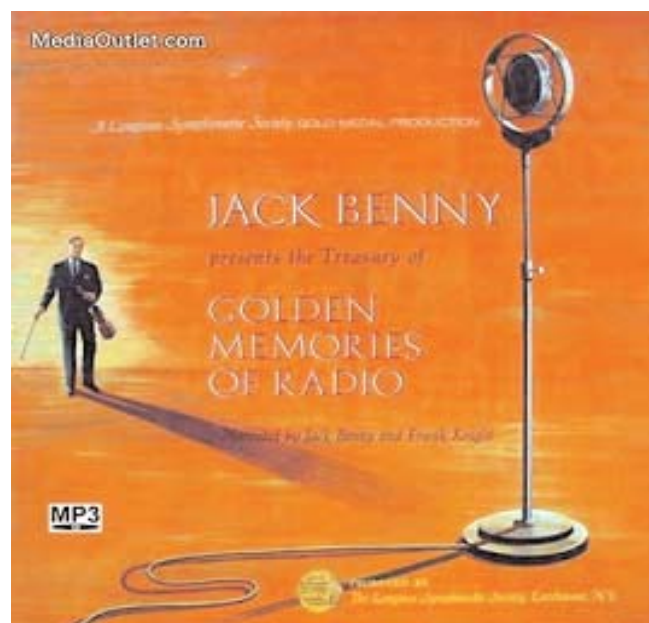
On one fateful Sunday, I had to be away for home when these two programs came on. Rather than miss them, I had my father tape them for me off the air. Being able to listen and re-listen to them as many times as I liked inspired me to start a new hobby: collecting recordings of old radio shows. Today, 47 years later, my collection consists of hundreds of hours of old time radio programs, contained on cassette tapes and CDs, in MP3 files, and on 12- and 16-inch transcription disks. And I am still adding to my collection!

College Radio Memories

In spite of my long-standing interest in all things radio, when it came time for me to decide upon a college major, I chose music performance, figuring that music would eventually provide me access to the field of radio broadcasting, much as it had provided me access to the studios of WBOE.

The university that I attended did not have its own radio station but did offer two radio-related courses through its Speech Department. Although music majors seldom ventured into the Speech Department, I arranged my schedule so that I could take both of these courses. They proved to be the two all-time favorites from my undergraduate years.

In *Radio Survey*, we learned about of the business end of radio: FCC licensing requirements, program formats, ratings, selling commercial time, etc. The course also covered the history of radio, and this included listening to recordings of famous broadcasts from the past. Back then, recordings of old radio programs were not as readily available as they are today. One of the primary resources our instructor drew upon was the Jack Benny Golden Memories of Radio set put out by the Longines Symphonette. In addition to excerpts from some of



the famous adventure and entertainment programs of the past, this set also included numerous examples of radio's news coverage of important historic events: Edward the VIII's abdication speech, Herb Morrison's eye witness description of the Hindenburg disaster, news bulletins about the USS Squalus disaster, Germany's 1939 invasion of Poland, British Prime Minister Neville Chamberlain's announcement that England was at war with Germany, etc. An entire disk was devoted just to radio's news coverage of World War II. One of these World War II broadcasts really captured my attention and held it: the last radio transmission from the U.S. stronghold on Corregidor Island in the Philippines, sent just minutes before the American troops trapped there surrendered to Japanese forces. Although it had been sent in Morse code, it was read aloud for the benefit of radio listeners. The radioman sending the message, and who was undoubtedly suffering from extreme fatigue and mental stress, described as best he could the chaos that was going on around him. He ended the transmission by giving his mother's name and address and asking



that someone contact her and tell her what had happened to him. For me, that Corregidor broadcast was more powerful than any radio drama I had ever heard. (An interview with the radioman who had sent that message, and who had survived the war as a POW, was included in the set.) In time, collecting recordings of radio's news coverage of World War II would become my primary OTR area of interest.

The other radio course offered by my university was Radio Production, which provided us with a chance to experience all aspects of producing a live radio show: writing, directing, announcing, doing sound effects, selecting the music & cueing up records, operating a studio control board, etc. At the time, few of us ever thought that old time radio would ever make a comeback, but it was fun to try our hands at putting on a radio show just as it had been done in the "good old days."

Apollo 13 and MARS

Following graduation, I enlisted in the Navy as a musician and was eventually assigned to a

unit band based in San Diego. In addition to the usual military ceremonies and parades, my band participated in the Apollo 12 and Apollo 13 recovery missions. (The next time you watch the Tom Hanks movie *Apollo 13*, look for the Navy band that appears at the end when the astronauts are being brought on board the recovery ship. Those musicians are impersonating the band that I was in and which was there when the actual recovery took place!) During both Apollo missions, a MARS station was set up on board the recovery vessel so that the sailors and civilian technicians could place personal phone calls to their loved ones back home. Although not an authority on MARS, it is my understanding that the MARS operator on-board the ship would make contact with a volunteer ham operator in the U.S., who would place the phone call and then help patch through the conversation. During the Apollo 13 recovery mission, and while cruising in the vicinity of American Samoa, MARS put through a call for me to my parents. Listening on one of

the ship's telephones, I faintly heard the phone ring at their end. Unfortunately, no one was home and the call was never completed.

Good Morning, Vietnam

In October 1970, my unit band deployed on a combat cruise to Vietnam onboard the aircraft carrier USS Kitty Hawk. During my free time, I volunteered to work in the ship's entertainment radio station, which operated on a 24-hour basis. The Kitty Hawk's station simultaneously broadcast three different channels of music, each with a different format: Top 40, Country-Western, and Easy Listening/Classical. (I chose to work in the studio that broadcast the Easy Listening/Classical programs.) Most of what we played on the air was contained on 12-inch LP records provided by the Armed Forces Radio and Television Service. There were literally hundreds of these AFRTS transcription disks in the station's library, and few of the sailors who worked there knew the full extent of the programming these disks contained. Taking the time to sort through them, I was amazed to find a wealth of old time radio programs, some of which had originally aired back in the 1940s. In keeping with AFRTS policy, all of the original commercials and sponsor identifications had been removed. The *Fitch Bandwagon* became *The Bandwagon*, *The Lux Radio Theater* became *The Radio Theater*, etc. In place of the original commercials, there were Department of Defense service announcements advising military personnel to vote, buy U.S. Savings Bonds, not get involved with drugs, not get into trouble while on leave or liberty in a foreign country, etc. Whenever I was "on the air," I made it a point to play as much of this old time radio material as I could work in. In addition to the AFRTS transcriptions, I also played *The Green Hornet* tapes that I had made while still in high school. These

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.

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 group's 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: **bob_burchett@msn.com**

Edited by Bob Burchett
bob_burchett@msn.com
Distributed by Jim Beshires
beshiresjim@yahoo.com

proved to be as popular with the ship's crew as they had been when they originally aired!

My active duty Navy service during the Vietnam conflict later made it possible for me to return to school under the GI Bill and earn an MA in Radio and Television. Although I never did work in commercial radio, I ended up in an occupation that was equally as rewarding: that of a civilian Teleproductions Specialist working for the Department of the Navy, producing and directing training videos for U.S. Navy pilots and aircrew personnel.

Re-living Radio Memories

If you grew up with radio like I did, you already know that it is possible to re-experience many of your favorite radio memories from the past. Surviving in good sound are hundreds of hours of some of the best that radio had to offer during its glory years: comedy, drama, adventure, sports, music & variety, news, etc.

The ideal way to experience a radio program from the past is to hear it on a tube model radio, preferably one that is of the same vintage as the radio show you are listening to. The easiest way to play a recorded radio program through an old tube model radio is to connect the LINE OUT of your audio source to the radio's phonograph jack. Another easy solution, and the one that I use with most of my vintage radios, is to broadcast recorded radio material via a low-power, limited-range AM transmitter such as the STRAN AMT 3000. These little units connect to almost any audio device that has a LINE OUT or earphone jack, and will produce a signal strong enough to be received by most of the radios in your house, while not violating FCC regulations.

Restoring a Radio Memory

Not long ago, I encountered a 1940 PHILCO console set identical to the one my grandpar-

ents had. After years of banishment to a garage or basement, its physical appearance suggested that it was already beyond help: the veneer on its once-exquisite wooden cabinet was loose and, in some places, missing large sections; the gold speaker grill cloth was discolored and torn; most of the plastic pushbuttons on the front panel were broken or missing; and the frayed power cord and loose wires dangling from the chassis fairly shrieked FIRE HAZARD! Needless to say, the seller was only too happy for me to take it off his hands and priced it accordingly. While the electronics were undergoing a complete overhaul at the Antique Radio Store in San Diego, I had the cabinet repaired by a local craftsman who operated a small antique furniture repair business out of his garage. He re-glued all the loose sections of veneer and then carefully pieced in sections of



new veneer so that they blended in perfectly with the old veneer. Once the cabinetwork was finished, my wife refinished it back to its original appearance. A reproduction speaker grill cloth identical to the original was located on-line from one of the dealers who sell replacement parts for antique radios. I also ordered a reproduction PHILCO decal to replace the one that had originally been centered above the dial. By the time work on the cabinet had been completed, the electronics had been restored and were ready to be reinstalled back into the cabinet. That “already beyond help” set now looks and performs as good as it did in 1940, and its big electro-dynamic speaker sounds better than any of the speakers in my modern-day radios. It is one radio memory that can be enjoyed every time it is powered up! ■



We are offering a **FREE** issue in hopes you like what you see, and will want to subscribe.



Yes, send me a free issue of the Digest.

Enter my ___ year(s) subscription at

One year \$15 for 4 issues

Name _____

Address _____

City _____

State _____ Zip _____

10280 Gunpowder Road Florence, Ky 41042
bob_burchett@msn.com

**NOW AVAILABLE
SUPPLEMENT #3**

The 4th Revised Ultimate History of Network Radio Programming & Guide to all Circulation Shows

Written by Jay Hickerson December, 2013

Lists many changes and additions to network programming.

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

Lists more theme songs.

.....
Cost of Supplement 3 \$20
Cost of Supplements 1-3 \$45
Cost of Supplements 2&3 \$35
Cost includes postage & handling.

Cost of entire 570 - page book with the supplements:

\$67.00

Cost includes postage & handling.

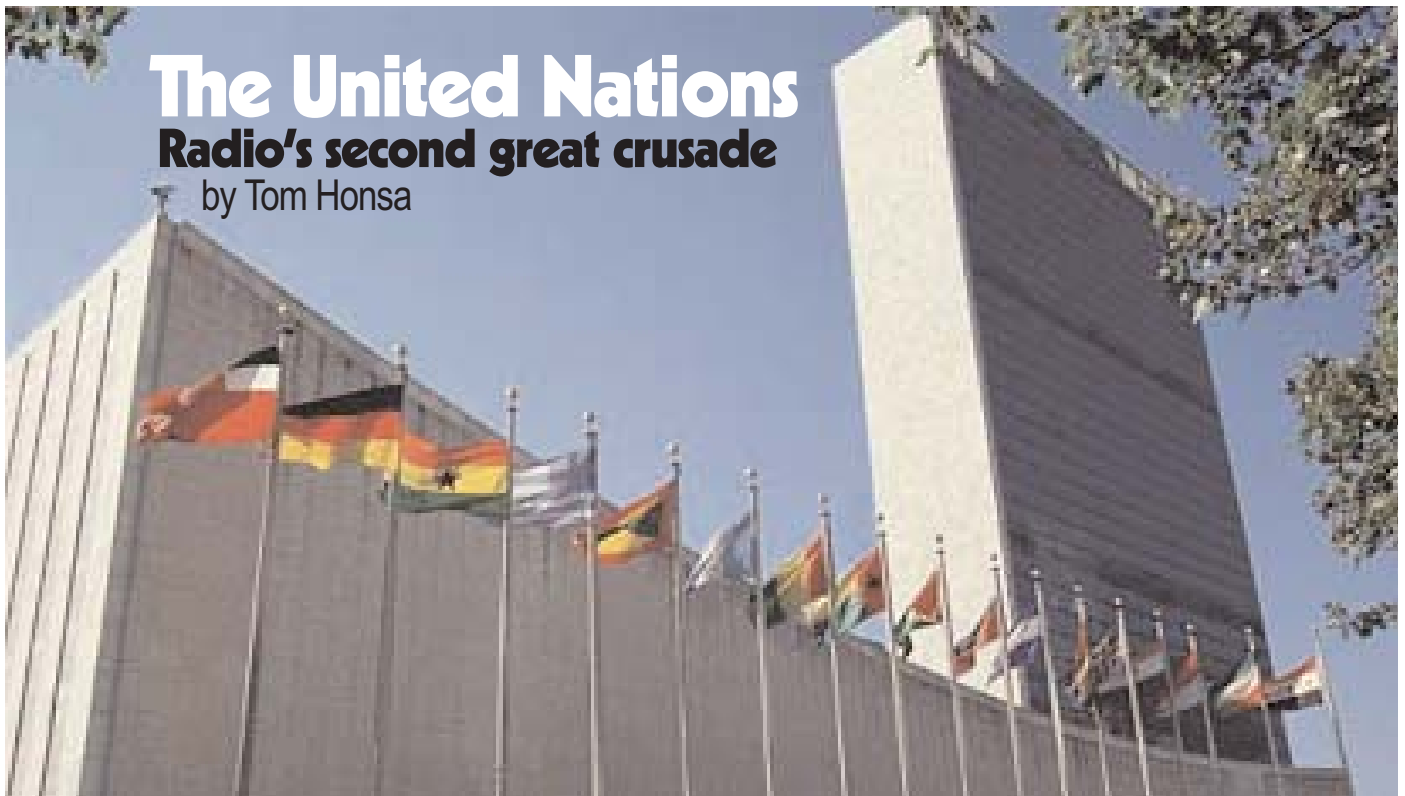
Subscribers to the Old Radio Times get a \$10 discount. Your cost is \$57 includes postage and handling.

Jay Hickerson, 27436 Desert Rose Ct.,
Leesburg, FL 34748 352-728-6731
FAX 352-728-2405 E-mail: Jayhick@aol.com

The United Nations

Radio's second great crusade

by Tom Honsa



Americans in the 21st century can seem cynical. Reports indicate widespread declines in confidence toward institutions ranging from the political to the spiritual. Modern media, especially, is often accused of soullessly pandering to the bottom line, focusing on celebrity gossip and scandal, eschewing any higher purpose. In the days immediately following World War II, however, such notions would have been hard for some people to imagine.

It was 1945. The stars and staff of network radio had helped contribute, as many Americans had, to victory in World War II. The war helped radio come of age as a source of entertainment and information, and for generations newscasters Edward R. Murrow, H.V. Kaltenborn, Gabriel Heatter and comedian Bob Hope would be the voices associated with the great conflict.

American radio was unabashedly patriotic during the war. Gerald Nachman writes in *Raised on Radio*, "It seemed as if everyone [on

radio] had enlisted in the war effort, instructing listeners to save cooking fat and tinfoil, plant victory gardens, buy war bonds, and share rations." Radio historian John Dunning estimates performers and staff donated \$75,000 worth of talent every week to the Armed Forces Radio Service's *Command Performance* show. Broadcasters still cite the CBS radio documentaries celebrating victory, *On a Note of Triumph* and *Fourteen August*, as classic examples of America's self-congratulatory, triumphant mood.

Then, after four years of dedication the sudden end of the war appeared to have left many of radio's biggest names in search of a cause. Much of their creative energy, radio's last burst of ingenuity before losing the bulk of its influence to television, was redirected to the newly formed United Nations.

The United Nations was formed by 50 charter countries in 1945. Originally designed to as a collection of nations dedicated to defeating

the Axis powers, the UN adopted the broad goal of the defunct League of Nations "to promote international cooperation and to achieve peace and security."

One of its earliest efforts at outreach was United Nations Radio, a broadcast service dedicated to international peace and security. Assistant UN Secretary General Benjamin Cohen wrote in a 1946 *Public Opinion Quarterly* article that his long range goal was to oversee "stations owned by the United Nations...for communication with Members and branch offices, and for originating United Nations programming." Until such a network was developed, said Cohen, the UN would work with existing broadcast agencies. "This way listeners will always hear news of the United Nations on the stations to which they are accustomed to listen."

At this time the capabilities of UN Radio were growing rapidly. The *New York Times* reported in July of 1947 that the organization's facilities were expanding from one "make-shift" studio and two recording booths to "Three radio sound studios, a recording workshop, a master control room, a one-kilowatt amateur station and a fire-proof vault for storing recordings." The paper said the studios were the equal to those of America's major networks and would feature a glass wall facing the main concourse of the UN headquarters building in Lake Success "to allow visitors to watch the operations." Visitors would even be provided with earphones so they could hear the broadcasts. United Nations radio transmitted an average of 11 hours of programs each weekday, especially to Latin America.

American broadcasters quickly rallied around the UN banner. Cohen's goal of a UN network was shared by no less a radio luminary than David Sarnoff, president of RCA and founder of his own network, the National Broadcasting Cor-



poration. Sarnoff told the United States Commission for the United Nations Education, Scientific, and Cultural Organization in September 1947 that US government policy should support the establishment of a network of not only UN radio, but also television, stations across the globe. Transmissions directly from the UN were carried on American and Canadian shortwave transmitters. Ironically, this barred Americans from hearing the programs. Federal Communications Commission regulations prohibited the transmission of shortwave broadcasts across the continental United States.

That did not stop American radio from eagerly cooperating with the UN, however. Several hundred stations carried at no cost 20-second public service announcements promoting UN goals and programs. A typical PSA script read...

Ladies and Gentlemen...listen to civilization after World War III...(long pause)...nothing moves and nothing exists. Fantastic? No more so than the atomic bomb. The General Assembly of the United Nations is meeting now in Flushing, New York, to prevent that universal stillness...Keep posted on its progress.

By November 1947, UN Radio produced a daily 15-minute program *The United Nations Today*. While no major network carried the



show, UN authorities were able to establish what it called a 100-station *Network for Peace* with affiliates across the United States. Officials from the UN said they were encouraged to start the network by listener appeals from around the country to “hear what’s happening” at the UN, and by what the *New York Times* called the enthusiastic support of numerous broadcasters. New York’s WQXR claimed to receive over 3000 positive responses to the program in just one week, and UN officials envisioned eventually creating a 500-station network. The *Network for Peace* and *The United Nations Today* received an honorable mention in the following spring’s Peabody Awards for broadcasting excellence.

By now the UN clearly captured the imagination and respect of American radio. A quick glance at the names appearing on UN Radio is

a veritable entertainment hall of fame. John Garfield, Gary Cooper, Loretta Young, Ronald Colman, Bing Crosby and Douglas Fairbanks Jr. donated their talents. Enthusiasm for the UN could even be found in the radio version of *Superman*. A 15-part series saw the Man of Steel battle *The Man Without a Face* in the spring of 1947. The story’s narrator describes the hideous villain as an escaped Nazi “who has launched a diabolical plot against the World Peace Organization.” Superman of course saves the global effort and, one must assume, promotes the value of such a group to his youthful audience.

Support for the UN spread widely across the airwaves by the end of the decade. In July 1949, over 275 stations carried the *UN Story*, a 15-minute program treating such topics as racism, children’s health and the danger of the global narcotics trade. Additionally, ABC radio carried every Saturday evening *Two Billion Strong*, a documentary detailing UN efforts across the globe. *The New York Times*, meanwhile, reported plans by CBS and NBC to air their own regular UN features in the coming fall season.

Former Assistant Secretary General Leila Doss remembers those heady, enthusiastic days when broadcasters eagerly covered the UN. Born in Egypt in 1921, she got her start on Egyptian state broadcasting shortly after World War II.

“I was with Egyptian State Broadcasting. Now, it was called ‘Egyptian State Broadcasting,’ but it was under control of the British. I worked with a woman who took a leave of absence. So for six months, I did her job and mine. My boss, who was also British, asked me to train a new woman who was to be my new supervisor. She was a decent woman so I

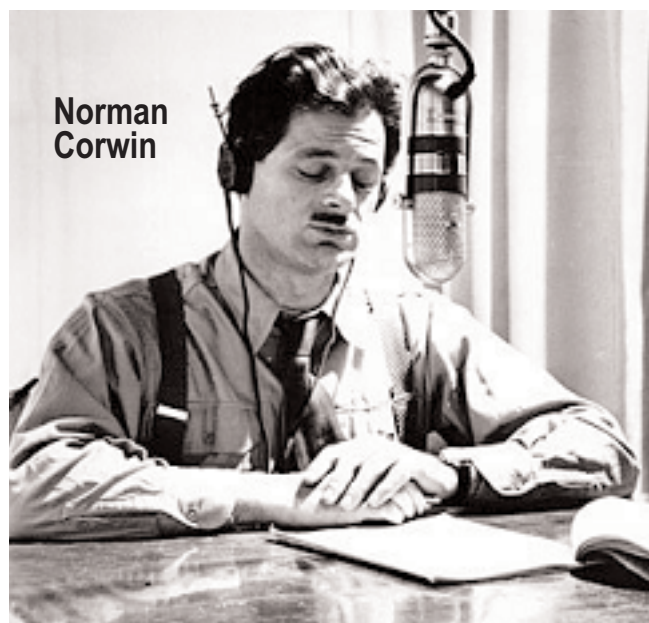
really didn't mind. She eventually left, though, and they brought in this new woman, the wife of a Tommy, who didn't know anything about broadcasting or radio. I went to the manager and asked, 'Why can't I have the job?' He said, 'Alright, but you won't get the title or the salary.' There was no way they'd give that position to an Egyptian...at Egyptian State Radio. I turned and walked out and never went back."

Doss brought that vivacity to America, where she turned a vacation in San Francisco and a \$99 bus ticket into a job at UN Radio in New York. There she saw firsthand the initial enthusiasm American broadcasters exhibited toward world peace efforts.

"The war upset the world and here was an organization that would repair things and that would include everyone. That was one of the most important things. It was a great stimulus for many people to become involved," Doss remembers.

"We were on cloud nine at first. People believed in the United Nations. They thought the organization would solve all the problems of the world."

In 1949 one of the biggest names in radio, a man who had and would continue to influence people on both sides of the microphone, cast his lot with the UN. Norman Corwin produced *On a Note of Triumph* and *Fourteen August* for CBS in 1945. He was also responsible for 1941's testimony to the US constitution *We Hold These Truths*. Though forgotten by many today, Corwin was one of broadcasting's leading figures, often called the "Poet Laureate of Radio." Biographer R. LeRoy Bannerman says that four years after producing his most noteworthy work, Corwin had become disenchanted by what he perceived to be the growing commercialism of CBS, and was on more than one occasion men-



tioned in context with the growing fear of communist influence in the media. Although never charged with a crime, or even concretely affiliated with suspicious left-wing organizations, Corwin felt more comfortable at the UN than in American commercial radio.

One of Corwin's first works for the UN was a documentary entitled *Citizen of the World*. The 1949 broadcast featured his first radio script in two years and Lee J. Cobb narrated (giving what the New York Times called "a superb reading"). *Citizen of the World* focused not on the issues that brought the UN headlines, but rather on the organization's less-publicized endeavors to eradicate the basic causes of hunger, land erosion, poverty, disease and war. The Times said *Citizen of the World* "had something to say and in the main said it with vigor and integrity." In addition to Corwin's script and Cobb's narration, the paper cited the score and conducting of Alexander Semmler, whose music "showed both crispness and imagination."

Corwin scored for the UN again later that year with *Could Be*, an imaginative fantasy, set in an undermined future, in which the nations of



the world devote the resources, energy and attention to peace that they normally would to war. Actor Martin Gable headed the cast and NBC broadcast the show. The introduction summed up the premise for listeners, “It is a dream view, a storyboard, a synopsis of what could happen if the nations of the world got together and attacked common problems with the same vigor, determination, and resources with which, from time to time, they have attacked each other.” Bannerman says the show “enthralled millions of listeners in the United States and abroad by its expansive imagination. It possessed the flavor of documentary and fantasy.” *Could Be* was one in a series of six UN documentaries American network radio dedicated to the UN. The *New York Times Radio and Television* column noted that the series employed “the services of outstanding actors, writers and directors” from both the United States and abroad.

Perhaps the best, and one of the last, major instances of American broadcasting’s devotion

to the UN was *Document A/777*, aired March 26, 1950. Described by UN officials as “a taste of world history behind the adoption of the conscience of mankind,” it is often cited as one of Corwin’s best works. The real *Document A/777* was the UN’s Declaration of Human Rights, a manuscript the program’s narrator introduces cryptically as “a man made force thousands of times greater than the hydrogen bomb.” The program follows the roll call as nations one-by-one affirm their support for *A/777* or abstain. But as each country votes, Corwin peels back an auditory curtain to reveal an unsavory episode in its history. For France he cites the Dreyfus Affair, in India he notes the discrimination against women and when the United States’ turn is called he recollects a history of political extremism and slavery. Corwin’s biographer Bannerman said by “its scope, its skill, its poetry of sound and movement, its purpose, *Document A/777* approached a pinnacle achieved in Corwin’s established classics.”

The press was immediately enthusiastic. *Billboard* called the program “outstanding” while *Variety* said it possessed an “almost epic” quality. *New York Times* Reviewer Jack Gould said the program restored the radio documentary “to its place of honor.... [with] an hour of glowing words and music that give meaning and encouragement to man’s pursuit of personal dignity.

“With the aid of a score of motion picture and theater stars who contributed their services without a thought to credit lines or billing, ‘*Document A/777*’ achieved that most elusive of goals – the program which is entertaining and absorbing in its own right yet makes the audience at home not merely listen but think.”

United Nations radio is still active. World Radio Network (<http://www.wrn.org/>) carries it online and says it produces around 1200 features and documentaries a year. One cannot help but conclude, however, that postwar American radio’s relationship with the UN marks a distinct historical moment. American broadcasting rallied around the UN with conviction and sincerity. As Doss says, “We’d go on and say ‘This is the United Nations calling the peoples of the world.’ That was very thrilling I’ll tell you... [But] as the developed countries struggled more with each other and with the developing countries some saw the UN as being less important, especially when budgets came up.”

It is hard to imagine today a daily network television program devoted to the UN, or a large network audience tuning in to hear the likes of *Could Be* or *Document A/777*.

American attitudes toward the UN itself have fluctuated over the years. A 1954 Gallup poll reveals 54% of Americans thought the UN was doing a good job trying to solve the problems facing the globe. By 2008 only 31% of Americans agreed. In 2013 the Pew Global Attitudes

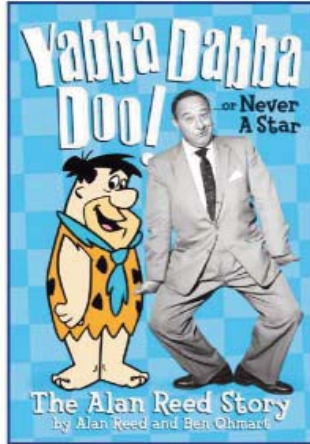


Project reported positive American attitude toward the UN had rebounded to 58%. While today’s UN might not have the consistent broadcast visibility and enthusiastic public support it once enjoyed, those present at its creation felt they were contributing to something vital. Just as radio stars devoted their time and talent to saving the world from fascism, they enthusiastically turned their attention to saving the world from the scourges of another, more destructive war. While some today may cynically consider this misplaced innocence, at the time it seemed like an earnest and practical way to use modern technology to create a peaceful world connected by mankind’s best intentions and the familiar sound of the human voice. ■

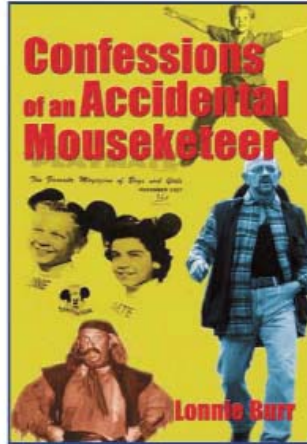
Bear Manor Media



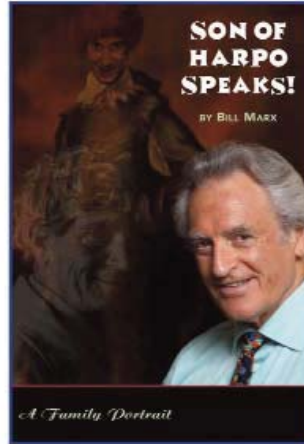
Can you resist looking at these great titles from Bear Manor Media?



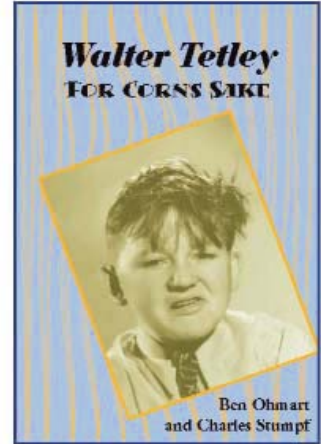
\$19.95



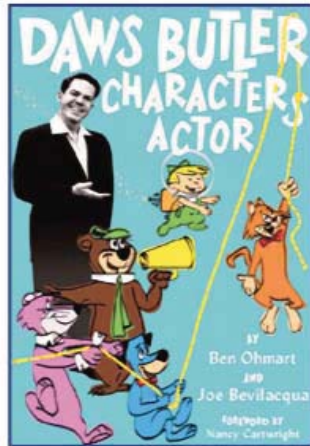
\$26.95



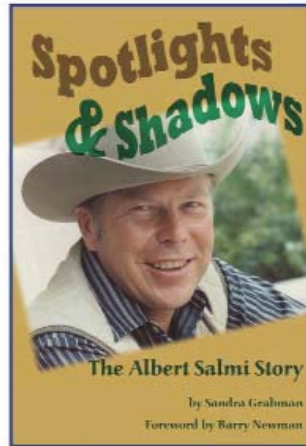
\$24.95



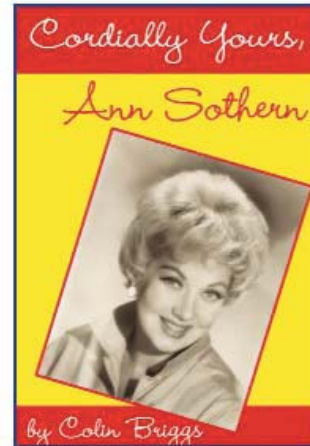
\$24.95



\$24.95



\$19.95



\$24.95

Check out our latest titles!

BearManor Media P O Box 1129 • Duncan, OK 73534-1129

580-252-3547 (Sandy Grabman)

www.bearmanormedia.com

Add \$5.00 shipping for the first book, \$1.00 for each additional

Please join our online mailing list for news and coupons!

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

Contact us at books@benohmart.com

LISTENING IN

by Magee Adams

Copyright 1948, The Cincinnati Enquirer



Sunday, February 15, 1948

Sound Radio Not Doomed By Video Child.

LIKE CERTAIN political candidates, television has reached the awkward stage where it is being embarrassed by its most ardent supporters. Some of them are going up and down the country, flatly predicting that video soon will plough under the sound radio as completely as talking pictures did the silent movies.

Ordinarily, such prophecies could be charged off to harmless over-enthusiasm. But they are being repeated much too often for the comfort of sound broadcasting-station operators. Certainly, their un-challenged repetition is not reassuring for new owners or prospective buyers of costly sound receiving sets, not to mention wholesalers and dealers with heavy stocks of those sets.

If television develops as its responsible promoters hope, it obviously will affect the position of aural radio. Just as obviously, it is quite another matter to go off the deep end with the prediction that video will make all sound radio as obsolete as the oxcart.

At this stage of the game, nobody can predict television's future accurately. And that includes myself. However, before off-the-deep-end predictions do too much damage, Certain fundamentals ought to be got into the record.

1. Television sets are expensive; roughly two or three times the price of comparable sound sets, with maintenance costs in about the same proportion. That ratio can be reduced by volume production. It is unlikely that video sets ever will be as cheap as sound sets.
2. Television program service expensive. Nobody knows just how expensive, except that it will cost far more than sound. In fact, some of the

best authorities still are not sure who can afford to foot the bill.

3. Television service is limited. Because of its cost and transmission peculiarities, telecasting will be confined primarily to metropolitan areas. Despite networks, nation-wide service, comparable with sound radio, may never be practicable.

4. Television demands the viewer's close attention. Since the picture has to be seen, reception rules out sewing, reading, rummy, washing dishes and the other pursuits that do not interfere with hearing a sound program.

It seems to me that those four fundamentals—and they are not the whole story—add up to a plain conclusion: Television sets will be owned by a relative minority of families, and used on a restricted scale. In other words, video probably will be to sound radio pretty much what the air lines are to the railroads and Inter-city bus lines.

Please note that cautious "probably." I don't want to repeat the mistake of the off-the-deep-end prophets. Nor is all this meant to magnify the difficulties of television vision. It simply seems desirable to inject some common sense into the pastime of prophecy.

Merely because television has licked its major technical "bugs" it does not follow automatically and inevitably that all sound radio soon will be just so much junk. Certainly it does not follow that owning a set without a peephole will be as humiliating as "BO" or "dishpan hands."

Television can be fitted into its proper niche without killing its sound radio father. In fact, it will have to be fitted in that way, if it is to hold the confidence of a public already confused by the rivalry between FM and AM. What television may need for some time to come is to be saved from its over-enthusiastic friends. ■

Ramdom Musings: Remembering Bob Hastings

by Patrick Keating

Bob Hastings died June 30 at the age of 89.

Younger audiences might know him best as the voice of Commissioner Gordon in *Batman: The Animated Series*, but Hastings had a long and varied career. He voiced *Archie Andrews* on radio for about eight years after he got out of the Army Air Corp in World War II and was a frequent guest performer on the radio series *X-Minus One*. He also co-starred in the adventure serial *The SeaHound* and was a regular on the children's show *Coast-to-Coast on a Bus*. To name just a few of his radio credits. His TV roles included the voice of Clark Kent/Superboy in the 1966 *Superboy* animated series; Lt. Carpenter on *McHale's Navy*; Capt. Burt Ramsey on *General Hospital*; Tommy Kelsey on *All in the Family*; and guest spots on shows such as *Captain Video* and *His Video Rangers* (in which his brother, Don, played the Video Ranger); *The Twilight Zone*; *The Incredible Hulk*; *The Rockford Files*; *The Dukes of Hazzard*; and *Remington Steele*. He also did various voices on animated series over the years.

Hastings was also a frequent guest at the annual Cincinnati Old-Time Radio and Nostalgia Convention (now the Cincinnati Nostalgia Expo). At the 2003 convention, I had the honor of watching him perform in a radio play I'd written for that year's convention.

I first met Bob Hastings at the 1999 Cincinnati OTR convention and interviewed him for an article on the continuing appeal of old-time radio. It appeared in *Zoom! Magazine*, the in-flight magazine of Vanguard Airlines, in 2002. He told me the beauty of radio is that an actor



can play any type of character. "That's all we did in those days," he said. "We all did different kinds of accents."

One thing he told me that didn't make it into the article was that working on an animated series is the same as working on radio, except for the set up. "The big difference, actually, is in radio you stood opposite each other and you played," he said. "When you do these cartoon series, everybody has his own little spot, so you're never looking at the actor you're working with." Hastings also said there were little partitions between the actors; and that both he and Mark Hamill (who played the Joker) liked to stand up during tapings. "If everybody's there, you just do the whole show. Just like you would regularly," he said. "Otherwise somebody reads the part of the person who isn't there. It's radio. I loved radio. The best actors I ever worked with were radio actors. By far, because you had to be an actor."

Hastings started as a singer. In 1939, he commuted from New York to Chicago to sing on the radio show *National Barn Dance* until his voice changed on the air. He still sang as an adult. In 1967, he released an album called *Bob Hastings Sings for the Family*. The late Hal Stone, who played Jughead on *Archie An-*

drews, wrote in his autobiography, *Aw... Relax, Archie! Re-laxx!* (page 213), that Hastings was once hired to be one of the celebrities making appearances at the Universal Studios tourist attraction; and that he became known as the "mayor" of the Universal Studios tour.

The Cincinnati convention is a casual affair. Hastings and other radio actors mingled with the other attendees. In fact, the convention's casual nature could lead to some fun moments. One year Hastings performed the lead in a re-creation of a detective program. When his character demanded some information, one of the other performers ad-libbed Jughead's "relax" line from the opening of *Archie Andrews*. Hastings gave him a look that was beyond priceless; but pro that he was, he continued on with his lines, unfazed.

In his autobiography, Stone wrote that Hastings, "didn't become afflicted with the 'smell me, I'm a star' Hollywood nonsense." That's certainly true. In this age of "reality" shows and people who are famous for being famous more so than for any significant accomplishments, it's good to know that at least one "celebrity" was as ordinary and down-to-earth as the rest of us. I put "celebrity" in quotes because I doubt Bob Hastings ever used that word to describe himself.



Rosmary Rice and Bob going over scrips.

One of the best: *21st Precinct* by James Mason

One of my greatest joys in life is sitting down a cold afternoon in my warm abode, slipping on the headphones, sipping some hot cocoa and listening to *The 21st Precinct*.

The show is a lot like Jack Webb's *Dragnet*, but it has an eastcoast feel to it; it's smack in the middle of New York City. While *Dragnet* has a gritty, harsh, noir feel, *The 21st Precinct* seems more realistic - not some fictional tale.

The actors make mistakes and this lends to the realism. While most of the recordings we have are not in the best shape for this show, that somehow lends credence that we are dealing with history.

One of my favorite episodes was the one where this 14 or 15 year old boy had a "pet" copperhead snake and it had gotten loose somewhere. The kid, fearing for the safety of his snake refused to tell the coppers where he had hidden it.

Another episode that comes to mind instantly is the one where the kids stole some explosives and they had shot off several of them. While that doesn't sound like a horrible crime, you felt the sense of urgency the police had while you listened, as one kid had already been hurt by an explosion.

While the show is not *Nightwatch* (a reporter actually goes out with the police and records what really happens) this show is as close to real as it gets. It's definitely one of the better shows out there - and I suggest you download them from the OTRR Library now, if you don't already have them.

You can follow Jim at his blog - <http://otrbuffer.blogspot.com/> ■



Everett Sloan as Captain Frank Kinnelly



Going strong for 30 years, the **Metropolitan Washington Old Time Radio Club** brings people together who have an interest in Old Time Radio (OTR). This is done through monthly meetings consisting of presentations about OTR stars and programs, and recreations of classic OTR shows, plus occasional performances of member-penned scripts produced in the OTR style.

Radio Recall is our illustrated twelve page journal published every other month, edited by Jack French, OTR historian and author. Articles by Jim Cox,



RADIO RECALL

Metro Washington Old Time Radio Club



Martin Grams, Jr., Karl Schadow, Jim Widner and other OTR researchers. OTR book reviews, upcoming OTR events, and historical footnotes. Available in full-color PDF via email, B&W hardcopy via USPS, or distributed to members at meetings.



Gather 'Round the Radio (GRTR) has been a monthly e-Newsletter feature of the Club since 2005, containing book and

music reviews, bits of nostalgia, and essays by Club members. Recently the GRTR has morphed into The GRTR Studio Edition which is a fanciful use of the format of old-time radio variety shows, and the popular NPR talk-show "Fresh Air." GRTR brings lively information about entertainment and nostalgia.

Dues: \$20/year (discounts available)

Member Benefits

- Access to our Audio Library (CD and cassette)
- Book and DVD Library
- Radio Recall and GRTR delivered directly to you
- Monthly meetings in the Washington DC area

For more information please visit our web site at www.mwotrc.com or email: membership@mwotrc.com



How Radio Shows work

by Winidred Fordham Metz



Who doesn't like to get home from a hard day at school or work, grab a snack, put his or her feet up and check blogs, Facebook, YouTube or surf the net in general? Or how about getting caught up on that season of *Lost* you captured on your DVR? Now, imagine what it was like before all of these options were available. How did folks relax when they got home? Well, they used to gather around their televisions and watch whatever the nightly programming was. And before that, kids raced home to their homemade crystal radio sets to tune into episodes of *Sky King* and *Little Orphan Annie* while families gathered around their radios to listen to shows like *The Shadow* and *The Cisco Kid*.

Prior to World War I, radio programming consisted mainly of amateurs trying out the new medium. They would read articles aloud from the newspaper, give local weather or farm reports, recite literature and play records. Two of the first noted radio broadcasts of this kind came between 1906 and 1907 when Reginald Fessenden spoke and played records from his transmitter in Massachusetts and Lee de Forest broadcasted phonograph records from a naval

ship. These types of broadcasts were remarkable because they aimed to provide entertainment and information to a mass audience.

Arguably the first massive media, radio became instrumental in providing information and entertainment in homes across the United States after the World War I. Radio programming grew in popularity through the Depression because it was virtually free and tied listeners around the nation into national events, local news, music and entertainment programs without requiring they spend money on going out. What's now considered the age of golden radio -- the 1920s through the end of the 1950s -- spawned a spate of entertainment shows and genres that still resonate in other mediums today.

Have you ever wondered what the age of golden radio was like? In this article, we'll learn about early radio programming, unlock the formats of serial drama and comedy, take a peek at how soap operas began and look at similar radio programming that's still popular today.

Early Radio Programming: Who's on First

Although radios were available in the early 1900s, it wasn't until after World War I that the

medium took off. As radios became popular, radio companies built networks and began searching for content to fill the airtime. One of the first groups formed was the Radio Corporation of America (RCA), put together by General Electric, AT&T, Wireless Specialty Apparatus Company and Westinghouse. Individual stations (also known as affiliates, stations owned by individuals or companies other than the networks that aired network programs) like KDKA, WJZ, WEAJ in New York and WNAC in Boston joined the air and looked to sports events and politics to fill the first national broadcasts. The presidential returns of 1920 heralded the start of KDKA's broadcasts. On July 2, 1921, RCA broadcasted the heavyweight championship fight between Jack Dempsey and George Carpenter while WJZ broadcasted the World Series.

The 1921 World Series between the New York Giants and the New York Yankees was the first to be broadcast over radio. The Giants won the series 5-3.

While sports, politics and news were certainly of interest, radio executives wanted more entertaining fare to entice and retain larger audiences. Larger audiences meant the networks could charge the shows' sponsors higher advertising rates. Typically, networks provided free programming but sold ad time to sponsors to run prior to or within the program; this was known as barter syndication. Some groups tried to govern the ad interruptions which led to the sponsor's name showing up in the program's title instead: *The A&P Gypsies* (a musical program named for its sponsor, the Atlantic and Pacific Tea Company), *Texaco Star Theater*, *The Prudential Family Hour* and the "Palmolive Beauty Box Theater." In their quest for new programming, some stations tried everything -- reading odd news stories, relaying hours of



jokes and even telling bedtime stories. Other stations looked to the theater and symphony for help, while some hailed vaudeville. Out of this melee, specific genres began to form.

Some of the earliest vaudeville acts to join radio were Fred Allen, Jack Benny, George Burns and Gracie Allen, Bud Abbott and Lou Costello, Milton Berle, Edgar Bergen, Wendell Hall and Gertrude Berg. Due to the physical nature of vaudeville acts on stage, many variety shows created for radio relied heavily on music, jokes and skits that incorporated stereotypes or images people could readily conjure up in their minds. The traditional format for these types of radio variety shows was an opening musical number, funny monologue or dialog, more music, one or more comedy skits featuring a guest star, more music and a short closing bit with the guest star before the show's hosts said goodnight [source: Richter].

These variety shows grew in number and popularity. Often, it seemed that audiences were fickle and would listen to shows based on guest appearances alone. Wanting to retain their audiences and advertising dollars, radio networks and stations looked to a new type of show to keep their audiences loyal -- the serial.

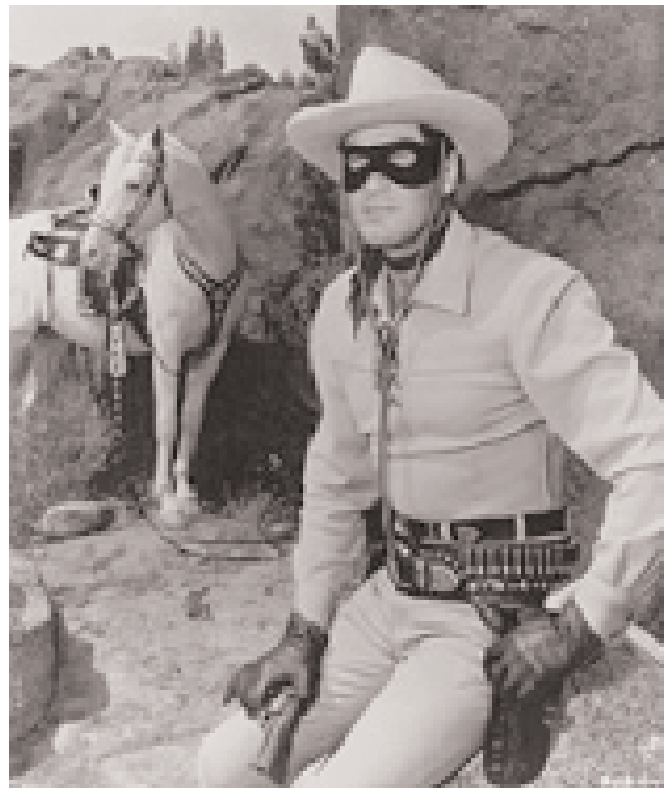
Serial Radio Dramas and Situational Comedies

The serial drama

The serial drama *The Lone Ranger* became a TV show in 1949.

Serial dramas were set up to attract and keep audiences by weaving the same or similar storylines from episode to episode -- often incorporating a type of cliff-hanger, or suspenseful situation at the end of each episode. Serial dramas came in a variety of forms, including children's action and adventure shows, family mystery shows, Westerns and soap operas. Situational comedies were also set up to draw the audiences in and keep them listening week after week.

While the genres differed in their delivery, both serial dramas and situational comedies had one thing in common: the idea of the centralized character. In the case of the action or adventure shows, it was usually a hero or someone the audience could look up to -- an avenger of evil like *The Shadow*, *Lone Ranger* or *Cisco Kid*. With soap operas and situational comedies, the central characters were designed to be regular folks that the audience could relate to -- imagined friends, neighbors or relatives. Typically 15 minutes in length, serial dramas and situational comedies usually stuck to a prescribed formula. For the drama, the formula included a central character or hero who quested for justice, avenged evil and righted wrongs (often with the help of a sidekick). Each episode had an adventure or mystery to be solved, the end of which was usually followed by a catchy phrase or tagline. A prime example of this can be seen in *The Lone Ranger*, where just as the Lone Ranger rode away on his horse, a bystander would say, "Who was that masked man?" to which another would reply "I don't know, but he left behind this silver bullet"



The formula for the situational radio comedy typically revolved around a family or pair of friends with the central character experiencing some kind of embarrassing situation, misunderstanding or mistake in judgment.

At a time when immigrants were flocking to the United States, the most popular situational comedies were ethnic in nature, some to the point of stereotyping. Considered by radio and television scholars to be the most popular radio show of the time, *Amos 'n' Andy* was one of the longest-running programs on radio, starting in 1926 as *Sam 'n' Henry*, it ran nightly and then in syndication up through 1960. The show revolved around two black men who owned a one-car taxi company. Written and acted by two white vaudeville veterans (Freeman Gosden and Charles Correll), many people took exception to the depiction, feeling that the characters were gross stereotypes. When the show moved to television, black actors were hired to play the



A quartet sings during a commercial to advertise Martha Holmes/Time Life Pictures/Getty Images
A quartet sings during a commercial to advertise "Amos 'n' Andy."

roles of *Amos and Andy*. After running on television for a brief period, it was pulled from air because of controversy. *The Goldbergs* was written and acted by Gertrude Berg and based on her former vaudeville show that premiered in 1925. The show was set in the home of Jewish immigrants, Molly and Jake Goldberg. As Molly resolved friend or family-related dilemmas, she would consult or interact with characters from around the neighborhood -- dispensing advice, recipes and ample helpings of homespun Yiddish humor. This show went on to become the first television sitcom and spawned a number of other ethnic sitcoms during the premiere years of TV.

In the next section, we'll take a peek at another serial radio show created by and primarily for women: the soap opera.

The Radio Soap Opera

Like radio dramas, the radio soap opera was set up to draw in audiences and keep them listening. They also ran for approximately 15 minutes and focused on a cast of central, recurring characters. Unlike serial dramas, however, they didn't resolve storylines in each episode but drew them out through several episodes while introducing other plots and subplots along the way. Radio soap operas were also the first type of radio show to target women.

After working as a voice-over artist and actress, Irna Phillips was approached by executives at WGN to write a 15-minute daily show about a family geared toward a female audience. She crafted a story centered on an Irish-American widow and her unmarried daughter. *Painted Dreams*, arguably the first radio soap opera, premiered in October 1930. The term "soap opera" was later coined by the press with "soap" referring to the show's primary sponsors -- usually laundry detergent or facial soap.

In addition to being the creator of the soap opera, Phillips has been credited with many other successful radio and, later, television devices. She was the first to incorporate a suspenseful situation at the end of each episode (later termed a cliff-hanger). She also used music as a transition from one scene to the next and she developed a deliberately slow pace to the show. This way, women could listen while doing their household work without having to pay too close attention or miss something crucial. According to the Museum of Broadcast Communications, Phillips went on to create nine other radio soap operas. Her program *The Guiding Light* went on to run for a combined 70 years on radio and television.

Soap operas quickly became popular and supplanted most other daytime programming.

By 1941, nine out of every 10 network-sponsored daytime radio programs aired were soap operas [source: Reinehr & Swartz]. A good portion of these can be credited to Anne Hummert. Like Phillips, Hummert was an early pioneer in soap operas, creating *The Stolen Husband* in 1931. Also like Phillips, Hummert established a number of devices that are now common plot twists in television today: amnesia, blackmail, exotic diseases, Friday episode cliff-hangers, long-lost loves and murder trials.

Old-time Radio Shows of Today

While radio lost many shows to television in the 1950s, and a number of shows disappeared from the airwaves altogether, radio did not, in fact, die. Instead, it underwent a kind of metamorphosis. The 1950s' American adolescent's fascination with cars as well as the rise of suburbs and the invention of the portable radio each helped keep radio a viable medium for information and entertainment. DJs and music shows became popular with teens cruising in their automobiles. Folks making the commute from the suburbs to the city relied on their radios for company. Portable radio made it easy to tune in at the beach or on the street.

A number of other radio shows have aired in the decades following the golden age of radio. Some have survived, while others haven't:

- *The CBS Radio Mystery Theater* aired from 1974 to 1982 and incorporated the format of the old radio mystery shows.
- *Earplay* (which later became known as *NPR Playhouse*) ran from 1972 to roughly 2002. Its most famous run was George Lucas' *Star Wars* radio dramas, which aired in 1981.
- *This American Life*, created in 1995, describes itself as having "a theme to each episode, and a variety of stories on that theme".



Left: A scene from the Inna Phillips' radio soap opera "Woman in White."

It still airs on the radio today and runs a version on television.

- *This I Believe*, based on the Edward R. Murrow radio show from the 1950s, was brought back in 2005 by NPR. The show also posts current stories and essays on its Web site, as well as offering podcasts.

Other groups have embraced the art of radio theater, forming their own modern versions of the old-time radio shows. They provide programming live in theaters, through podcasts, as well as through XM and satellite radio broadcasting and recordings:

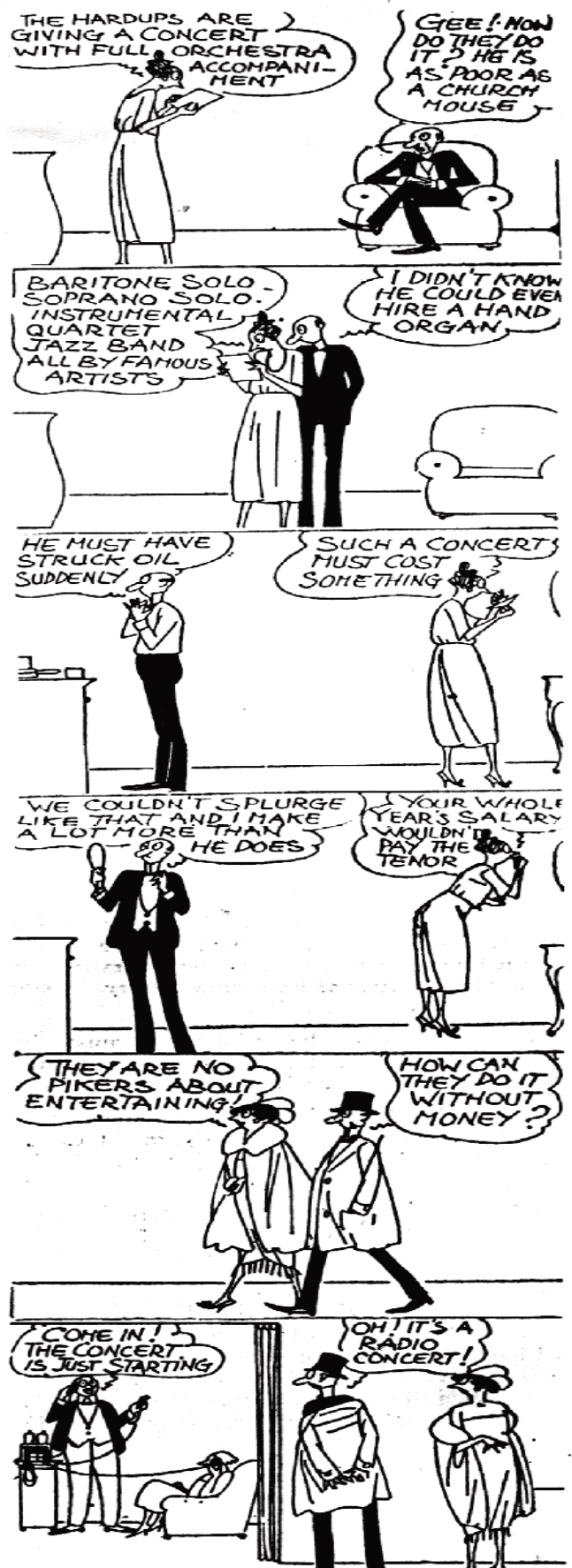
- *The Atlanta Radio Theatre Company* has been performing and broadcasting dramatic theater in the tradition of old-time radio since 1984.
- *Dry Smoke and Whisperers Holodio Theatre* has been producing mystery and science fiction episodic programming for over 23 years .
- *The Texas Radio Theater Company* formed in 2001 and performs and broadcasts dramatic theater shows in the tradition of old-time radio variety programs.
- *The Willamette Radio Workshop* out of Port-

land, Ore., has been producing original radio programming as well as recreating old-time radio shows.

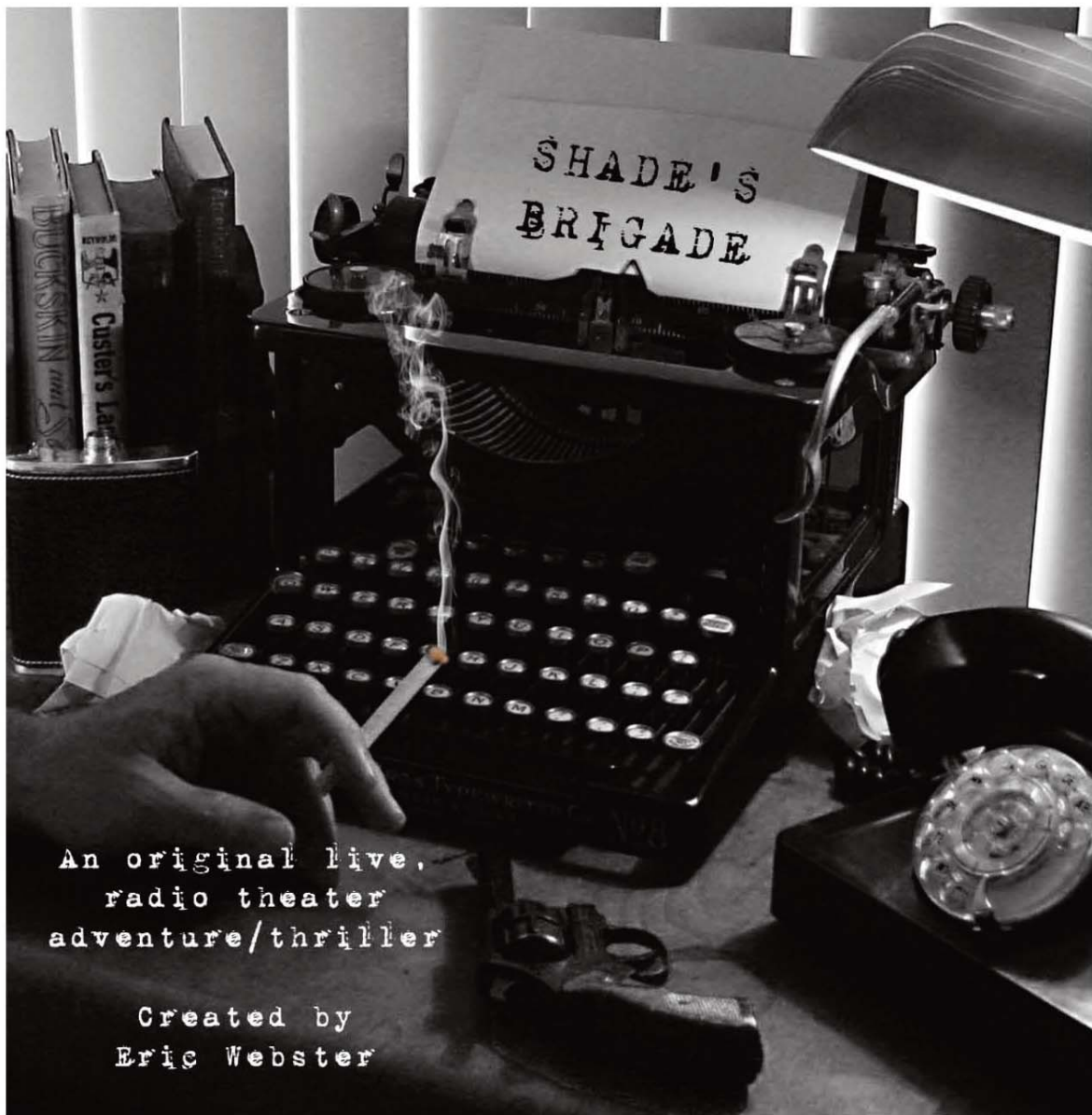
Arguably one of the most popular radio shows still in existence is Minnesota Public Radio's *A Prairie Home Companion*. Harkening back to the format, tone and style of the early radio variety and comedy shows, *A Prairie Home Companion* lets audiences of today hear what it must have been like listening to radio show programming back in the golden age of radio. The show's host, Garrison Keillor, was very deliberate with this, basing his show on early radio variety programs right down to the format, use of sound effects, live music and comedic sketches. Unlike the original radio variety shows, Keillor doesn't have a cadre of mandatory sponsors and instead makes up a number of fictitious sponsors to amusing effect. The show originally aired back in 1974 and ran for 13 years. After taking a hiatus for five or so years, Keillor resurrected the show in 1993. If you want to join the millions of fans of this old-time radio styled show, check for your local listings. Grab a snack, put your feet up, close your eyes, sit back and just listen. ■



A Prairie Home Companion Garrison Keillor (R), the host of "A Prairie Home Companion," sings with country fiddler Johnny Gimble and guitarist Peter Ostroushko.



An original radio thriller, produced in the style of the golden age of radio and performed live on stage with four actors performing all the characters and sound effects!



**Shade's Brigade performs a new episode live each month
at the Jerome Hill Theater in St. Paul, MN**

Not in the Twin Cities area? No problem! Listen to Shade's Brigade online for free at www.shadesbrigade.com and follow the ongoing adventures of Jack Shade and his group of mercenaries.

Want to bring Shade's Brigade to life in your city? Contact The Producing House at producinghouse@mac.com



OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR JANUARY AND FEBRUARY

This 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 months of November and December. They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please [e-mail beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com). For reel-to-reels, contact david0@centurytel.net & for transcription disks tony_senior@yahoo.com.

Burns & Allen

- 1947-01-09 Last year's Christmas bills.mp3
- 1947-01-16 Poker Game.mp3
- 1947-01-23 Country cousin.mp3
- 1947-01-30 Guest is Bea Lillie.mp3
- 1947-03-06 Gracie takes up crime solving.mp3
- 1947-03-27 St Bernard.mp3
- 1947-09-04 Back from a vacation in the woods.mp3
- 1947-09-11 The long dress.mp3
- 1947-10-09 Gracie gets a job.mp3
- 1947-11-20 Gracie has romantic notions.mp3
- 1947-11-27 French singer.mp3
- 1947-12-11 Lady killer.mp3
- 1948-03-18 George is losing his hair.mp3
- 1948-05-13 Gracie's problems with salesmen.mp3
- 1948-05-27 Spiritualism.mp3
- 1948-06-03 For Louella Parsons.mp3
- 1944-11-10 The Employment Agency
(with Jack Benny).mp3
- 1943-11-02 The Beauty Shop
(with Jack Benny).mp3
- 1949-03-31 How Jack Benny became cheap.mp3

Campbell Playhouse

- 1940-03-24 June Moon (with Jack Benny).mp3

Family Theater

- 1951-05-23 The Golden Touch
(with Jack Benny).mp3

Ford Theater

- 1949-03-04 The Horn Blows at Midnight
(with Jack Benny).mp3

Fred Allen

- 1948-05-26 King for a Day (with Jack Benny).mp3

Hotpoint Holiday Theater

- 1949-12-25 The Man Who Came to Dinn.mp3

Lux Radio Theatre

- 37-02-15 Brewster's Millions (with Jack Be.mp3

Lux Radio Theatre

- 46-12-16 Killer Kates (with Jack Benny).mp3

Philco Radio Time

- 1948-03-03 with Jack Benny.mp3

Screen Guild

- 1940-10-20 with Jack Benny.mp3

Suspense

- 1951-04-05 Murder in G Flat
(Jack Benny).mp3

Suspense

- 1952-06-02 A Good & Faithful Servant
(with Jack Benny).mp3

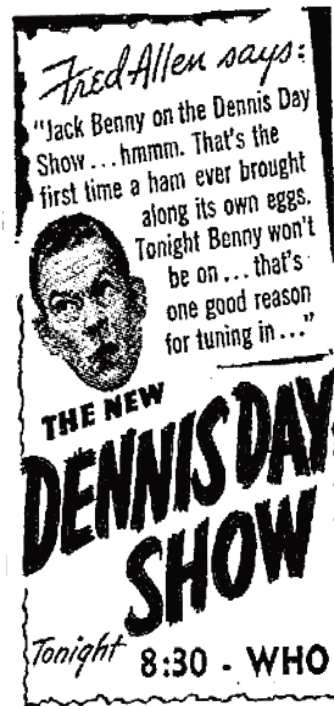
- 1953-02-02 Plan X (with Jack Benny).mp3

Your Symphony Scrapbook

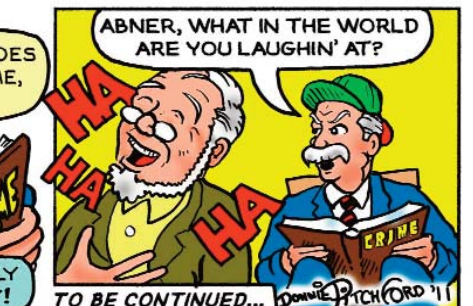
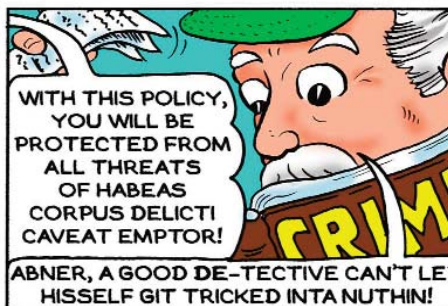
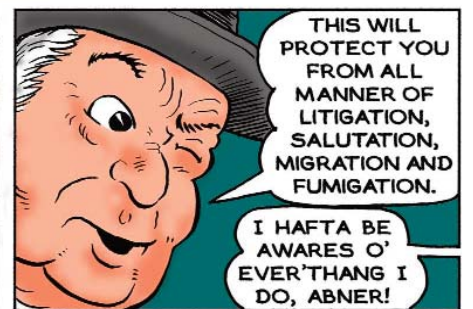
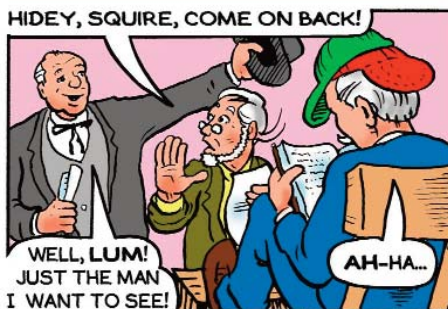
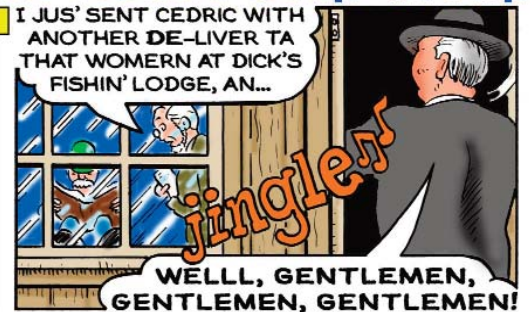
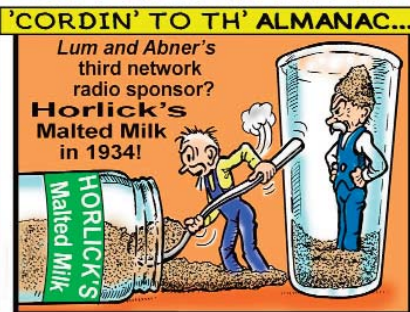
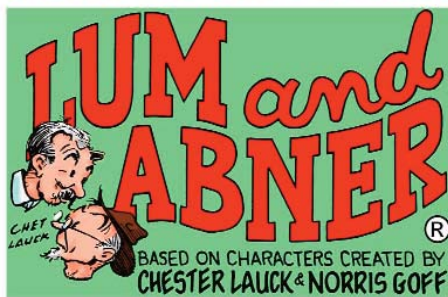
- 01-17-53 Edward Kleinham trombone.mp3
- 01-24-53 Samuel Siegel.mp3
- 01-31-53_William_Babcock trumpet.mp3
- 02-07-53 Robert Coleman Viola.mp3
- 02-09-50 Arnold Jacobs Tuba (second program of the series).mp3
- 02-14-53 Lois Schaefer Flute.mp3
- 02-21-53 Jascha Herzog violin.mp3
- 02-28-53 Morris Monitz Violin.mp3
- 03-07-53 Laurence Stocking Oboe.mp3
- 03-14-53 Guest Bert Whaley.mp3
- 03-21-53 With Dudley Powers Violin.mp3
- 04-11-53 Eric Oldberg.mp3
- 05-02-53 Joseph Mourek French Horn.mp3
- 05-30-53 John Weicher violin.mp3
- 06-27-53 With Eric Oldberg President of the Orchestral Association.mp3

Your Symphony Scrapbook

- 09-05-53 Burnett Atkinson Piccollo.mp3
- 09-12-53 Milton Preeves Viola.mp3
- 09-19-53 Ernest Legal Flute.mp3
- 09-23-51 Adolph Hersuth Trumpet.mp3
- 09-26-53_Joseph Paycheck Trombone.mp3
- 10-29-50 Vladimir Kalina Double Bass.mp3
- 11-01-52 Jerry Sabransky Violin.mp3
- 11-08-52 Leonard Sharrow Bassoon.mp3
- 11-15-52 Leon Brenner Violin.mp3
- 112252 Vincent Chickowitz Trumpet.mp3
- 11-29-52 With Theodore Ratzer Violin Cello.mp3
- 12-06-52 George Schick Associate Conductor.mp3
- 12-13-52 Rocco Germano Viola.mp3
- 12-20-52 Arthur Goldstein French Horn.mp3
- 12-27-52 Charles Zika Violin.mp3



Join us on Facebook: Lum and Abner Comic Strip Group



"Lum and Abner" is a registered trademark, used by permission of Chester Lauck, Jr. Copyright © 2014 Chester Lauck, Jr. and Donnie Pitchford. All rights reserved.

Old Time Radio Books and Paper

We have one of the largest selections in the USA of out of print books and paper items on all aspects of radio broadcasting.

Books: A large assortment of books on the history of broadcasting, radio writing, stars' biographies, radio shows, and radio plays. Also books on broadcasting techniques, social impact of radio etc ..

B15. (2) a certificate good for \$4 off on any catalog purchase and (3) a copy of our next catalog when issued,
We do not list the items in our catalog on the Internet.

Ephemera: Material on specific radio stations, radio scripts, advertising literature, radio premiums, NAB annual reports, etc.

WHY NOT VISIT OUR SHOP?

Bequaert OM Books is located in the southwestern corner of NH in historic Fitzwilliam just a short drive from Route 91. From April to November we are open Thursday and Friday 9 a.m. to 5 p.m. and 12 noon to 5 p.m. on weekends.

ORDER OUR CATALOG

Our last catalog (B25) was issued in July 2010 and includes over 300 items including a nice variety of items we have never seen before plus a number of old favorites that were not included in our last catalog. Most items in the catalog are still available. To receive a copy, send us one dollar in cash or stamps and ask for the Radio Broadcasting Catalog. We shall send you (1) Catalog

We have a large general stock plus extensive collections in Radio Broadcasting, Technical Radio and Electronics. If you wish information on travel or accommodations, give us a call or visit our web site: www.beqbooks.com. From our site you can take a tour of our shop or find out all about Fitzwilliam NH.

Bequaert Old Books

P.O.Box 775, Fitzwilliam, NH 03447 (603) 585.3448 www.beqbooks.com