

The Evolution of Og, Son of Fire

A History of the Radio Show that is Seen but Never Heard

By Doug Hopkinson

At some point, in every old time radio hobbyist's career, we are made aware of *Og, Son of Fire*. We hear of the quests to find this long lost program and how priceless would be any transcription discs or scripts if only they could be found. And the rumors! Oh, the rumors they swirl about. Like the one about the sick, old gentleman on the coast (Which coast? Where?) who owns every transcription disc of every Og program ever broadcast but he won't sell and he won't trade and he won't share, but his great granddaughter has told someone (Who?) that she will be happy to sell the discs once her great grandfather slips his mortal bonds. Or, how about this one, Dave Siegel owns every last Og show and listens to them each night before he goes to bed. The paradox here is that he will only trade them for something equally valuable that he doesn't already own. Of course, if you were to confront him on this subject he would only deny it, so don't waste your breath. Let's leave the rumors right where they are for now and turn to facts.

Who was Og? What was the program about? Why is it so well known when there are no extant audio files available? These questions and more will be addressed in the history that follows.

Og, Son of Fire was originally conceived in 1921 by Irving Crump, born James Irving Crump on December 6, 1887 in Saugerties, New York¹ to William and Emma Crump. William and Emma were both first generation Americans. William came from an English heritage and Emma from German. William was a dry goods salesman and later a paper salesman while Emma was a full-time housekeeper and mother to both James and his younger brother William². The Crump family resided in Brooklyn where James and William were educated and raised to adulthood. Sometime between 1900 and 1910 the two boys dropped their first names in favor of their middle names. James became Irving and William became Leslie³.

In April of 1910 at 23 years of age, Irving was still living at his parent's home and was employed as a reporter at a daily paper. Within a year he was married and beginning a family with his wife Reta and new baby daughter Peggy. In 1914, his first book *Jack Straw in Mexico* was published. It was illustrated by his brother Leslie. Irving's long career as an author had begun. His next string of books were all of a similar theme; *Boy's Book of Firemen* (1916), *Boy Scout Fire Fighters* (1917), *Boy's Book of Mounted Police* (1917), *Boy's Book of Policemen* (1917), *Boy's Book of Railroads* (1921). As you can tell, Irving was very interested in working in the field of boy's literature. Between 1915 and 1923, Irving was working for *Boy's Life* magazine⁴, the official youth magazine of the Boy Scouts of America, a perfect place for Crump. He wrote many articles for this magazine but the most popular of them all was *Og, Son of Fire*. As Irving tells it, he was getting letters from boys asking him how early man discovered fire, how to make tools, how to hunt, etc. He gave it some thought and came up with the idea to write these stories

of Og, a cave boy from 500,000 years ago. Within the action packed stories are explanations of how fire was mastered, clothing was developed, weapons were made and animals domesticated.

The first Og story appeared in *Boy's Life* in the December 1921 issue. It became a regular feature article through mid-1922. In 1922, Irving had gathered his stories together and *Og, Son of Fire* was published as a full length novel. Crump left *Boy's Life* in 1923 to pursue other opportunities although he continued to submit new Og stories from October of 1924 to October of 1925. These were all stories that he parlayed into a new Og novel published in 1925 titled *Og, Boy of Battle*. In 1931 Crump wrote a book about a prehistoric American boy named Mog. The book was titled *Mog, the Mound-Builder*. This writer has not read the book but the reviews on it sound like Og with an M in front of it. Og returned to the pages of *Boy's Life* in September of 1933 and again in the last three issues of 1934. In 1935 Og appeared in every issue except August and September. 1935 was also the year that Crump rejoined *Boy's Life* as writer and editor⁵. With the exception of four, all the stories that appeared from 1933 through 1935 were included in Crump's 1935 novel *Og of the Cave People*. There was one other Og story and that appeared in the January 1936 edition of *Boy's Life*. After that, Og vanished. Eighteen years later, in the April 1954 issue of *Boy's Life*, the son of Og appears. Single episodes in October 1955, April 1956 and May 1959 mark the end of Og and his son in the pages of *Boy's Life* magazine. In 1965, Irving Crump at the age of 78, released his final Og novel titled *Og, Son of Og* which included the 1950's *Boy's Life* stories.

During his lifetime, Crump authored more than fifty novels. He also claimed to have written more than 1000 scripts for radio programs such as *Og, Son of Fire*, *Jack Armstrong* and *Treasure Island* among others⁶ (which he failed to mention). He also failed to mention where the scripts are hidden!

At this point in the history of Og we should examine the character and how he evolved over the decades. In Crump's original story in 1921, Og was a very primitive being, just a boy, described as hairy, short in stature with massive sloping shoulders, large hands, short legs and very long, strong arms, a massive jaw with short, strong teeth, a heavily muscled neck, wide-set eyes beneath a shaggy brow and a broad high forehead which was unusual for his race. He has animal instincts and heightened senses of hearing and smell. His ability to think and reason is limited and abstract concepts such as honor or empathy were unknown. He was ruled by fear and hunger. He preferred to walk erect although he was slightly stooped forward in posture. He could easily use his arms as legs. He slept in a squatting position with his head leaned forward and hands clasped behind his head. This was an instinctual position affording protection to the vulnerable arteries and nerve centers of the neck. The long hair on his hands and arms pointed downward with his arms in this position which helped shed water from rain or condensation. This physical description of Og, combined with the illustrations by Charles Livingston Bull, seems to belong much earlier in the evolutionary chart than 500,000 years ago. Bull was a prodigious artist best known for illustrating animals. He illustrated more than 135 books and several other magazines including *Colliers*, *The Saturday Evening Post*, *American Boy* and *Country Gentleman*. He did private mural commissions, government posters and advertising art for Ringling Brothers and Barnum and Bailey⁷.

The 1922 stories find Og a bit more mentally advanced and wearing animal skins and perhaps a little less hairy with more human-like features to his face. Charles Livingston Bull tried to maintain consistency in

his illustrations of Og and his companions from 1922 through 1924. Irving Crump steadily improved Og's motor skills and cognitive abilities as well as his vocabulary. In 1925, it appears that Bull's illustrations portray Og and friends a little further up the evolutionary chain. By 1933, Og (Crump) no longer referred to his people as the hairy people. They were now the cave people.

Due to the death of Charles Livingston Bull in 1932, Remington Schuyler became the new illustrator for 1933. Schuyler was related to Frederick Remington a most famous artist. His talent led to several grants to study art in Paris and Rome. He did illustrations for numerous magazines beginning with *The Saturday Evening Post*. His artwork also graced the covers of many pulp magazines, most notably on *Wild West Weekly*. He did many assignments for *Boys Life* and was involved with the Boy Scouts for over 30 years. His artwork depicted Og and his people much less primitive in the body. They were decidedly much less hairy with well defined muscular structure. They still retained Neanderthal heads and faces, more pronounced perhaps than the way Bull represented them. Schuyler led a rather hectic life and it was probably due to personal circumstances that he was replaced in 1934 by two different illustrators. Paul Dudley, of whom no information is available, whose portrayals of Og and friends were similar to Bull's more primitive renditions in style and form but without the hairiness. Dudley's illustrations were only in two stories before Jack Murray took over illustration duties in December 1934 and continued through until the last story in January of 1936. Little is known about Murray other than he was known as a wildlife artist and did some work for *The Saturday Evening Post*⁸. Murray's pictures of Og and friends were much higher up the evolutionary scale and sometimes they looked like gangly teenagers with mop-tops.

Perhaps the best illustration of Og appeared on the cover of *Boy's Life* November 1934. It depicts a very modern looking Og in his tigerskin and bearskin holding a well made stone axe with a Woolly Mammoth in the background. This image was drawn by Sidney H. Riesenberg who was an accomplished illustrator known mostly for his WWI government posters for the Marines but also did work for the magazines *Collier's*, *Harper's*, *Scribner's* and *The Saturday Evening Post*⁹.

It's not clear if Crump was attempting to be chronologically accurate with his cave-boy character but it really wasn't important in achieving his main objective which was to demonstrate how and why various skills and ideas were first conceived and implemented by early man. Using Og and his friends in dramatic, action packed stories, Crump certainly achieved his goal. It didn't matter that Og single-handedly tamed fire, learned to cook, invented the bow and arrow, invented footwear and the spear and the shield all in the space of a few hundred pages because the children that were reading these stories were not looking at the improbability of such feats being accomplished by one person. They were caught up in the adventure and excitement as well as the rationalizations of how things came to be. Crump gave plausible explanations to questions that kids wanted answers for and he did it in a way that appealed to them and left them wanting more.

Beginning in the 1930's several very well known comic strip characters from the pages of the newspapers made their way to the airwaves of the radio and into the homes and ears of children along with tantalizing radio premium offers from the sponsors, which eventually led into the pocketbooks of the parents which made the sponsors very happy. Simply put, this is called exploitation. It is also called

strategic marketing. Little Orphan Annie was perhaps the first and certainly one of the most successful radio programs to implement this strategy at that time followed closely by Buck Rogers. Among other persons to foresee the tremendous financial opportunities and potentials of moving literary characters into other media was Stephen Slesinger.

Slesinger began his long career as a literary agent. Ironically enough (within the context of this Og history) the first book he published was *The Story of Mankind* by Hendrik Willem Van Loon in 1922¹⁰. This book traced the history of mankind from evolution to the Great War (WWI). It won the 1922 Newbery Award. By 1930 Slesinger had devised a method by way of a new concept of using rights and licensing from which he would build himself an empire. His first venture (and most profitable) was buying the merchandising rights to Winnie-the-Pooh from A.A. Milne. Slesinger was shrewd and endowed with foresight. In 1932 he had already acquired television rights to Winnie-the-Pooh¹¹. In 1933 he acquired rights to Tarzan which he used to produce around 20 Big Little Books and a board game¹². By the 1950's Slesinger had obtained rights to Ozark Ike, Tom Mix, Alley Oop, Buck Rogers, Tailspin Tommy, Red Ryder, King of the Royal Mounted, Blondie and Og, Son of Fire, which was the entire point of bringing Slesinger into this history. The exact date as to when Slesinger acquired rights to Og and exactly what those rights entailed are not known.

The popularity of the Og stories had swelled enough that someone noticed it could be exploited beyond print. It is unclear if this was Crump himself, a radio executive, someone from Libby, McNeill and Libby or a marketing genius like Stephen Slesinger.

So, we have Irving Crump, a long time Boy Scout supporter and writer for *Boy's Life* and of course the creator of the tremendously popular Og stories. Then we have Libby, McNeill and Libby also long time supporters of Boy Scouts and advertisers in *Boy's Life*. And finally we have *Boy's Life* itself, dedicated to boys and Boy Scouts throughout the United States and also the common ground between Crump, Og, a sponsor (Libby) and a potentially large, waiting radio audience. All the ingredients were present. The stage was set. Deals were made. The details of this particular deal may never be known. Regardless of who was responsible, in 1934, *Og, Son of Fire* spontaneously combusted and spread across the country in all directions, riding the airwaves of the CBS radio network like a wildfire before a Santa Ana wind.

As a radio program, *Og, Son of Fire* originated from the WBBM radio studios in Chicago¹³ and debuted in Chicago and New York (WABC) over the CBS radio network on October 1st, 1934 from 5:00pm to 5:15pm.¹⁴ It was broadcast three times a week on Monday, Wednesday and Friday and sponsored nationally by Chicago based food company Libby, McNeill and Libby. At the end of June, 1935 Og took a three month hiatus and returned to the airwaves at the end of September that same year. The last broadcast was made on December 27, 1935 and there is no evidence to suggest it was ever heard, on any radio, ever again. The primary demographic of the program was a juvenile male audience. The term "nationally" is not being used loosely, by the end of October, 1934 *Og, Son of Fire* was literally being heard from coast to coast. A statement by *Boy's Life* in their October 1934 issue, reported that eventually 30 or more radio stations would be broadcasting the new program¹⁵. Research shows it was being broadcast in at least eight states by the end of October, 1934 from California to New York. The other states were Connecticut, West Virginia, Massachusetts, Pennsylvania, South Dakota and Illinois.

¹⁶An advertisement in *Boy's Life* magazine in October of 1934 claimed five other states (not mentioned above) would be broadcasting *Og, Son of Fire* by October 22nd¹⁷. Those other states were Ohio, Tennessee, Michigan, Missouri and Georgia. Further research indicates that by December of 1935 there were at least eleven states where *Og* was being heard and perhaps as many as twenty-two in total, based on printed advertisements¹⁸ (which this author has no reason to doubt but remains unverified). This radio program was being broadcast over a huge area and had to have been heard by hundreds of thousands, if not millions of children.

What and who were these listeners hearing? They were hearing pretty much the same type of juvenile action adventure they heard on many other shows but it was presented in a different wrapper. They were hearing the adventures of a stone-age, teen-ager, that would be Og, who was portrayed by Albert (Al) Brown, and his three friends, Ru who was Og's best friend, portrayed by James Andelin, Nada, who was unique to the radio show, portrayed by Patricia Dunlap and Big Tooth, member of the Flat-Head tribe, portrayed by Reginald (Reg) Knorr. Also appearing in voice on the program were Jess Pugh and Karl Way who took the parts of ancillary characters. Truman Bradley was the announcer.¹⁹

Alfred Evans Brown¹ was born in Pennsylvania on June 21, 1916. His father was employed in the finance business. Al's early years were spent in Philadelphia but the family had moved to Chicago by the time Al became a teenager. Al was the baby of the family. He had an older brother and sister. His brother was 17 years older than him and his sister was 12 years older, so saying he was the baby is no exaggeration²⁰. Al did have some radio experience prior to *Og*. He is listed as having read commercials for Ralston cereal who were sponsors for the *Seckatary Hawkins* program which provided work for many child actors²¹. He attained the title role of Og at the tender age of 18 and there is no evidence of his ever working in radio again. During the 3 month summer break that the radio program took in 1935, there was one report in the newspaper that Al was performing in a play titled *Ten Nights in a Bar Room* at a Summer Theater in a far Northwestern suburb of Chicago. Whatever Al did after *Og* may never be known but it is known that he passed away in Sarasota, Florida on April 12, 1989.

James Don Andelin was born in Provo, Utah²² on September 27, 1917. His father was Willard Andelin²³ who was a well known and respected basso opera singer and was once the leading bass singer of the Royal Opera Company of Hanover, Germany²⁴. He performed at various opera houses in the United States and Europe²⁵ and was even heard over the radio²⁶. His mother was a professional musician and played piano. James had one older brother. By 1930 the family was living in Chicago²⁷. James was only 17 years old in 1934 when he landed the part of Ru in *Og, Son of Fire* but he was already a veteran radio actor. He had previously worked on the programs *Seckatary Hawkins* and *Skippy*. He also worked on many other radio programs including *Little Orphan Annie*, *Houseboat Hannah*, *Fibber McGee and Molly*, *Guiding Light*, *Jack Armstrong*, *Tom Mix*, *Cavalcade of America*, *The Bob Hope Show*, *Thurston the Magician* and *Arnold Grimm's Daughter*.²⁸ It was very common at the time for a voice actor to be working at several different radio programs concurrently. James Andelin graduated from Lane Tech High School in Chicago where he resided for most of his life. Besides acting, James could also play the piano and the cello. He often accompanied his parents at performances around the city.²⁹ In November of

1941, James enlisted in the U.S. Army. It is unclear in what capacity he served or for how long but his daughter was quoted as saying he entertained troops with Mickey Rooney.³⁰ He married in 1948 and had 2 children, a son and a daughter. James went on to have a long and successful acting career in both television and film. Most notably he appeared in the films *Grumpier Old Men* as Sven, *Rookie of the Year* as the Wizard of Wrigley, *The Babe* as Asa and *Field of Dreams* as a farmer³¹. He was known as a teacher and coach to young voiceover actors and helped them make tapes in his basement studio for little or no pay³². James passed away on December 27, 2006³³. He was the longest serving member of the local chapter of the Screen Actors Guild and AFTRA³⁴.

Patricia Dunlap was born Ethel Emily Dunlap on May 20, 1911 in Bloomington, Illinois to Oliver and Vida Dunlap. Ethel had one other sibling, a younger brother named Kenneth. Research reveals that by 1920 Oliver and Vida were separated but still married after 11 years. Ethel (Patricia) who was 8 years old, was living with her mother at the maternal grandparents' home in Delavan, Illinois which is just outside of Bloomington while Oliver was living with his young son Kenneth at the paternal grandparents' home in Bloomington. Oliver was employed as a machinist at the time while Vida was not working at all.³⁵ In a 1935 interview³⁶ Patricia revealed that her earliest memory was running away from home in Bloomington. Then her mother moved to Chicago for a short time and then to Delavan. She said she suffered from an inferiority complex because the other children in Delavan teased her for having a large nose and feet, which she eventually grew into quite nicely. Patricia claims she knew at this young age that she wanted to go on stage and act. She organized the neighborhood kids and they put on plays in the backyard. Sometime around 1924 Patricia's mother moved again. This time they moved to Harvard, Illinois which is near the Wisconsin border. Patricia attended high school in Harvard still dreaming of becoming an actress but she had a problem. Her inferiority complex persisted and developed into stage fright. She would rehearse and practice privately at home but she could not bring herself to participate in any school plays. In her junior year, one of her dramatics teachers convinced her to try out for a play. From that point on, Patricia was given a leading part in every production. After she graduated in 1928, she told her mother she wanted to act. To her great surprise her mother approved and Patricia was off to Chicago and the Goodwin Theater where she studied for 2 years. She was finally given a part in a touring play and her dream was realized. When she returned in August of 1930, she auditioned and received a part on an NBC radio program titled *The Smiths* (note: not The Smiths of Hollywood). She was let go from this program through no fault of her own and spent nine months looking for work. She was almost ready to head to the West coast when she thought to give radio another try. She immediately got a part on the *Princess Pat Players* program and was gainfully employed in radio ever after. Patricia appeared in many radio programs other than the afore mentioned. These would include *Bachelor's Children* on which she played Janet for 11 years, *Ma Perkins*, *That Brewster Boy*, *Crime Files of Flamond*, *Cousin Willie*, *Today's Children*, *This Day is Ours*, *Jack Armstrong*, *Tom Mix and His Ralston Straight Shooters*, *Lonely Women*, *Armstrong of the SBI*, *Backstage Wife*, *The Chicago Theatre of the Air*, *The Romance of Helen Trent*, and *Ma Perkins*.³⁷ Although Patricia had Hollywood caliber beauty, the stage performances she dreamed of were far and few between but her successes in radio were substantial. She is credited with having participated in over 7000 radio broadcasts.³⁸ Patricia married Richard H. Zeller on April 1, 1936³⁹. There is no information beyond that. After the 1950's Patricia retired from radio and moved to the San Francisco area, presumably with her husband, where she took up oil

painting. She passed away as Patricia Dunlap Zeller in a San Francisco nursing home on February 24, 2003 at the age of 91⁴⁰.

Reginald Clifford Knorr was born on September 5, 1879 in Mottville, Michigan⁴¹ to Albert and Rebecca Knorr. His father was a farmer and a school teacher. Reginald was the youngest of five children, having 3 sisters and 1 brother⁴². Information on Reg's life prior to 1917 remains shrouded and what is known isn't much. The first evidence of Reginald Knorr being an actor is found in a 1912 Ohio newspaper which mentions him in the cast of a vaudevillian touring play titled *The Rosary*.⁴³ There are many such newspaper mentions of Reginald Knorr beginning in 1912 and ending in 1929. It is interesting to note that in each review, among the various cast members, there was always one name that turned up over and over besides Reginald Knorr. That name was Eleanor Rella. By 1918, they were performing as a duo, writing their own material.⁴⁴ In 1919 they had formed their own troupe of actors and were being billed as Reginald Knorr and Eleanor Rella and Company which was quickly shortened to Knorr – Rella & Co.⁴⁵ No longer were their names just in tiny print. They were getting their names in the boxed ads of the various theaters. By 1920 they were in larger print in the boxes. Knorr and Rella enjoyed success on the vaudeville circuit and rode it out until 1929. In case anyone is wondering, Reg and Eleanor had been man and wife since at least 1917.⁴⁶ In 1931 both Eleanor and Reg acquired parts in the new dramatic serial *Myrt and Marge*. Eleanor portrayed Billie De Vere and Reg portrayed Duke Sanfield Malone. This was the only ongoing radio program either of them performed in (aside from *Og, Son of Fire* for Reg). He and Eleanor did however; have supporting roles in a special CBS broadcast on July 23, 1934 dramatizing the life of John Dillinger and this less than 10 hours after Dillinger had been killed.⁴⁷ The only other known facts on Reginald Knorr are first, that his April, 1942 WWII draft registration has his youngest sister listed as a contact⁴⁸ and second, that his death certificate dated June 13, 1959 listed Reg as a widower⁴⁹. Perhaps one day the facts will surface to complete the biography of Reginald Knorr.

Jess Moren Pugh was born on September 10, 1879 to Joseph and Caroline Pugh in Andersonville, Indiana.⁵⁰ There is some evidence to suggest that he was actually born in a smaller nearby town in November of the same year but an actual birth certificate is unavailable.⁵¹ Jess was the youngest of four children having 2 sisters and 1 brother. His father was a simple day laborer and his mother kept house. The family moved to nearby Rushville, IN while Jess was still a boy. After graduating high school, Jess took a job at the Rush County National Bank as a bookkeeper. At the age of 23 Jess met and married his Kentucky bride Jeanette Jogsett. In 1910 they were living in Rushville, IN with 3 young sons. Jess was still working at the Rush County National Bank but now as an assistant cashier. He was just about ready to quit his job in favor of working on the Redpath Chautauqua and Lyceum vaudeville circuit⁵². Jess had been moonlighting as an amateur entertainer with his wife. They were known as The Jess Pugh Company. Jess would do interpretive reading, tell stories and do impersonations. Together, he and Jeanette would sing while she played piano. By 1912, The Jess Pugh Company was a trio. His wife was no longer mentioned. An Iowa newspaper had the following description: *"The Jess Pugh Company, a trio of real artists. Their program consists of baritone solos, soprano solos, vocal duets, dramatic and humorous readings, piano numbers, violin solos and ensemble numbers. As a dramatic reader Mr. Pugh has few peers on the American platform. He is a rare genius, an all around artist. His voice is rich and melodious and of remarkable purity of tone. His dramatic readings are so natural that one can see the characters*

portrayed in living reality before him. " They became more popular as time went on and as they traveled the circuit. By 1917, Jess and his family were living in Kansas City, Missouri where Jess was teaching drama at the Horner Institute of Fine Arts which was a prestigious private school specializing in but not limited to, music⁵³. Jess eventually dropped the company and was touring the country on his own. He became widely known as a humorist and was extremely popular and in demand. Every newspaper review mentioned gales of laughter, pep and non-stop smiles. In 1930 Jess, then 51 years old, with his wife and youngest son David, then 20 years old, were all living in Indianapolis, Indiana. Jess was still making a living as an entertainer at nightclubs and guest speaking but now he was offered a chance to do radio. Jess and family embarked to New York where he began a second career.⁵⁴ His first radio appearance was on *The Prince Albert Quarter Hour a.k.a. Alice Joy, The Dream Singer* in 1931. Jess is perhaps best remembered on radio for playing the title role in *Scattergood Baines* from 1937 to 1942 but he was also heard on many other programs including, *American Novels, The Story of Mary Marlin, Junior Nurse Corps, World' Greatest Novels, Doc, Duke and the Colonel, Princess Pat Dramas, The Silver Eagle, Destination Freedom, Tom Mix and His Ralston Straight Shooters, Lights Out, NBC University of the Air, Vic and Sade, Curtain Time, Grand Marquee, Doctors Today, Meet the Meeks, Ten Million Wheels and Hello Sucker.*⁵⁵ Jess Pugh passed away in Minnesota on January 22, 1962 at the age of 82.⁵⁶

Karl Loren Way was born on June 2, 1880 to Lee and Estella Way in McGregor, Iowa. Karl was the younger (by two years) of the 2 sons they had. Lee was a druggist and Estella kept house. By 1885 the family had moved almost 300 miles west, to Luverne, Minnesota located in the very southwest corner of the state just above the Iowa border and just east of the South Dakota border with the nearest city being Sioux Falls.⁵⁷ In 1887 the Ways were blessed with a new baby boy and Karl was no longer the youngest Way. In 1900, Karl was 20 years old, still living at home and working at the post office.⁵⁸ What transpired in the ensuing years is unknown but by 1918 Karl had moved to Chicago and become an actor and his older brother Buel, a stenographer by trade was departing to Madrid, Spain to work as a clerk at the U.S. Embassy.⁵⁹ In December of 1921 Karl married Cora King. Karl was becoming noticed for his acting and picking up lead parts. Karl was a successful local theatre actor his entire career. A 1939 newspaper article revealed that Karl was an instructor at Chicago's Columbia College of Drama and Radio. It also mentions that he was closely related to Hope Landin.⁶⁰ She was a Broadway actress of no real note. She also appeared in many movies of the 1940's and 50's, most of them uncredited.⁶¹ Karl Way did very little in the way of radio aside from *Og, Son of Fire*. He did have a role on *Myrt and Marge* as Pat and there was a reference in a newspaper in 1934 a month before *Og* began, that credits him being on a special WBBM dramatization of the Great Fire of Chicago titled *Chicago Aflame*⁶². Karl Way left this world behind on September 3, 1957 at the age of 77.⁶³

Truman L. Bradley was born on February 8, 1905 to John and Lizzie Bradley in Sheldon, Missouri which is about 25 miles south of the Kansas border. John was a farmer and Lizzie was the farmer's wife. The Bradley's had 8 children of which Truman was the youngest son.⁶⁴ John Bradley passed away when Truman was a very young boy. Lizzie gathered her brood and moved about 250 miles northeast to Union, Missouri to live with her father Timothy Davis. Truman did well in school and was on his high school's debate team which won the state championship. He was convinced to study law at the urging of his family who believed he had a great oratory ability which would serve him well in this capacity. He

attended Southwest Missouri State Teachers College in Springfield, MO for three years then in 1929 he moved to Kansas City to further pursue his studies. In Kansas City, Truman took a job selling electric light bulbs. It isn't clear as to how Truman met Goodman Ace but he did. Goodman liked Truman and wanted to help him find a better job. He thought Truman had a great voice and convinced him to try acting. Goodman used his influence and secured a lead part for Truman with the Kansas City Little Theater. Truman suffered stage fright and quit before the opening took place. He decided he wanted to do sports radio announcing work like Graham McNamee and Ted Husing. He went to San Francisco and auditioned at the NBC studios. He was turned away because he had a regional accent. He then headed to Los Angeles to stay with his sister. He tried acting again and managed to get a job which lasted six weeks. He took another job as a salesman but continued to visit radio stations. Eventually a Los Angeles station hired him and there he met Harry von Zell. When von Zell was invited to New York by CBS he in turn asked Truman to come there. Truman went but didn't care for such a large city and returned to Los Angeles. Von Zell convinced him to return to New York. When Truman returned, he ran into Goodman Ace who immediately offered him a part on *Easy Aces* which was going to now be produced in Chicago. Truman accepted and in Chicago he also garnered some part time announcing duties on CBS. When CBS broadcast the Ford Symphony concert from the 1933 World's Fair in Chicago, they assigned the announcing to Truman. Henry Ford heard that broadcast and liked Truman's voice, so much so that any time Ford had a broadcast he insisted upon Truman Bradley as the announcer. Truman eventually made Ford commercial films as well. He considered Henry Ford to be the biggest break in his career.⁶⁵ Sometime between 1930 and 1938, Truman met and married Evelyn Jane Esenther, a local Chicago girl who worked as a stenographer. Details are not available but divorce proceedings were in action in 1938.⁶⁶ Truman had a very successful radio career primarily as an announcer. He announced for many radio programs including, *Jack Armstrong*, *Red Skelton*, *The Story of Mary Marlin*, *Suspense*, *Burns and Allen*, *Dinah Shore*, *Frank Sinatra*, *Prudential Hour of Stars*, *Screen Guild Theater*, *Shirley Temple Time*, *The Swift Revue*, *Then and Now*, *Tommy Dorsey* and *I Was a Communist for the FBI*.⁶⁷ Truman branched into commercial films, movies and television beginning in 1938. Over his career he narrated at least 20 documentary films and appeared in or narrated in almost 50 movies.⁶⁸ In television he is well known for being the host of *Science Fiction Theatre* from 1955-1957. Truman Bradley passed away on July 28, 1974 at the age of 69.⁶⁹ His grave marker in Forest Lawn Cemetery reads "The Golden Voice of Radio".

It should be noted that in all of the previous *Boy's Life* Og stories and novels that Irving Crump wrote, females were never main characters and only mentioned in the most inconspicuous way. This is why Nada is unique to the radio program. Someone decided there had to be a female lead character in the program especially if the program was to appeal to girls as well as boys. The difference between *Og*, *Son of Fire* and its contemporaries was that Og's adventures took place in pre-historic times. This was very different from anything else on the air. The sound effects were touted in advertisements for Og and it is said that the two CBS soundmen responsible, Herb Johnson and Louie Wehr were "*cited in a Variety review for noisiest effects and for creativity in bringing brontosauri and other beasts to life*".⁷⁰ From the ads and the above *Variety* mention, we know that the programs had volcanoes and sabre-toothed tigers and dinosaurs in them. The same *Variety* review mentioned above also stated "*There was little difference between Og and Jack Armstrong except for the prehistoric setting*". This is an interesting statement as Irving Crump had claimed and indeed was credited as being one of the writers for the *Jack*

Armstrong program.⁷¹ Without recordings or scripts, storylines and plots cannot be ascertained. Many people who may have listened to the show on the radio, are no longer here to tell us about it. One such person did write a small article about Og in 1998 for *Reminisce* magazine⁷². In it he writes “*As the towering volcano rumbled and roared, a pre-historic man shouted to his fellow cave-dwellers: ‘The gods are angry – unless we make a human sacrifice to the fire mountain, we will all be destroyed!’*” He was 10 years old at the time Og was on his radio. He said children like him were captivated listening to people fighting dinosaurs. He recalls the characters of Og, Ru, Nad (Nada?), and Gnu, an older friend who was the best hunter in the tribe. He further recollects “*Most of the adventures took place when Og and his friends left their rocky homes in search of food. Our caveman hero encountered dangers like vicious cave bears, woolly rhinoceroses, meat-eating gorillas, huge swooping ‘thunderbirds’ and giant lizards called ‘The Stalking Death’.* He remembers a Friday night episode ending with Og in a stand-off with a four horned, armored monster. He couldn’t wait for Monday to find out what happened. He credits the sound effects with bringing realism to the show for him. He cites “*The terrifying hiss of a giant green-eyed snake, the guttural roar of a saber-toothed tiger or the vicious ‘snap’ of a bull crocodile’s jaws snapping shut...*”. He recalls other adversaries of Og such as the Tree People led by Scarface and the Flathead Band led by Long Tooth. His testimony gives us good insight as to the content of the radio program.

The promotional campaign for the new radio show was practically non-existent, at least in print. Libby, McNeill and Libby had been sponsors of the Boy Scouts through *Boy’s Life* Magazine going back to January of 1931⁷³ when they ran their first advertisement on the back cover offering free official Boy Scout equipment and uniforms in exchange for Libby’s evaporated milk labels. If the reader mailed in the printed coupon they would be sent a certificate worth 10 labels and a “big premium catalog” listing every official piece of Boy Scout equipment except merit badges and rank insignias. In the October 1934 issue of *Boy’s Life*, Libby’s had their usual full page ad but this one was announcing that Og, Son of Fire was coming to radio on October 1st. One would think this should have been done at least a month prior but it was not. The ad in part read as follows:

*“Time rolls back 100,000 years for you in these adventures of Og...back to a time when strange and horrible beasts roamed the earth...terrible killers who relentlessly stalked the families of men. Exciting, thrilling entertainment! Master radio showmen will re-create for you the crashing thunder of volcanoes belching fiery destruction...the trumpeting of enraged woolly mammoths...the snarls of sabre-toothed tigers...the clamorous voices of the fear-haunted cave people...the brave words of Og and his faithful friend Ru. Irving Crump, the man who created the character of Og for Boy’s Life, has written a whole series of Og episodes for this radio program. They’re **new** Og stories, never published. And you’ll enjoy them as you’ve never enjoyed these stories before, because they’ll **live** for you when you hear them on radio.”*⁷⁴

The earliest newspaper mention that this researcher has found referencing *Og, Son of Fire* on the radio appeared in the *Chicago Tribune* on September 13, 1934 just a couple weeks before its premiere broadcast. Larry Wolters wrote in his column, *News of the Radio Stations*, the following:

“All the folks who have seen ‘The World A Million Years Ago’ at the Fair ought to be potential listeners for a new adventure show scheduled to bob up on CBS soon. This new serial will chronicle the experience of Og, the son of Ugh, a leading caveman of prehistoric days. The program, as it looks now, will be a sort of Buck Rogers with a reverse twist. It may be prejudice in favor of 1934, but we feel that the adventures of young Rush in Paul Rhymer’s ‘Vic and Sade’, with their fidelity to contemporary living, outshine the imaginary antics of Buck Rogers in 2500 A.D. or ‘boy scouting’ in the old stone age. And yet Buck and Og have sponsors and Rush has none”⁷⁵.

Wolter’s sarcastic paragraph certainly didn’t provide much information about the program in a straight forward manner. His boy scouting reference shows that he clearly knew more about the program than he wrote or perhaps at that time Og was just well known as literature from a boy scout magazine.

The only other mention of *Og, Son of Fire* prior to its debut on the radio was in the Oakland Times on September 30, 1934 and it stated that the program would begin on October 22. Indeed, Og did have a staggered beginning. As mentioned earlier, the program premiered on different dates in different areas of the country. There was also confusion as to the name of the program and its subject matter. The Oakland Times said *Boy’s Life* was going on the air with dramatic episodes rewritten from stories that appeared in the magazine and that the first program would be *Og, Son of Fire*⁷⁶, leading the reader to believe that a different story would air the next time. The same newspaper ran a paragraph on October 31, 1934 stating “*High spots for tonight will also include Og, Son of Fire, a dramatization of a story now running serially in a national Boy Scout’s Magazine, presenting a cave man version of the Prometheus story. This program will be heard over KFRC at 5.*”⁷⁷ The least they could have done was to spell Prometheus correctly. One can see where there may be some similarities with Prometheus and Og if one is familiar with Crump’s stories (and Prometheus) but they really have nothing to do with each other and an injustice was done to the reader. A South Dakota newspaper stated “*..Libby’s is sponsoring a series of radio broadcasts of the best stories in the Scout magazine ‘Boy’s Life’. They will be on the air at five o’clock every Monday, Wednesday and Friday nights and the first one they will present will be ‘Og, Son of Fire’*”⁷⁸. This again was another example of misinformation about the program. *Radio Guide* magazine stated “*Dramatizations of the well known story of Og, Son of Fire will be broadcast over the CBS network during the ‘ADVENTURE HOUR’, new juvenile series from 5 to 5:15 p.m.*”⁷⁹ Tower Radio Magazine listed “*Boy Scout Program – (Libby, McNeill and Libby) 5:00 P.M. daily, except Saturday and Sunday, CBS*”⁸⁰ Due to these and other forthcoming examples it seems there is cause to believe that the actual name of the program was not *Og, Son of Fire*. There are many radio listings in small town newspapers from several states that consistently listed this program as *Adventure Hour*⁸¹ In fact, the Chicago Tribune listed the very first broadcast as “*Adventure Hour of Son of Fire*”⁸². The next two listings were just *Adventure Hour*. As everyone in the hobby knows, some programs were often commonly referred to by the name of the star rather than the actual, technically correct name. A prime example is Jack Benny, commonly lumped together under the heading of Jack Benny while technically there were several programs; The Lucky Strike program, The Jello Program, The Grape Nuts Flakes Program (all ending in Starring Jack Benny). The Chicago Tribune was not consistent in its radio listings with regards to *Og*. Some days it was listed as *Og, Son of Fire*, other days it was listed as *Adventures of Og*. It was not until September of 1935 that the Tribune consistently listed the program as *Og, Son of Fire* which it

maintained to the last day. For the record, it was definitely listed in the Tribune as *Adventures of Og* more times than as *Og, Son of Fire* by a wide margin. In sharp contrast, the New York Times never varied in its radio listings, calling it *Og, Son of Fire* throughout 1934 and 1935. As there are no scripts to consult and no audio recordings to listen to and only newspaper blurbs and radio listings that are inconclusive, there is no hard evidence to prove the actual name of the program and so it remains in the radio history books as *Og, Son of Fire*.

The November 1934 issue of *Boy's Life* is significant in that the cover features a full color portrait of a decidedly modern man dressed as a caveman, posed as if calling out a warning, as a woolly mammoth approaches on his left. This picture defies all descriptions of Og that were ever written by Crump but it's still a great picture. It was drawn by Sidney H. Riesenberg and titled *Og, and the Mountain-That-Walks* which was the Og story in that month's release. Timing is everything and this issue coincided with Og making it to radio. Images are powerful. A good image is essential to success. Og could never be a radio hero as a stooping, hairy, grunting primitive man-ape. He needed an image that the listeners could relate to. Riesenberg provided that image.

An image is all well and fine for some, but for children, an image you can hold and play with is a hundred times better. Libby was offering premiums for *Og, Son of Fire*. The earliest mention of these premiums in print was in an advertisement for the radio program in the Oakland Tribune the day before its debut⁸³. It stated in part "*This dramatization of a real Boys' Life thriller is sponsored by Libby, McNeill & Libby, for all boys and girls! For labels from Libby's Evaporated Milk you can get marvelous **PREMIUMS**. Tune in tomorrow to learn all about the free offers.*" As we know today, these marvelous premiums consisted of a map and six lead figurines. If we revisit the afore mentioned *Reminisce* magazine article, the author also mentions that he was delighted when Libby Foods began offering program related premiums of tiny metal figures of Og, Ru and Nad, plus a three horned monster and a dinosaur. He says Libby later offered an attractive full color map for following along while listening to the show. He further states that the show became so popular that retail stores began selling Og games, figures and puzzles⁸⁴. It is interesting to note that Libby, in their monthly *Boy's Life* advertisements, mention Og being on the radio but only offer Boy Scout equipment for their labels. No mention of the Og premiums at all. In fact, descriptions of the premiums were not to be found in print at all. You had to tune in and listen to the program to find out what they were and how to get them. Further evidence of this requirement is supported by a letter with the letterhead of Libby, McNeill & Libby Food Products Chicago, which was included with the premiums. One such example read⁸⁵:

*"Dear Friend: Here is the statuette of Og for which you asked. We know you'll be pleased with it. This statuette of Og is the first of a **whole line** that you can get –statuettes of Nada, Big Tooth, Ru and so on – all the characters who take part in 'Og, Son of Fire' programs; in just a short time you will hear Truman Bradley telling you how you can get a statuette of Nada. But really – these statuettes, attractive as they are, hardly compare with the other wonderful things Libby is offering to boys and girls and mothers. Libby's big free Gift Book shows **over 300** marvelous presents – and you can get any of them or as many as you want, **without cost**. Full information about this marvelous offer is given in Libby's Gift Book. If you haven't already sent for a copy, do it **today!** Just print your name and address plainly on the back of a one cent government postcard and mail it to Libby, McNeill & Libby, Chicago, Illinois. You'll receive your*

own personal copy of the Gift Book immediately. Listen for announcements of more statuettes. Yours for the things you want, Libby, McNeill & Libby”

The statuettes are all made of lead and painted. They are all labeled with a name on them which is clearly visible. Turning a figure upside down reveals a hollow within the base wherein is printed in raised lettering, “Made for Libbys Milk by Lincoln Logs USA”.

The Og statuette closely resembles the previously mentioned picture by Sidney H. Riesenberg which adorns the cover of *Boy's Life* November 1934. He is dressed the same, holding his axe and posed identically. Without a doubt, this statuette was modeled after Riesenberg's artwork. The second in series of statuettes to be released, that of Nada, was made in two variations. In one she is clothed in a black fur dress carrying a white animal and the other variation is reverse, white fur dress carrying a black animal. It is difficult to say what type of animal Nada carries. In Crump's stories, Og had domesticated goats and he was fond of stealing wolf pups and training them but this information does not help to identify the animal in question. The other two people statuettes were of Ru and of Big Tooth. Ru is posed as running with a long spear and Big Tooth is posed with a large bow but no arrows. Big Tooth is decidedly dark skinned and downright primitive looking compared to the fair skinned and modern looking Og, Ru and Nada. The three horned monster statuette was named Three Horns. Based upon a labeled illustration found on the official Libby Adventure Map he is a three horned reptile. The last statuette to describe is a bi-pedal reptile named Rex. He is painted all green with red in his mouth and nostrils. First impressions one would most likely say Tyrannosaurus Rex but it really does not resemble one at all. It is a big lizard standing on two legs. On the official Libby Adventure Map he is notated to be the Stalking Death. This is interesting. The map is not labeling either of these animals as a dinosaur. They both look like dinosaurs. Most people would take it for granted that they are dinosaurs. Our friend in *Reminisce* clearly felt dinosaurs were represented in the radio program. Two things should be noted at this time. First, that man and dinosaurs did not coexist and second, that in all the Og stories that Irving Crump wrote, there was only one time in which a dinosaur was present and that was a frozen one they discovered and proceeded to eat. They were very hungry.

The map which we have learned was offered last as a premium, is colorful and packed with information. Titled the Libby Adventure Map it was drawn by Frederick William Boulton, known as a painter, craftsman and illustrator. He was born in Indiana in 1904. His father was a Lutheran minister. Fred had one younger brother and two sisters. The family moved to Oregon and then to Chicago. He studied at the Art Institute and the American Academy of Art, both in Chicago. He also went to Paris where he attended the Academie Julian. He lived and worked in Chicago the majority of his life. His first job was with the J. Walter Thompson Company which was a very large advertising agency. Boulton eventually went on his own as an artist but also taught at the American Academy of Art at some point. He was founder of the Art Directors Club of Chicago. He retired in 1965 and passed away four years later in 1969⁸⁶. The map has illustrations of Og, Nada, Ru and Big Tooth. It is marked with landmarks and notations of events that took place on each of the three adventures that are traced all around the map

with color coded lines. As this map was made to follow the radio adventures of Og and his friends, one could quite possibly intuit what the radio episodes entailed.

For all the lack of publicity of Og's debut on radio, there was even less about its demise. The last episode of *Og, Son of Fire* was broadcast on December 27, 1935. There was a small piece the following Monday in a newspaper that simply mentioned "... *The serial Og, Son of Fire, formerly broadcast at 5:15 p.m. , will be replaced by Buddy & Ginger or whatever program goes on at that time....*"⁸⁷ The program had every indication that it was still popular. The time slot was shifted slightly by 15 minutes and the 3 day a week airing was constant throughout its run. Normally, programs having listenership problems would go through several time slot changes and broadcast day changes before disappearing. Perhaps there was more to it than meets the eye. Whatever the reason, the fact was that Og was finished on radio but he wasn't dead yet. There was still one man that had Og's back.

In 1936, an *Og, Son of Fire, Big Little book* was published by Whitman Publishing and copyrighted by Stephen Slesinger Inc. Stephen Slesinger had acquired rights which enabled him to have an Og book published. For those unfamiliar with Big Little books, they are very small books usually measuring around 3-1/2" wide by 4-1/2" tall and about 1-1/2" thick. They have well over 400 pages which alternate in text and full page illustrations. When this Big Little book hit the stores in 1936, the radio program had just concluded its run. Whether the timing of its release was unintentional, designed or due to contractual agreements is unknown but it served to keep Og alive and well in the minds of children.

On the front cover of and also on the title page inside this Big Little Book it says that it is "based on the famous radio adventure series by Irving Crump"⁸⁸. The artwork on the cover and the back of this book are reprints of Jack Murray's previous illustrations. It must be noted that it is very odd that the inside illustrations were done by a different artist and are nothing like the cover art. The chapters inside are basically very condensed rewrites of previously published Og stories but with some significant alterations. Among the most significant is a female lead character named Nada. She was definitely a concession of some sort on the part of Irving Crump to the network or the sponsors. Crump never had or really mentioned females in any of his stories with very few exceptions. It's a certainty that this was noticed and a change was insisted upon in order to appeal to all children. In reading the book, one can't help but notice how Crump made Nada fairly helpless, always fearful and very dependent upon Og and Ru. She was also the victim of scorn and ridicule by Ru at every opportunity. Ru and Nada would argue like siblings back and forth. Og wisely stayed out of these and was never verbally abusive towards Nada. Much like the actors portraying them on the radio, the black and white illustrations made by Kevin Royt⁸⁹ in this book, depict Og, Ru and Nada as teenagers or very young twenty-somethings. They are also decidedly modern looking in the evolutionary sense and were it not for their animal skin clothing and primitive tools they would be indistinguishable from any modern day teens. The story within condenses many of the *Boy's Life* stories, changes the names of characters, mixes up the chronologies and then splices them together. It is glaringly evident to those familiar with Crump's original Og stories but would not be noticed by anyone else. If this Big Little book is based on the radio program, Crump indeed made some radical changes. These changes were most definitely required in order to play on the

radio and appeal to an audience of children. There was no other way it could work. Things had to move along at a fast pace especially for a fifteen minute program. Og could not take weeks to discover fire. He had to have other characters to interact with. They couldn't grunt, they would have to speak English. The Og of Crump's original stories could not be represented on radio. Based on this Big Little book, the radio programs were each short action packed dramas that placed Og and his companions in dangerous situations where they prevailed by virtue of superior intellect which they used to reason and invent solutions to their various predicaments.

Going back to the *Reminisce* magazine article, the author stated that Og had become so popular that stores were selling Og games, figures and puzzles. Of the three items, one can definitely be confirmed and that is the game. There was at least one Og game produced. There is as yet no evidence to support the statement that there were other games or figures or puzzles although there is no reason to doubt that author. Many Og related items seem to have the same problem. The one game that can be verified to exist is well documented. The game box measures 13-1/2" X 13-1/2" and the top features a very colorful picture of Og facing an enormous woolly mammoth that must be almost 3 times taller than our caveman hero. The Og pictured here is markedly older and more muscular than the teen Og featured in the Big Little book. Indeed they would appear unrelated to each other were it not for the large-enough-to-read-from-a-distance bold printing that says "**MADE IN U.S.A. WHITMAN PUBLISHING CO.**" on the bottom edge of the game box and then above that in slightly smaller print, "LICENSED BY STEPHEN SLESINGER INC." The box also features a large OG logo in a block letters styled to look like they are chipped along the edges as Og had chipped his stone tools. This logo has the words Trade Mark right below it. It appears this OG logo is still a trade mark owned by SSI (Stephen Slesinger Inc.). Inside the box you will find that the game board is printed directly unto the bottom piece of the box, and the top of the box has a spinner built in with numbers and rules printed unto it. This was a highly efficient and cost effective design. The only additional parts are the player pieces that are moved along the path on the board. The path winds along and around the board onto which are printed pictures of Og having various adventures such as Og sees a Mammoth, Og discovers fire or Og meets an enemy. Og is the only character present on the game board and he looks different from the Og on the box top. This game has nothing to do with the radio program other than the name Og and is clearly just an exploitation for financial gain due to the popularity of the radio program. The object of the game is to move your piece according to what number the spinner lands on. There are red spots at various points of the path that have you go back 3 spaces or move forward 2 spaces or the dreaded idle 2 spins. To win you must be the first player to get back home. One has to enter home on an exact number.

There is no date on the game box that might indicate as to when it was released for sale. A logical deduction would be that it was released at the same time the Big Little book was, in 1936. If there were Og puzzles and Og dolls being sold you can bet they were licensed by SSI.

This leads to the last item of Og merchandise which was Og, Son of Fire comics. These comics were printed within a comic book titled *The Funnies* which was produced by Dell Publishing. Og appeared in comic book format in issue numbers 4 through 14 of *The Funnies* from January 1937 through November 1937 respectively. Needless to say, they were copyrighted by Stephen Slesinger Inc. What needs to be said is that every frame of these comics were the Kevin Royt illustrations from the Big Little book. The

only difference being they are colorized in the comics. The story is the same but condensed so as to fit a comic book format. There were 11 issues of *The Funnies* that Og, Son of Fire appeared in. Each issue had 2 pages of Og. Slesinger recycled the 425 page Big Little book into 22 pages of comic book and kept Og alive for another year in the process.

Seventeen years go by, it's April of 1954 and Og returns to the pages of *Boy's Life* magazine. But wait, it's not Og. It's Og the son of Og. He has a fresh modern look in the illustrations by Albert D. Jousset. There is not much known about Jousset other than he also did illustrations for *Collier's*, *Redbook* and *Argosy* magazines.⁹⁰ As to the stories themselves... let's just say they aren't very fresh. The son of Og has much the same adventures as his father. This is okay though because it's fresh to a new generation of boys reading about a new generation of Og.

Over a year went by until son of Og reappears in October of 1955. This time the illustrator was Mort Kunstler. He was just beginning his career then. He was born in 1931 and studied art at Brooklyn College, UCLA and the Pratt Institute Art School. He started his career doing covers and interior art for paperback novels and adventure magazines. He did box artwork for Aurora model kits and even did back covers on *Mad Magazine*. In the 1980's he was hired to do a civil war painting and he stayed with that subject. Today he is renowned for his historical paintings especially where the Civil War is concerned and his artwork is quite valuable.⁹¹

In April of 1956 son of Og is back with illustrator Bernard Safran. Safran was born in Brooklyn in 1924. He was a first generation American. He attended the High School of Music and Art in New York. He also attended Pratt Institute Art School. Like Kunstler, Safran started his career doing paperback covers, mostly mysteries and westerns with some magazine illustrations but he found he didn't like doing illustrations and devoted his time to fine art. Safran chose *Time Magazine* as a likely employer because many of their covers were fine art portraits. He brought them a sample of his work and two days later he was hired. He left *Time* in 1965 to pursue other artistic interests. In that 8 year period he painted over 70 covers of famous people. 36 of those portraits are at the Smithsonian. Safran died in 1995 at his home in Canada at the age of 71.⁹²

May of 1959 marks the final appearance of Og, son of Og in the pages of *Boy's Life*. In a complete change, the illustrators were two young teenage amateurs, Vivian Holder and Dave Hall. It is not known whether either of them went on to careers in art.

In 1965 Irving Crump pulled his Og, Son of Og stories together and released it as a novel. The inside cover has a small paragraph that says in part "*..The new Og book appears in response to popular demand from countless Og fans – three generations of them – who first met this virile cave man nearly fifty years ago...*"

It's been over 90 years at the time of this writing. It's amazing the number of famous people directly involved in Og's history. It defies explanation that there is no audio of these radio programs to listen to. In order for this program to be broadcast in so many markets and time zones and all at the same time there had to be transcription discs unless the cast was giving 3 performances every show. The final Og book is really no different than the others. Same plots, different names. Perhaps that's why Og didn't

last long on the radio. Maybe children grew bored with the same formula repeating itself. Knowing children though, it doesn't seem likely. Maybe it was the network that snuffed out Og's flame. Maybe there were contracts limiting licensing agreements. Even though we can't hear the radio program today, Og still lives on in the magazines and the books and the little lead figures that adorn my shelf and somehow that's almost as good as it might be to hear it just once.

¹ DSS form 1 (WW2 draft registration) 4-2-1942

² US Census June 1900

³ US Census June 1900, US Census April 1910

⁴ *Boy's Life* Magazine April 1935 inside cover

⁵ *Boy's Life* Magazine April 1935 inside cover

⁶ Og, Son of Og by Irving Crump 1922 (on dustjacket and last 2 pages in book).

⁷ National Museum of Wildlife Art website <http://www.wildlifeart.org/artists/artistDetails/index.php?alD=307>

⁸ Askart website <http://www.askart.com/AskART/artists/search/ArtistKeywords.aspx?artist=10082>

⁹ Askart website http://www.askart.com/askart/r/sidney_h_riesenberg/sidney_h_riesenberg.aspx

¹⁰ Stephen Slesinger Inc website <http://www.stephenslesinger.com/index.php?id=22>

¹¹ Stephen Slesinger Inc website <http://www.stephenslesinger.com/index.php?id=22>

¹² Edgar Rice Burroughs Listserve <http://www.erblast.com/>, Stephen Slesinger Inc website

<http://stephenslesinger.com/index.php?id=56>

¹³ Chicago Tribune 12-8-1935 pSW6

¹⁴ Chicago Tribune 10-1-1934 p26 and New York Times 10-1-1934 radio listing.

¹⁵ *Boy's Life* Magazine Oct 1934 inside cover

¹⁶ Oakland Tribune (CA) 10-22-1934 p22, Oneonta Daily Star 10-15-1934 (NY) p6, Radio Guide 10-27-1934 p24 (WDRC), Bluefield Daily Telegraph (WV) 10-24-1934 p11, Fitchburg Sentinel (MA) 10-29-1934 p4, Chester Times (PA) 10-31-1934 p13, Evening Huronite (SD) 10-31-1934 p8, Chicago Tribune (IL) 10-1-1934 p26.

¹⁷ *Boy's Life* Magazine Oct 1934 pgs 8,31

¹⁸ *Boy's Life* Magazine Oct 1934 pgs 8&31, April 1935 pgs 11&25, June 1935 p25.

¹⁹ Logansport-Pharos Tribune (IN) 7-9-1935 p7; Image of an original letter from Libby (compliments of Steve Trussel)

²⁰ US Census 1920, 1930

²¹ Seckatary Hawkins Club website <http://www.seckatary.com>

²² Chicago Tribune 1-1-2007 p5

²³ US Census April 1930

²⁴ Appleton Post-Crescent (WI) 12-17-1930 p17

²⁵ Chicago Tribune 1-1-2007 p5

²⁶ Appleton Post-Crescent (WI) 12-17-1930 p17, Daily Herald (IL) 6-12-1936 p5

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- ²⁷ US Census 1920, 1930
- ²⁸ Seckatary Hawkins Club website <http://www.seckatary.com>, Chicago Tribune 1-1-2007 p5, Chicago Sun Times 1-4-2007 p51, The Big Broadcast by Frank Buxton and Bill Owen p20
- ²⁹ Chicago Tribune 1-1-2007 p5
- ³⁰ Chicago Tribune 1-1-2007 p5
- ³¹ Internet Movie Data Base <http://www.imdb.com>
- ³² Chicago Tribune 1-1-2007 p5
- ³³ Social Security Death Index, multiple newspapers.
- ³⁴ Chicago Sun Times 1-4-2007 p51
- ³⁵ US Census January 1920
- ³⁶ Radio Guide 11-9-1935 p3
- ³⁷ Encyclopedia of Old-Time Radio by John Dunning pp56,183,186,352,353,410,420,659,663,673; The Big Broadcast by Frank Buxton and Bill Owen pp19,26,27,64,155,185,190,227,261,303,305,309; Radio Mystery and Adventure and Its Appearances in Film, Television and Other Media by Jim Harmon p224
- ³⁸ San Francisco Chronicle 3-14-2003 obituary
- ³⁹ Cook County, Illinois Marriage Index, 1930-1960
- ⁴⁰ San Francisco Chronicle 3-14-2003 obituary
- ⁴¹ WWI Draft registration card 1917
- ⁴² US Census June 1880
- ⁴³ Van Wert Daily Bulletin (OH) p3
- ⁴⁴ Capital Times (WI) 9-17-1918 p5
- ⁴⁵ San Antonio Light 12-28-1919 p2
- ⁴⁶ WWI Draft registration card 1917-1918; Radio Guide 10-13-1934 p27
- ⁴⁷ Radio Guide 8-4-1934 p19
- ⁴⁸ WWII Draft registration card April 27, 1942; US Census June 1900; US Census April 1910
- ⁴⁹ Michigan, Deaths and Burials Index, 1867-1995
- ⁵⁰ WWII Draft registration card April 27, 1942; US Census 1880
- ⁵¹ US Census June 1880
- ⁵² Oakland Daily Evening Tribune 5-17-1937 p7
- ⁵³ WWI Draft registration card 1917; US Census January 1920;
<http://www.vintagekansascity.com/education/hornerinstituteofarts/>
- ⁵⁴ Oakland Daily Evening Tribune 5-17-1937 p7
- ⁵⁵ Encyclopedia of Old-Time Radio by John Dunning pp28,196,598,615,728; Handbook of Old Time Radio by Jon D. Swartz and Robert C. Reinehr pp302,534,543; The Big Broadcast by Frank Buxton and Bill Owen pp166,227,266,273,294; Archives of the Airwaves Vol 5 by Roger C. Paulson p148; RadioGOLDIndex website <http://radiogoldindex.com/>; Western Canada Radio News 9-20-1936 p13; Radio Mystery and Adventure and Its Appearances in Film, Television and Other Media by Jim Harmon p220; The Lima News (OH) 9-17-1935 p7
- ⁵⁶ Minnesota Death Index, 1908-2002
- ⁵⁷ Minnesota, Territorial and State Census May 1885
- ⁵⁸ US Census June 1900
- ⁵⁹ WWI Draft registration card 9-12-1918; US Passport applications 1795-1925
- ⁶⁰ Evening Huronite (SD) 4-13-1939 p6
- ⁶¹ Internet movie data base <http://www.imdb.com>; Internet Broadway Database <http://www.ibdb.com>
- ⁶² Encyclopedia of Old-Time Radio by John Dunning p474; The Big Broadcast by Frank Buxton and Bill Owen pp216, 227; Oakland Tribune 9-9-1934 p126
- ⁶³ Cook County, Illinois Death Index 1908-1988
- ⁶⁴ US census June 1900; Radio Guide 10-26-1930 p27
- ⁶⁵ Radio Guide 10-26-1935 p27
- ⁶⁶ Based on information from the back of a 1938 press photo.

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- ⁶⁷ Encyclopedia of Old-Time Radio by John Dunning pp124,201,260,353,555,568,600,632,641,647; Handbook of Old Time Radio by Jon D. Swartz and Robert C. Reinehr pp387,507,517,542,562,568; The Big Broadcast by Frank Buxton and Bill Owen pp156,252,287,294,298; RadioGOLDIndex website <http://radiogoldindex.com/>
- ⁶⁸ Internet movie data base <http://www.imdb.com>
- ⁶⁹ California Death Index, 1940-1997; Social Security Death Index
- ⁷⁰ Encyclopedia of Old-Time Radio by John Dunning p511
- ⁷¹ Encyclopedia of Old-Time Radio by John Dunning p353, 511
- ⁷² Reminisce Magazine Jan/Feb 1998 p27 by Ed Knapp
- ⁷³ Boy's Life Magazine Jan 1931 back cover
- ⁷⁴ Boy's Life Magazine Oct 1934 p31
- ⁷⁵ Chicago Tribune 9-13-1934 p16
- ⁷⁶ Oakland Times 9-30-1934 p33
- ⁷⁷ Oakland Tribune 10-31-1934 p18
- ⁷⁸ The Evening Huronite (SD) 10-31-1934 p8
- ⁷⁹ Radio Guide Magazine 10-13-1934 p15
- ⁸⁰ Tower Radio Magazine December 1934 p96
- ⁸¹ Lowell Sun (MA) 1934, 1935 multiple times, Sandusky Star Journal (OH) 1934, 1935 multiple times, Syracuse Herald (NY) 1934, 1935 multiple times, Alton Evening Telegraph 1934, 1935 multiple times, Edwardsville Intelligencer (IL) 1935 multiple times, Kingston Daily Freeman (NY) 1935 multiple times,
- ⁸² Chicago Tribune 10-1-1934 radio listings
- ⁸³ Oakland Tribune 10-22-1934 p22
- ⁸⁴ Reminisce Magazine Jan/Feb 1998 p27 by Ed Knapp
- ⁸⁵ Image of an original letter from Libby (compliments of Steve Trussel)
- ⁸⁶ US Census 1910,1920,1930 ; Indiana Illustrators website <http://indianaillustrators.blogspot.com/2011/08/frederick-william-boulton-1904-1969.html>
- ⁸⁷ Sheboygan Press 12-30-1935 p9
- ⁸⁸ Og, Son of Fire - Big Little Book #1115 1936
- ⁸⁹ <http://www.biglittlebooks.com> owned by Larry Lowery
- ⁹⁰ Galactic Central website <http://www.philsp.com/homeville/fmi/c134.htm#A5594>
- ⁹¹ Wikipedia http://en.wikipedia.org/wiki/Mort_K%C3%BCnstler
- ⁹² Bernard Safran website <http://www.safran-arts.com/bio.html>; New York Times 10-17-1995 obituary