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Missing Suspense Episodes

by Joseph W. Webb, Ph.D

Could be the location of *On A Country Road*

Suspense was one of radio's longest running and highest profile shows. Most all of the episodes exists but there are 37 that still elude fans of the programs.

A problem in the OTR hobby has been misdated programs that are repeated performances of some of these shows.

There are 19 unique programs that were performed only once, and no recordings are in the collections of the general hobby. AFRS transcriptions of two of the shows were sold on eBay in the last two years. For two of the programs, we have only the first halves of the shows. Four of the programs have been recreated by American Radio Theater. We have the script of one reproduced in a book about the series, and two programs were turned into short stories for *Suspense* magazine. Five shows are

missing from 1951, four from 1942, and three from 1943. The details of these shows are as follows:

- 7/01/42 *Life of Nellie James*,--Jeanne Cagney
- 7/08/42 *Rope* -- Richard Widmark
- 7/15/42 *Third Eye* -- unknown cast
- 7/22/42 *Westbound Limited* -- unknown cast
- 2/09/43 *Hangman Won't Wait* -- Sydney Greenstreet (part 1 exists, which means that the second transcription disc with the last 15 minutes is lost or damaged; need full episode) The complete show has been recreated by American Radio Theater and the recording is at <http://amerad.libsyn.com/suspense-hangman-won't-wait>
- 2/23/43 *Will You Walk Into My Parlor* -- Geraldine Fitzgerald (only part 1 exists; need full episode). The complete show has been recreated by American Radio Theater and the



Richard Widmark



Sydney Greenstreet



Cary Grant



Joseph Cotton



Frank LoveJoy

recording is at amerad.libsyn.com/suspense-step-into-my-parlor

- 3/9/43 The Phantom Archer -- Ralph Bellamy
- 7/26/45 Fury And Sound -- Norman Lloyd; AFRS copy sold on eBay in 2013; the Darryl Shelton book includes the short story adaptation of this episode that originally appeared in *Suspense Magazine #1*.
- 1/10/46 This Was A Hero -- Phillip Terry (only performance on *Suspense*; AFRS transcription recently sold on eBay; a show summary is listed at RadioGoldindex; indicating that the program exists in that collection, but may exist in others who had the auctioned disc prior to the eBay sale; a recording has yet to appear in circulation; this episode was adapted as a short story which appeared in *Suspense Magazine #2*
- 2/28/46 The Keenest Edge -- Richard Greene; the script for this show is in the Darryl Shelton book; a recreation of the show was performed by American Radio Theater
<http://amerad.libsyn.com/suspense-the-keenest-edge>
- 7/8/48 The Last Chance -- Cary Grant this is the first half-hour program after the show's experimentation with the hour-long format, and is the first sponsored by Auto-Lite.
- 6/15/50 Deadline -- Broderick Crawford (only performance on *Suspense*; adapted from Radio

City Playhouse 2/28/49)

- 5/24/51 Fresh Air And Murder -- Jeff Chandler
- 11/5/51 Trials Of Thomas Shaw -- Joseph Cotton
- 11/12/51 Mission Of The Betta -- John Hodiak
- 11/19/51 The Embezzler -- John Lund; a recreation of the show was performed by American Radio Theater
<http://amerad.libsyn.com/suspense-the-embezzler>
- 11/26/51 Misfortune In Pearls -- Frank Lovejoy AFRS copy sold on eBay on 4/20/2014 for \$710
- 1/3/56 The Eavesdropper -- Lawrence Dobkin
- 8/1/56 Massacre At Little Big Horn -- Stacy Harris

There are shows that were performed multiple times, so we do have the stories and the missing shows are less of a problem. Unfortunately, there are many mistitled and misdated files with the dates of these missing performances. Many of them are obvious upon careful listening. For example, the star of the missing show is known, but the actor in the leading role of the recording is the match for a different date. A commonly mislabeled recording is "Night on Red Mountain" from 9-15-1957 starring Richard Crenna. There are many copies of the

11-20-60 version with Mandel Kramer that have the 1957 date, and Mandel Kramer is obviously not Richard Crenna. Other aspects of the show to look for are where it was produced and the sponsorship. In 1957, the show was still produced in Hollywood, in 1960 it was produced in New York, so the supporting players are different. Sometimes there are references to upcoming or past events that make the misdating errors obvious. An example is where the week's star is on *Suspense* to promote a new movie that is opening, so a quick check of that movie release history on a site like IMDB.com can make dating easy.

There are two excellent resources to check common *Suspense* episode identification errors. One is at <http://sites.google.com/site/otrerrors/s-errors/suspense-errors> This is maintained by collector Andrew Steinberg. Thankfully, many of the misdated recordings have dropped out of circulation because of the work of Old Time Radio Researchers, which documents proper dates of programs, and Mr. Steinberg is an active member of our organization.

There is another site that has not been updated for about 10 years, but identifies missing shows and details. Some of the shows noted as missing have been discovered since the site was created. <http://www.usfamily.net/web/wpattinson/otr/suspense/suslost.shtml>

There are two excellent resources for the series. *Suspense: Twenty Years of Thrills and Chills* by Martin Grams, Jr. is available from the author at <http://mgram1.wix.com/martingramsbooks> . There may not be any copies left, but copies are occasionally available on eBay and some book-sellers offer new and used copies on through amazon.com.

The other is *Suspense* by Darryl Shelton available at <http://www.bearmanormedia.com/sus->



Richard Crenna



Gene Kelly



William Conrad



Keenan Wynn

pense-the-radio-program-television-program-comics-and-mystery-magazines-by-darryl-shelton?filter name--shelton. The books are also available through amazon.com. The Shelton book includes a short story that originally appeared in *Suspense Magazine* that was adapted from the script of a missing show, and also includes a script of a missing program.

Many of the missing shows have been found as Armed Forces Radio Service recordings. Transcription collector Randy Riddle has posted instructions to determine if you have one of the missing shows as an AFRS version if one finds AFRS transcriptions <http://randsesotericotr.podbean.com/do-you-have-a-lost-episode-of-suspense/>

This is a list of the shows that are missing and the other times that they were performed:

- 7/29/42 Philomel Cottage -- Alice Frost (also performed on 10/7/43 with Orson Welles and 12/26/46 with Lily Palmer, sponsored by Roma Wines)
- 8/5/42 Finishing School -- Margo (also performed on 12/30/43 sponsored by Roma Wines)
- 8/12/42 Suspicion -- Pedro deCordos (also performed on 2/10/44 and 4/3/48)
- 1/26/43 Death Went Along For The Ride -- Ralph Bellamy (also performed on 4/27/44 with Gene Kelly)
- 3/2/43 The Night Reveals -- Fredric March (also performed on 12/9/43 with Robert Young, 4/18/46 with Keenan Wynn, and 5/26/49 with Fredric March sponsored by Autolite)
- 3/16/43 Cabin B-13 -- Ralph Bellamy (also performed on 11/9/43 with Margo and Philip Dorn)
- 3/20/47 The Waxworks -- Claude Rains (also performed on 5/1/56 with William Conrad and 3/1/59 with Herbert Marshall)
- 3/27/47 Trial By Jury -- Nancy Kelly, sponsored by Roma Wines (also performed on 6/16/57 with Nancy Kelly and William N. Robson as producer)
- 7/17/47 Beyond Good And Evil -- Vincent Price (previously performed on 10/11/45 with Joseph Cotten); this program may exist as an

- aircheck, still being investigated
- 12/19/47 Wet Saturday -- Boris Karloff (previously performed on 6/24/42 with Clarence Derwent, 12/16/43 with Charles Laughton, and later performed on 3/20/48 with Dennis Huey as half of an hour-long program)
 - 1/31/48 A Bet With Death -- Lee Bowman in an hour-long format (also performed on 11/10/42 as "Will You Make a Bet with Death?")
 - 9/7/50 The Tip -- Ida Lupino (also performed on 7/6/54 with Lurene Tuttle)
 - 2/24/51 Twas the Night Before Christmas -- Greer Garson (also performed on 12/21/53; the 1953 show mentions the movie Knights of the Round Table)
 - 9/15/52 Sorry, Wrong Number -- Agnes Moorehead (performed 7 other times on the series; this one has Larry Thor as announcer)
 - 1/6/55 Murder Aboard The Alphabet -- William Conrad (previously performed on 8/21/47 with John Lund)
 - 8/23/55 Beetle And Mr. Bottle -- Eric Snowden (also performed on 9/20/59 with John Gibson)
 - 4/24/56 A Case Of Nerves -- Parley Baer (previously performed on 6/1/50 with Edward G. Robinson)
 - 9/15/57 Night On Red Mountain -- Richard



Boris Karloff



Parley Baer



Agnes Moorehead, *Sorry, Wrong Number*

Crenna (also performed on 1/11/59 also with Crenna and Doris Singleton, sponsored by Fitch Shampoo, 4-Way Cold Tablets, and Tums; and 11/20/60 with Mandel Kramer; the script was originally used 3/8/55 with the title "Nobody Ever Quits")

The only circulating copy of the 3/15/51 show, "Strange for a Killer", is the recording of the dialogue portion only. A complete broadcast version is still needed. Based information documented by researcher Stewart Wright, CBS was recording drama portions of final shows and then adding orchestral and announcer segments later. Therefore, this may not be a rehearsal as is noted in many listings, but is the unedited drama portion that became part of the final recording for broadcast.

The 4/24/48 hour-long episode of "The Search" starring Howard Culver is missing its first 15 minutes, meaning that the first of four transcription discs or a side of two transcription discs for the program was missing or was damaged. It is unlikely that a replacement network copy would be found, but perhaps one of the actors or ad agencies had the program recorded separately. It is not clear if the hour long programs were being shared with AFRS, which might mean a copy could come from there.

Advertisers

For much of the series run, *Suspense* was a sustaining show, but the show had two notable sponsors during its heyday. Roma Wines was the sponsor from December 2, 1943 to November 20, 1947, and Auto-Lite sponsored the program from July 8, 1948 to June 7, 1954.

The hour-long series of early 1948 was an experiment gone bad. The show's ratings had been slipping in 1947 and Roma Wines desired to end its sponsorship. CBS thought an hour-long *Suspense* could attract a larger audience,



but after a few weeks it was clear that ratings were still suffering. Luckily, Auto-Lite decided to sponsor the series and return it to its half-hour format. The first Auto-Lite show (7/8/48) is missing.

The Early Roma Wines Shows: A New Wrinkle for OTR Collectors

When Roma Wines started its sponsorship of *Suspense* in December 1943, the show was aired on two nights. The CBS network approximately up to the Rockies had a broadcast on Thursdays, and the CBS Pacific Network had a new performance of that script on Mondays. This lasted until mid-September 1944 when the show became a Thursday night fixture nationally. Recordings have been identified and have been properly dated.

The Thursday East Coast and Monday West Coast programs that have been identified have been posted at www.archive.org/details/Sus-



penseRoma43to44

The day of the next broadcast is announced at the end, usually as "Join us next Thursday" (which is on east coast programs) or "next Monday" (west coast) or a similar wording.

The list of the programs found and missing are in the table below. Also included are the AFRS versions of the shows where available. Not all of the AFRS recordings can be assigned as "East Coast" or "West Coast" as the AFRS would edit out the announcements that mentioned the day of the next broadcast. The exception to this would be a significant change in cast, especially the announcer.

The episode "Fugue in C Minor" that is announced as a Thursday East Coast program has some minor "flubs" which has caused the recording to be labeled as a rehearsal for many years. It is probable that it is the actual Thursday broadcast. The other recording of the script has

a clipped ending, and it is assumed that this is the Monday West Coast broadcast as the day of the next broadcast is missing. "Fugue" is the only episode where there are dialog differences in the two recordings, which still cast doubt on whether one of the recordings is a rehearsal or a final broadcast.

There are some recordings where no day is mentioned for one broadcast but is for the other; in this case the date assigned is by process of elimination. There were often some changes to the supporting cast; one of the recordings identified had Joseph Kearns as the "Man in Black" while another recording from another day did not. (Kearns might be more familiar to those who grew up in the 1950s and 1960s as Mr. Wilson on the "Dennis the Menace" TV program).

A word of thanks are due to members of the "Cobalt Club" OTR online forum who identified many of the shows and scoured many collections to find many of the obscure recordings in this set.

There are still many missing recordings. We found many of them in older encoded sets prior to the release of the first OTRR certified sets. Some of the missing recordings might exist in some old reel or cassette collections. And of course, transcriptions of the recordings are always being sought. ■



East Coast Date	Episode Title	East (Thurs)	West (Monday, 4 days later)	AFRS
1943-12-02	The Black Curtain	likely East	missing	missing
1943-12-09	The Night Reveals	found	missing	missing
1943-12-16	Wet Saturday	found	missing	found
1943-12-23	Back for Christmas	found	missing	missing
1943-12-30	Finishing School	found	missing	missing
1944-01-06	One-Way Ride to Nowhere	found	missing	found
1944-01-13	Dine a Dance	found	missing	missing
1944-01-20	A World of Darkness	found	missing	missing
1944-01-27	The Locked Room	found	found	missing
1944-02-03	The Sisters	found	found	missing
1944-02-10	Suspicion	found	missing	found
1944-02-17	Life Ends at Midnight	missing	found	missing
1944-02-24	Sorry, Wrong Number	missing	found	found
1944-03-02	Portrait Without a Face	found	missing	missing
1944-03-09	The Defense Rests	found	found	missing
1944-03-16	Narrative About Clarence	missing	found	missing
1944-03-23	Sneak Preview	found	missing	missing
1944-03-30	Cat and Mouse	found	missing	missing
1944-04-06	The Woman in Red	found	missing	missing
1944-04-13	The Marvelous Barrastro	found	found	found
1944-04-20	The Palmer Method	found	found	missing
1944-04-27	Death Went Along for the Ride	found	missing	found
1944-05-04	The Dark Tower	found	missing	found
1944-05-11	The Visitor	found	found	missing
1944-05-18	Donovan's Brain, Part One	missing	found	missing
1944-05-25	Donovan's Brain, Part Two	found	missing	missing
1944-06-01	Fugue in C-Minor	found	found	missing
1944-06-08	Case History on Edgar Lowndes	missing	found	missing
1944-06-15	A Friend to Alexander	found	found	found
1944-06-22	The Ten Grand	found	missing	missing
1944-06-29	The Walls Came Tumbling Down	found	missing	missing
1944-07-06	The Search for Henri LeFevre	found	found	found
1944-07-13	The Beast Must Die	found	found	missing
1944-07-20	Of Maestro and Man	missing	found	missing
1944-07-27	The Black Shawl	found	missing	missing
1944-08-03	Banquo's Chair	found	missing	missing
1944-08-10	The Man Who Knew How	found	found	missing
1944-08-17	The Diary of Sophronia Winters	found	missing	missing
1944-08-24	Actor's Blood	found	found	missing
1944-08-31	Black Path of Fear	found	missing	missing
1944-09-07	Voyage Through Darkness	found	missing	missing
1944-09-14	You'll Never See Me Again	found	missing	missing

A public spreadsheet that details the found and missing recordings is being maintained at <https://docs.zoho.com/sheet/published.do?rid=uhq05acdd864923f1410ebe2894c4790beaef>

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UNITED STATES EARLY RADIO HISTORY

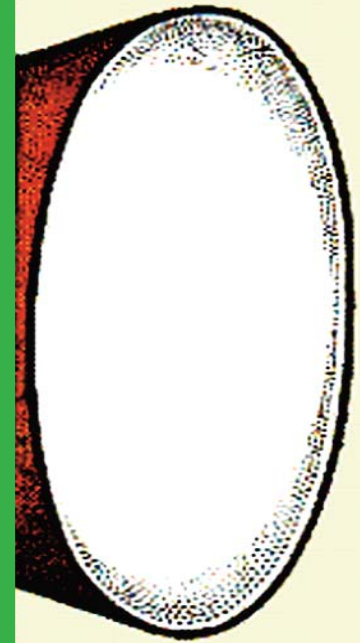
A Wireless Message



PART 3 Fakes, Frauds, and Crank

(1866 - 1922)

by Thomas H. White



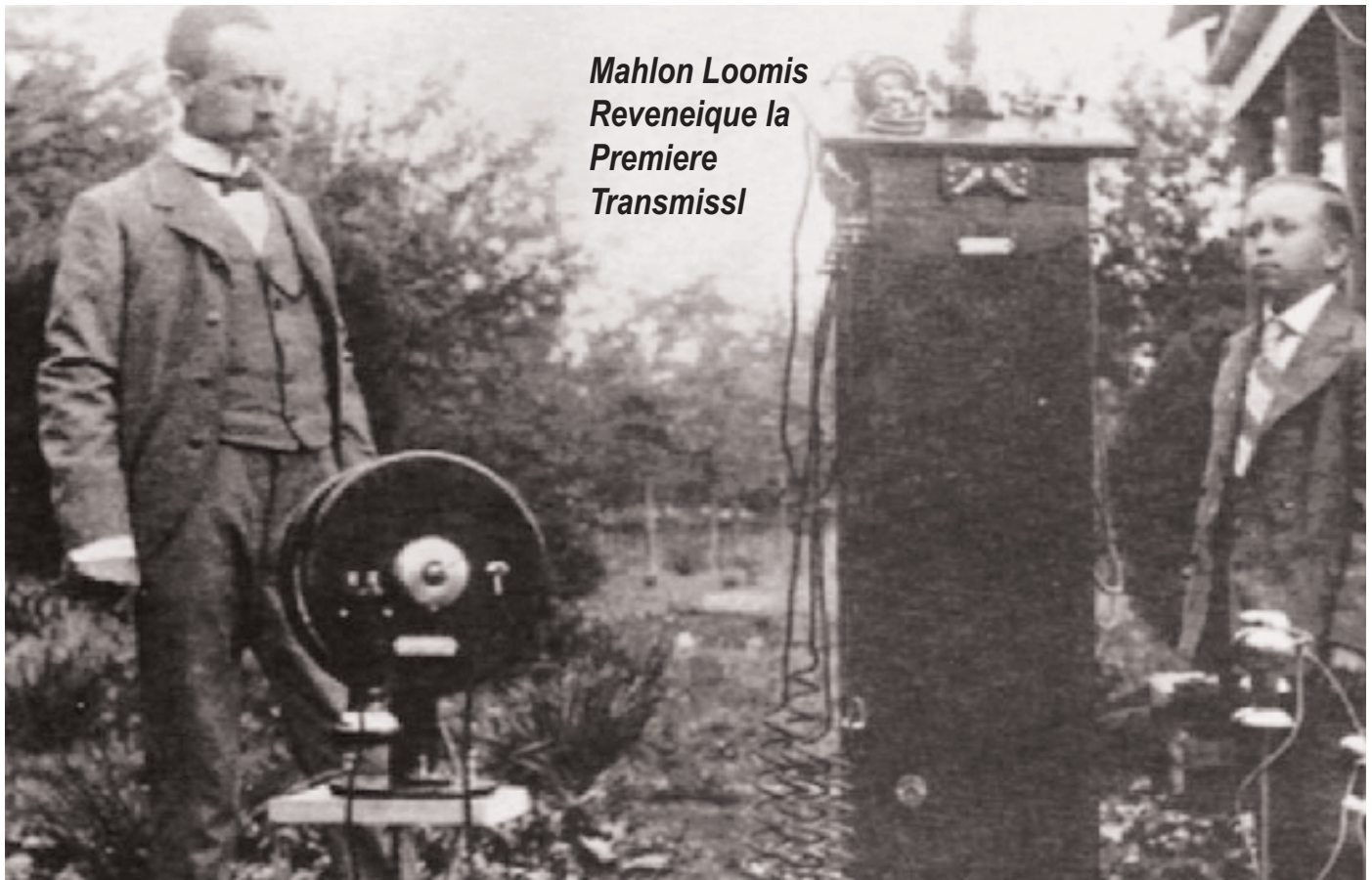
Unfortunately, some "misunderstood geniuses" are actually crazy, or dishonest, or both.

MAHLON LOOMIS

The development of the telegraph, telephone, and radio were major advances in communications. However, some would claim even more remarkable achievements, although without any real evidence that their supposed accomplishments were valid. These hoaxes and deceptions, combined with the shady financial activities of many of the early U.S. radio companies, helped to create doubt and skepticism about legitimate advances during the early days of radio development.

Perhaps the best known and most expansive of these individuals was Mahlon Loomis, a Washington, D.C. dentist. An intriguing phenomenon had been encountered shortly after the introduction of the telegraph -- magnetic storms associated with the aurora borealis induced

electrical currents in the telegraph lines, which often caused the lines to become inoperable, but also sometimes allowed operators to communicate by disconnecting their batteries and employing the atmospheric electricity. This mysterious phenomenon was described in The Aurora Borealis section of George B. Prescott's 1860 History, Theory and Practice of the Electric Telegraph, and later reported upon by the January 9, 1873 Chicago Tribune, as reprinted in The Electric Wave from the January 12, 1873 New York Times. The nature of the aurora was only dimly understood at this time. While we now know that the main effects occur in the ionosphere hundreds of kilometers above the Earth's surface, some originally thought that the effects commonly dipped much lower, and Prescott even noted a Swedish claim that "the auroræ borealis sometimes descends so low that it touches the ground; at the summit of

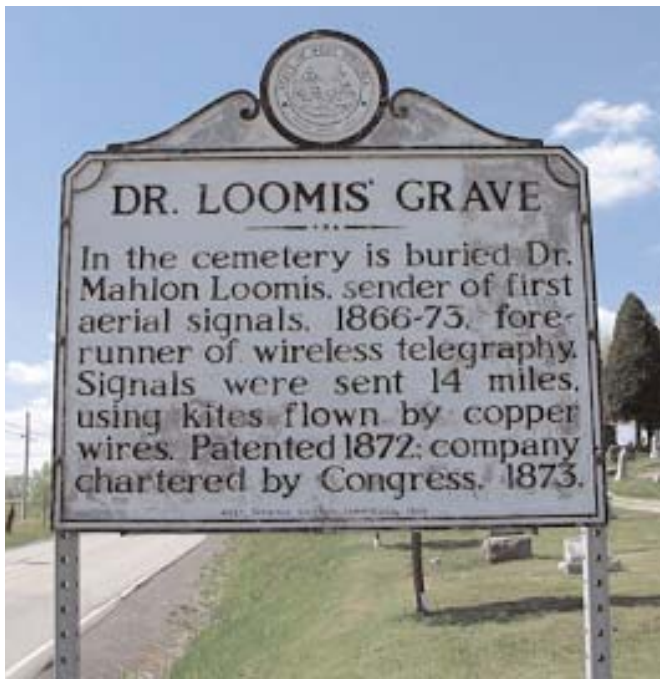


***Mahlon Loomis
Reveneique la
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high mountains it produces upon the faces of travellers an effect analogous to that of the wind". In light of these reports, Loomis became convinced that it was possible to tap into an encircling electrical layer, thought to be located at approximately the altitude of the tallest mountains, and use it as an electrical conductor for wireless signaling between the continents, in addition to a number of even more remarkable applications. From the mid-1860s until his death in 1886, Loomis made numerous unsubstantiated claims that he had actually used this method for long-distance wireless communication, at first telegraphic, and later by wireless telephone -- for example, in a report in the April 17, 1879 issue of American Socialist, Aerial Telegraphy, reprinted from the Cincinnati Commercial Review, Loomis claimed he was now doing "all his talking with his assistant, 20 miles away, by a

telephone, the connection being aerial only". However, there is a total lack of corroborating evidence for these assertions -- no independent tests, no reports from the unidentified assistants who supposedly telegraphed and telephoned back-and-forth with Loomis, nor any other first-hand accounts from eyewitnesses -- for the twenty year period during which Loomis claimed to have successfully made wireless transmissions.

On July 30, 1872 Mahlon Loomis was issued U.S. patent 129,971 for "a new and Improved Mode of Telegraphing and of Generating Light, Heat and Motive-Power". As vaguely described therein, the basic concept consisted of towers placed atop tall mountains, which supposedly would draw upon a perpetual source of electrical current from the upper troposphere, while at the same time achieving longrange signalling



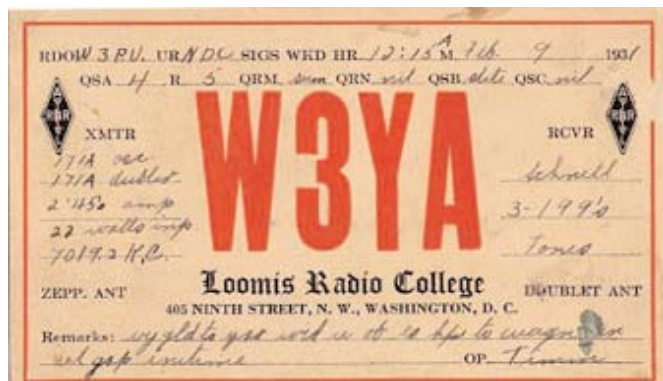
by using an electrical layer in the atmosphere as a substitute for the standard telegraph wire. (There was nothing in the patent suggesting that the system produced or employed radio waves, which were unknown at the time). Although Loomis' patent has often been said to be the first to describe an aerial wireless telegraph, in reality three months earlier, on April 30, 1872, U.S. patent 126,356, which described the same basic concepts for an aerial wireless telegraph, had been issued to William Henry Ward. (It was possible to patent an idea which was pure speculation, rather than a working system, so the fact that there is no evidence that Ward and Loomis' common approach had ever been put into actual practice wasn't a bar to being issued a patent. But had Loomis ever gotten his system to actually work, it likely would have led to an interesting patent dispute between the two over Ward's prior patent.)

In spite of the fact that, due to glaring scientific flaws, there is no evidence that his idea could have ever worked, Loomis became obsessed with the vision that harnessing atmos-

pheric electricity was destined to be one of the most revolutionary developments in the history of the world. The text of a January 7, 1872 lecture, included in S. R. Winters' "The Story of Mahlon Loomis", which appeared in the November, 1922 Radio News, includes Loomis' prediction that implementing his ideas would bring vast benefits, beginning with an "inexhaustible supply" of free "electrical fluid" for lighting and heating homes and running factories. In addition, he claimed his approach could be used to melt icebergs, eliminate malaria (then widely thought to be caused by "bad air"), and would eventually be developed for weather control, "disarming the tornado and the thunderstorm of their terror and subduing their power to useful purposes" while creating "entire climates of this our planet toned and tempered". (Not mentioned in this lecture, but included in a letter republished in Thomas Appleby's 1967 biography, "Mahlon Loomis", was his belief that atmospheric electricity would also someday "fertilize the earth" -- Loomis had been impressed by experiments where electricity had been applied to crops -- and, somewhat more obscurely, "reclaim the heathen".)

Despite his bold claims, Loomis was unable to get financial support from either the U.S. Congress -- which had funded an early test of Morse's wire telegraph -- or from private sources. Some, accepting Loomis' assertions that he actually used his system to send and receive messages, have hypothesized that somehow his instruments were unknowingly set up in such a way that they became capable of both sending and detecting radio waves, over distances that later experimenters, using equipment specifically engineered for radio use, would not match for years. However, sadly, the most logical explanation is that, obsessed with

promoting a supposedly earth-shaking technology which promised advances far beyond mere communication, Loomis fabricated his reported achievements, in order to maintain interest in a system that he truly, but mistakenly, thought could work miracles in a wide variety of fields.



OTHER DUBIOUS INDIVIDUALS

Others made dubious claims about more specific topics. The publicity about Guglielmo Marconi's radio experiments reminded some of the centuries-old, and completely unsubstantiated, reports about the existence of "sympathetic loadstones". As reviewed by A Prophetic Forecast, from the April 26, 1899 Electrical Review, supposedly if two needles were magnetized by the same loadstone they would afterwards always move together in the same direction, providing two-way communication spanning a continent. However, despite the claims, there was a decided lack of working models. Radio would play an important role in dealing with one of the most dangerous hazards to navigation, fog, initially by providing communication that could "pierce the gloom", followed by the development of such things as radiobeacons and direction-finding equipment, and finally radar. But in 1909, Maurice Dibos of Boulogne, France claimed to have come up with a more direct approach, reporting that he could use radio waves to burn away fog, as reviewed in Fighting

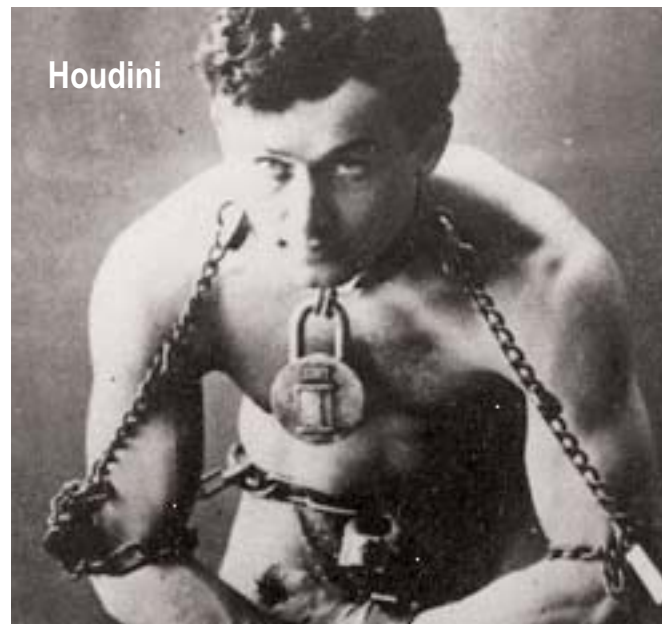
Fog with Hertzian Waves, by Edfrid A. Bingham and John Parslow, from the July, 1909 Technical World Magazine.

The development of the telephone made audio communication over great distances possible, and some experimenters foresaw the day when moving images would also be transmitted over telephone lines, so the August, 1906 issue of Electrician and Mechanic reviewed their ongoing investigations. However, included with the legitimate experimenters were two individuals, a Dr. Sylvestre and a Professor John E. Andrews, who with very little evidence both claimed they had already developed working systems for visual links: Seeing By Electricity (extract). (Although only Professor Andrews claimed to be able to "see what is doing on the planets".)

In the January 26, 1911 The Atlanta Constitution, an advertisement for The Diagraphoscope announced that the Advanced Medical Sciences Institute was opening an office in Atlanta to showcase its imaginary predecessor to the CAT scan, which, as "the eighth wonder of the world", supposedly employed "radio forces" to reveal "to the naked eye every organ in the patient's body" so that it "Cures Diseases Heretofore Considered Incurable". Meanwhile, an article in the April 30, 1911 issue of the same newspaper suggested it was possible that "radio forces" were actually the cause of many of these maladies, and might make it necessary to adopt head-to-toe body coverings for protection, as explained by Dr. Rolfe Hensingmuller in *WHY Telegraphy May Make Us All Toothless, Hairless and Insane*. Even among legitimate experimenters, there was a tendency to exaggerate accomplishments, which led to public skepticism about radio advances. And some individuals made wild claims so broad and unsubstantiated that they just could not be taken

seriously, for example, one Professor Carlos Van Bergh, featured in His Wireless Works Wherever He Wills from the March 19, 1911 New York Times, who claimed invention of not only by far the most sensitive radio receiver in existence, but also the marvelous teleautophonograph, which combined a portable wireless telephone with automatic voicemail.

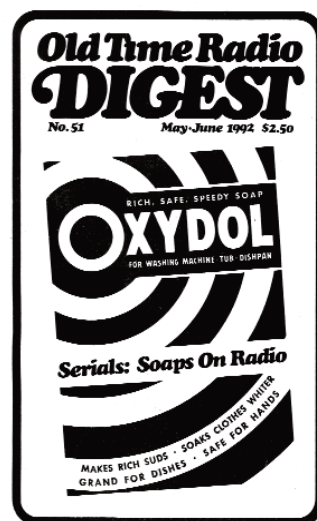
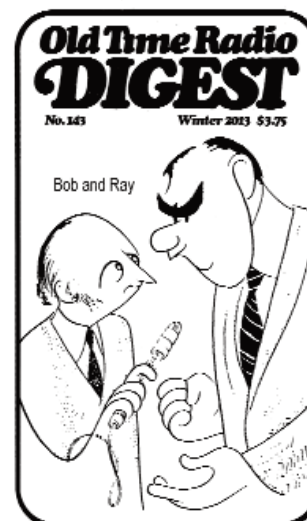
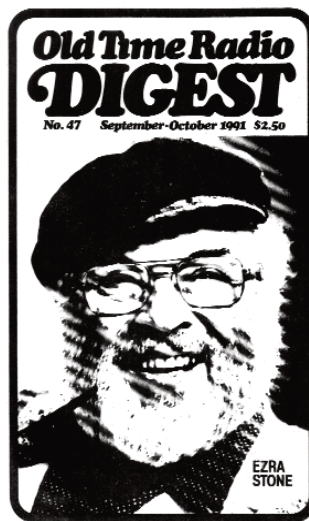
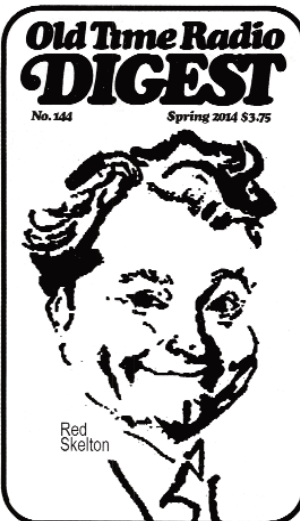
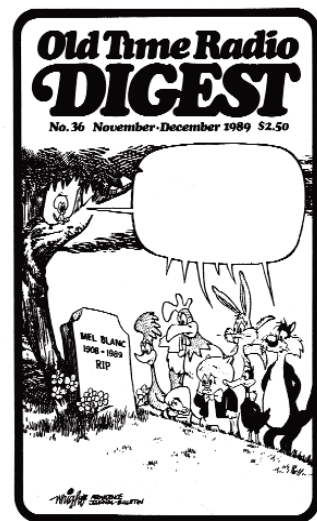
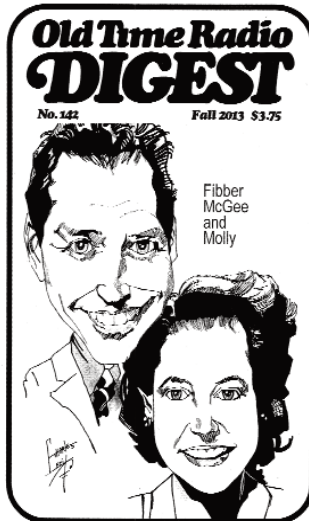
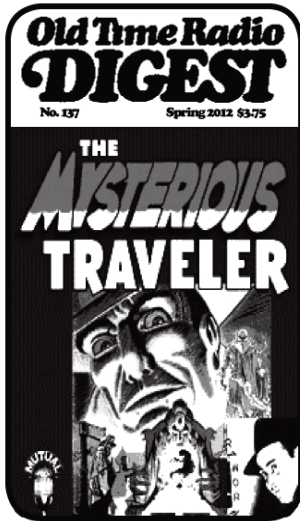
Before the development of radio communication, which used electromagnetic radiation, there had been extensive experimentation in wireless signalling using electrical and magnetic induction. These experiments saw only limited success, as the signals never achieved commercially practical distances. However, induction could be used for short-range audio transmissions, so it was eagerly applied in one niche application, as "spiritualists", who in the past had resorted to tricks such as hidden speaking-tubes, utilized this little-known technology to convince gullible clients of their ability to com



municate with "the other side". In the October, 1922 issue of Popular Radio, an exposé written by world-famous magician Harry Houdini, Ghosts that Talk--by Radio, reviewed some of the fakes, while noting that "If there are mediums who are not fraudulent, I have yet to see them."

Some used the new technology to update classic cons with new story lines. In the December 2, 1906 New York Times, Fake Inventor Got Poor Girl's Savings reported how a grifter used carefully prepared postal cards to convince a naive woman that he held an important wireless telephony patent, thus was someone to whom she could entrust her savings. And of course, things wouldn't be complete without a "death ray" or two, for example To Blow Up Warships by a Wireless Ray, from the October, 1913 The Electrical Experimenter. Meanwhile, B. S. Blake's The Danger of Hertzian Waves from the August, 1915 The World's Advance, expounded a bizarre theory that locations midway between major international radio transmitters might be dangerous, and perhaps the cause of a number of ship fires and explosions. ■





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Nigel Bruce: America's Favorite Englishman

by Elizabeth McLeod

Scratch the average American and you'll find an Anglophile -- from Charles Dickens to Doctor Who, statesiders have always nursed a fondness for the cultural products of the Green and Pleasant Land. But they've also developed, over the decades, a certain rose-covered image of English life and the English people, a stereotype that has little to do with the modern, diverse country that is Great Britain in the 21st Century. One of the most enduring stereotypes is that of the stout, walrus-moustached jolly old codger, full of "by Jove," "my dear chap," and all the other traditional expressions of jolly old Englishness. The living embodiment of that figure is William Nigel Ernle Bruce.

Nigel Bruce came by his demeanor naturally -- he was the son of a minor nobleman, his mother the daughter of a decorated artillery officer. Perhaps his lifelong embodiment of Englishness had something to do with the fact that he wasn't actually born in England! He entered the world one day in 1895 when his parents were vacationing in Mexico.

A young man of his station was expected to follow a proper path in life, its mileposts charted out well ahead. One of these key mileposts was military service. The First World War conveniently provided an opportunity for this, but the results were devastating -- young Nigel was wounded in combat and nearly lost a leg. It took several years for him to regain the ability to walk, and he was convinced that his was not to be a military life.

Like many young men of his social set, Nigel had a fondness for the stage and for stage folk. He offered his attentions to attractive young



ladies of the theatrical profession, and eventually tried his hand as an actor himself. He enjoyed the work, and he enjoyed a youngwoman named Violet Campbell even more, a popular actress who would become his wife. He quickly became a touring favorite, a traveling character actor with a specialty in portraying pleasant young gentlemen of somewhat dim aspect, the sort whose monocles always seemed to be dropping into their drinks, the sort who greeted every setback with a cheerful "Right ho, then." He became a deft comic performer, skilled at the little bits of humorous business that delineated the character without overwhelming the performance in broad, obvious schtick.

There's always a place for a good character actor in the movies and, like so many good

character actors, Nigel Bruce eventually found his way to Hollywood. The arrival of talkies meant plenty of work for a stereotypical English gentleman, and whenever the scene was British, you could be sure to find Nigel Bruce somewhere among the cast. As he moved into middle age, he grew even more distinguished, his moustache tinged with grey, his midsection filling out, his voice taking on even more of the deep, guffawing tones Americans liked to associate with lovable old British gents. He was good for comic relief in otherwise dramatic films, he was good for broad laughs in out-and-out comedies, and he was equally good in straight dramatic parts.

He might have spent the rest of his career in such roles but for one such part that stood out above all the others. Sherlock Holmes had never been a stranger to the screen, but when Twentieth Century-Fox decided to mount a new, big-budget adaptation of *The Hound of the Baskervilles*, Nigel Bruce -- everybody's favorite fussy Englishman -- was the perfect choice for Dr. Watson, opposite the glossy, hawk-faced Basil Rathbone as Holmes. The casting was inspired. The faces and voices were ideal, and the actors seemed quickly to become the characters. The film was both a popular and creative hit, and a sequel proved equally successful. The success of those two films meant that it was time for Sherlock Holmes' return to radio.

The most famous of Consulting Detectives had been a fixture on the networks since 1930. Craggy-voiced stage actor Richard Gordon had been the most successful radio Holmes, opposite Leigh Lovell as Watson. Those early broadcasts established a familiar, regular pattern -- each episode was presented as the recollection of the now-elderly, retired Watson, as told to the program announcer beside a comfortable



evening fire. Gordon and Lovell had both moved on by 1936, however, and the series had trailed off at the end of that year. But three years later, Rathbone and Bruce stepped into the roles and gave the series new life. The same old "let's see what story Dr. Watson has in store for us tonight" format returned, and Bruce shone in these introductory comments, coming across as a delightful jolly old Grandpa figure as he welcomed the audience into his home for their weekly date. And, once the stories began, Watson was the ideal radio sidekick, feeding lines to his leading man, and never threatening to outshine the hero. This latter point proved a sticky one for hardcore fans of the Holmes stories. In print, Sir Arthur Conan Doyle had established Watson as a reasonably intelligent, perceptive man who seemed less brilliant only by comparison to Holmes himself. He may have missed important clues, only to have them pointed out by the

great detective, but he did not fumble or bumble or harrumph in the manner of the movie and radio Watson. But these were the complaints of the serious, devoted fans, the 1930s equivalent of the armchair critics who populate internet discussion forums. The general public loved Rathbone and Bruce as Holmes and Watson. They became, and remain today, the definitive, default radio versions of the characters for American listeners. Every Holmes who would follow would be compared to Rathbone, and every Watson would be compared to Nigel Bruce.

Bruce loved playing the role, and he continued to do so until 1946. After disputes with the Conan Doyle estate ended the Fox film series, the property moved to Universal Pictures, where a long string of Holmes and Watson adventures unspooled across the war era. Many of the films transposed the characters into a modern setting, where Holmes and Watson matched wits with Nazis and other such contemporary foes. But, the radio series remained rooted in Conan Doyle's canon, with original stories "suggested by" incidents in the published tales, and the Victorian-Edwardian setting firmly preserved. The series might have run indefinitely, but Rathbone decided he'd had enough in 1946, and moved on to other projects. Nigel Bruce elected to con-

tinue for another season, and for his trouble received star billing and a substantial raise. Actor Tom Conway came aboard to replace Rathbone as Holmes when the series resumed for the fall season.

All was not pleasant behind the scenes, with the series writing staff constantly at odds with the producer. Tensions ripped at the program throughout that season, and Bruce no longer found the experience enjoyable. At the end of the season, he gave his last performance as Watson, and an era came to its finish.

Nigel Bruce was still a reasonably healthy man, in ripe middle age, and he remained a popular presence on the postwar screen in the same old lovable-Englishman parts he'd been playing for thirty years. He was the unofficial leader of the British expatriate colony in Hollywood, as popular with his colleagues as he was with the public, and his death in 1953, the result of heart failure, came as a shock to filmgoers and radio fans, for whom Jolly Old England would never again be quite so jolly. But his body of work survives, with his radio work opposite Rathbone and Conway as lively and engaging to listeners today as it's ever been. ■

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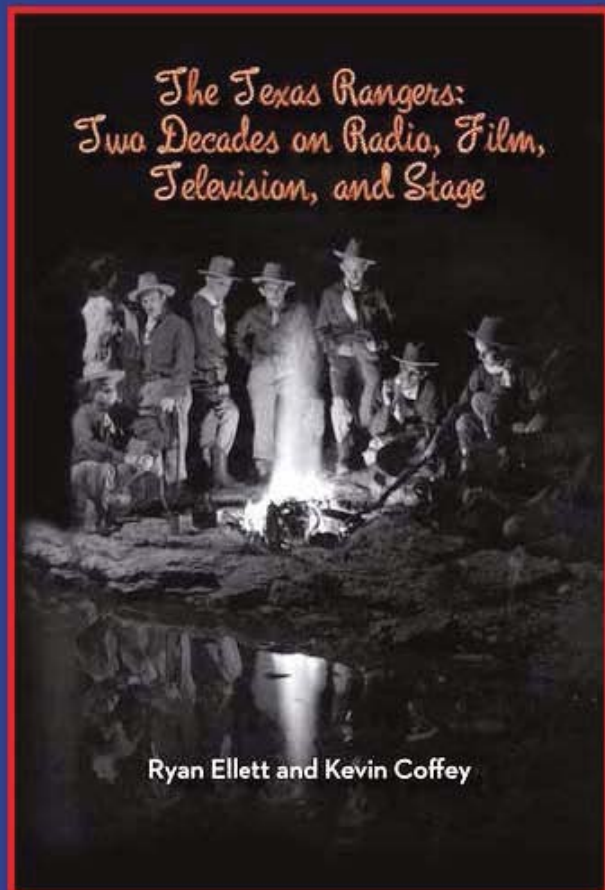
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The Texas Rangers. Millions of people heard them on radio and saw them in movies featuring Gene Autry, Johnny Mack Brown, and others.

Kansas City's KMBC was home to many Country and Western artists during radio's Golden Age, but few could match the popularity and longevity of The Texas Rangers. Debuting in 1932, The Texas Rangers entertained America by radio, records, tours, motion pictures, and television before finally disbanding in the 1950s.

With few commercially released singles, The Texas Rangers were soon forgotten after their heyday except by the most devoted fans of the genre. Now, nearly six decades after the end of their performing years, *The Texas Rangers: Two Decades on Radio, Film, Television, and Stage* offers an in-depth history of the Texas Rangers. This book provides a rare look into the personalities and business dealings that kept the group performing before the public for more than twenty years.



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P&G Sponsors It's First Daytime Serial

Lincoln, Me. (DG)-

Monday, December 4, 1933 was a historical day in network broadcasting. At 3:00 PM on NBC's Red Network, the first episode of *OXYDOL'S OWN MA PERKINS* was presented. This was more than the debut of a program. It was the first daytime serial on network radio sponsored by a Procter & Gamble product--- and more importantly, a Procter & Gamble SOAP product.

From the very beginning, *OXYDOL'S OWN MA PERKINS* was a popular daytime serial, and Oxydol was a popular product for washday. It was the soap many housewives used to take the drudgery out of washing the laundry.

For those of you who are not familiar with washing the laundry during the 1930's, it wasn't anything like the way we wash the laundry today. If you know your American history, you already know the 1930's meant "The Great Depression." There were washing machines back then, but they were also expensive--- especially at a time when money wasn't plentiful for a lot of people. The common way to wash the clothes was with a washtub, a washboard, water, and a lot of elbow grease. The housewife had her choice of using bar soap, flaked soap, and granulated soap. Although some of these products said they were soap, there was a noticeable difference in how they cleaned clothes. If an inferior soap was used, the housewife frequently scrubbed the clothes on the washboard and had very little to show for her trouble--- except sore arms, chapped hands, and an aching back. This was wonderful for the makers of liniment and hand lotions, but it was miserable for the house-

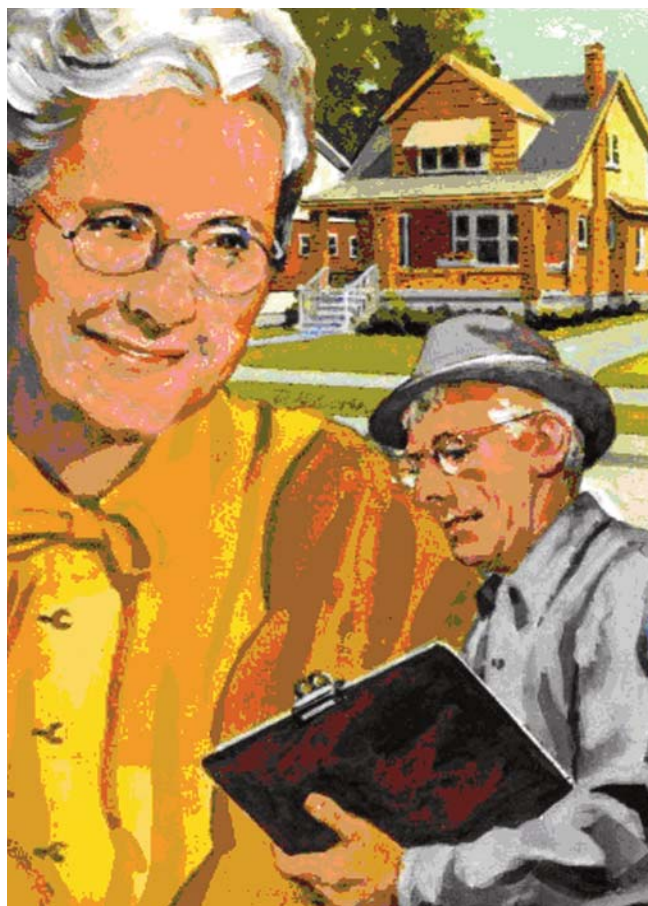


Illustration by Dave Warren

wife. When the washing was finished, the housewife was sore, exhausted, and not in the best of moods. Fortunately, the housewife didn't have to go through all that extra scrubbing--- as long as she used Oxydol.

Announcer Bob Brown stated that Oxydol's suds went right to work in eliminating dirt 25-40% faster and washing white clothes 4-5 shades whiter than the other soaps. With white clothes whiter, there wasn't a need to boil the clothes. Using Oxydol didn't exactly make washing the laundry a barrel of chuckles, but it did help the housewife get through this unpleasant chore faster and easier.

Brown's narration was basically the way Oxydol was sold on the program's commercials during the 1930's. With The Great Depression beginning to fade into a bad memory, washing

machines were becoming affordable. In many homes, the washtub and washboard were being replaced with the modern washing machines of that time. As always, Oxydol continued to save time and work, but an adjustment was needed to sell the soap in the 1940's. The commercials focused on how white the clothes were after an Oxydol washing.

From the beginning, Oxydol was known as the soap that washed white clothes whiter without boiling and without bleach! During the war years, the listeners heard announcer "Charlie Warren" (an alias used by several different announcers on the MA PERKINS program) talk about Oxydol's "Hustle Bubble Suds" and how these pudgy fellows lifted out dirt and helped to wash white clothes "White Without Bleaching." After World War" ended, the theme of Oxydol's advertising concerned how the laundry looked after it was washed. Clean was important--- but

it wasn't good enough for Oxydol. The laundry had to have a sparkle to it. That meant a wash that was sparkling white, sparkling bright, and sparkling clean. In other words, the laundry had "That Oxydol Sparkle."

As the 1940's were coming to a close, there was an even better Oxydol on the horizon. Announcer "Charlie Warren" (not sure of the announcer's true identity in this commercial) told the listeners about New Lifetime Oxydol . The reason why this product was known as "Lifetime Oxydol" was because it washed white clothes "White For Life." What this means, white clothes washed in Lifetime Oxydol had a brilliant new sparkling white for the life of the clothes---as long as they were washed in each washing in Lifetime Oxydol, that is! Of course, clothes will eventually wear out and be reduced to cleaning rags--- but they will be "White For Life" while sopping up an unpleasant household mess.

SAVE CLOTHES IN WARTIME...

... Let OXYDOL's rich sudsing action wash
WHITE WITHOUT BLEACHING
CLEAN WITHOUT HARD RUBBING
OR LONG WASHER RUNS

WHITE WITHOUT BLEACHING 'CAUSE WE WASH SO CLEAN!

SURE! WE'RE OXYDOL'S LIVELIER "HUSTLE-BUBBLE" SUDS!

GRAND FOR COLORS, SAFE FOR RAYONS, TOO!

Get beautiful white washes this modern way—with OXYDOL's new "Hustle-Bubble" suds. You'll find you just don't need hard rubbing or long washer runs or harsh bleaches.

You'll save so much wear this modern way—it can double the washday life of clothes! And with Oxydol, your wash comes white without bleaching! Yes, except for stains, of course—so clean and white you just don't need harsh bleaches.

"Hustle-Bubble" suds get more dirt—every ounce is richer in washing power than before. These rich suds lift out dirt. Think how kind to clothes!

So safe for lovely rayons, colors! This rich sudsing action is a real beauty treatment for washable prints, colors and rayons, too.

Oxydol goes much farther than before—a box washes much more clothes or dishes.

OXYDOL is famous for washing
WHITE WITHOUT BLEACHING!



Virginia Payne played Ma Perkins

Since Lifetime Oxydol washed clothes "White For Life," that meant Procter & Gamble went as far as they could with their granulated soap. Let's face it, you can't improve on "White For Life"--- or can you? Procter & Gamble realized it made sense that to wash white clothes whiter, the soap itself should also be white. It's a possibility that white clothes could be washed whiter if the soap was chartreuse with pink polka dots, but Procter & Gamble just didn't see it that way. To the company, the white soap in New White Oxydol made all the difference. Announcer "Charlie Warren" (a.k.a. Dan Donaldson) pointed out the white soap in New White Oxydol washed white clothes whiter even if they were dried inside. Announcer "Warren" described New White Oxydol as "The Whiter, Whiter Soap For A Whiter, Whiter Wash."

As the 1950's began, detergents were becoming the popular product for washing the laundry. In order to survive, the soap brands had to come up with something to compete with its laundry rival--- and Oxydol was no exception! The housewives already know of Oxydol's whitening ability, but now they would know about "Deep Cleaning Oxydol." Announcer

"Charlie Warren" (Dan Donaldson again) informed the housewives that Deep Cleaning Oxydol washed away the toughest dirt from the clothes with just 1 rinse.

Before we go any further, you may have noticed colored clothes haven't been mentioned in any of the previous paragraphs. The main theme of Oxydol's advertising over the years was its ability to wash white clothes whiter. It wasn't that Oxydol washed white clothes only and thumbing its nose at colors. In all honesty, Oxydol was the soap to use for washing colored clothes. No, it didn't wash colored clothes white, but Oxydol did wash them to a brighter color than before. Instead of "White For Life," Oxydol washed colors "Bright For Life." To sum it all up, Oxydol was the soap to use for all types of laundry.





With laundry detergents becoming popular, the original Oxydol Laundry Soap came to an end in the mid 1950's--- but not the Oxydol name. As with many other former soap brands, Oxydol became a laundry detergent. It carried over its outstanding whitening quality, but something new was added. Oxydol was the first detergent to have its own color safe "Oxygen Bleach." This Oxygen Bleach helped Oxydol wash away the dirt and gunk from the laundry, while washing the laundry white and bright--- without adding anything else. In selling this new product, Oxydol was the detergent that "Bleaches As It Washes."

Although Oxydol sponsored *OXYDOL'S OWN MA PERKINS* for a long time, there was an eventual parting of the ways. On Friday, November 30, 1956, the final broadcast took place under Oxydol sponsorship. The following Mon-

day, the program was sponsored by the "Multi Sponsors" package. The program continued its story with various sponsors until Friday, November 25, 1960. This was the sad day when MA PERKINS and the other 5 remaining radio serials aired their final broadcasts on CBS Radio. As for Oxydol (the detergent), it was a sponsor or co-sponsor of different daytime serials on television.

Oxydol's 23-year sponsorship of *MA PERKINS* was a tremendous experience for both sponsor and program. It was as close a program/sponsor relationship as there was during radio's golden age. Although the program's title was really *MA PERKINS*, it was known on the air as *OXYDOL'S OWN MA PERKINS*. It left no doubt in the listeners' minds what product sponsored the program.

As if the housewife needed reminding, on the back of the Oxydol box toward the bottom, there was a reminder to "LISTEN IN DAILY TO OXYDOL'S OWN "MA PERKINS" (as it was exactly printed on the box). At this time, I haven't come across another product who had a program reminder on its packaging.

It didn't mean much on that December day in 1933, but the debut of *OXYDOL'S OWN MA PERKINS* marked the beginning of the dominance Procter & Gamble would eventually have in sponsoring the daytime serials on radio and television. With the numerous P&G soap products sponsoring the serials, the program earned the slang name "Soap Opera." This didn't set too well with the sponsors of drug and food products, who were also popular sponsors of daytime serials. I acknowledge the drug and food companies had a valid complaint, but when it comes to the serial's slang name, I leave you with this thought--- "would you want to listen to a Drug Opera?" ■



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,



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.

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Once upon a time there was old time radio

by Ned Norris

Back when gasoline was just a dime a gallon, when fresh milk was still delivered to people's doorsteps in glass bottles, when America had just discovered sliced bread and automatic pop-up toasters...back when times were simple...

...there was old-time-radio.

Of course, we call it "old-time-radio" today but back in the 1930s, 40s and 50s, radio was the newest, most popular and powerful medium around. Radio was to the 1930s what the Internet was to the 1990s.

The years between 1959 and 1962 are often referred to as the Golden Age of Radio -- and radio programs that were broadcast during that period had significantly more variety than radio programming today.

The shows captured the hearts and imaginations of Americans from coast to coast. It was a time when families would gather 'round the radio in the living room -- that "magic box" that had the mysterious power to snatch laughter, tears, drama, thrills and adventure out of the air and bring it into our homes.

The Golden Age of Radio started in 1929 with the debut of radio shows like *The Goldbergs*, *True Detective Mysteries*, *National Farm* and *Home Hour*, and the *Rudy Vallee Show*. It continued through into the 1930s when shows like *Fibber McGee and Molly*, *Lux Radio Theater*, *The Aldrich Family*, *Bob Hope*, and the *Al Jolson Show* hit the airwaves.

By the 1940s radio broadcasting was in full flow. Shows like *Abbott and Costello*, *Escape*, *Suspense*, *This is Your FBI*, the *Judy Canova Show*, *You Bet Your Life*, and *The Adventures of Phillip Marlow* dominated the airwaves



By the time the 1950s came around radio had a serious competitor in the form of television, but many high quality shows could be heard every night of the week. *Gusmoke*, *Dimension X*, *Tales of the Texas Rangers*, *Dr. Kildare* and *The Sixty-Four Dollar Question* were heard by millions.

By the late 1950s the glory years of radio drama were coming to an end. In September 1962 the last episodes of *Suspense* and *Yours Truly, Johnny Dollar* were broadcast. It was the end of a glorious era. An era that exploded into the public consciousness in the 1920s, but had finally been cast aside in favor of the new visual medium of television.

What happened to all those old radio shows and why would anyone want to listen to them today?

It's been over 70 years since *Amos n' Andy* hit the airwaves, nearly 50 years since *Fibber McGee's* junk-filled closet crashed down on anyone that happened to open the door, and over 40 years since *Johnny Dollar* filed his final

expenses claim, so why would anyone want to listen to decades-old radio shows when we have literally hundreds of TV and cable channels to choose from, and an endless selection of movies on the big screen, not to mention online entertainment with all its interactive bells and whistles?

One of the primary reasons is nostalgia for the "Good Old Days". Old-time-radio shows enable listeners to take a pleasant stroll down memory lane to when times were simple. For older listeners it brings back memories of their childhood or early adult life, and for the younger generations it provides a wonderful insight into how lives have changed over the years.

Another reason why the old time radio shows are seeing a renaissance is the amazing variety of shows that were recorded during radio's golden period. There are literally thousands of old-time-radio programs to suit every taste, mood and age bracket, covering everything from spine tingling thrillers through to surreal comedy. Finally, there is an ever increasing desire for wholesome entertainment. Old-time-radio shows offer a refreshing respite from the vulgarities, profanities, sex and violence that punctuate modern-day TV, movies and other forms of entertainment.

Fortunately, over the years many people have collected and restored these old shows so that they can be enjoyed again as much by older listeners as a new generation coming to them for the first time. Ironically, it was the growth in popularity of a brand new technological medium, the Internet, that really helped to make these classic radio shows available to a wider audience.

So, whether it is for nostalgia reasons, for wholesomeness, or just for plain entertainment value, old-time radio shows are becoming an increasingly popular alternative to today's mainstream media and one that is well worth checking out whether you're 9 or 90.

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.

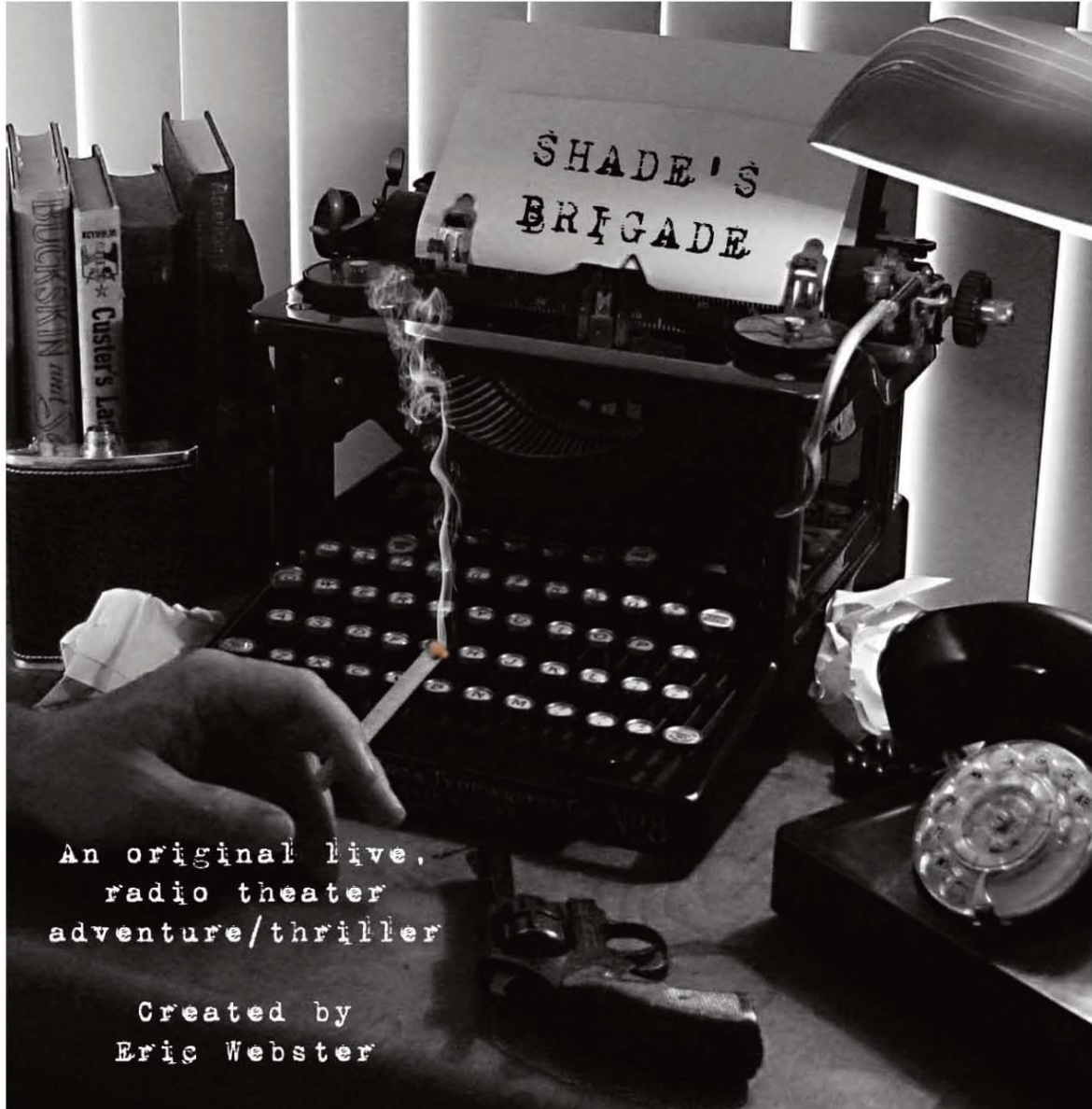
Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia.

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

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



Grandpa's Memories of a Scott Classic 1930 Radio by Eric Beheim



Of all my relatives, my maternal grandfather was the family's one true radio enthusiast. Grandpa Walter first started tinkering with radio back in the 1920s. I don't think that he ever had an ambition or an interest to obtain his amateur radio operator's license. He just enjoyed staying up late at night tuning through the various bands -- AM, shortwave, marine, aviation, police & emergency, etc. -- to see what he could pick up. Grandpa Walter undoubtedly inspired much of my own enthusiasm for radio listening.

About 1957 or 1958, my grandfather made the find of his life in a Cleveland second hand store: a 1936 Scott 23-tube Allwave console radio. I can remember the first time he showed it off to me. Even to a young person who knew nothing about custom-built radios, it was impres-

sive. The cabinet lid opened up and you could look inside and see the large, chrome-plated chassis with its 17 tubes, each one inside of its own chrome-plated can. Down below, there was a heavy-duty chrome-plated 6-tube amplifier and three speakers: a 12" auditorium speaker and two tweeters.

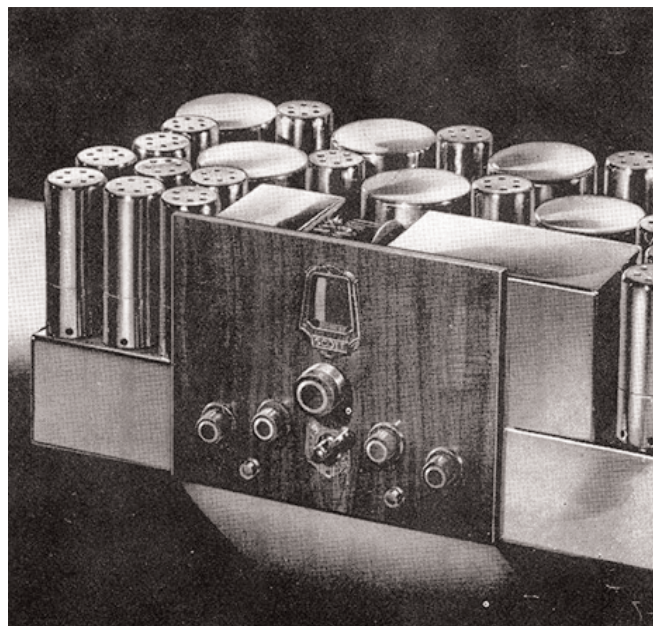
Its four wave bands went from 540 kHz to 22.6 MHz. Most important, it was capable of fantastic DX reception on all bands. (One Sunday afternoon when we stopped by, my grandfather had it on and was listening to a St. Louis AM station, which was coming in like a local. His "antenna" was a 30-foot length of zip cord.) For my grandfather, owning that Scott was like owning a Rolls Royce automobile or an original Van Gogh painting. Just to hear him talk about it

filled me with a sense of awe and respect for it, too.

In 1935, a Scott Full Range High Fidelity Allwave receiver was installed on the stage of the Drake Theater in Chicago so that patrons could hear the Joe Louis-Max Baer fight. Not only did the set bring in the desired station without a trace of the ambient downtown electrical noise, but it also “filled every corner of the theater with the volume turned only one-third up.” By the mid-1930’s, Scott receivers were acclaimed for their performance and quality. The list of Scott owners was a veritable “who’s who” of the rich and famous of the 1930’s: Arturo Toscanini, Frank Lloyd Wright, Guy Lombardo, Walter Winchell, Deems Taylor, Kirsten Flagstad, Jascha Heifetz, Eugene Ormandy, Enzo Pinza, Lily Pons, actor Robert Montgomery, and many others.

Other than the bits and pieces of Scott “folk lore” that I had heard from my grandfather over the years, I didn’t really know all that much about Scott radios until the early 1970s, when I ordered some reprints of vintage Scott literature from Puett Electronics in Dallas, Texas. I ordered everything that Puett had on the 23-Tube Allwave, including reprints of the instruction manual and various issues of *The Scott News*. Since I was then on active duty in the Navy, I had everything sent directly to my grandfather and didn’t get a chance to look through this material until I was home on leave. When I did, it made for fascinating reading.

Among the Puett reprints was an actual Scott invoice dated 10-30-35 giving the cost breakdown for an Allwave-23 that had been sold to a customer in Wampum, Pennsylvania. The basic package, consisting of the chassis, amplifier, a set of laboratory-matched tubes, the auditorium speaker, the pair of high frequency speakers



and a set of 10 spare tubes cost \$179.50. There was also an additional charge of \$19.19 for Federal excise tax and the RCA & Hazeltine licensing fee, making a grand total of \$198.69.

(Adjusted to 2009 dollars, that would be about \$3,104.00.) Not included in this price was the cost of a console cabinet. Many Scott receivers were custom-installed in special built-in enclosures in living rooms, music studios, onboard yachts, and in other locations that didn’t require a stand-alone cabinet. Some Scott owners enclosed only the amplifier and speakers and left the chassis exposed in all its chrome-plated elegance. If a cabinet was required, Scott offered them in prices ranging from \$25, for the basic “Windsor,” to \$950 for the massive “Warwick Grande,” which came with a Scott Allwave-23 automatic record changer. (My grandfather’s set was in a striped walnut veneer cabinet designated as the “Warrington.”) The Puett reprints also include an Allwave-23 order form that lists a cabinet as being included along with the radio at no extra charge as part of some special offer. (This free cabinet was not a “Warwick Grande!”)

The cost of the electricity needed to operate



a radio with 23 tubes must have caused some concern among Scott customers, since the November 1935 issue of *The Scott News* included a brief article about the Allwave-23's power consumption. According to the article, "The average electric light bulb used in a kitchen light fixture consumes over 100 watts, so . . . two of these use as much electric current as our receiver. (The) operation cost of the Scott 23 Tube Full Range High Fidelity Allwave is so small that even when operated continuously on an average of four hours every day in the month, it will add only a few cents over \$2.00 per month to your electric bill." Those customers who felt that paying \$2.00 a month to operate a radio was too much would also not have been interested in the Scott Quaranta, a special-order set that sold for \$2,500 and which was first introduced around December 1935. The first Quarantas utilized 40

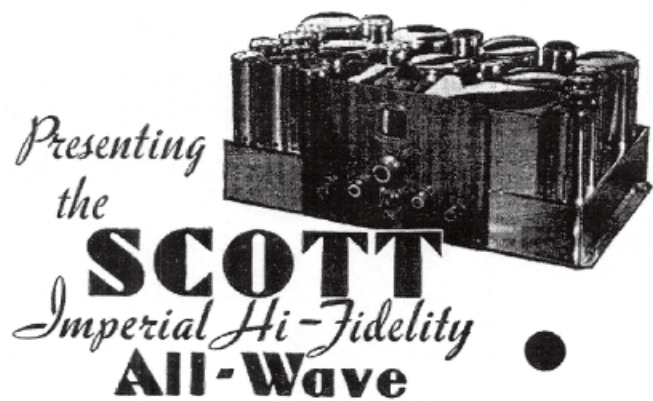
tubes and had four speakers. Later variations had 48 and even 50 or more tubes and had five speakers. (Those people who could afford a Quaranta in the 1935 were probably not too concerned about being able to pay their utility bills!) The Scott Philharmonic, the receiver that replaced the Allwave-23 in April 1937, had 30 tubes.

Owning a radio capable of full frequency range sound reproduction was probably not as important to the average Scott customer in 1935 as having one capable of receiving distant stations on both the AM and shortwave bands. Keenly aware of this, Scott made sure that letters from satisfied owners, telling about the many stations they had received on their Scott radios, were reprinted in *The Scott News*. In the March 1936 issue, for example, a Scott owner in Santa Barbara, California wrote "On the broadcast band, I play the Eastern stations as quiet and clear as stations on this coast. As for short waves, all bands are good. Big Ben, London, at 7:00 P.M. comes in with a bang, also Radio Colonial, EAQ, Spain and Germany." In the June 1936 issue, 49 letters – one from a Scott owner in each state plus the District of Columbia -- were reprinted. The Scott owner in Delaware wrote: "Results on the Scott have been beyond my expectations. I can bring in stations in England, France, Italy, South America, Central America and Australia like locals." The owner in Montana wrote "I believe that here in Montana, we are in about the toughest spot in the country for bringing in Europeans but in spite of this fact, I have brought in Paris and Rome every day. The quality of the music from Europe was the finest I ever heard. As one of my friends remarked, 'You might as well be right in the studio – it sounds the same.'" And the Scott owner in Oklahoma wrote "Even on bad nights I get London clear as day. I thought I had Boston or Sch-

enectady – it was so strong, but during the numbers I heard the violins being tuned and then the announcement ‘This is London calling.’” In the January 1936 issue, E. H. Scott wrote a long and detailed description of the BBC’s coverage of Christmas Day festivities that had occurred throughout the British Empire, and which he had heard direct from London via shortwave on his Scott receiver. In 1939, after war had been declared in Europe, the The Scott News ran an article telling how Scott owners could listen to shortwave broadcasts direct from the warring nations to stay informed about the latest developments. (The article did include this caveat: “Although we know that the ‘news’ broadcast at regular intervals during the day from the transmitters of London, Berlin, Paris, Rome, and Moscow is highly seasoned with propaganda, these broadcasts at least enable us to hear all sides of the story.”)

Of all the DX reports submitted by Scott owners and published in The Scott News, the one that most captured my imagination appeared in the November 1936 issue. Paul W. Dilg, an internationally famous DXer from Evanston, Illinois spent a week’s vacation in October 1936 using his Allwave-23 to see how many distant shortwave stations he could log.

Between March 1935 when it was first introduced, until April 1937 when it was replaced by the 30-tube Philharmonic, approximately 2,500 Allwave-23 receivers were produced. Despite this low number, it is the most common of the “classic” E. H. Scott receivers made between 1932 and 1942, and is the one most likely to be encountered today at antique radio meets. Incidentally, there were two variations of the Allwave-23. The first version had 5 knobs, while a second variation, introduced around March 1936, had 7 knobs. (My grandfather’s set is the



Full Range
HIGH FIDELITY
25 to 16,000 Cycles
DOUBLE A.V.C.
**RESERVE
POWER**
35 Watts Strictly
Class “A”
**VARIABLE
SELECTIVITY**

Again Scott offers a radio years ahead of competition. Sound reproduction covering the human ear’s full tonal range . . . more than doubles the best previous accomplishment of high-fidelity radio reproduction. Every colorful overtone, every shade of sound, alive with breath-taking actuality for the first time. . . plus greater usable selectivity and sensitivity to bring more amazing distance reception on both short waves and broadcast bands. A score more new features explained in our new brochure. Sold to buyers in the U.S.A. on 30-day trial basis only direct from the Laboratories where it is built.

variation with 7 knobs.)

After being released from active duty Naval service in 1974, I settled in the San Diego area. Whenever I was visiting my family in Ohio, Grandpa Walter and I would usually find time to spend an evening or two DXing with his Allwave-23. (While we didn’t hear as many interesting things as Paul Dilg did in 1935, it was still fun to see what foreign stations we could pick up.) Having the Puett reprint of the original Allwave-23 instruction manual proved most helpful. For example, in all the years my grandfather had had the set, two jumper wires required for unused connection terminals at the back of the set had been missing. After we installed these, I would like to think that the Scott performed even better.

Around 1978 the Scott fell silent. The tubes still glowed and the dial lit up, but only a hum came from the speaker. The troubleshooting suggestions given in the manual proved to be of

no avail, and the chances of finding a local radio repairman knowledgeable about vintage tube model sets, particularly one as esoteric as a Scott, were virtually nil. For the next few years, every time I was back in Ohio, I would power up the Allwave-23 just to see if it would start working again, but it never did.

The last time I saw my grandfather was during the summer of 1983. By then, he was in a nursing home and only vaguely aware of his surroundings. Still he always carried around a little transistor radio so he could listen to Cleveland Indians ballgames. He remained an avid radio listener to the end.

It was a foregone conclusion that I would someday inherit Grandpa Walter's Allwave-23, since no one else in my family was the least bit interesting in a radio the size of a modest refrigerator and inoperative to boot. After it passed into my possession, my first concern was to restore it back to working condition. J.W.F. Puett recommend a Scott enthusiast in Texas who was qualified to do the work. After the necessary arrangements had been made, my father custom-built three wooden shipping boxes – one for the receiver, one for the amplifier, and one for the three speakers -- and shipped them off to Texas. The empty cabinet was shipped directly to me in San Diego, where I had it professional restored to its original appearance. By the summer of 1985 my Scott Allwave-23 was back together again and fully operational.

A member of the family now for over 50 years, Grandpa Walter's Allwave-23 is still in good working condition and remains one of my favorites from a modest collection of vintage, tube-model radios. Surprisingly, I seldom use it now for DXing. (The dial is only slightly larger than a large postage stamp and is not particularly easy to read. Scott must have realized this

shortcoming too, since the Allwave-23's successor, the 30-tube Philharmonic, had a big, black round dial similar to the one on a Zenith Stratosphere.)

Like Zenith Trans-Oceanic radios, there will never be any more Scott Allwave-23s in the world than there are right now. I feel fortunate indeed to be the (temporary) custodian of this rare and unique piece of radio history. Sometimes when I'm sitting there listening to it reproduce an old record or a vintage radio broadcast from yesteryear, I can almost sense that Grandpa Walter is sitting there along with me, enjoying it too. ■



**EVERY-
BODY
COMES
TO RICK'S
PLACE!**

Everyone who is on the internet and has email needs to take a quick few seconds and click on this link: www.RicksPlace.info and sign up. It's absolutely free. Rick's Place, named after the upscale nightclub and gambling den in Casablanca (1942), is a newsgroup that started back in January, providing the latest news about conventions, comics, books, movies, old-time radio and anything in between. This has proven to be a valuable vehicle that delivers pertinent information and items of interest to the membership. The discussion group has, in past issues, discovered that the Asheville Western Film Festival was recently cancelled due to a disagreement with the convention management and the hotel, new DVD releases, and recent old-time radio findings. Over 2,000 people have subscribed already, according to Dave, the man in charge, and an average of two additional people subscribe every day. "What I would like to see is more discussions about old-time radio," he explained. So take a moment and subscribe at www.RicksPlace.info. If you do not like what you read, you can always unsubscribe.

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

Chuck Schaden Interviews

09-04-88 Mel Blanc (by telephone) on WBBM Radio Classics 51 min.mp3
09-15-05 Midwest Pioneer Broadcasters Chicago IL 69 min.mp3
102498 Mason Adams at FOTR Convention 11 min.mp3

Aldrich Family

1940-02-20 Rabbits and Pigeons.mp3
1940-11-07 Henry's Hot Idea Cools Off.mp3
1941-10-23 Henry forgets to mail a letter.mp3
1941-11-06 Muscle building course.mp3
1942-01-22 Girlfriend.mp3
1942-06-18 Selling Christmas cards.mp3
1948-10-21 Baby-sitting or movies.mp3
1948-10-28 Detention or basketball game.mp3
1949-01-06 Cousin Lionel.mp3
1949-01-20 Dinner date with Kathleen.mp3
1949-01-27 Formal wear.mp3
1949-02-03 Shoveling snow.mp3
1949-02-10 Geometry homework.mp3
1949-03-03 Trip to Washington.mp3
1949-04-07 Blind date.mp3
1949-04-28 Date with a tall girl.mp3

Chuck Schaden Interviews

Marty Halperin 05-28-94 Former AFRS Technician) 32 min(1).mp3
Marty Halperin 05-28-9 (Former AFRS Technician) 32 min.mp3
Mary Lee Robb 06-15-88 Palm Desert CA 28

min.mp3
Maury Amsterdam 08-25-77 Hyatt Regency OHare 30 min.mp3
Mercedes McCambridge 01-02-97 Drury Lane Theatre 30 min.mp3
Michael Dawson 10-29-88 On Radio_Classics Chicago IL 14 min.mp3
Michael Rye 04-10-79 Studio F Paramount Pictures Sears Radio.mp3
Mike Wallace 09-23-89 at MBC in Chicago IL 27 min.mp3

Life with Luigi

1948-09-21 Luigi discovers America.mp3
1948-11-09 Finds stolen diamond ring.mp3
1948-11-16 Luigi attends PTA meeting.mp3
1948-11-30 Luigi joins hospital plan.mp3
1948-12-07 Damage claim on broken mirror.mp3
1948-12-21 Antique colonial silver cup.mp3
1949-01-09 First date with an American girl.mp3
1949-01-16 Surprise party.mp3
1949-01-30 Character references.mp3
1949-03-27 Luigi goes to dance school.mp3
1949-05-01 Plans a block party.mp3
1950-06-06 Party line troubles.mp3
1950-06-13 Luigi stands up to Pasquale.mp3
1952-02-26 Joins local civil defense group.mp3
1952-03-04 Pasquale threatens to evict Luigi.mp3
1952-03-11 Income tax problems.mp3

Lights Out

1937-05-12 Organ.mp3
1937-12-22 Uninhabited.mp3
1938-04-06 Cat Wife.mp3
1938-05-11 It Happened.mp3
1939-04-26 The Devil's Due.mp3
1942-10-06 What the Devil.mp3
1942-10-13 Revolt of the Worms.mp3
1942-10-20 Poltergeist (aka Gravestone).mp3
1942-10-27 Mungahra (aka The House is Haunted).mp3
1942-11-10 Bon Voyage.mp3
1942-12-01 Mr Maggs (aka The Chest).mp3
1942-12-08 Scoop (aka Cemetery).mp3
1942-12-15 Knock at the Door.mp3

Lights Out

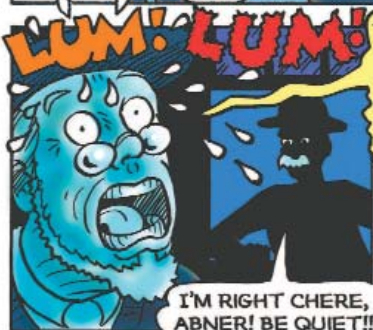
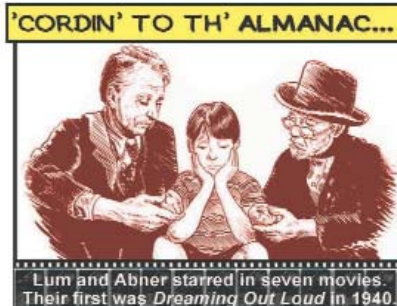
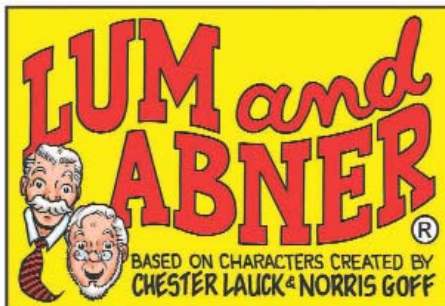
- 1942-12-29 Valse Triste.mp3
- 1943-01-05 The Fast One (aka Speed).mp3
- 1943-01-26 Protective Mr Drogan (aka Big Mr Little).mp3
- 1943-02-02 Until Dead (aka The Luck of Mark Street).mp3
- 1943-02-09 He Dug It Up.mp3
- 1943-02-23 They Met at Dorset.mp3
- 1943-03-09 The Ball (aka Paris Macabre).mp3

Music for Moderns

- 02-07-53 Coun Basie and his band.mp3
- 02-14-53 Count Basie and his band.mp3
- 02-28-53 Teddy Wilson and his trio.mp3
- 03-07-53 Woody Herman and the third herd.mp3
- 03-14-53 Woody Herman and the third

herd(1).mp3

- 03-14-53 Woody Herman and the third herd.mp3
- 03-22-53 Dave Brubek Quartet and the Chubby Jackson-Bill Harris Herd.mp3
- 04-04-53 Stan Kenton and his orchestra.mp3
- 04-11-53 Jack Teagarden and his orchestra.mp3
- 04-17-53 Jack Teagarden and his orchestra.mp3
- 04-25-53 Buddy Defranco Quartet and Oscar Peterson.mp3
- 05-02-53 Buddy Defranco Quartet and Oscar Peterson.mp3
- 05-09-53 Charlie Ventura and his combo (from the Blue Note).mp3
- 05-23-53 Charlie Ventura and his combo (from the Blue Note).mp3



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