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How Groucho and his Brothers Left Their Marx on Network Radio Robert Jennings and Wayne Boenig

The Marx Brothers, and especially the best known Marx brother, Groucho, had a long and distinguished career in show business that spanned two thirds of the Twentieth Century, and left an indelible mark on the worlds of vaudeville, Broadway theater, movies, radio, and television.

In addition to being stars together or singly in all those varied formats, the Marx Brothers also exerted an enormous influence thruout the whole of show business during the years they were active. Their original vaudeville appearance was shaped by legendary vaudevillian Al Shean of "Gallagher and Shean." They were close personal friends with personalities as varied as Jack Benny, Bob Hope, George S. Kaufman, George Jessell, Irving Thalberg, George Burns and Eddie Cantor. In addition Marx family ties were interwoven throughout the world of entertainment. Sadye Marx, a cousin, married Jack Benny and became Mary Livingstone. Her brother Hilliard Marx became a producer and syndicator for Jack Benny and many other radio and television shows. Zeppo Marx, became a prominent show business agent and not only represented many influential stars but also helped arrange financing for radio and television programs. There are many other Marx family connections that extend thruout the industry.

In addition, the Marx Brothers, together or individually have often been acknowledged as a source of inspiration for performers, producers, writers and musicians as diverse as Woody Allen and Johnny Carson to Freddie Mercury, Bugs Bunny, Ian Fleming, Hugh Hefner, Bill Cosby and Robin Williams. If it



isn't exactly the Medici Family for show business, at least it is a considerably interlinked legacy whose show business influences are still being felt on down into this new century.

The Marx Brothers were the sons of German Jewish immigrants living in New York City. Minnie Schoenberg was originally from Dornum in East Frisia, while their father Simon, nicknamed "Frenchie" was from Alsace, now part of France. The original family name was Marrix, slightly Americanized to Marx when Papa Marx came to this country in 1880.

The entire family came from strong musical backgrounds, and it was natural that all of the children would study music and take up at least one instrument. In this respect Harpo (birth name Adolph) was clearly the most talented. He could play almost any instrument, but had a special affinity for the harp, from

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Groucho (Continued from page 1)

which he took his stage name. Chico (real name Leonard) was an excellent piano player and had a flare for musical arrangement. Groucho (real name Julius) was primarily a singer but he could also play the guitar, and Gummo (real name Milton) played the mandolin.

Much has been said about their mother Minnie and her role as a relentlessly driven stage mother propelling her entire family onto the vaudeville stage. Some of the stories may even be true. What is known is that her brother, Albert Schoenberg, performing as Al Shean, had a very successful stage career as half of the "Gallagher and Shean" vaudeville act. Life for a newly arrived German immigrant family was not easy, and the stage seemed to offer better opportunities for the family to become financially secure. It seemed a natural step to venture onto the boards, especially after Minnie convinced her brother to help work up an original act.

Groucho hit the stage first. In 1905 he was the junior partner, a boy soprano according to Groucho's comments years later, in a singing trio known as "The LeRoy Trio." They apparently weren't very good. The group broke up in Denver without even completing their first tour when Groucho's voice began to change, leaving 14 year old Groucho stranded and having to work his way back home alone. Remarkably, this did not sour Groucho or the rest of the family on the world of show business.

Groucho and Gummo were performing in 1907 with Mabel O'Donnell as "The Three Nightingales." The following year Harpo joined and the group became "The Four Nightingales." This didn't last too long as there were apparently a few problems with Miss O'Donnell's singing capabilities. She was replaced by Lou Levy. By 1910 Chico was in the group along with Minnie Marx and her sister Hannah. The group was now known as "The Six Mascots," Lou Levy having left the group. This incarnation played to erratic success, with most of their performances in the hinterlands. There were some indications that Minnie and Hannah's voices did not necessarily blend with those of the boys all that well.

According to legend they were playing the town of Nacogdoches, Texas when their act was interrupted by shouts from the outside about a runaway mule. The opera house emptied out to see the spectacle. When the audience - most of it - finally returned, Groucho, now thoroughly steamed, made a few choice comments about the town and the state, and the people who lived in the town and the state. Instead of being booed off the stage, the audience broke up in laughter, to the astonishment of at least five of the "Six Mascots" standing in front of the footlights.

From that point on the act began to change. From strictly music, the act now added in comedy. As the comedy skits and patter became clearly more popular, the act became almost entirely comedy with just a bit of music. Mother Minnie and Aunt Hannah both dropped out when it became clear that the act was being dominated by the young men, who displayed a real talent for comedy material.

One of the most popular and longest lasting of those comedy skits was a half-hour long routine developed in 1912 featuring a school room situation in which Groucho was the German-accented teacher and his brothers with some additional thespians played unruly students. The 1913 touring season saw the group playing in "Mr. Green's Reception." The original "Fun in Hi Skule" act and a section of "Mr. Green's Reception" were polished and tightened up by their uncle Al Shean where it was billed as "Home Again" on the marquees.

World War One saw a number of changes in the act. Due to widespread anti-German feeling even before the war officially began, the entire family tried to distance themselves from their German ancestry, including dropping their very successful "Home Again" skit. Harpo changed his first name from Adolph to Arthur (a change that he made legal in a widely publicized event in the late 1930s while Adolph Hitler was heading Nazi Germany). In addition, Gummo left the group to join the army, famously declaring that "Anything is better than being an actor." His place was taken by the final brother Zeppo (real birth name Herbert), who stayed with the group thru the early 1930s.

By now the group was officially known as "The Four Marx Brothers." Biographies written by several of the brothers have consistently emphasized how much of their stage personality was developed and refined by their uncle Al Shean. Groucho began using a greasepaint mustache and eyebrows and walked with a stoop. Harpo adopted a red fright wig and top hat, carried a bulb taxi horn and never spoke on stage. Chico adopted a fake Italian accent (apparently developed in his younger days as a way of dealing with neighborhood toughs) with a round-point small-brim hat. Zeppo became the wide-eyed innocent straight man of the act.

Off stage Zeppo was considered to be the funniest member of the family, and also being the youngest, he had spent many years watching his older brothers perform, so that he was able to imitate almost any of them to perfection, a very useful trait if one of the other brothers happened to be ill or had a head cold and was unable to speak during the act. Groucho is said to have stated that

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Groucho (Continued from page 2)

during the filming of the movie *Animal Crackers* that Zeppo's imitation of Groucho doing Captain Spaulding was so good that he, Groucho, "would have let him play the part indefinitely, if they had allowed me smoke in the audience."

The development of the stage names for the brothers is shrouded in show biz mystery. A commonly accepted belief is that the names were coined by Art Fisher, a vaudeville monologist, during a poker game, using references to "Knocko The Monk" or perhaps it was "Sherlocko the Monk," popular comic strips of the day, both created by Gus Mager, famous for picturing caricatures of people as monkeys based on their personality traits, all ending in the letter 'O'. The "Knocko" strip came out in 1904, then developed into "Sherlocko" in December of 1910, and later evolved into "Hawkshaw the Detective."

According to this version, Julius Marx got his stage name because he either carried his money in a pouch known as a "grouch bag" which hung around his neck or because that was a name from the comic strip, depending on which member of the family you were asking. Harpo's name was an easy fit; he played the harp and was a master of the instrument. Groucho was also probably an easy fit. Altho witty, charming, personable, and articulate, he also had a bad temper. He could be morose, disagreeable and downright nasty with his razor-tongued insults, a personality trait very well known among family members. Chico's name is said to have been developed from his on-stage Italian personality and became he was known on-stage and even more so off-stage as being very fond of the "chicks," as young women were referred to in those days.

Origins of the other stage names are more complex, altho the desire to have all members of the act with names ending in 'O' probably forced some compromises. Harpo claimed that "Gummo" got his name because he crept around theaters like a gumshoe detective. In a 1949 interview with *Radio Mirror Magazine*, Groucho claimed the name came from the fact that his brother wore his galoshes, were called gum shoes in those days, rain or shine.

Zeppo was so named either because of a reference to the lighter-than-air zeppelins, his similarity to Zippo the Chimp who could do on-stage chin-ups, or because of the "Zeke and Zeb" jokes which were popular at the time, or because they needed another name that ended in the letter O and they saw a mute clown named Zeppo on a playbill, again, depending on which family member you happened

to ask.

By this point, Groucho was doing most of the writing for the act. Groucho's ability to calmly ad-lib hilarious dialog under difficult circumstances became a show business legend early on in their careers. Chico as the oldest brother became the manager of the act after mama Minnie retired. He became well known as a personable and instantly likable character who could charm even cold hearted theater managers. But with an act as hot as "The Four Marx Brothers," that wasn't too difficult. While not charming theater managers and booking agents, he spent a great deal of his time charming an endless succession of beautiful young women.

After being in vaudeville for twenty years, most of it successfully, the bright lights of Broadway finally beckoned. By the early 1920s the brothers were somewhat less enthusiastic about the endless touring of vaudeville, and the idea of taking an entire summer off, the way most star vaudeville acts were expected to do, also did not appeal to their restless spirits. So when Joseph M. Gaites offered them starring roles in a musical revue to be titled "I'll Say She Is!" they immediately accepted the offer.

That's the official publicity release version.

The darker underside of this move was that the team had gotten into a dispute with E. F. Albee, powerful owner of one of the major vaudeville circuits after an unsuccessful tour of England. Albee banned them from all his theaters. The team promptly moved over to the alternate Shubert Circuit, but their efforts to put together a different kind of act there had not been particularly successful, and in fact, the Schuberts had decided to get out of the vaudeville business entirely.

This revue was actually a spliced together offering based on the remains of two previous shows which Gaites had produced, both of which had fallen by the wayside almost immediately. The story goes that Chico ran into his friend Tom Johnstone, a song writer who was also a friend of Gaites. Gaites' backer Joseph P. Beury had just purchased an empty theater in Philadelphia, and Gaites had more or less promised to have a show ready within the next three weeks, but he didn't have a show. What he had was a lot of miscellaneous scenery in storage left over from some of his previous productions.

When Chico explained that the Marx Brothers were out of work with no immediate prospects, Johnstone instantly realized that Gaites could use the team to build a new show around. Gaites agreed. But it all had to be done very quickly; they only had a few weeks to get the entire revue done. Tom wrote new songs for the production, while his brother Will B. Johnstone was hired to do the rewriting

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Groucho (Continued from page 3)

and cobbling, and to mix in a series of Marx Brothers skits both new and old. Muriel Hudson was originally cast as the show's female star, but was replaced later by Lotta Miles (apparently her real name), playing a rich girl out looking for thrills.

After a couple of dismal try-outs, the finished version of "I'll Say She Is!" opened in Philadelphia in May of 1923, then played the outer city circuit before finally debuting on Broadway a year later on May 19, 1924.

The Broadway premiere opened to mixed reviews. Except for powerful critic Alexander Woollcott of The New Yorker Magazine, who loved the entire revue, virtually every other reviewer remarked that altho the songs in the show were pleasant enough, the irreverent, undisciplined, boisterous acts the Marx Brothers performed did not fit, and were both confrontational and disturbingly chaotic.

At the same time almost everybody had something good to say about at least some parts of the act. Harpo received an especially warm reception, and most spoke well of Groucho as a performer, but not for some of the skits he was in. Several critics complained that Groucho departed from the script and went into a long series of ad-libs which had even the cast on stage breaking up in laughter.

The public was intrigued. Word of mouth among paying customers quickly turned it into a smash success. "I'll Say She Is" played thru 1925, a two year run, one on the road and one on Broadway, a very respectable run during a decade when most music-comedy revues were expected to last about a single season before being cancelled.

This production proved to be both a godsend and the turning point in the career of the Marx Brothers. They had effectively been ejected from vaudeville and were running out of money, seriously considering breaking up the team or even quitting show business entirely when the opportunity to do "I'll Say She Is!" dropped into their laps. They were a hit with the public, if not necessarily with the critics, and they used this success as a springboard to launch the rest of their career.

The Marx Brothers themselves did take note of the critics. Groucho teamed up with writers George S. Kaufman and Morrie Ryskind on their 1925 followup, "The Cocoanuts," which was even more successful than their initial Broadway offering, running 275 performances and then doing two years on the road.

What Kaufman and Ryskind realized had been missing in their first show and even in their vaudeville acts, was

structure: a format with a central theme within which the Marx Brothers could perform their outrageous antics and still be part of an ongoing focused production.

"The Cocoanuts" made the Marx Brothers the toast of New York and proved that they were not just a fluke or a three-joke vaudeville act transplanted by luck to a successful show. "Animal Crackers," also by Groucho, Kaufman, and Ryskind, followed in 1928 and became their most highly regarded Broadway stage production, running 191 performances, a full season. It was laid off in the summer of 1929, then went on tour in October.

Hollywood in the form of Paramount Pictures took notice and wanted the team for movies. The Marx Brothers were eager to answer the call. The first movie for Paramount was to be a film version of "The Cocoanuts." This was shot at the New York Astoria Studios as a "talkie," with most of the filming taking place in the afternoons, since the brothers had to be on stage in the evenings for performances of "Animal Crackers".

Stories about the making of this movie, and "Animal Crackers" which followed, also filmed in New York, have achieved almost epic proportions. People who were present during the filming declare that the lot was a near Bedlam situation. Every time director Robert Florey was ready to do a shot, one of the brothers would be missing. Harpo was the only unmarried brother at the time, so he was either out trying to romance some sweet young thing on the set or hidden away practicing his harp. Chico, officially married for a decade, was happy to pursue anything in skirts, but more often abandoned the set to sit in on a poker or pinochle game, but only if the game was being played for money, not points, where he would almost always lose. Groucho apparently considered the shooting schedule a matter of convenience – his – and thought nothing of taking the afternoon off to hobnob with his pals at the Hillcrest County Club where the constitutional amendment prohibiting the sale of alcohol had never been officially recognized. None of the Marx Brothers took anything seriously, including bothering to learn any of the lines for the film which might differ from the stage play.

Florey's solution was to bring four full sized cages onto the set, with a nametag for each Marx brother. After shooting a scene the brothers would be escorted to their individual cages and the doors would be locked until the next scene was ready to shoot. Chico would only consent to this treatment if his cage contained a telephone, so he could call his bookie and place bets.

Despite all of that, the film was made. The 1929 release Cocoanuts proved to be a very successful early

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Groucho (Continued from page 4)

talkie, and in 1930 *Animal Crackers* was an actual box office blockbuster. The experience with the New York filming, an expensive film shoot due to the antics of the stars, caused Paramount to demand that the next movie be made in Hollywood, where, presumably, studio personnel could exert tighter control on these exuberant new stars.

By this time Groucho was already an established humor writer, with many articles and stories being published in newspapers and magazines as diverse as *The New York Times* to *Collier's Magazine*, *The New Yorker*, and *College Humor*. In 1930 Bobbs-Merill brought out his first hardcover book, titled "Beds." He looked on the move to Hollywood as a golden opportunity culminating the team's years of hard work.

The team also looked at the move as a nearly miraculous financial salvation. Their mother had died in 1929, but she had lived long enough to see her sons as the toast of Broadway. Meanwhile the stock market crash and the Depression had virtually wiped them out.



This piece by Mr. Jennings and Mr. Boenig was originally presented to a small, private group. It has been revised by the authors. It is the first installment of a four-or-five piece series on Groucho Marx.

Bobby Benson had Eight Voices

Jack French

Even big fans of "The Cowboy Kid" are probably unaware that eight different kids played him on the air. I'd like to set out the data we know about these "Bobby Benson's" and see if it will encourage researchers to help us track down the missing three. In setting forth this info, I've credited some of the OTR researchers who have already helped me regarding some of these radio performers.

#1) Richard Wanamaker. When the series debuted on WGR, the CBS affiliate in Buffalo, NY in November 1932 under the title H-Bar-ORangers, an 11-year-old boy, who had been active in local radio, got the lead. He was on all 78 episodes, airing three times weekly until March 1933. Wanamaker continued his radio and stage work through college, getting a drama degree from Ithaca College. Unable to find work as an actor, he went into retail business in the Buffalo area. At the age of 41, he died in 1961 of complications from abdominal surgery.

(Thanks to Jerry Collins of Lancaster, NY)

#2) Billy Halop. In fall of 1933, CBS moved the production to New York City where radio actor Billy Halop was cast as "Bobby," and his sister, Florence, got the role of "Polly." He was the lead in over 600 shows, usually five times a week, until he got a role in the Broadway show *Dead End* and he left the radio cast to join stage rehearsals in fall of 1935. After about a year on Broadway, many of the cast were brought to Hollywood to film the *Dead End* movie. Halop made a lot of B-movies, usually with the same gang of tough kids. When he died in November 1976 at the age of 56, he was living in relative obscurity.

#3) Unknown Los Angeles actor. The popularity of the series on CBS necessitated a second production on the West Coast. CBS, in connection with the Don Lee Network, set up production in Los Angeles, where their cast used the same scripts that were being aired in NYC. It is not known how long this arrangement continued, but it was at least through the 1933-34 season.

(Thanks to Jim Jones of Utah)

#4) Unknown NYC actor: Although Billy Halop left the radio series for Broadway, the radio show continued on CBS in New York until December 1936. So someone else was playing "Bobby Benson" for the last 15 months it was on CBS. Like the LA actor who had the role, his identity

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Bobby Benson (Continued from page 5)

is still unknown. This radio actor did appear in some publicity shots for the photos sent to the juvenile audience as radio premiums.

NOTE: Of the more than 700 episodes aired on CBS, no audio copies have ever been found, although two scripts are still available.

#5) Ivan Cury. In June 1949 the series was resurrected on Mutual under the title of Bobby Benson and the B-Bar-B Riders. Cury, who was born in June 1937, had plenty of radio experience when he won the lead. He played the role on both radio and a local TV show until his parents objected to all the unpaid personal appearance tours. He left the series, probably about the summer of 1951, and found better paying jobs, including the son on Portia Faces Life. He stayed in the broadcast business in his adult life, doing TV production in LA and teaching communications in college. Ivan has attended both the FOTR convention and the SPERDVAC convention.

#6) Bobby McKnight: To take the load off Ivan on the personal appearances as "Bobby," Mutual found a young boy singer, Bobby McKnight. His most extensive appearance tour was 14 countries in Europe in the spring of 1951. When Ivan left the series, McKnight took over at the mike also. However within a few months, his voice started to lower into maturity, so a replacement was quickly found. Since McKnight was about the same age as Ivan, one can assume he's still alive and well.

If so, no one has located him yet, and I've spent years trying. Incidentally, you can hear McKnight's voice on that seven minute recording of "The Story of the Golden Palomino" which some people mistake for a radio show. But it was actually a Decca record of Bobby Benson. On this record the (un-credited voices of the Cowboy Kid are Ivan Cury doing the dialogue and McKnight singing the songs.

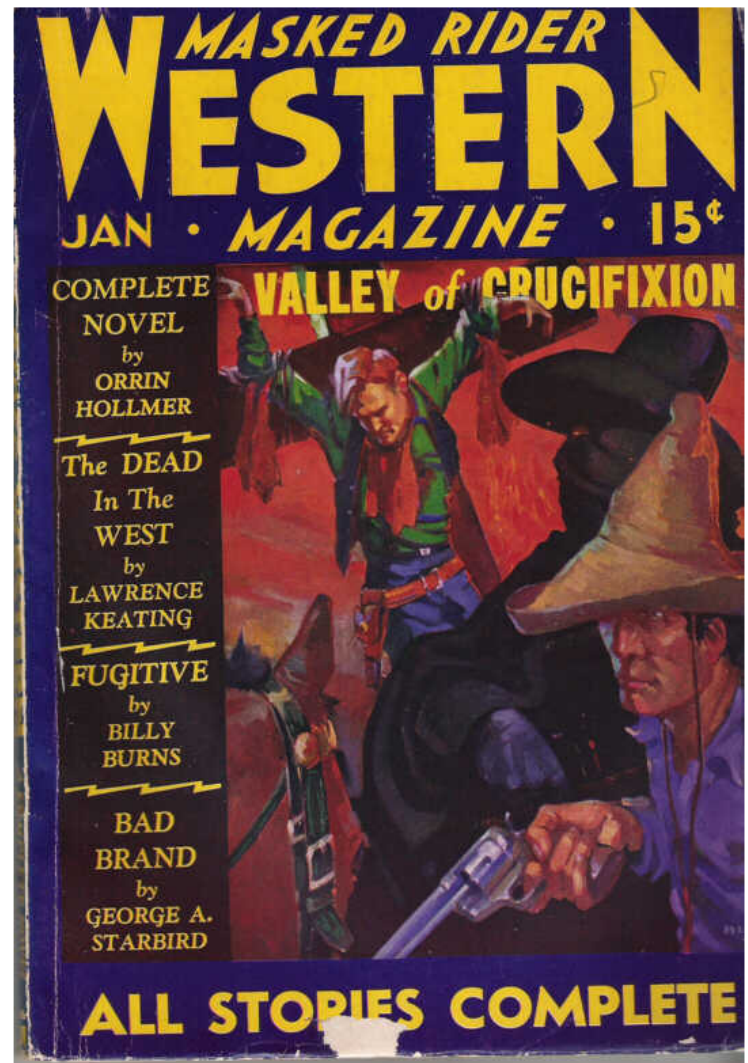
#7) Clive Rice. A native of Surrey, England, Rice was born in January 1941. Under his professional name of "Clyde Campbell" he took over the role of The Cowboy Kid from McKnight, probably in the fall of 1951 and held the role until the radio version went off the air in June 1955. He was also on a local TV version. After HS, he had a long Navy career and is now retired in Roanoke, VA. He's attended OTR conventions in Newark and Cincinnati.

(Thanks to Barbara Davies of Connecticut)

#8) Rosemary Rice. (No, that's not a misprint) The older sister of Clive Rice (no relation to OTR star Rosemary

Rice), she occasionally came with him from Stamford, CT to do his show in Manhattan. On one occasion, Clive developed a severe nose bleed minutes before the show was to go out live. She grabbed his script, joined the surprised cast at the mike, and delivered his lines until he got over the nosebleed. Since their voices were identical, probably no one in the listening audience noticed the switch. It was the only known time a girl played "Bobby Benson."

Jack French is the editor of Radio Recall, the publication of the Metro Washington Old-Time Radio Club.



Original Movie Ads of Lost Films Pt.2

Dave Harris

This month we finish Dave Harris' article about movie ads for lost Hollywood films. Many of these films feature entertainers well known to old-time radio fans.

ALIAS JIMMY VALENTINE Crime/Romance (Part Talking) M-G-M 1928

MOTION PICTURES.

STARTING TONIGHT *The Biggest and Best* **TALKING** Screen Show in Town

WILLIAM HAINES
in METRO-GOLDWYN-MAYER'S

alias **JIMMY VALENTINE**

LIONEL BARRYMORE — LEILA HYAMS
KARL DANE — TULLY MARSHALL

The first mature presentation of the Film with Dialogue is undoubtedly one of Broadway's historic events. The interest in the revival in Talking Screen Form of this famous Paul Armstrong play is so intense that the advance sale at the Astor has never been as great. Here is a great talking picture; Dramatic, Humorous, Tense, well-played, well-made. You're in for a good time.

A GALA METRO-MOVIETONE HARVEST FESTIVAL including

JOHN GILBERT — NORMA SHEARER — JOAN CRAWFORD — BRENDA STONE — GEO. E. ARYTON — LEWIS STONE

First Talking Picture of These Stars in a Special Personal Appearance Film Made for the Empire Theatre, London, England. Also Van & Schenck, George Dewey Washington and others.

TWICE DAILY, 2:45—8:45
First Matinee Friday
Reserved Seats Now on Sale at Box Office and Leading Agencies

ASTOR
Times Square at 45th St.
The World's Leading Long-Run Photo Playhouse

Opening Day for *Alias Jimmy Valentine* November 15th, 1928. Starring William Haines and Lionel Barrymore, *Alias Jimmy Valentine* was released November 15th, 1928 at the Astor. This was M-G-M's first talking feature. Originally done as a silent movie, Irving Thalberg ordered that additional footage be made in sound.

William Haines played a safecracker who fell in love with a banker's daughter. Haines was a box office star in the late 20's, but his work slowed down by the late 30's. His career ended after a fight with studio mogul Louis B. Mayer, who insisted Haines leave his secret lover Jimmie Shields, and publically marry a woman. Haines refused, and found success as an interior designer for the Bloomingdales. It was directed by Jack Conway, an actor turned versatile director at M-G-M.

I contacted the Library of Congress about the status of

this film. Zoran Sinobad, a Reference Librarian, told me there are no known copies of *Alias Jimmy Valentine*. But the UCLA Film & TV Archive holds the soundtrack (in the form of film synchronization discs), and the Library of Congress has an un-preserved copy of the film's trailer.

FOX MOVIETONE FOLLIES Musical/Comedy (All Talking with Color sequences) Fox 1929

MOTION PICTURES.

FOX MOVIETONE FOLLIES of 1929

The Fastest, Peppiest, Most Tunesful Musical Extravaganza Ever Produced on Stage or Screen

A MAMMOTH \$6.60 REVUE
WITH MORE

INFECTIOUS SONG HITS DAZZLING ENSEMBLES
CYCLONIC DANCING GORGEOUS COSTUMES
RITIOUS COMEDY SCENIC SPLENDOR

Than Have Ever Combined to Captivate Amusement-Mad America

It's The Greatest Sensation Since The Movies Began To Talk

Entire **ROXY ENSEMBLE of 350 ARTISTS**
And Augmented Cast of Principals Offer

"WHERE THE EDELWEISS GROWS"
All The Color, The Fantasy and the Folklore of the Tyrol

"DEEP NIGHT" By Rudy Vallee
A Symphonic Production Based on the Syncopated Melody of the Hour

"IN MEMORIAM" A Musical Ode
In Honor of the Nation's Martyred Heroes

ROXY SYMPHONY ORCHESTRA
Overture: "William Tell" Joseph Littan, Conductor

1 The Only Performance Today 10:45 A. M.

ROXY THEA.
Direction S. L. Rothafel (Roxy) 50th Street and 7th Avenue

Begins Today

Opening Day for *Fox Movietone Follies of 1929* May 25th, 1929. This was one of the many extravagant musical varieties with the "all-talking, all-singing, all-dancing" format. All the big studios made them in this period. Warner Brothers put together "The Show of Shows" in 1929 with Myrna Loy, John Barrymore, and Richard Barthelmess. There was *Paramount on Parade* from 1930 with Maurice Chevalier, William Powell, and Gary Cooper with many others. M-G-M had its *Hollywood*

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Lost Films (Continued from page 3)

Revue of 1929 with the likes of Conrad Nagel, Joan Crawford, John Gilbert, and Laurel and Hardy just to name a few. It was also nominated for best picture.

Fox Movietone Follies of 1929 didn't have such legendary names, but it did feature very competent talent of the period such as Sue Carol, Lola Lane, and Jackie Cooper, who appeared as a guest in the picture. It was directed by David Butler, who would later direct a bunch of Doris Day musicals including *It's a Great Feeling*, and *Calamity Jane*. It opened on May 25th 1929 at the Roxy. Since the film is lost, we'll never really know if it was "the fastest, peppiest, most tuneful musical extravaganza ever produced on stage or screen." But, I think it would sure be fun to find out.

May 26th, 1929 Film Flash article from the NY Times.

"The Fox Movietone Follies of 1929," the first yearly talking and singing screen revue, is at the Roxy. Sue Carol, Lola Lane, David Rollins, Sharon Lynn and Stepin Fetchit are seen and heard in this musical production. There are elaborate sets quite in the manner of the Broadway revues in addition to a romantic theme.

THE ROUGE SONG

Musical/Comedy (All Talking in Color) M-G-M 1930

Opening day for *The Rouge Song* January 28th, 1930. The "Holy Grail" of lost films. Finding this two-strip Technicolor M-G-M film has been the dream of most film historians, and it's on the AFI's most wanted lost film list. It's certainly the #1 film I'd like to see. *The Rouge Song* opened at the Astor on January 28th, 1930. It featured Metropolitan Opera star Laurence Tibbett and Catherine Dale Owen, and was produced by Irving Thalberg. MGM borrowed Stan Laurel and Oliver Hardy from Hal Roach to give the film a comic touch. The picture was directed by Lionel Barrymore, but the Laurel and Hardy bits were directed by Hal Roach. A thirty second clip of L&H pitching a tent in a sand storm survives.

If you're interested in Oliver Hardy's life and work, visit my website all about him at oliverhardy.com.

This was M-G-M's first all-talking, all Technicolor project. Tibbett was nominated for the Academy Award as

MOTION PICTURES.

TONIGHT an Event
that revolutionizes
amusement history!



Metro-Goldwyn-Mayer presents

Laurence
TIBBETT

in the immortal
singing masterpiece

The ROGUE SONG

with Catherine Dale Owen—Laurel & Hardy. Directed by
Lionel Barrymore. Music by Franz Lehar & Herbert Stothart

ENTIRELY in TECHNICOLOR

ASTOR
Broadway & 45th St.
Twice Daily, 2:50—8:50
Sat., Sun. & Hols. 3—6—8:50
Sat. Midnight 11:45
Mats. 50c to \$1.00 Even. 50c to \$2
SEATS 4 WEEKS IN ADVANCE

Formal Premiere
TONIGHT 8:50
FIRST MATINEE TOMORROW
at 2:50



Not since
Jenny Lind
came to America
has New York
welcomed such
a magnetic
personality

best actor. Although it played nearly six months at the Astor, the film did poorly everywhere else and was a commercial failure.

Unfortunately, *The Rouge Song* was printed from two-color technicolor negatives which were destroyed in a fire. There is no known print existing but pieces of this picture have been found. The soundtrack on disc still exists. There's also a short Laurel and Hardy segment and a trailer that survived, but the complete film is considered

(Continued on page 9)

Lost Films (Continued from page 4)

lost. Audiences are raving! February 2nd, 1930.

MOTION PICTURES.

HAIL A NEW GREAT STAR!

TRULY AN EVENT IN MOTION PICTURE ANNALS

LAWRENCE TIBBETT

ELECTRIFYING NEW YORK AUDIENCES!
TELEGRAMS HAVE BEEN POURING INTO THE ASTOR THEATRE. HERE ARE A FEW:

WESTERN UNION

LAWRENCE TIBBETT IS ONE OF THE GREATEST SCREEN PERSONALITIES OF ALL TIME. IN ROGUE SONG HE PROVES THAT HE HAS THE OUTSTANDING VOICE OF TALKING PICTURES.

RAMON NOVARRO

WESTERN UNION

THE GREATEST AND MOST BEAUTIFUL PICTURE I HAVE EVER SEEN. NOT ONLY HAS TIBBETT A BEAUTIFUL VOICE BUT HE IS IMBUE WITH A DISTINCT CHARM AND APPEAL THAT EQUALS IF IT DOES NOT SURPASS THAT OF ANY OTHER SCREEN PERSONALITY.

JOAN CRAWFORD

WESTERN UNION

MARVELOUS PRODUCTION AND WHAT A PERSONALITY IS LAWRENCE TIBBETT. HAVE ALREADY SEEN ROGUE SONG FOUR TIMES AND AM GOING TO SEE IT AGAIN.

COLLEEN MOORE

WESTERN UNION

ACQUISITION OF LAWRENCE TIBBETT BY TALKING SINGING SCREEN IS ONE OF GREAT EST ACHIEVEMENTS IN YEARS. HIS CORGEIOUS VOICE, HIS WONDERFUL PERSONALITY AND HIS SUPERB ACTING MAKE HIM IDEAL STAR. I DOUBT IF ANOTHER SUCH VOICE CAN BE FOUND IN THE WHOLE WORLD.

LEN CHANEY

WESTERN UNION

WITH LAWRENCE TIBBETT IN ROGUE SONG METRO GOLDWYN MAYER PRESENTS GREATEST SINGING VOICE EVER HEARD IN TALKING PICTURE. PATRONS ARE GOING TO SEE AND HEAR SOMETHING ENTIRELY DIFFERENT IN WAY OF ENTERTAINMENT.

WILLIAM HAYES

WESTERN UNION

MOST SIGNIFICANT THING SINCE TALKING PICTURES CAME INTO BEING IS LAWRENCE TIBBETT'S APPEARANCE IN ROGUE SONG. HE IS ONE OF THE MOST VIVID PERSONALITIES SCREEN HAS EVER SEEN AND HIS FIRST PICTURE HAS GIVEN THE WORLD A TRUE MASTERPIECE.

BUSTER KEATON

WESTERN UNION

THIS IS A TRIUMPH IN ROGUE SONG HAS PROVED THE FALLACY OF TWO FEARS HELD BY ARTISTS OF THE OPERA AND CONCERT STAGE REGARDING SOUND FILMS. NAMELY THE DISTORTION OF THE SINGING VOICE THROUGH MECHANICAL DEVICES AND THE LACK OF PERSONAL CONTACT WITH THE AUDIENCE. THE SINGING VOICE OF TIBBETT IS FAITHFULLY REPRODUCED IN ALL ITS GLORIOUS BEAUTY.

MARY LEWIS

Audiences are Raving, Whistling. Applauding. Cheering! Congratulations fill the air! Such excitement has never been seen before in a theatre. Metro-Goldwyn-Mayer, as you know, has made such big pictures as "The Big Parade," "Ben Hur," "Broadway Melody" and "Hollywood Revue," but NONE has ever been welcomed like *The brilliant musical picture*

ROGUE SONG

OR CATHERINE DALE OWEN—LAUREL & HARDY
Directed by LIONEL BARRYMORE Made by FRANZ LEHAR & HERBERT SWEETHEART

NOW PLAYING
ASTOR BROADWAY and 45th ST.

Mats. 50c to \$1.00. Evns. 50c to \$2.00
Daily 2.50, 6.50, Sat. Sun. & Hds. 3, 6, 9.50, Sat. Midnight 11.45

THE SENSATION

WHAT A WIDOW

Romantic comedy (All Talking) United Artists 1930

What A Widow!

With millions and millions she starts on a gay trip to Paris...and finds millions and millions, clothes and beaux!

Continuous from 8:30 A. M.



What an actress!
What clothes!

GLORIA SWANSON

in
"What A Widow"

A United Artists Picture Presented by Joseph P. Kennedy

She took Paris by storm...and Paris took her for a loop!

RIALTO

HOUSE OF HITS TIMES SQUARE

Opening day for *What a Widow* October 3rd, 1930. *What a Widow* was Gloria Swanson's second talkie. It opened on Friday, October 3rd, 1930 at the Rialto. In it, she played a wealthy widow traveling to Europe, later pursued by a lawyer, played by Owen Moore.

Swanson, by the mid 1920's, was one of the highest paid actresses in the silent film business. She successfully made it to sound, but only made four films in the 1930's. Then, she basically disappeared.

In 1950, she made a comeback and earned an Oscar nomination for her role in *Sunset Boulevard* with leading man William Holden. Ironically, a different William Holden appeared in *What a Widow*, playing Mr. Lodge.

The film was directed by Allan Dwan, a film pioneer

(Continued on page 10)

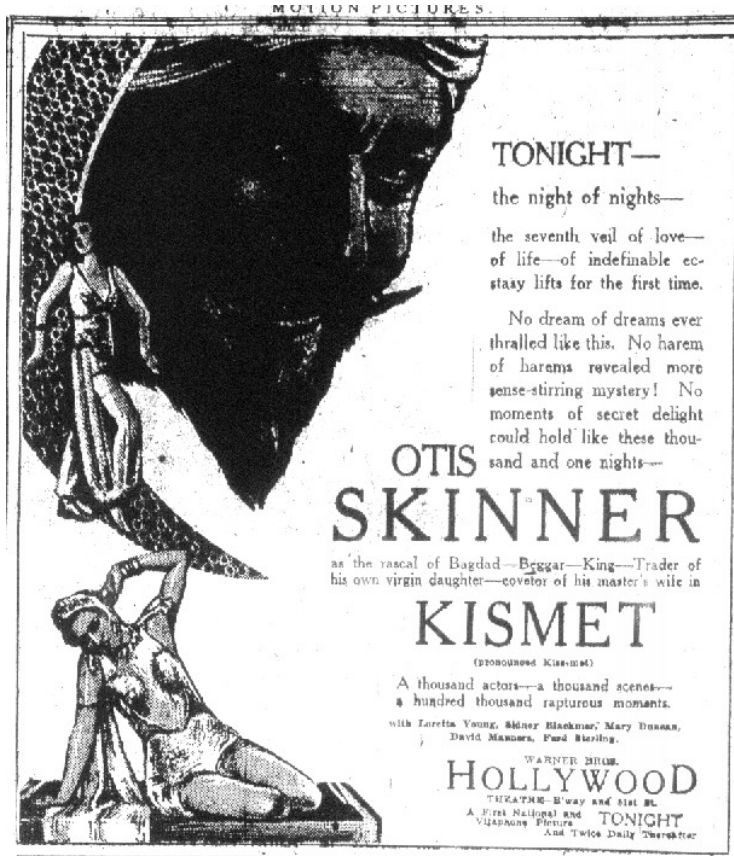
Lost Films (Continued from page 5)

who directed some of Swanson's best silent movies, such as *Zaza* (1923), and *Stage Struck* (1925).

"Reflections and News of the Screen World" was a section of the New York Times announcing new upcoming pictures. I looked up Sunday, October 12th, 1930. A critic named Mordaunt Hall wrote that in *What a Widow*, the "violent attempts to arouse laughter result more often than not in lost energy." Apparently the film was done in Mack Sennett slapstick style, and it would have been better if the acting was more restrained. Still, I think Swanson may have employed a special edginess to this role, which would make this film interesting to see today.

KISMET

Costume/Drama (All Talking with Color sequences)
Warner Brothers 1930



Opening day for *Kismet* October 30th, 1930. This version of *Kismet* starred Otis Skinner in his talkie debut as Hajj, the beggar of Bagdad, who wanted to marry his daughter into royalty. Loretta Young, David Manners, Sidney Blackmer, and Ford Sterling also appeared. It was directed by John Francis Dillon who began his career with Keystone, which may explain Ford Sterling's role in the

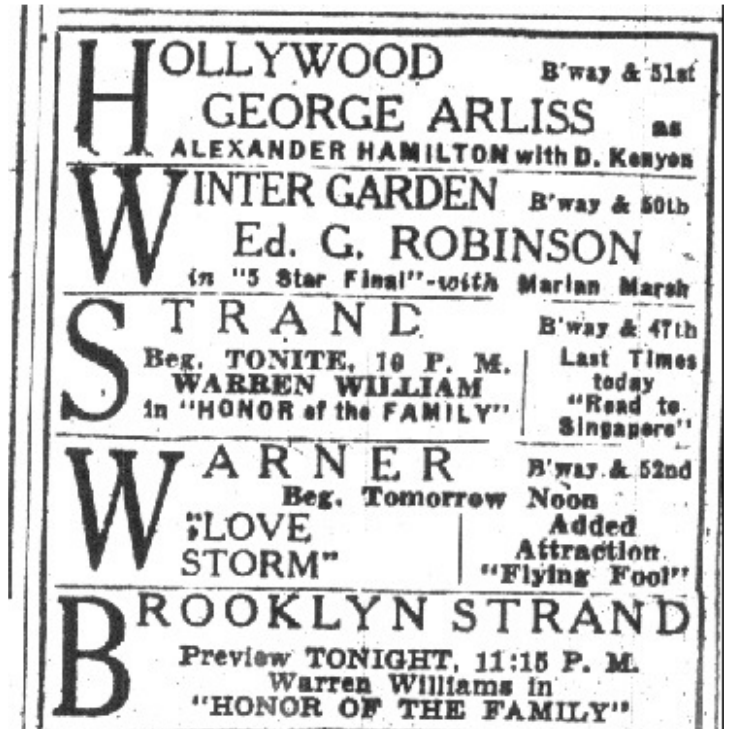
film.

While searching for the film ad, I ran across the October 26th edition of the New York Times which had a *Kismet* announcement, calling it a "Vidascope, the new wide film." This referred to the picture's experimental 65mm wide screen format.

Kismet opened on Thursday, October 30th, 1930 at the Hollywood Theatre on Broadway and 52nd street. To date, only the Vitaphone soundtrack survives.

HONOR OF THE FAMILY

Drama (All Talking) First National 1931



Opening day for *Honor of the Family* October 15th, 1931. I think the reason to see this lost film would be Warren William. I feel he was always best cast as the ruthless businessman type, but here he played a "swashbuckling gallant." The ad says "he was winged into Hollywood" which is literally true.

With the success of talkies, Warner Bros was signing every stage performer with a voice that they could get. Williams was signed and within days, flown to Hollywood and put before the cameras. This was his first sound movie and it co-starred Bebe Daniels. Williams is not well remembered today, but in the early thirties was Warner Bros' one and only capable leading man. Until the likes of Cagney, Bogart and Grant were trained and groomed, Warren Williams was the go-to leading man at WB and other studios.

Fortunately some of his great ones, such as *Employee's* (Continued on page 11)

Ryan Ellett

As usual, read and reread your *Times*, pass it on to a friend and consider how you can lend a hand.



"The Honor of the Family," at the Strand, is a Warner interpretation of Balzac's novel, with Warren William as a swashbuckling gallant and Bebe Daniels as the leading woman.

This feature originally appeared at <http://www.missingfilm.com/>. It is reprinted in the Old Radio Times by permission of the author.

Celebrate **NBC's 80th Anniversary** at the 31st
Friends of Old-Time Radio Annual Convention
(**Featuring Eddie Cantor**) October 19-22, 2006
Holiday Inn North, Newark, NJ



Illustration by
Dave Warren

Researchers on the Hub

Philip

The evolution of our hobby into a digital realm has made sharing of our beloved old-time radio programs easier. A need arose for our group to share thousands of shows in order for us to produce the certified series we have all come to enjoy. This is why I have been operating a peer-to-peer sharing hub for our Yahoo groups for the last two years. Although a majority of the files we share are in the public domain, I determined we needed a safe and secure site to trade on, not only for the groups sake but for my own satisfaction to remain anonymous and almost invisible.

The first time I logged into the hubs, I was amazed at the amount of material being shared. It had been over a year since Napster and the Mousetrapp site had shut down. I was not at all convinced that sharing with Streamload and usenet was the answer, although it was all that I had left, other than snail mail. I got an invitation to join a hub that shared OTR almost exclusively and was hooked on this new adventure.

The hub requires no fees, no uploading of files, and each user is in control of what he shares. After monkeying around with the hub software for a couple of months, I thought I had designed a secure platform for our group to share within. We went live in August 2004, first with moderators testing the system and then with an open invitation to those in our group already using the hubs.

The client software of choice is DC++ (dcplusplus). It has proven to be the most intuitive and most user-friendly software to date. Automatic login and file download resumption are two of its better attributes. Other clients exist and may connect, but I do not consider them any better. Apple and Linux users have clients to connect; I have not used them so do not have any preference.

The first few months were a learning experience for us all. I wrote a short tutorial to help new users gain access and learn how to share and trade. I learned more about the hub and strengthened its security, and learned to write add-on software for it; to personalize it. All the coming and going reminded me of the McGee's of 79 Wistful Vista, so I patterned the announcer in their manner.

With the disappearance of our hub librarian, and the opening of our distribution group, I started the Library hub near the beginning of 2005. All of our certified series as well as non-certified distributions were to be shared online. This was intended to take the burden off a long distribution list, and give another alternative to members of the distro group. I asked for volunteer "librarians" to

share these series in the library and wrote new software to allow downloads from librarians only. I wrote help files for the librarians to keep all shares the same. I interconnected the hubs, so that members could switch between hubs, depending on whether they were compiling a new series or just downloading one already produced.

Today about a third of our Yahoo group's enrollment have used the hubs. The hubs average between 30 to 50 users online at a time with around 100 users logging in daily. The client software is always evolving and the most recent stable version (0.691) has caused a few problems.

The newest version will only connect with other versions that hash their files with the Tiger Tree Algorithm. This accounts for fewer search results coming up than normal. One hub has gone so far as to ban this version from being used. Being that we interact with other hubs, I have recommended that we should not upgrade at this time. This has presented a difficulty for new users as this version is the only one available to download from the developers' site. They can get discouraged with fewer search results or not being able to see what others are sharing. I share all stable versions of the client software if someone would like to downgrade to a more usable version. (0.668, 0.674 and 0.686 are suitable choices)

With a smaller hub I have not had to worry about the passive user overtaxing my system. If it were possible, I would like all users to be in active mode. With today's ISPs and home networking setups, DC++ will not work all the time in active mode. Passive users can share and contribute as well as active users. Your download speeds will not change because of this. The only difference you will see are fewer search results; passive users can only connect to active users, and all connections and searches are routed through the hub. All librarians are in active mode, so any library hub user can be in passive mode and download just as fast as he would in active mode.

Searching can prove interesting at times. Partial show titles and open ended dates can give you a whale of results, but not exclusively what you were searching for. The search uses no "wild cards" and takes a while to get used to; try to be specific – use spaces instead of wild cards. A date such as 50/12/27 can be searched for as 50 12 27, and get hits with all separators. With time you will become proficient enough to find what you are looking for.

Search results can be sorted by title, user or size etc. When sorting by size you can see the many ways the file has been named, sometimes incorrectly. This appears quite often when a script is repeated; remakes would probably not be the same size. If a particular user appears

(Continued on page 14)

Hub (Continued from page 9)

to have what you'd like to download, just double click to save to your default directory. Right clicking gives you more options to save your download to or send a message to the user, or to download his entire filelist opening with this file's folder opened.

One of the few problems we have encountered with the hub software is its special character, the dollar sign (\$). Any file shared that has this in it will not appear in your filelist. Renaming files to 50 grand instead of \$50,000 and 5 dollars for \$5.00 will solve this. This is being worked on I am told, but from experience I won't hold my breath waiting.

Interested users should consult the file *AccessingTheHub.rtf* in the files section of your Yahoo group. Any further questions you may have after reading the tutorial and FAQ can be answered by e-mail; do not post to the board.



Original Syntax; or, Aces High

Jeff Kallman

Having named my own little blog of classic radio *The Easy Ace*, you may figure its name announces your servant's affection for a) the seminal serial comedy *Easy Aces*; or, b) stud poker. Here's a hint. I haven't played any kind of poker in a few years. But I've played every available episode of *Easy Aces*, (and its briefly-lived, expanded revamp, *mr. ace and JANE*) at least twice since I had the fortune of drawing them. You take it from there. Jacks or better to open.

I've done likewise with Goodman Ace's *Ladies and Gentlemen – Easy Aces* (New York: Doubleday, 1970; 211 pages) since I landed a copy through abebooks.com's booksellers. At least, I began doing it once I recovered from the shock of reception. The copy I obtained was so pristine it still reposed in its original-issue shrinkwrap. It still contained its original-issue soft-vinyl record affixed to the inside front cover. And, it still contained eight vintage scripts Ace composed for that singular comedy, spliced with extracts from [Saturday Review](http://SaturdayReview.com) essays Ace had written for that journal for most of his post-radio life.

Born in 1930, *Easy Aces* had two lives, both of which were scripted by the droll [Goodman Ace](http://GoodmanAce.com). Its original life was fifteen years as a fifteen-minute absurdist serial, written and delivered in a key low enough to let you think you were eavesdropping upon your vaguely screwy neighbours, in this case Ace the mild-mannered if harried realtor and his big-hearted, language-molesting wife, Jane, whose best friend Marge provided the laugh track at the drop of a malaprop.

Dealing in terms of the surviving episodes, you eavesdropped upon the Aces [pushing shiftless brother-in-law Johnny into working at long enough last](#), in spite of marrying an heiress; [adopting an overage orphan](#) with a sleep-inducing left hook and a mind that seemed half asleep; surviving a film director's sweep for local talent and [Jane's self-sweep into thoughts of a film career](#); stumbling into and out of destitution on the wrong end of a crooked politician's crooked real estate deal; enduring and then marrying off a particularly snooty live-in teenage niece; upending the corrupt orphanage from whence their "adopted son" came; Jane's hilarious career as a professional bridge partner; and, how to succeed in business once you've succeeded in keeping your spouse from meddling.

You learned that home wasn't built in a day and Congress was back in season (no bag limit, presumably), a
(Continued on page 15)

Goodman Ace (Continued from page 14)

wife should take the bitter with the better since time wounds all heels, there was no use crying over spoiled milk, and that the way things were going those days a girl had to play hard to take. All from a lady who'd have the coffee ready in a jitney if you were sitting on pins and cushions waiting. And if you were up at the crank of dawn to put your nose to the tombstone, well, you could have knocked her over with a fender. (*Mmmmmmm*, you can hear her droll husband drawl, *there's an idea . . .*) Did I mention she was also a member of the weeper sex who could strangle an egg after taking a year of domestic silence?

The show's second life tried to grow it up from a fifteen-minute absurdist serial to a half-hour weekly absurdism, with a few new twists on a few time-tested devices. Ace became narrator as well as droll foil to Jane's malapropriety, not to mention moving from real estate to advertising and, as John Crosby of the [New York Herald-Tribune](#) pointed out, "us(ing) his program to take a few pokes at radio, the newspapers, and the world in general," and engaging announcer Ken Roberts "whose function is to kid all the commercials on the air." Ace's real estate partner Neff was supplanted by advertising boss Norris, whose gruffness was matched only by his satchelful of slogans. The satchel rarely escaped without a few arrows from Ace's finely tuned bow.

ACE: Mr. Norris talks like a copybook. He believes a man's best friend is his motto.

NORRIS: Don't put off till tomorrow what you can do today.

ACE: He's been married three times.

NORRIS: If at first you don't succeed, try, try again.

ACE: But in spite of his corny talk, I like Mr. Norris. He's a lonely man, he has no children.

NORRIS: If at first you don't succeed---

ACE: Uh, yes.

Jane's shiftless brother Johnny was overthrown by her shiftless brother Paul, whose occupation was observing construction activity through the most available peephole in the wood fencing. And snooty niece Betty was replaced in Ace's office by indifferent cousin Sally. ("Happiness is relative," Ace drawled. "The fewer relatives, the more happiness.")

And where the original *Easy Aces* was delivered in a crowd-less studio room, with microphones under the table, the better to let the cast sound like people and not performers, the new *mr. ace and JANE* ended up in front of a live audience, with a few of the old situations and malaprops remodeled. The remodeling was a smarter idea than the live audience, it turned out. The Aces worked best when they kept it quiet, if only because the clever urbanity with which Ace wrote the show wasn't supposed to be taken with a belly laugh.

Compare the audition episode, an early version of series opener "Jane Gets a Loan for Brother Paul" (called "Paul Tries to Borrow Two Hundred Dollars"), to the series edition. The longtime theme song, "Manhattan Serenade," was played by a solo pianist, who also provided the edition's music punctuations, and with no live audience the Aces and company shone in their conversational style. Picked up as a series, the theme was now played ballyhoo style by full band, and the hollow of the full audience studio made it sound like . . . anything else on the air in 1948. Accordingly, the Aces and cast sounded like the thing they'd first tried their best to avoid. They sounded like actors, and it compromised the best of Ace's wry deconstructions and Jane's original syntax.

Ladies and Gentlemen--Easy Aces (the title, of course, was taken from the original serial's standard introduction) actually binds up the non-serial scripts deployed in *mr. ace and JANE*, perhaps because to pick and choose from serialised material might have been even more arduous. They afford a chance to read and hear them in the voices without the audience or the studio hollow, perhaps with a solo piano chiming between scenes, leaving exposed the show's not-so-dirty little secret: dearly though it's remembered for Jane's malapropriety, Ace's narratives and rejoinders sometimes wring at least as many laughs and occasionally more.

As a matter of fact, some of the *Saturday Review* mulctings with which Ace forged the narrative of the chosen scripts could have made classic episodes themselves. I'll offer you this one, which I took the liberty of forging into a script. I'm sure that wherever he is Mr. Ace will look upon this, smile, and warble, "Isn't that awful?" Of course, it was his fault. He had to quote Jane after telling her there would be a picture or three used with the book. That'd teach him.

JANE: I'd like to use my favourite picture – the one I was going to use when I thought of going on the stage and being a big Broadway star, but you wouldn't let me. I'll go get it. I'll be back

(Continued on page 16)

Goodman Ace (Continued from page 15)

in a jitney.

SFX: (footsteps leaving the room).

ACE: While she's gone, I should fill you in on that stage bit. That was in the early days of radio when success went to Jane's head, where it had plenty of room to bounce around. As I recall, it went something like this:

MUSIC: (to flashback).

JANE: What do you think about my going on stage?

ACE: As what?

JANE: As a star. I can become famous and rich.

ACE: Oh, no. Not that routine again.

JANE: Yes, you will.

ACE: Look, Jane, let's face facts. You've never been on the stage, you can't read lines, you don't know how to project, and above all you have no talent to become a famous star and rich. Now do you understand how I feel about you and a stage career?

JANE: Yes. You're afraid that when I become famous and rich, I'll divorce you.

ACE: Promises, promises.

JANE: OK, I promise I won't, even if I become a big dramatic star, or even in musical comedy, because my friends say I sing like an angel.

ACE: Sure, like an angel. But can't you wait till you get up there?

JANE: I've waited too long already, just laying around the house.

ACE: That's 'lying.'

JANE: No, it's the truth.

ACE: Jane, listen, what qualifications do you have to become an actress?

JANE: Not much, I haven't. I've always had the smell of goose grease in my blood. I've always dreamed of seeing my name up in tights.

ACE: OK, Gypsy, I give up. You're going to be another Sarah Bernhardt.

JANE: Or bigger. Of course I'm going to start small. I play a maid in this play. That's what I've been trying to tell you if you'll stop shouting yourself hoarse in the face.

ACE: Whoa. Back up. What play is that?

JANE: It's a play our club is putting on. The W-O-M-A-N.

ACE: What's that stand for?

JANE: Woman.

ACE: Oh, of course, how stupid of me.

JANE: I forgive you, dear. In this play I'm the maid, and I have one line. I come in and I say to Mabel – she plays the leading part – I say, 'Your coat, madame.' That's the one line I have.

ACE: And from that you expect to be discovered?

JANE: What discovered? I'm already here. They'll see me when I say, 'Your coat, madame' and I hold it while she puts it on and I walk off, and when the audience applauds I take a bow.

ACE: Applause for holding a coat?

JANE: Well, you're going to be in the audience. You can start it. You know how people are. Don't they always yawn when somebody else yawns? And so can you.

ACE: Yes, I can do that all right.

JANE: Thank you, dear. And don't you worry about the divorce. I wouldn't ever leave you.

ACE: Why not?

JANE: You're welcome. Now, there's one problem. Well it's not exactly a problem, because I can always use it.

ACE: How's that again, I'm afraid to ask?

JANE: Well, we each have to bring our own
(Continued on page 17)

Easy Aces (Continued from page 16)

costumes. So I want to look my best, and my best would be in a mink coat.

ACE: A maid wearing a mink coat?

JANE: No, I don't wear it. The coat I hold up for Mabel.

ACE: You're kidding.

JANE: You don't expect me to hold up my three-year-old Persian lamb, do you? To say nothing of my raincoat.

ACE: Jane, if your stage career depends on a mink coat, forget it.

JANE: Forget the stage? Why any girl would give her right name to become a star. And I'm going to be on Broadway or my name is Maude. Where are you going?

ACE: I'm going to buy two tickets and applaud you on opening night, Maude.

JANE: Oh, thank you, dear – two tickets? Who are you going with? I see – when the cat's on stage the mouse will play.

MUSIC: (out of flashback).

ACE: And so on. Although she had hitched her wagon to a star, Jane finally settled for a microphone – thank heaven. As for the mink coat, you know how that was solved? Since I was adamant about it, Jane suggested to the play committee that the first act be played with thunder and lightning offstage to simulate a rainstorm. Mary Babs Moore, eminent electrician of all the WOMAN plays, naturally loved the idea. So the coat that was held up for Madame was Jane's raincoat.

Actually, the mink coat was also solved in "Jane Thinks Mink," another of the eight scripts bound into this charming little book. That solution wasn't half as simple as drawing an Ace-straight high. But it may have been simpler than Jane on a jury. ("If he's nice enough to pay me three dollars a day to be his jury, the least I can do is recuperate and say he didn't break the gum machine, doesn't it to you?") Or, diddling with astrology. ("You have no idea what a lonesome feeling it is to look across the breakfast table in the morning and not see that

newspaper staring me in the face – even if he is only a Capricorn.") Or, going into the Christmas card business – in May. ("Profit is the money you make and loss is the money you don't.") Or, Jane's mother coming to visit. ("Oh, she says in the next sentence – 'please excuse the shaky handwriting because we have just left Kansas City and the train is going real fast'.") Or, going to a psychiatrist. ("Well, I'm certainly not gonna sit there boring him for a full hour every day. So tomorrow I'm going to make up a story out of whole wheat." This, by the way, is the episode from which extracts were drawn for that soft-vinyl record included with the original book.) Or, finding Mother a new husband. ("That's the thanks you get from parents – staying out till all hours of the night – worrying their children – some times I don't think it's worth having them.")

Well, you could have knocked me over with a fender, too – no trump.



Birth of a Vintage Radio Junkie

Ryan Ellett

"It always starts with a couple." The guy chuckled after I explained that I had picked up a couple antique radios just to tinker with and get up and running. He had several old radios spaced out on his driveway for sale, including a dusty but gorgeous cathedral in working order (Why didn't I get this guy's contact info, I now agonize).

Those words echoed in my head as I stared in amazement at three sizable rooms literally filled with shoulder-high piles of old radios, records, phonograph players, and spare parts. I had found another local radio collector who was looking to liquidate a good portion of his stuff in preparation for a move.

"I heard it always starts with a couple," I said, looking at what must have been a couple hundred radios. Gary laughed and agreed. I left his house that night with three more radios, upping my total to five. Next week I found my sixth languishing in the back of a garage sale; number seven came at an auction the week after.

I really did intend to just buy one radio, fix it up, and display it around the house. I even picked out a combo radio/78rpm player so I wouldn't be tempted to pick up a separate phonograph player later. This one radio should have sufficed for some time; after all, I have little electronics background and no experience fixing broken equipment.

The first thing I did after plunking my Westinghouse H-122 (1946) down on my living room floor was turn it on. I would later find out this is absolutely *not* the first thing one should do with a new vintage radio. Nevertheless, it seemed to work fine as I tuned in some local channels. The record player, however, as advertised on the price tag, didn't do a thing.

Not knowing where to go from there, I began scouring the Internet for information on restoring radios. Fortunately, there's a lot out there; unfortunately, a lot of the information was indecipherable to a novice like myself. My next stop was the library. Alas, they had only one book on antique radios and it was checked out. A search on Amazon and some vintage radio sites revealed only two or three books really dedicated to restoring these old gems.

This was going to be more difficult than I thought; I'd have to learn how to understand the technical jargon scrawled across these websites and probably find some locals who could help me out. The latter turned out to be easier than expected.

A plea to my church's listserv scrounged up a response

from a gentleman who doesn't actually attend but works on radios and was glad to get together. I was rolling now. An order from www.Just.Radios.com (a Canadian outfit) got me a custom set of capacitors for my Westinghouse. The massive site www.NostalgiaAir.com netted me a free set of schematics. Now I just needed to remove the old wax and paper capacitors and replace them with modern varieties (This is why you should never turn on an unknown antique radio; these old capacitors go bad and can cause damage to other parts if not replaced).

Easier said than done; replacing the capacitors (recapping, it's commonly required soldering and I'd never so much as seen a soldering kit. No problem, my new best friend Bruce emailed. I've got everything we need, just bring the radio on over. That I did as soon as I could and we spent a three-hour evening taking care of capacitors. After watching Bruce do one I then replaced the remaining dozen or so. No sweat.

The only problem was the set no longer worked by the end of the evening. Bruce whipped out various electronic testing gadgets and went to work. The suspect ultimately was a vacuum tube which got a poor reading on his tester. It was late so I headed home with his promise that he'd search his tubes for a temporary replacement.

A few days later we discovered the problem was simply a small mis-solder creating a short. Easily fixed and I didn't need to replace the tube. The piece now plays quite nicely and looks sharp after a wet cloth once-over and polish with Brasso.

By the time radio number one was done, I'd acquired my second, a Philco 40-180 console. A week later came the three from Gary; a 1946 Radiola, a 1946 General Electric, and a 1930 Electrola (with a built-in phonograph). An RCA 45-J-2 45rpm player had been thrown into the deal for free. The Electrola's another console so my humble radio shack (which includes all my OTR cds, books, and newsletters) has steadily expanded to eat up a sizable corner of the basement. I did not envision this scene a mere six weeks ago when I bought that first radio.

At this point my skills don't extend much beyond replacing the capacitors in the chassis. I have some Brasso polish to use on plastic and metal components and Briwax to use on wood cases. Even if I can't get a unit running, at least it will shine. I begged an old electronics text from Bruce so the electronics theory is slowly and painfully become less foggy. The components are becoming familiar as well the more radios I dismantle.

Antique Radio Restoration Guide by David Johnson is a good book for beginners and the Philco Phorum

(Continued on page 19)

Vintage Radios (Continued from page 18)

(<http://www.philcoradio.com/phpBB2/index.php>) has a bunch of helpful folks.

I must confess that much of my spare time has been redirected from old-time radio to antique radios. I spend a lot of time now browsing sites and forums for repair information, ideas, and advice, perusing Ebay for radio deals, looking for parts online, and searching for other local enthusiasts.

Though I haven't had the chance to inform another new hobbyist that it always starts with one or two radios, I did pick up a rather ugly 1956 Westinghouse for a buck because it could be pillaged for parts and tubes if nothing else. If I'm not mistaken, this is how many of Gary's piles of electronics debris accumulated. They were mountains of scraps that could be used for parts "some day." I probably need more repair knowledge before I become a true vintage radio junkie, but I think I'm well on my way.



My RCA Electrola with the '46 GE on top. The top lifts to reveal the phonograph player. I'm a sucker for painted glass dials like that on the GE. Behind it is the dismantled Philco 40-180.

My mother-in-law suggested I could always remove the innards of the Electrola if I can't get it working and turn it into a bookshelf. The blasphemer was banished from my basement.



My three "works-in-progress."

A recent auction brought four more table-tops into my home. They got a nice wash and went right to some display shelves upstairs. They're displayable but won't get to the repair bench any time soon. I'm currently eyeing two consoles for sale by a local chap. Consoles eat up space quick, though, so I'm almost hoping someone else gets them quick so I can forget about them.



Radio in 1943

Donna Halper

For those who had hoped World War II would end swiftly, it continued to dominate the news in 1943. If you were growing up that year, you probably recall there was more rationing – last year, it had been coffee and then gasoline. This year, first it was shoes (you could own three pair of leather shoes annually), and then came the coupon books so that certain foods (including meats, processed food, and cheese) could also be rationed.

As meat became scarce, Tuesdays and Fridays became “meatless days.” But you didn't complain – you knew it was necessary to help the war effort, and you did your part. President Roosevelt put a price freeze into effect to combat inflation – he froze wages, but he also froze prices. However, the economy was not on the average person's mind as much as trying to get the latest news about “our boys” overseas. Many wives, mothers, fathers, and younger siblings waited anxiously to hear the news, and radio provided it.



Of course, there was censorship – the OWI (Office of War Information) made sure that information given on the networks did not compromise national security. But for the average American, any information was better than none. Among the news commentators you heard were the esteemed Edward R. Murrow on CBS; Gabriel Heatter and Boake Carter on Mutual; H.V. Kaltenborn (who first began commenting on news back in 1922!) was still reporting, now for NBC; Dorothy Thompson and Raymond Gram Swing were working for the Blue Network – and it was no longer NBC Blue (the Blue Network was about to be sold to businessman Edward Noble; the FCC ruled in 1943 that one company could not own two networks, forcing NBC to divest itself of Blue, while keeping what had been known as the Red network).

There were numerous discussion shows and roundtables, and the weekly news magazine *The March of Time* was still popular – you heard it on NBC. Meanwhile, the American government had begun broadcasting special programming overseas – the Voice of America had been

started in 1942, to combat the enemy propaganda of people like “Axis Sally;” in July 1943, the American Forces Network began to broadcast music, news, sports, and information to the troops. And you probably enjoyed reading war correspondent Ernie Pyle's columns about the lives and experiences of the GI's during the war.



The war continued to bring about social change, as more women were doing jobs previously done by men. The image of “Rosie the Riveter” was a reflection of reality – around two million American women were working in war-related industries in 1943. Women in the military were also distinguishing themselves – there were now the WACs (Women's Army Corps) and also the WAVES (Women Appointed for Volunteer Emergency Service) – some of these women “manned” the airport control towers; because their work involved climbing ladders, they were given permission to wear pants.

Women were also flying supplies to the men in combat, often risking their lives to do so; their training was supervised by the respected woman aviator Jacqueline Cochran. And speaking of risking their lives, in 1943, the “Tuskegee Flyers,” the Army Air Forces' first all-black (or “Negro,” as they would have been called back then) fighter squadron fought bravely in North Africa; even *Time Magazine* commended the Flyers for their skill, noting that after seeing them perform with such distinction, the white airmen who had originally doubted them were forced to admit this squadron's aerial marksmanship made their unit “one of the best.” (*Time Magazine*, 21 June 1943, p. 70)

Some battles were won: in March, the British and American forces captured two cities formerly held by the Germans – Tunis and Bizerte; also in March, in the Battle of the Bismarck Sea, Allied troops defeated Japanese forces near New Guinea. In September, Allied forces took back Salerno, south of Naples. But no matter how hopeful the news seemed, there were still huge numbers of casualties, and the war was still not over. At year's end, President Roosevelt named General Dwight D.

Eisenhower the Supreme Commander of the forces soon

(Continued on page 21)

Radio in 1943 (Continued from page 20)

to invade Europe.

But there were other events in 1943. The Jefferson Memorial was dedicated in Washington DC in mid April. And earlier that year, in January, the Pentagon had been completed – it was considered the world's largest office building, taking up 34 acres, at a cost of \$64 million. And while the Indianapolis 500 and the US Open were not held, the World Series was – the Yankees won – and so was the Kentucky Derby, won by Count Fleet.



Many athletes enlisted in the service, as did a number of entertainers, but in the tradition of “the show must go on,” 1943 saw many incredible performances. The ever-popular Bob Hope led the USO shows, helping to boost the morale of the soldiers overseas; he performed along with Frances Langford and other stars from his radio show. Many of Hollywood's and radio's best volunteered their time and scheduled USO tours – in 1943, these included Adolph Menjou, Burns & Allen, Robert Young, and Judy Garland. And Kate Smith's manager estimated that she had logged over 60,000 miles making appearances and doing radio shows from Army, Navy and Marine training centers throughout the United States.

On stage, you may have seen the famous Negro actor and singer Paul Robeson performing in *Othello*. Perhaps you took your mind off your worries by attending the opening on Broadway of Rogers & Hammerstein's *Oklahoma*, which would become a sensation; several songs from this musical became hits, including “Surrey with the Fringe on Top” and “Oh What A Beautiful Morning.”



Speaking of hits, many songs in 1943 reflected the war – such as “Praise the Lord and Pass the Ammunition;” so did the Best Picture of the Year – *Casablanca* starring Humphrey Bogart. Naturally, the movie's title song “As Time Goes By” was revived as a hit by Rudy Vallee. The Mills Brothers were on the charts with “Paper Doll,” Harry James had several hits, as did Bing Crosby and Glenn Miller. But the big news in music was a young man named Frank Sinatra – his fans (called “bobby-soxers”) gathered in huge throngs wherever he performed; at one 1943 engagement at the Paramount Theater in New York, as many as 30,000 fans grew uncontrollable, and the riot police had to be called. Meanwhile, Country music had a long-running hit show on radio – the *National Barn Dance* was celebrating its 500th consecutive broadcast over NBC in early May. Bandleader Joe Rines (whose radio career began at one of America's first radio stations, 1XE/WGI way back in 1921) was now on the air for the Blue Network with a new show called *Rhythm Road*; it featured his orchestra and vocalist Helen O'Connell.

Perhaps you read *Radio Mirror*, “the magazine of Radio Romances;” you certainly read what had once been called just *Radio Guide* but was now *Movie-Radio Guide*.

Among the new radio programs in 1943 were the *Judy Canova Show* (in her supporting cast were Gale Gordon, Mel Blanc, and Ruby Dandridge) and *Nick Carter, Master Detective*. The comic strip *Archie* led to a new radio show, *Archie Andrews. Breakfast in Hollywood* debuted in 1943, starring Tom Breneman and Garry Moore. And perhaps you heard Groucho Marx on the air for Pabst Blue Ribbon Beer with his new comedy/variety show *Blue Ribbon Town*.

For educational and children's programming, one of the most respected women on the air was Dorothy Gordon, whose *Youth Forum* gave young panelists a chance to talk about the issues of the day and talk with famous adults like Dwight D. Eisenhower or Dr. Ralph Bunche.

Meanwhile, *Amos 'n' Andy* was cancelled by its sponsor after 15 years and 4,000 consecutive shows; it wasn't due to bad ratings, but rather to the war-time shortage of tin, which meant Campbell Soup could no longer afford to be the show's sponsor. The show did reappear in a slightly different format later in the year, sponsored by Rinso.

Experiments with FM continued, and most major cities had at least one FM station by now (and you would not have recognised the call letters – the one in Boston, for example, was W43B; it would not be till late in the year that FM stations received call letters similar to what we use today), but the majority of the public was still

(Continued on page 22)

Radio in 1943 (Continued from page 21)

committed to AM. Television was not yet a factor either, but shortwave was popular and people enjoyed hearing stations overseas.

Science brought us a number of innovations in 1943, including a new word – “antibiotics” coined by Selman Waksman, who discovered streptomycin; a local anesthetic, xylocaine, was also invented, and farmers were delighted to hear about DDT. 1943 was also the year for “Uncle Ben's Converted Rice,” and the city of Chicago got a subway for the first time. The average person made \$2,041 a year, with a loaf of bread costing ten cents and a gallon of milk sixty-two cents.



Segregation was being challenged – Marian Anderson, the beloved contralto, performed at Constitution Hall in Washington DC (which had refused to allow her to sing there several years earlier), the first performer of colour to do so. Many Negro entertainers were heard on the radio, but daily life was still segregated in most cities (white workers objected to blacks getting hired for defense-related work in Detroit plants; protests ensued, tensions escalated, and the result was that city's unfortunate race riot, in which 34 people died). On the other hand, it was not just the highly trained Tuskegee Flyers who were written up favourably in the press; coloured troops were winning acclaim in a number of places, and Negro journalists were doing a commendable job of reporting from overseas.

1943 was a year of on-going battles in countries most Americans had seldom thought about till World War II. It was a year of doing without, yet maintaining a patriotic spirit. It was a year when the radio, the movies and the big bands helped us to keep our balance, in a world that often seemed so uncertain, a world still at war.

Donna Halper is a broadcast historian at Emerson College. This article originally appeared at www.old-time.com and is reprinted here by permission of the author.

Treasury Report & News

The Old-Time Radio Researchers currently has \$1607.92 in the Treasury. We were successful in our bid on a large collection of OTR, 90% of which will be new to mp3 and we'll get better encodes from the rest.

Thanks to the following people for their contributions - Patrick Belanger, Jim Beshires, Dale Beckman, Robert Booze, Anita Boyd, De DeTevis, Pete Calvallo, Ryan Ellett, Scott Erickson, Lisa Fittinghoff, Alan Foster, Allan George, Archie Hunter, Mike Hamm, Doug Hopkinson, Steve Cottle, Clyde Kell, Sean Boyd, Chris Antonacci, Robert Johnson, Charlie Henson, Roger Hohenbrink, Tony Jaworowski, Dave Johnson, Jim Jones, Tom Mandeville, Tasseau Martillo, Mark McClure, Jim McGee, Henry Morse, Stephen Myers, David Oxford, Robert Philips, Ron Shalow, Ed Sehlhorst, Gary Stanley, Clorinda Thompson, Jerry Young, Michael Galbreath, Kenneth Lynes, Greg Cloakley and David Shipman.

If you would like to assist in bringing new series and better encodes to the otr community, or otherwise support the work of the Old-Time Radio Researchers, please mail any amount to:

Tony Jaworowski
15520 Fairlane Drive
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or send via Paypal to
ajaworowski@ameritech.net

Mysterious Reporter Interviews For Laxative

Danny Goodwin

"Ladies and gentlemen, this is Madame X, your Ex-Lax reporter for Ex-Lax."

- "Madame X"

Lincoln, Me. (DG) —

When direct selling on the radio became a reality, the sponsors made sure there were plenty of commercials for their respective products. With the restrictions on what could and could NOT be said on the air during the 1930's, the commercials were presented professionally and always within good taste.

For the majority of products who were radio sponsors, there wasn't any problem on what was said about them. However, there were also radio sponsors where it was very tricky in presenting their products over the airwaves. Case in point, laxative products.

You already know the main objective of a typical laxative, so I won't go into detail here. Since it was very delicate to describe how a laxative worked, the radio commercials had to be presented in the best way to get the message across about the product without offending the radio listeners and the censors. With this thought in mind,

The Ex-Lax Company, the makers of the famous chocolated laxative, came up with a clever idea to sell their product on the air.

At the midway point of Columbia's *Ex-Lax Big Show*, the studio was darkened except for a single spotlight shining at center stage. Concealed in shadow, a mysterious woman known as "Madame X" was going to speak in behalf of Ex-Lax. She was known on the airwaves as "The Ex-Lax Reporter."

During the commercial, Madame X conducted a "Man On The Street" interview, which was very popular on radio during the 1930's. Her objective was to ask the people how they were doing and if they were feeling "regular." Unlike other "Man On The Street" interviews, Madame X's interview was staged strictly for the Ex-Lax commercial. If it was on the level, the people being interviewed were inclined to answer "none of your business" or other comments that may not necessarily be appropriate for radio. Since this interview was staged, the person Madame X was interviewing didn't mind telling her, the studio audience, and the radio listeners that his/her bodily functions were performing at their peak level.

When Madame X asked what that person did for those times when nature wasn't co-operating, he/she gladly replied it wasn't a problem – as long they had their trusty package of Ex-Lax nearby. When Ex-Lax was mentioned, Madame X informed the radio listeners how gentle and effective it was in easing the problem laxatives were used for.



(Continued on page 24)

Ex-Lax (Continued from page 20)

To close out the commercial, Madame X said when those times “When Nature Forgets” to fulfill the people’s proper bodily functions, the listeners should buy and use Ex-Lax, “The Chocolated Laxative.” With the commercial completed, Madame X leaves the stage; the lights in the studio come back on; and the program resumed.

As I have stated before, Madame X was a woman of mystery. Everyone involved with the *Ex-Lax Big Show* did a great job of concealing who portrayed the mysterious reporter.

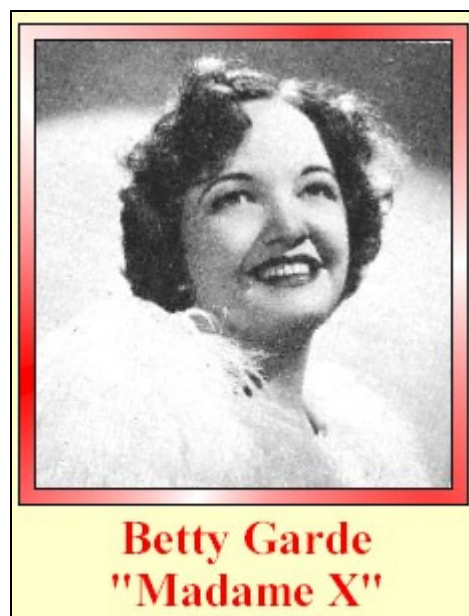
Long after the program went off the air – and radio’s golden age ended, the truth came out to concerning Madame X’s identity. The radio voice of the woman of mystery was actress Betty Garde. During the 1930’s, she was also the voice of “Sally Andrews,” who, with announcer Ben Grauer, sold Jergens Lotion on NBC (Blue’s) *The Jergen’s Journal* with Walter Winchell. Ms. Garde’s advertising experience on the Winchell program proved valuable with her role as Madame X.

In a discussion during a SPERDVAC (Society to Preserve and Encourage Radio Drama, Variety, and Comedy) convention, Ms. Garde described her experiences as Madame X – and how the mysterious Ex-Lax reporter was to be presented on the air.

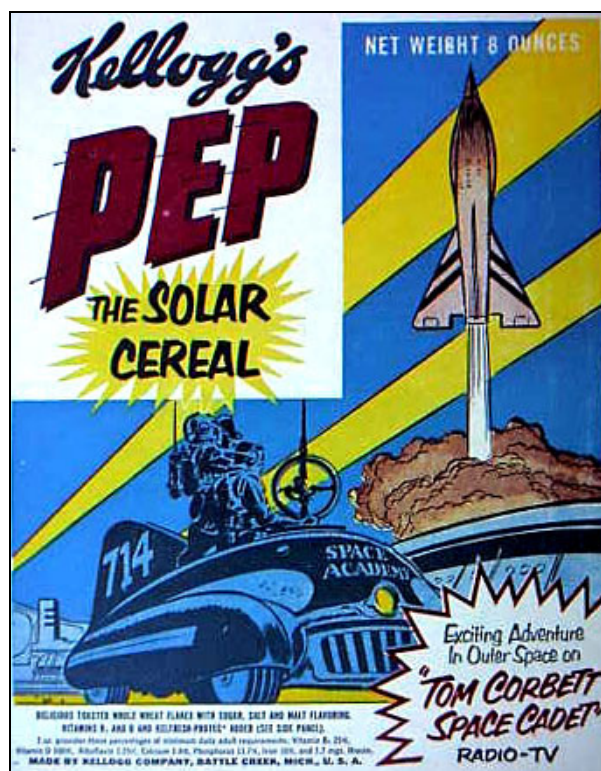
With the popularity of Winchell’s program, Ms. Garde had to use the same machine-gun technique Winchell made famous on his newscasts. Ms. Garde stated no matter how fast she delivered her opening lines, it was never fast enough for the sponsor. The man in charge of Ex-Lax sponsorship of the *Ex-Lax Big Show* kept motioning with his hands for Ms. Garde to speak faster and faster.

Ms. Garde also stated that the radio performers who appeared as the people Madame X interviewed were shocked beyond belief that she was the mysterious Ex-Lax reporter.

When the *Ex-Lax Big Show* folded in 1935, Madame X’s services on the radio were also finished. Along with Jergens’ Sally Andrews and a young bellhop named Johnny Philip Morris, Madame X was among the very first characters used strictly for radio advertising. Her stint on the air was short, but Madame X paved the way for likeable and even hateful characters on future radio commercials.

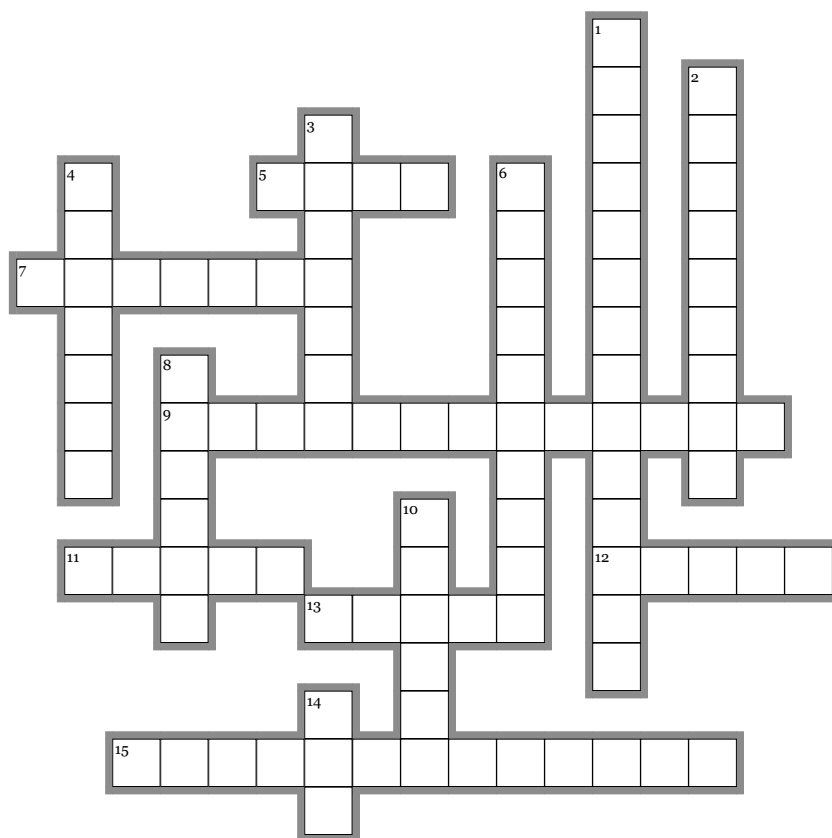


This article was originally published on Lou Genco’s OTR site <http://www.oldtime.us/commercials/>. It has been reprinted here by permission of the author.



Crime Files of Flamond

By
Fred Bertelsen



Created with EclipseCrossword — www.eclipsecrossword.com

Across

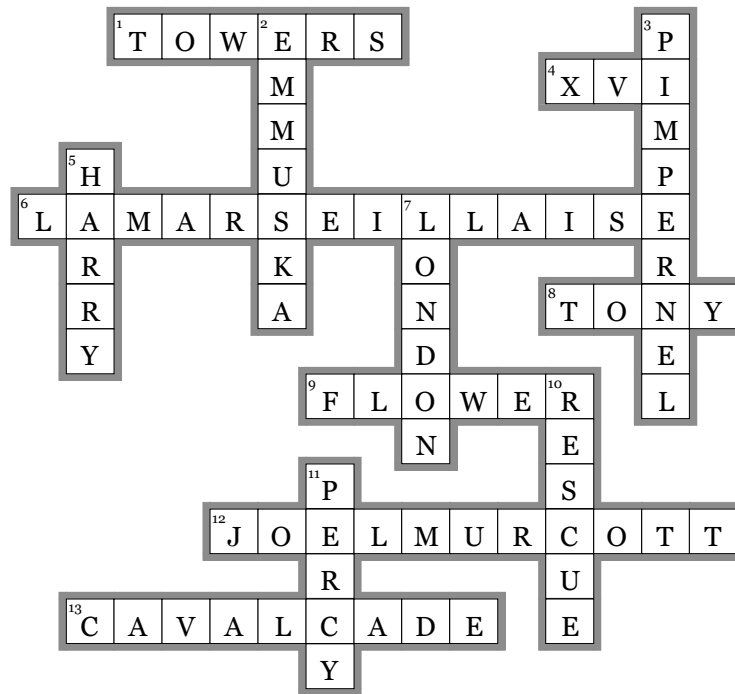
5. Flamonds cases were referred to by _____ file numbers
7. Flamond was referred to as "The most _____ detective in criminal history"
9. The sign on Flamond's office door reads "_____ Inc."
11. Arthur _____ was the first actor to play Flamond
12. _____ was a later sponsor
13. There were _____ different versions of this series
15. Flamond was referred to as the _____ detective.

Down

1. _____ was the first person to play Flamond's secretary
2. Sheila Pool also played flamonds _____/Secretary
3. About 1948, Myron "Mike" _____ portrayed Flamond
4. _____ Mills was one of the first sponsors of the show
6. _____ was Flamond's secretary
8. Flamond first appeared as a syndicated series in 1946-48, and was picked up by the _____ network in 1953.
10. Soap Opera actress _____ Bremner was the last to play Flamond's Assistant
14. Flamond looks beyond the commonplace to discover the reason _____

Last Month's Answers

The Scarlet What?



Created with EclipseCrossword — www.eclipsecrossword.com

Claybourne - New Zealand's New Time Radio Comes to the Old-Time Radio Researchers Group

Welcome to Claybourne, the small, scenic township in the far north of New Zealand's North Island. It's a friendly little town; home to a pub, a general store, a service station and, up on the hill, the southernmost communication satellite station of American communication giant, Koestler Industries.

"Thompson is an American holidaying in New Zealand after his breakup nearly led to a breakdown. He receives a message from his employers that there's a problem at the station up north, and that since he's there, he should check it out. The problem is 'a problem' doesn't even begin to describe it."

Never mind the tapu, the mysterious death rate, rumours of dragons, conspiracy theories about the global military industrial complex and the old guy with the gun. The town is the future site of "Maoriworld" – the tourism drawcard that'll put this place on the map (investment enquiries welcomed). Just don't ask too many questions.

Claybourne was a sci-fi / supernatural thriller / soap

opera radio drama, recorded and broadcast nationwide in New Zealand in the late 1990s. A total of 96 shows were produced by Andrew Dubber and Belinda Todd. Produced by Pronoun Productions, *Claybourne* was made with the assistance of a grant from the NZ Government body "New Zealand On Air." It features actors from stage and screen, many of whom are household names in their own country and abroad.

Claybourne was judged "Best Dramatic Production of the Year" in the 1999 New Zealand Radio Awards and has already become one of the most popular spoken word programs in the history of mp3.com.

Written by Jim McLarty and William Davis, music by Victoria Kelly and Joost Langeveld.

Starring: Jim McLarty as Thompson, William Davis as Mata, Angela Bloomfield as Karen. Bruce Allpress as Frank, Melwayne Edwards as Mike, Brenda Kendall as Edith, and Robert Pollock as Phillip.

This series was discovered by OTRR Co-Group Moderator, Doug Hopkinson.

Andrew Dubber has given us kind permission to distribute the show through the Old Time Radio Researchers Group, and we hope you really enjoy what is probably the first serialised radio drama podcast on the internet.

Librarian's Shelf

New Release

Claybourne

Complete Ver. 1

OTRR Certified Sets

50 Years of Radio on NBC

Complete Ver. 1

Absolute Power

Complete Ver. 1

Academy Award Theater

Complete Ver. 1

Adventures By Morse

Complete Ver. 1

Adventures of the Poll Parrot

Accurate Ver. 1

Alka Seltzer Time

Complete Ver. 1

An Evening with Groucho

Complete Ver. 1

Big Show

Accurate Ver. 2

Black Museum

Accurate Ver. 2

Blair of the Mounties

Accurate Ver. 1

Blue Beetle

Complete Ver. 1

Box 13

Complete Ver. 1

Bright Star

Accurate Ver. 1

Candy Matson, Yukon 28209

Accurate Ver. 1

Case Dismissed

Accurate Ver. 1

Chet Chetter's Tales from the Morgue

Complete Ver. 1

Cinnamon Bear, The

Complete Ver. 1

Cloak and Dagger

Accurate Ver. 1

Crime Classics

Accurate Ver. 3

Cruise of the Poll Parrot

Complete Ver. 1

Dark Fantasy

Accurate Ver. 1

The Devil and Mr. O

Complete Ver. 1

Dimension X

Complete Ver. 1

Dr. Kildare

Accurate Ver. 2

Family Doctor

Complete Ver. 1

Frontier Gentleman

Complete Ver. 2

In the Name of the Law

Complete Ver. 1

Incredible, but True

Complete Ver. 1

It Sticks Out Half a Mile

Complete Ver. 1

Kiddie Records

Accurate Ver. 1

Luke Slaughter of

Tombstone

Complete Ver. 2

Magic Island (2 discs)

Complete Ver. 2

Marriage, The

Accurate Ver. 1

Mr. Keen, Trace of Lost Persons

Accurate Ver. 3

Mystery House

Accurate Ver. 1

Philo Vance

Accurate Ver. 1

Planet Man, The

Accurate Ver. 1

Port of Call

Complete Ver. 1

Richard Diamond (4 discs)

Accurate Ver. 1

Rocky Fortune

Complete Ver. 1

Rogue's Gallery

Accurate Ver. 2

Rotary Golden Theater

Complete Ver. 1

Sam Spade, The Adventures of (2 discs)

Accurate Ver. 2

The Secrets of Scotland Yard

Complete Ver. 1

Shell Chateau

Accurate Ver. 1

Six Shooter, The

Complete Ver. 4

Smiley Burnette (4 discs)

Accurate Ver. 2

Stand By for Crime

Accurate Ver. 1

Tennessee Jed

Accurate Ver. 1

Victor Borge Collection

Accurate Ver. 1

World Adventurer's Club

Complete Ver. 1

You Can't Do Business with Hitler

Accurate Ver. 1

Yours Truly, Johnny Dollar

Accurate Ver. 1

Complete – Set includes complete series.

Accurate – Set includes all known episodes in existence.

These series are available on compact disc, via Streamload online delivery, and on our very own Internet Hub. Contact Alan Foster at (allanpqz@gmail.com) for more details.



The Metropolitan Washington Old Time Radio Club was founded in 1984 to preserve, promote, and publicize the Golden Age of Broadcasting. The group currently has about 210 members, half of them residing in the greater Washington, D.C. area and the remainder scattered around 20 different states. Members receive a subscription to a bi-monthly journal, *Radio Recall*, edited by OTR historian and author, Jack French. Between issues, members receive email bulletins entitled “Gather Round the Radio” advising of late-breaking announcements of interest. Members can also borrow at modest rental via mail cassettes and CDs from the thousands of shows in the club archives. That same benefit applies to the hundreds of OTR books, magazines, and scripts in their printed materials library. Meetings are held monthly in a central location in Arlington, VA and videos of each meeting may be borrowed by members far-away. The club's web site includes complete details on how to join, including annual dues, plus information on club activities as well as articles from prior issues of *Radio Recall*. This OTR club always lives up to its motto of “Big enough to serve you; small enough to know you.”

News & Notes

OTRR has recently been loaned 125 transcription discs that will shortly be sent out for encoding to WAV and mp3 files. We are also working with two other individuals who have collections of several hundred; one collection is in the process of being cataloged now, and the other is being made available for distribution by our group.

Additionally, OTRR has successfully bid on a huge collection of OTR cassettes, 90% of which are not available in mp3. The *Times* will give you further news on this as it becomes available.

OTRR and the Talk N Trade group have teamed up on several projects to bring more certified series to the community. Currently being worked on is *The United States History As Seen Through The Eyes of Old Time Radio*. This should be released within the month. *Gunsmoke* is another joint project with the great folks at Talk N Trade gathering the best encodes, with a lot of great extras. *Gunsmoke* will be one of our large releases – at least two DVDs and 9 or 10 CDs. *Gunsmoke* should also be ready before the end of September.



ONE YEAR \$15 FOR 4 ISSUES

10280 Gunpowder Road Florence, KY 41042



Old Time Radio is alive and well in the pages of The **OLD TIME RADIO DIGEST**. Our recipe is to have a nice mix of current articles by collectors with material from old radio publications of the past. We are in our 20th year. Oldest OTR publication without a club association.

Buy – Sell – Trade

ASTROLOGY REPORTS - Designed with you in mind. Choose from seven different reports. E-mail beshiresjim@yahoo.com for a complete listing. Most reports \$20.00. All proceeds go to the OTRR Purchasing group to assist in buying new series/episodes.

Anyone interested in trading raw ET .wav dubs please contact Cliff at cliff_marsland@yahoo.com.

Dear Editor:

I've enjoyed reading the Old Radio Times issues. So I was appalled to read Jeff Kallman's nasty political and cultural comments in his Goodman Ace article. Such comments have nothing to do with OTR and don't belong in ORT. As the editor, you should delete such remarks from future issues.

Regards,
Norm

Norm, glad you enjoy the Times. In general we try to avoid touching politics but we thought an exception in Kallman's case was warranted. His commentary on Goodman Ace was originally written for a blog and not for us. Despite the political remarks, we felt they were not sufficient enough to request he alter his work.

I have just gotten into the website and have been reading the back issues of The Old Radio Times. It is very well done and has a lot of interesting material in it.

I would like to be able to access the logs part of the website. I have about 48,000 programs on MP3 and have them mostly indexed. I would like to have the logs to begin to verify that I have the correct information. Naturally I have the Jay Hickerson book and John Dunning and several others, so I do have some references available.

And I would like to subscribe to the newsletter. What is the procedure?

Sincerely,
Raleigh

Raleigh, we appreciate your kind words. We have a lot of fun putting it out. As far as logs, you will need to download the Otter database if you have not already (http://www.otterprojectonline.info/Otter_index.htm). You want the Defender version. There's a manual to use which is pretty self-explanatory. To get on the emailing list, you can subscribe here <http://www.otterprojectonline.info/> at the very bottom.

I enjoy your news letter. It is full of info. I have a huge collection of old radio programs. It is nice to know the background of these shows. Thanks and keep up the good work.

Thanks,
Bob

Just a Note: I always have to get the newsletter from web site. Everytime I try to click attachment I get an error message from Adobe Reader (There was aa error opening this document. The file is damaged and cannot be repaired). I don't mind getting it off the web site. I just though you should know. This happens on every issue of the newsletter that i receive.

Thank you, Bob. Several readers seem to have problems downloading the Times when it is attached to the email. Our webmaster continues to work on this but downloading from the OtterProject site is just as easy.

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RELATED GROUPS

Old Time Radio Researchers

OTR Project

Distro

Distro 2

Purchasing

Sound Restoration

Software Development

Sushi Bar

For Those Who Like Their Data Raw

* * * * *

New Acquisitions By the Old-Time Radio Researchers

Backstage Wife 51-03-29 (4141).mp3
Backstage Wife 51-03-30 (4142).mp3
Backstage Wife 51-04-02 (4143).mp3
Backstage Wife 51-04-03 (4144).mp3
Backstage Wife 51-04-04 (4145).mp3
Backstage Wife 51-04-05 (4146).mp3
Backstage Wife 51-04-06 (4147).mp3
Backstage Wife 51-04-07 (4148).mp3
Backstage Wife 51-04-10 (4149).mp3
Backstage Wife 51-04-11 (4150).mp3
Backstage Wife 51-04-12 (4151).mp3
Backstage Wife 51-04-13 (4152).mp3

Continental Celebrity Club 46-02-23 Guest - Linda Darnell (crosstalk).mp3
Continental Celebrity Club 46-05-04 Guest - Dorothy Lamour.mp3
Continental Celebrity Club 46-06-22 Guest - Peter Lawford.mp3

Haunted House Of Song xx-xx-xx First Song - I'm in Love With You.(audition).mp3

Jubilee 46-01-22 (166) Guest - Boyd Raeburn, Ginny Powell, Dizzy Gillespie.mp3

Lina Romay Show xx-xx-xx (19) First Song - Bim Bam Boom.mp3

Lina Romay Show xx-xx-xx (20) First Song - La Cucuracha.mp3

Lina Romay Show xx-xx-xx (21) First Song - Conchita.mp3

Lina Romay Show xx-xx-xx (22) First Song - An Old Mexico Fiesta.mp3

Lina Romay Show xx-xx-xx (27) First Song - I Yi Yi Amigos.mp3

Lina Romay Show xx-xx-xx (28) First Song - Prampompom.mp3

Lonesome Gal 51-01-22 (1).mp3
Lonesome Gal 51-01-23 (2).mp3
Lonesome Gal 51-01-24 (3).mp3
Lonesome Gal 51-01-25 (4).mp3
Lonesome Gal 51-02-12 (16).mp3

Lonesome Gal 51-02-13 (17).mp3
Lonesome Gal 51-02-14 (18).mp3
Lonesome Gal 51-02-15 (19).mp3
Lonesome Gal 51-02-23 (25).mp3
Lonesome Gal 51-02-28 (28).mp3
Lonesome Gal 51-03-01 (29).mp3
Lonesome Gal 51-03-02 (30).mp3
Lonesome Gal 51-03-12 (36).mp3
Lonesome Gal 51-03-13 (37).mp3
Lonesome Gal 51-03-14 (38).mp3
Lonesome Gal 51-03-15 (39).mp3
Lonesome Gal 51-03-16 (40).mp3
Lonesome Gal 51-03-19 (41).mp3
Lonesome Gal 51-03-20 (42).mp3
Lonesome Gal 51-03-21 (43).mp3
Lonesome Gal 51-03-22 (44).mp3
Lonesome Gal 51-03-23 (45).mp3
Lonesome Gal 51-03-26 (46).mp3
Lonesome Gal 51-03-27 (47).mp3
Lonesome Gal 51-03-28 (48).mp3
Lonesome Gal 51-03-29 (49).mp3
Lonesome Gal 51-03-30 (50).mp3
Lonesome Gal 51-04-03 (52).mp3
Lonesome Gal 51-04-04 (53).mp3
Lonesome Gal 51-04-11 (58).mp3
Lonesome Gal 51-04-12 (59).mp3
Lonesome Gal 51-04-13 (60).mp3
Lonesome Gal 51-04-17 (62).mp3
Lonesome Gal 51-04-18 (63).mp3
Lonesome Gal 51-04-19 (64).mp3
Lonesome Gal 51-04-20 (65).mp3
Lonesome Gal 54-04-02 (51).mp3
Lonesome Gal 54-04-05 (54).mp3
Lonesome Gal 54-04-06 (55).mp3
Lonesome Gal 54-04-09 (56).mp3
Lonesome Gal 54-04-10 (57).mp3
Lonesome Gal 54-04-16 (61).mp3

One Night Stand 44-07-18 (416) First Song - The Great Lie.mp3

One Night Stand 44-08-16 First Song - Anis Pro Zamin.mp3

One Night Stand 45-09-08 (694) First Song - Little John.mp3

One Night Stand 46-08-19 First Song - Boyds Nest.mp3

(Continued on page 34)

New Purchases (Continued from page 33)

One Night Stand 46-10-06 (752) First Song - Talking To Myself About You.mp3

One Night Stand 46-10-17 (1222) First Song - Who Told You That Lie (no op).mp3

One Night Stand 50-6-10 First Song - Sweet Jennie Lou.mp3

Radio Special 40-09-29 Presentation of Bronze Tablet.mp3

Spike Jones Show 49-01-23 Guest - Peggy Mann.mp3

Spike Jones Show 49-06-25 Guest - Don Ameche.mp3

Lone Ranger 47-10-08 (1521) The Mountain Of Missing Men.mp3

Lone Ranger 47-10-10 (1522) Summons In Silver.mp3

Lone Ranger 47-10-13 (1523) Silver Bullet Mine.mp3

Lone Ranger 47-10-15 (5124) Feud Plot.mp3

Mary Lee Taylor 48-07-10 (0) Skeleton In the Attic.mp3

Mary Lee Taylor 48-10-23 (1) Moving To Capitol City.mp3

Spotlight Revue 48-10-29 Guest - Tony Martin.mp3

Spotlight Revue 48-11-05 Guest - Jerry Colonna.mp3

Spotlight Revue 48-11-19 Guest - Morton Downey.mp3

Spotlight Revue 48-12-17 Guest - Ralph Edwards.mp3

Spotlight Revue 48-12-24 Guests - The Harry Stanton Choir.mp3

The Aldrich Family 48-12-16 Henry Throws A Party.mp3

Whispering Streets 58-xx-xx Owning A Car.mp3

Whispering Streets 58-xx-xx Suspicion (muffled).mp3

Whispering Streets 58-xx-xx The Doctor Is Back (muffled).mp3

Whispering Streets 58-xx-xx The Helpful Sister In Law (muffled).mp3

Database Updates

August, 21 2006

REVISED LOGS -

Offical Detective

Nightmare

Mandrake The Magician

Lux

OTHER

Epic Case Book - added episode numbers

Mysterious Traveler - can't remember

Spotlite Revue - Spelling

Tennessee Jed - Spelling

The Cisco Kid - ep Title Changes

Gunsmoke - Spelling

Singles And Doubles - Many

Quiz Kids - Spelling

Changed \$ sign to actual dollar amount – Ron Schalow (many thanks)

100+ series - won't effect anything but hubs that can't read \$ sign, so don't get your panties in a wad because I didn't delete and reload all of them. If you want changes, download the database from the website.

September, 14 2006

REVISED LOG -

Spine Chillers

Adv of The Falcon

Escape

Your Playhouse of Favorites

SPELLING -

Adv Of Maisie

Murder By Experts

Double Or Nothing

ADDED ADD'L EPISODES -

Victory Parade of Spotlight Bands

FBI In War And Peace

Music On Deck

Proudly We Hail

Bing Crosby - The GE Theater

OTHER -

Adv Of Paul Temple - Episode Correction

Single and Double Collection - Many

I Love A Mystery - Episode Correction

My Friend Irma - Episode Correction

