

TAPE TRANSMISSION • BILL HENRY • THE DAY THE LONE RANGER LOST HIS TEMPER • CONRAD BINYON

spervac
RADIOGRAM

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GIVING A FACE TO THE LONE RANGER



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from the president

GREETINGS SPERDVAC MEMBERS!

I HAVE ALWAYS BEEN IMPRESSED with the quality of the people that made their living in the Golden Days of Radio. There is something about these gifted professionals that sets them apart from the Hollywood mainstream of today. Not to say there aren't such people in Hollywood in 2022, they are just a lot harder to find. I remember a conversation I had with the amazing Frank Bresee. He told me about the busy life of "On Air talent" and what it was like working day to day. Frank said if he heard of a new show being cast, it was common practice to let your other friends in the business know about it. He said that's how it worked, all of the "Talent" looked out for each other. You would help your friend get a part in a new show, and they would return the favor to you. Those were truly the Golden Days. How different things would be if showbusiness worked that way now.

Our website continues to add files and features for our members. In addition to the approximately 1500 scanned scripts we have available, we now have the *search* feature. Just type in the show name, or even a portion of the show name, to find the script you're looking for. This is a good place for us to take a moment to recognize our board member and friend Jerry Williams and his team for their work. Every single page, of every script, had to be scanned in one at a time. We're talking about thousands of scripts folks. The love and devotion it takes to accomplish such a feat must not go without mention or our collective appreciation. Thank you, Jerry; your efforts are deeply appreciated.

So, Timothy, what about the convention, when are we going to have one? So my answer is "As soon as we can." Here are some of the hurdles we're trying to get over. Our last convention was in 2019. Yes, the good old days before COVID. Since then, prices for hotels, food, transportation, etc., have gone through the roof. Fortunately, we have a sub-committee of board members doing the research and looking for what makes sense. Lots of ideas and locations have

been received at president@spervac.com and we're considering them all. We are waiting on budget proposals from the places we are considering. We will have a much better idea of our options after the first of the year. We will keep you updated as details become available.

Did you know, that SPERDVAC turns 50-years-old in 2024? An amazing accomplishment considering all the changes we have gone through since this organization was founded. Who, in 1974, would have ever thought our membership would span the United States as well as many countries around the world? Speaking of membership, during our October Board of Directors meeting, our membership chairman, Sean Dougherty, reported an increase since September. This is encouraging and reassuring that people see that SPERDVAC is time well spent.

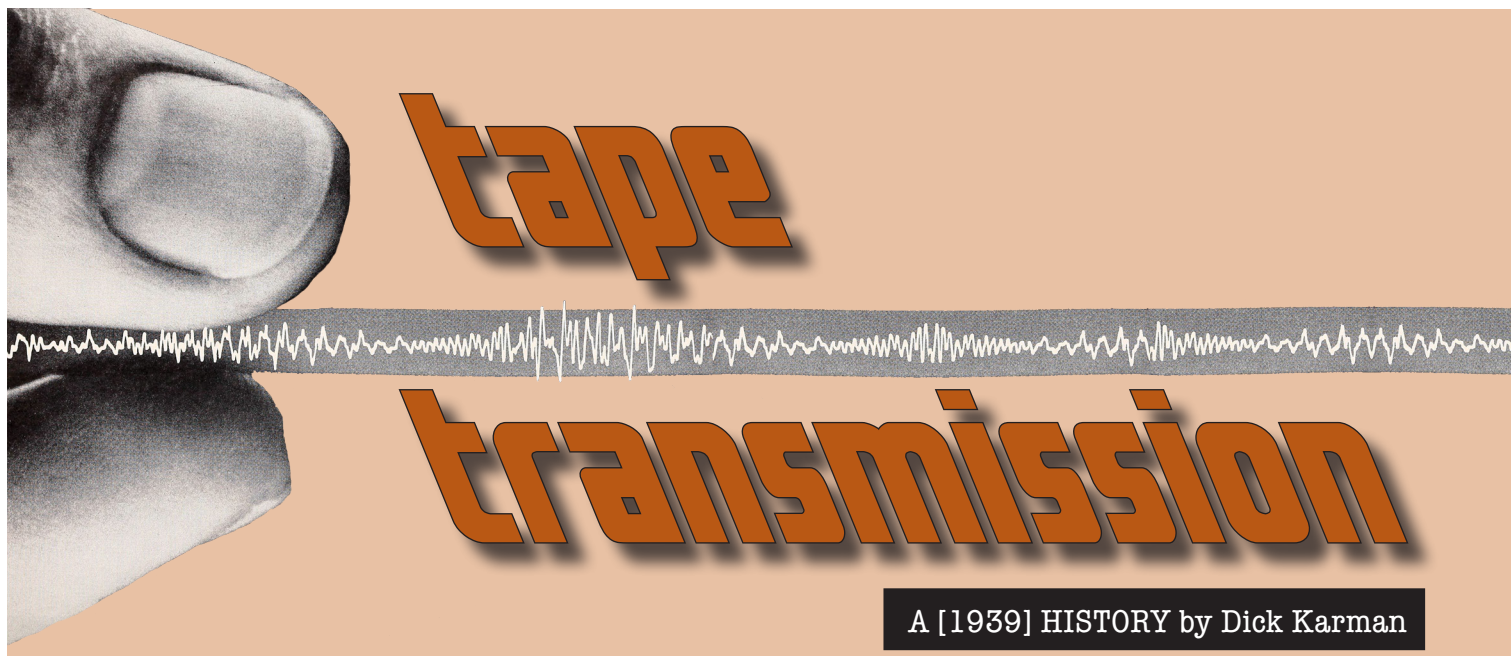
Our website is nearing the completion of 'Phase One' where all of the basic required items are built, tested and made available to the membership. I have received emails requesting a page for SPERDVAC videos of our conventions, luncheons, and guests recorded at monthly meetings. This will be part of the Phase Two build. Please let us know what else you would like to see.

The attendance at our monthly Zoom meeting 'SPERDVAC Coast-to-Coast' has not seen the increase we were hoping for. If attending a Zoom meeting is something you would like to do, but need a little help, please let us know at info@spervac.com.

We're running a little late folks . . .

Until next time, stay safe and stay tuned.📻

Timothy Knofler



Many of us who collect radios also collect or are fond of old radio shows from the golden age of broadcasting. Most of us started using magnetic tape (I started with magnetic wire). The cultural spread of recording tape is attributed to Bing Crosby and his investment in Ampex, but this story goes much further back. Herewith is a summary of what staff writers at *Radio Annual* in 1939 saw as the future of broadcasting.

IN 1906 a young man by the name of McCarthy was experimenting in San Francisco with wireless phone. He was backed by Mr. Hale of Hale Bros. Department Store. Considerable publicity appeared in the San Francisco papers regarding a demonstration conducted between the Cliff House and

Hale Bros.' Store. It was this publicity which aroused the interest of James A. Miller, who was a student at Palo Alto. As a result, he constructed the first radio station in Palo Alto in 1907 and later a larger one in 1908.

It is hard to conceive that at that date 99 per cent of the people were definitely antagonistic

toward radio broadcasting for entertainment. It was accepted half-heartedly for ship messages but that was all.

McCarthy was killed in a street car accident in 1908, and by a strange coincidence his work was referred to the head of the Electrical Engineering Department of Stanford University, with whom James A. Miller had spent much time trying to put across his ideas regarding the great future possibilities of radio broadcasting. C. E. Elwell, one of James A. Miller's friends and associates, was hired to make an investigation of McCarthy's work and McCarthy's equipment finally came to Palo Alto. After one year, Mr. Elwell reported that McCarthy's equipment was not suitable and the work was discontinued. In the meantime, however, he heard of the work of Messrs. Poulson and Pedersen in Denmark and made a trip to Denmark where he made arrangements for their patents and equipment. This was the start of the Federal Telegraph Company in Palo Alto which is now—in 1939—the Mackey Radio.

Messrs. Poulson and Pedersen had two methods of recording, one the photographic oscillograph and the other the magnetic recorder which they patented in 1898 and called the telegraphone [at left].

In 1917 when the United States took over the German Radio Station at Sayville, Long Island*, Miller was appointed consulting engineer for the rebuilding of the station. As



a footnote here this 1917 mention of German stations is a great story about how the Germans set up a powerful radio station in New York which they used to communicate with their warships at sea. As a result the U.S. confiscated all Marconi and Telefunken Stations and properties.

Then followed the 500,000 watt station at Annapolis, MD. Later, the United States Government contracted Miller for two years to serve as consulting engineer for the United States on the construction of the Lafayette Radio Station at Bordeaux, France. This station delivered 1,250,000 watts and is today the largest ever constructed. It was here in 1919 that the first message was transmitted around the world, it being received by a French warship dispatched to a point exactly opposite Bordeaux. The long distance continuous record was also established at the same time by Mr. James A. Miller. It consisted of 24-hours continuous communication between Bordeaux, France, and San Francisco, CA, without losing contact at any time.

By 1924 radio broadcasting for entertainment was well on its way, and on account of the original work of McCarthy, a wireless station was maintained by Hale Bros. Department Store in San Francisco and by 1924 was well known as Station KPO, 500 watts, Class B. A Class B station was the best and by order of the Federal Radio Commission could not use recorded music. The Class B rating was given on a basis of quality and therefore the quality could not be impaired by using records. At this time, however, James A. Miller arranged the first electrical transcription program on a Class B station by special permission, on KPO, due to great improvement in disc recording with special quality for radio reproduction.

However, the need for a better recording system was still apparent so James A. Miller spent a year trying to perfect and adapt the magnetic wire telegraphone to radio broadcasting but found it unsatisfactory.

Mr. Miller then went to Europe where in spite of the fact that most of the engineers gave an unfavorable report, he was able to convince Dr. Holst, head of the Philips Laboratory, Eindhoven, Holland, of the merits of the tape system. Through this an arrangement was made with the Philips Company to assist with the development.

Next in line was the J. Walter Thompson Advertising Agency in London, which built a studio using the new equipment with complete success. For the first time in history it became possible to put programs on the air from a recording that was indistinguishable from the original. From here it sped to Norway, France, Switzerland and Australia, being known throughout Europe as the Philips-Miller system.

In the meantime, Mr. Miller returned to America to start operations in the American market. The doubters here had been numerous but the progress marches on and the converts increase. In Europe the converts started with Mengelberg, Huberman, Thibault, quickly followed by all the other leading artists

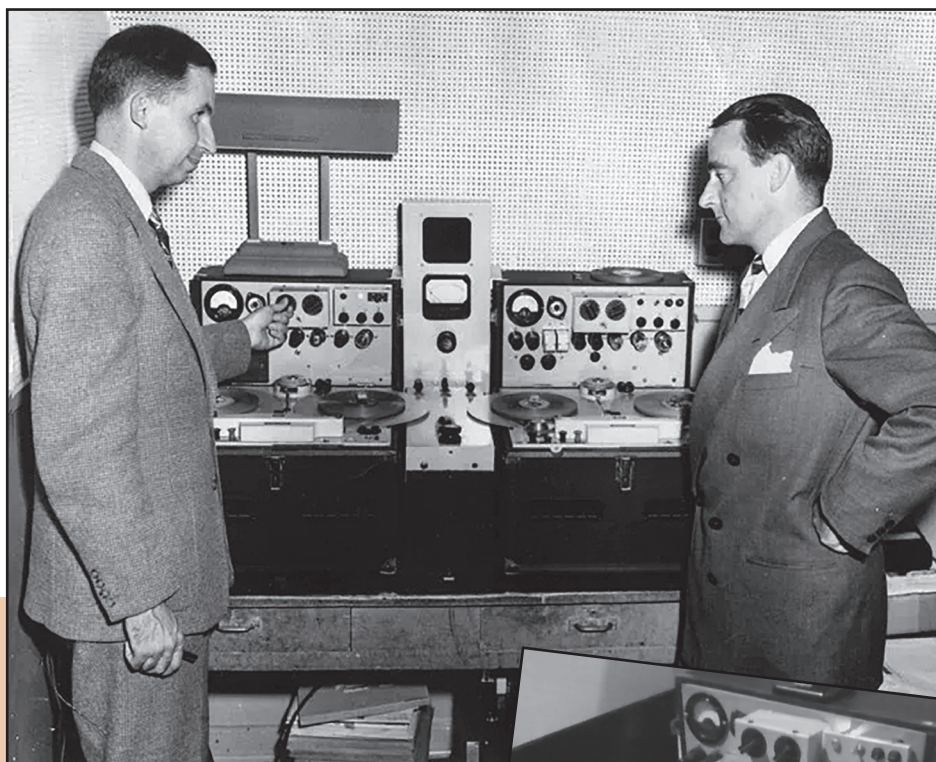
In America, the few artists who had heard Millertape transmission consider it superior to any other type of recording in quality. These include Leopold Stokowski, Lawrence Tibbett and John Charles Thomas and there is no doubt that the time is short when the list of converts in America will be as long as that in Europe.

In 1939, radio stations from coast to coast were being equipped with the Miller Broadcasting System transmission apparatus and Miller Broadcasting System engineers were constantly traveling from station to station instructing the station's engineers in the proper operation of the Millertape transmission playing machines.

Advertisers and agencies, and station managers were enthusiastic over the "quality" of Millertape transmission radio programs. 📻



On August 6, 1938, radio station WQXR in New York City broadcasts a program using a tape recorder. The tape recorder used was the Phillips-Miller recording system, also known as Millertape, invented by James Arthur Miller.



Audio engineer Jack Mullin, who had brought back a magnetic recording system from Germany after the war, shows his modified taping machine based on the telegraphone to Bing Crosby's producer, Murdo MacKenzie. Crosby eventually used the machine to record his show in 1946. At right is a close shot of Mullin's recording machine dubbed the Magnephone.



BILL HENRY - "BILL HENRY AND THE NEWS"

Bill Henry, the man whom Time magazine called "a journalistic institution," established a record for his specialized type of news reporting when he made his 700th broadcast last June 21.

Henry took over the CBS five-minute Monday-through-Friday sponsored program in September 1943. This nightly news capsule has been an established feature of CBS since December 1939 when it was first handled by Elmer Davis.

Henry's preparation of the 5-minute script is a long-day's task. From eight o'clock in the morning until he goes on the air that evening, he selects and edits the news for those few topical items he delivers in slightly less than four minutes of broadcast time (about 600 words).

His morning hours are spent at one of Washington's press conferences or at Congressional hearings. His luncheons are planned to include government officials, Congressmen, or international figures visiting Washington. Throughout the day he jots terse notes. At 7:30 he is ready to write his script. In one hour he makes his final selection, places the items in proper sequence, has someone read the script to him, and then "Bill Henry And The News" goes on the air.

His only other news activity is a daily column for the Los Angeles Times. The natural desire for editorial comment is satisfied by the newspaper column; the CBS news capsule is cold, hard top news.

Bill Henry's fame as a broadcaster actually developed from his interest in sports. As early as 1923 he was reporting sports events on the air for CBS. In 1935, he covered the Davis Cup matches at Wimbledon, and in 1936 he helped CBS' Ted Husing report the 1936 Berlin Olympics.

In 1939, Henry went to Europe. As sports editor of the Los Angeles

-more-

Bill Henry: a journalistic institution

BILL HENRY -- 2

Times, he left America in late August of that year for a trip to Helsinki, to preview the 1940 Finnish games for the International Olympic Committee. Germany invaded Poland, and Henry picked up a CBS microphone in Helsinki - and became a war correspondent.

He was heard from London virtually every day during the first months of the war, and was among the first Americans accredited by Great Britain and France as reporters on the Western Front.

In that capacity he was heard over the Columbia network several nights a week. He returned to America shortly after Pearl Harbor and made several trips to battle areas in the Pacific. He covered both Presidential conventions in 1940 for CBS, and then was assigned to the CBS newroom in Washington, at WTOP.

Henry is the son of a traveling Baptist evangelist. He received his education in New Jersey, California, England, Australia, and Switzerland. His other major interest, besides newspaper and radio work, is aeronautics. He was one of the founders of Western Air Express, and was the only partner of Donald Douglas in the organizing of Douglas Aircraft Company. He is a close friend of Glenn Martin and Eddie Rickenbacker.

1946 CBS
press release

Bill Henry behind the Mutual mic in 1962, recognized as having the longest running five-minute news strip in radio history.

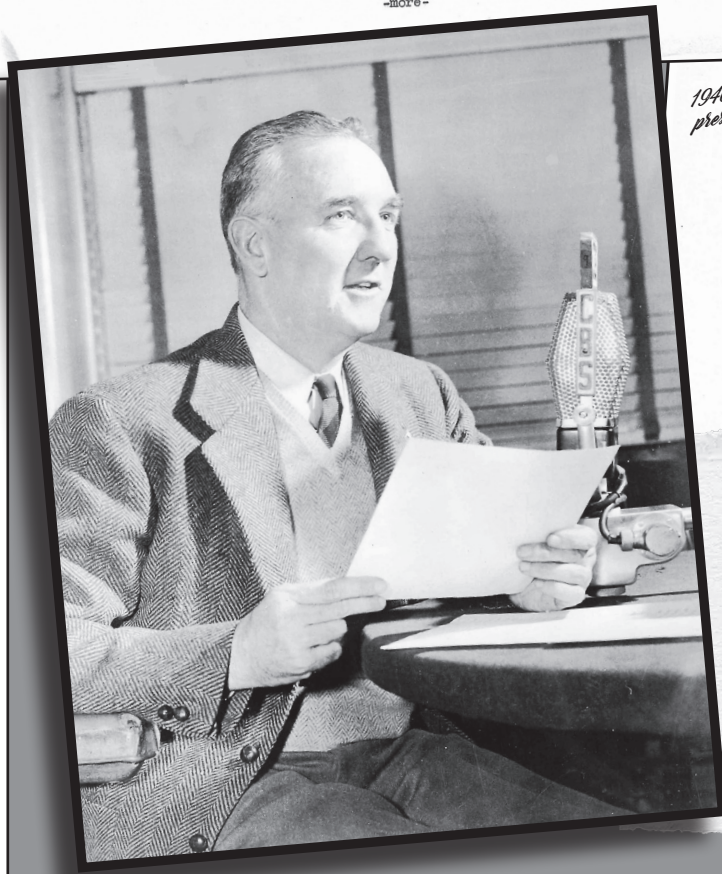


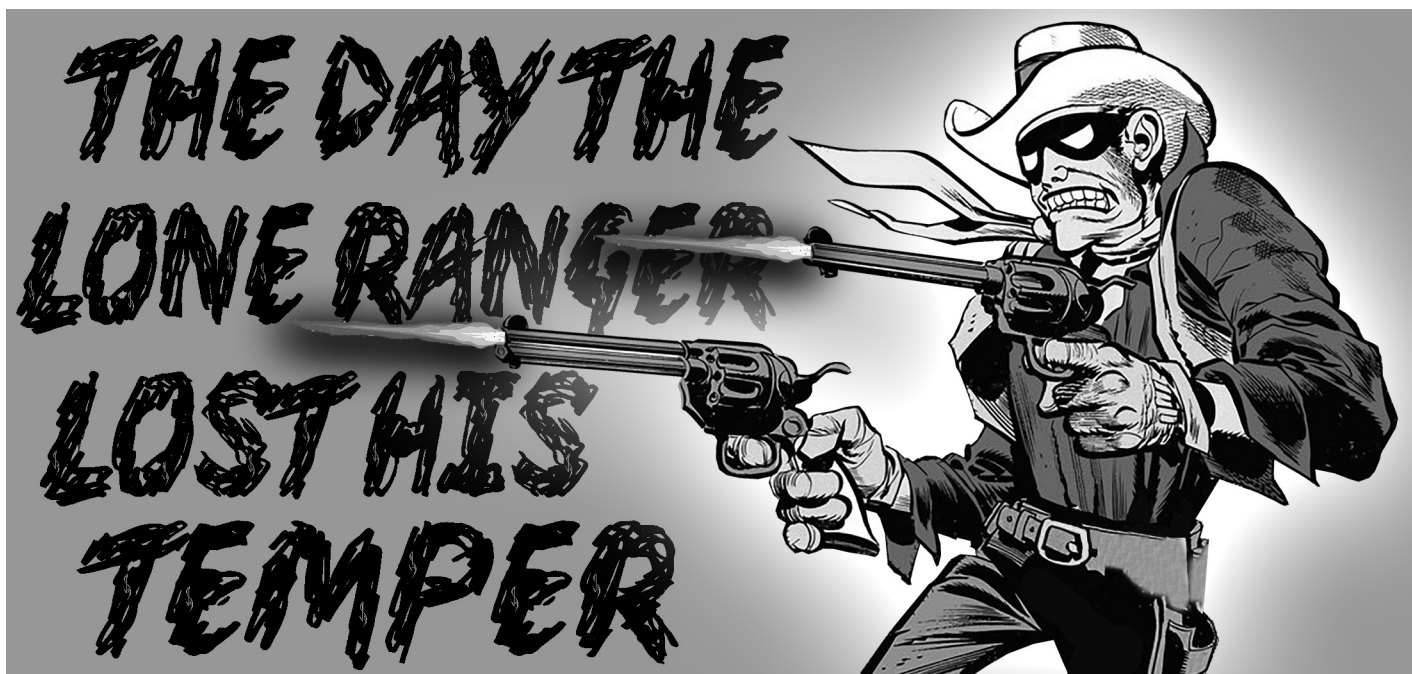
1946 newspaper cut with Bill Henry and President Truman.



PRESIDENT TRUMAN (l) receives the microphone on which he delivered his first address in the House after becoming President. Bill Henry, CBS news, makes the presentation at the Radio Correspondents Assn. dinner Feb. 5.

MATERIALS COURTESY OF COVILLE ARCHIVES





by Dave Parker

TO WRITE his *Lone Ranger* stories Fran Striker invented a lot of colorful characters. People like young ranchers, deputy sheriffs, stagecoach drivers, shady crooks, frontier wives, dishonest bankers, sweet old grandmothers and wide-eyed innocent youths.

But to give voice to these characters it was hard to find children—especially young boys. The child actors who were auditioned weren't believable and Fran was getting frustrated.

Then in 1949 Dick Beals showed up in the Ranger's Detroit studio. At 16 he was four-foot-six and because of a glandular condition his voice never changed from grade school. He had a child's voice with an adult's intellect. In short he was perfect!

As it happened, sometimes Dick and I were on the show together and enjoyed each other's company a lot. Both of us bought 1950 Chevrolet coupes and Dick had fun showing me how the dealer built up the pedals so his feet could reach them.

In the studio everyone welcomed Dick as he played the little Johnnies, Jackies and Jimmies that Fran wrote with new pleasure. Of course given his short height he couldn't reach the microphone (hanging from the ceiling) so he was provided with a box promptly named "The Beals Box." And with it he could bring life to the scenes of frontier excitement that defined the show, like this: "Golly, Masked Man—thanks to you and Tonto my mom and dad were able to save our little ranch-and my pony. We sure owe you a lot!"



Dick Beals

So together with Brace Beemer, John Todd, Paul Hughes Ernie Winstanley Bill Saunders and the other good guys and bad guys Dick spoke his lines with the assurance that promised him a long life on *The Lone Ranger*.

Until that day when Brace fell over the box!

It was getting close to the end of the show and "Bad guy" Bill Saunders had Dick and his family at gunpoint. All seemed lost and then the Lone Ranger burst into the scene with his usual energy . . . and tripped and fell over the Beals Box.

Many gasps from the actors but as the professional performers they were they stayed in character and the audience at home had no idea of what had happened.

But Brace was furious. We'd had not seen him as furious as he was on that day. Enraged most likely by embarrassment, the minute the show was over Brace made a beeline for the control room and director Chuck Livingstone. Braced demanded quite vocally that Dick be fired—immediately. The rest of us thought it unfair and we marched into the control room and stood up for Dick. Accidents do happen,

you know. Brace settled down, but that was a scary moment never to be forgotten.

And Dick? He continued as the distinctive voice that became famous as "Speedy Alka Seltzer—plop plop fizz fizz – oh what a relief it is."

Never a dull moment with the Masked Man and his faithful Indian Companion.👤

Dave Parker is a frequent contributor to *Radiogram* who details his amazing adventures as a cast member of radio's *The Lone Ranger* in the 1950s at station WXYZ in Detroit.

THE FACE BEHIND



HIND THE MASK

by Patrick Curtis

I WAS SURE I was way too old to spend a sleepless night waiting for Santa or the Easter Bunny. But I just couldn't get to sleep. I kept staring at the ceiling as the *William Tell Overture* repeated over and over in my brain.

Like the rest of my pals, I had just gone through the Hopalong Cassidy period on radio. Hoppy, Superman, *Let's Pretend*, and *Gang Busters* were some of the shows that the gang always listened to—unless, as often happened, we were sent to our rooms for the latest in a long line of nefarious schemes. But even then, I had my trusty crystal set radio hidden inside my old Gene Autry lunch box. By hooking the antenna wire to the window screen, KMPC came across loud and clear, which was great if you liked Bing Crosby. But every once and awhile, when things were just right, I could pick up *real* radio programs, like *The Lone Ranger*.

The Lone Ranger, and his famous “Hi-Yo Silver! A-w-a-a-y!” was first broadcast on Detroit's WXYZ on January 30, 1933. The fiendish Butch Cavendish and his band of cutthroats ambushed a Texas Ranger named Captain Dan Reid, his brother John and four other Rangers at Bryant's Gap. They were all killed except for John. He was nursed back to life by Tonto, the Indian, who was later to utter the most fateful words in the history of radio, “All dead, now you ... *Lone Ranger!*” To the kids of the 1930s, 1940s and early 1950s, Brace Beemer was the Lone Ranger and John Todd was his faithful Indian companion, Tonto.

Conceived by George W. Trendle, a Detroit motion picture theatre tycoon, the radio program was written by Fran Striker. The last live radio broadcast was September 3, 1954, concluding all in all a whopping 3377 programs. That's a whole bunch of,

“Steady, big fellow.”

In 1938, Trendle struck a deal with Republic Pictures' president, Herbert J. Yates, to allow the studio to produce a 15-chapter serial of *The Lone Ranger*. Unlike most serials of the time, the villain was known, but the audience had to figure out which of the five male leads (Hal Taliaferro, Bruce Bennett (as Herman Brix), Lee Powell, Lane Chandler or George Montgomery (as George Letz)) was the masked Lone Ranger. Chief Thundercloud was Tonto, faithful companion to all five rangers. Directed by serial masters John English and William Witney, this serial proved to be one of the most successful of

Republic's many thrillers. In the final chapter, Lee Powell was unmasked as the Lone Ranger, much to the disgust of most of the Saturday Matinee crowd who were sure it would have been George Montgomery.

This success led to *The Lone Ranger Rides Again* in 1939. Again directed by English and Witney, this 15-chapter oater was made on a much smaller budget, and used many of the cliffhangers from the first serial

or other western serials in Republic's vast collection. Robert Livingston played the Ranger, and Chief Thundercloud reprised his roll as Tonto.

BY THE LATE 1940S, radio had all but lost its place in the hearts of the youth of America. That new wonder, television, had come in like thunder, and had almost taken over. For my pals and I, who had grown up during World War II, radio had been their link to the world. For many, it allowed them to follow the campaigns of their fathers, uncles or brothers. Now, Korea had sent many of those same loved ones back to

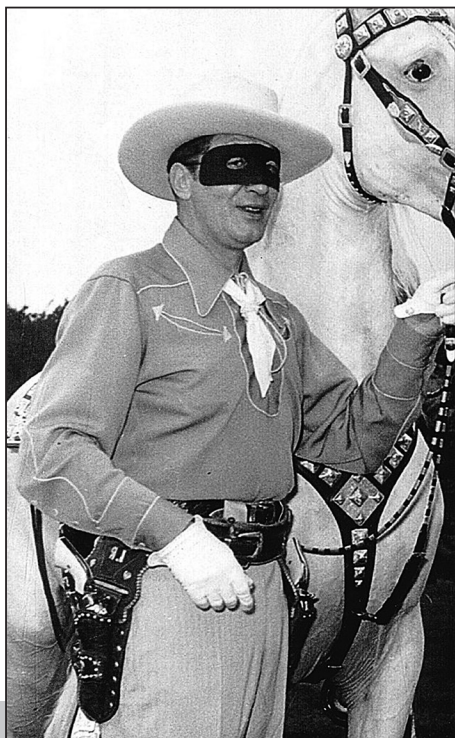


When asked by Mr. Trendle, “Mr. Moore, how would you like to be the Lone Ranger?”

Moore answered, in that wonderful voice of his, “Mr. Trendle, I am the Lone Ranger.”



We take our beloved Lone Ranger one step beyond radio into television with this tribute to the man who gave a face to the masked rider of the plains. The immense and unbelievable popularity of radio's *The Lone Ranger* could not remain the sole province of aural drama for very long. The Lone Ranger was soon to be found in books written by Fran Striker himself as well as the visual media of comic books, Big Little Books, comic strips, and two motion picture serials before George W. Trendle himself extended the adventures into the new medium of television in 1949. The actor who gave life visually to the Lone Ranger was Clayton Moore, personally selected by Trendle, and for many baby-boomers remains the image of our treasured hero. This tribute comes to us through Mr. Moore's close friend, Patrick Curtis.



The first visualization of the Lone Ranger outside of artists' renderings was radio's own Brace Beemer making public appearances in full costume and mask, here with his fiery horse, Silver.

battle. The difference was that the war was coming into our living rooms via television news.

Television also brought a new masked rider of the plains. When Trendle and Fran Striker came to Hollywood in 1949 to select their television Lone Ranger, the one actor who stood out in a very large crowd was tall, ramrod straight, Clayton Moore. When asked by Mr. Trendle, "Mr. Moore, how would you like to be the Lone Ranger?" Moore answered, in that wonderful voice of his, "Mr. Trendle, I am the Lone Ranger." Trendle loved it; here was a man after his own heart. Filming began June 21, 1949. And for 169 half-hour TV episodes, and for all the years after, Clayton Moore was the Lone Ranger.

The TV show's first broadcast was on September 15, 1949. But my family didn't have a television set. And neither did any of my friends. I remember my dad and the electrical "genius" next door trying to build one from a "Mad Man Muntz" do-it-yourself kit. They probably invented the first garage door opener but no TV. So there was only one thing to do, my

pals and I made sure that the owner of the local appliance store left the TV in the window tuned to ABC when he went home that night. But I forgot to ask Mr. Salas to turn up the sound. So, for my pals and me, and about 85 others, who'd gathered around the 12-inch screen on that momentous night, it was a very silent Lone Ranger.

By 1951, our family and 47 million others had televisions. Some, I had heard but had never seen, were made from kits. This was not a topic for family discussion. Ours was a Philco with a round screen with a green tint. Sister Mary Amy said this was to protect our eyes. The Good Nuns, and every grown-up in America, made it very clear that kids had to sit at least 300 feet from the screen otherwise we'd all go blind. Watching a round, green 12-inch screen from the backyard didn't help me, or my pals, in our viewing pleasure.

All the same, no matter where I was made to sit I could still hear announcer Fred Foy's thundering voice intoning a slightly modified introduction for the television version: *"A fiery horse with the speed of light, a cloud of dust and a hearty Hi-Yo Silver! The Lone Ranger!... With his faithful Indian companion, Tonto, the daring and resourceful masked rider of the plains led the fight for law and order in the early west. Return with us now to those thrilling days of yesteryear... The Lone Ranger rides again!"*

When we last left me tossing and turning in my bunk-bed, counting the seconds until morning, there were neatly, (well, sort of) treasures laid out on my dresser of my youth, ready for my next thrill-packed adventure. Along with my Lone Ranger wristwatch and flashlight were my secret compartment and Atom Bomb Rings. On the back of my chair were my Lone Ranger guns and holster belt with my Wheaties Hike-O-Meter already attached. My Lone Ranger secret compartment "Deputy Badge" was firmly stuck to my Lone Ranger t-shirt. Tomorrow was going to be the best day of my young life. I was going to General Service Studios in Hollywood to *meet* the Lone Ranger.

One of the failings of youth is forgetting to ask how things come to happen. By the time I was old enough to care, the people whom I should have asked and thanked were gone. All I knew on that momentous morning was that I was meeting the Lone Ranger. The ride over the hill from the valley took forever. But finally we were shown through the gate to Stage 6 at General Service. As I waited for the red light to stop flashing so we could enter, my dad quietly mentioned that with all the stuff the Kid had on he sounded like the tin man. I quickly put everything that clanked inside my Lone Ranger school bag along side my Lone Ranger writing tablet and Lone Ranger pencil box.

The next hour was a blur as I entered



Fans of *The Lone Ranger* got the full visual treatment in 1938 with *The Lone Ranger*, a 15-chapter Republic serial that altered the story by having each Texas Ranger die before only one is left, whom Tonto christens, The Lone Ranger. In this arcade card from 1938, the gimmick is revealed by identifying Lee Powell as the Lone Ranger.

"It seems amazing to me that the oceans of kids who cheered as I rode in a Christmas parade or stepped into the spotlight at a fairground now have kids and grandkids of their own. But even though their hair has turned gray they retain a childlike heart. The look in their eyes is the same at 65 as it was at five. I know. I've met 'em both times."

— Clayton Moore

the world of those thrilling days of yesteryear. Stage 6—and 7 next door—had every set necessary for filming the show. Part of Stage 7 was a greens stage with trees, shrubs, dirt, rocks and boulders. As we were about to sit down by the camera, the Lone Ranger and Tonto rode in on Silver and Scout. This moment started a friendship that lasted a lifetime. My dad introduced me to Clayton Moore and Jay Silverheels. Mr. Moore asked me if I'd like to sit on the porch of an old cabin that they were using for that week's show, and if I'd like to see a copy of the script that they were shooting. The story was called, "Death Trap," about disappearing deputies and an old prospector who turns out to be a really bad guy.

The Lone Ranger and Tonto had two more ride-ups and ride-outs before lunch. These took about 20 minutes. Mr. Moore dismounted and Silver was led away. Mr. Moore motioned to us to join him in his dressing room at the back of the stage. Then he did the most incredible thing, the Lone Ranger, right in front of me, *took off his mask!* "I don't like to eat in this thing," he said, "It makes my nose itch."

My dad made it very clear that we were not going to hang around during lunch. I figured that it would take several centuries to forgive him for that! As we were about to leave, Mr. Moore reached down to his cartridge belt and handed me a silver bullet. This was right from his own hand, a-for-real, *Lone Ranger silver bullet.* "You're a fine young man," he said to me, "Now, you take good care of your dad, he's the real hero."

I wasn't sure exactly what he had meant, or how he knew, but I was thrilled to have a *real* silver bullet. To this day, it holds a place of honor, in my special box ... along with my dad's medals.

Mr. Moore's parting words to me were, "We should all believe truly in the Lone Ranger Creed. A creed that includes such lines as, *I believe that to have a friend, a man must be one. And, that all*

men are created equal, and that everyone has within himself the power to make this a better world.

I just couldn't help it, as I sat there in dad's 1950 Oldsmobile on the way back over the hill, gazing at my silver bullet I started to sing: "*Hi-Yo Silver everywhere,*

Tonto lost his underwear. Tonto say, Me no care, Lone Ranger buy me 'nother pair."

OVER FOUR DECADES LATER, Clayton Moore came out with his book appropriately titled, *I Was That Masked Man.* Clayton, to no one's surprise, had written a remarkably touching book, filled with the compassion and dignity that one would expect from such a man. Clayton invited me to his home and dedicated a copy of his book to me. Hours and a few great stories later, I got ready to leave, with a signed copy of Clayton's book clutched in my instantly metamorphosed, happy little 11-year-old hand. Clayton said, "It seems amazing to



Clayton Moore in sunglasses following the worst and most insane public relations debacle in the history of entertainment. To promote a new and more relevant Lone Ranger film in the 1980s, the Wrather organization ripped the mask off the ol' Lone Ranger and forbade Moore from wearing the mask. Not to be sidetracked, Moore donned sunglasses.

me that the oceans of kids who cheered as I rode in a Christmas parade or stepped into the spotlight at a fairground now have kids and grandkids of their own. But even though their hair has turned gray they retain a childlike heart. The look in their eyes is the same at 65 as it was at five. I know. I've met 'em both times."

Clayton said on many occasions, "Clayton Moore and the Lone Ranger are one and the same. I'm proud that I decided to wear the white hat for the rest of my life." And he did, until the day he passed away on December 28, 1999 at age 85. Clayton *was* the Lone Ranger!

Not long after the book's publication, I was looking at Clayton's hand and boot prints in the cement at Iverson's



Ranch in Chatsworth, CA, when Clayton's lifelong friend, actor Rand Brooks, said, "You know, Patrick, if there wasn't a character called the Lone Ranger, Clay would

have invented him, just for the smiles on all those young folks' faces." And, through some weird twist of fate, I was at the Iverson Ranch to put my handprints in cement, almost next to Clayton's.

For his legions of fans, Clayton finally told the real story of his incredibly exciting life. Although he became famous as the Lone Ranger, that character was only one aspect of his remarkable life and career. Clayton had lived a life worthy of a Republic serial, filled with adventure, glamour, danger and hard work. He was an athlete, trapeze artist, model and soldier. But, from his earliest childhood there was only one thing that he wanted to become, a cowboy hero.

Clayton's story is an exciting and nostalgic tour of Hollywood's Golden Age: His friendship with the beautiful Lupe Velez, lounging around Cary Grant's pool, and creating indelible movie moments at Warner's, MGM and Republic Pictures, where he was "The King of the Serials." Through him, we experience the fast-paced world of the serial, the excitement of turning out several half-hour television episodes a week, and the good-natured camaraderie of actors, directors, stuntmen and crews on distant locations.

Especially moving are his many remembrances of his revered friend and

Iconic opening to the television series features the Lone Ranger riding up an incline to a rock and rearing Silver. A commercial for General Mills followed after which the Ranger and Silver descended the hill as the announcer gave us the celebrated, "With his faithful Indian companion, Tonto . . ." Unfortunately, the current owners of *The Lone Ranger* have removed the latter sequence, denying fans Fred Foy's distinctive narration and corrupting the Lone Ranger's legacy.



costar, Jay Silverheels, who had played his faithful Indian companion, Tonto.

In his book, Clayton tells wonderful stories of his encounters with people like Al Capone, Bela Lugosi, and Marilyn Monroe. We finally get the real story behind his termination from the TV show in 1952 and his triumphant return. Also,

he finally reveals the details of his legal battle to wear the mask in the late 1970s, and how his fans helped him once more to have the right to wear the symbol of their hero.

Clayton's fame stretched around the world to wherever there was television. He recounts a trip to England in 1958 to



Patrick Curtis celebrates Clayton Moore's 80th birthday at the author's home in 1994.



Clayton Moore with U. S. Senator and one-time head of the Veteran's Administration Max Cleland, who knew exactly who that masked man was . . . *why the Lone Ranger of course.*

promote *The Lone Ranger and the Lost City of Gold*, the second of two Lone Ranger color features produced at the height of his popularity. He didn't know what to expect, having heard the English were a rather cold people. He needn't have worried. "As I stepped off the plane at Heathrow Airport," he remembered, "I was met by a throng of thousands of excited kids and adults, as eager to make the acquaintance of the Lone Ranger as any American audience I have ever seen." He recalled a policeman in Cardiff saying with a smile, "I'll be glad when you get out of here, so we can get the trains running again."

Even the questions from the kids in England were much the same as in America. At one sold-out performance, Clayton recalls one little girl stood up, and in a very loud voice asked if he was married. He waited a long beat before answering, "Young lady, I'm the *Lone Ranger!*"

ONE OF MY GREAT JOYS working in the entertainment business is introducing my friends to the heroes of their youth. One of my great pals was Senator Max Cleland. Max grew up in Lithonia, GA, and, like me, spent his Saturday afternoons at the tiny theatre in town, watching his silver screen heroes. Years later, during the Vietnam War, at the battle of Khe Sanh, Army Captain

Cleland lost both legs and an arm to a grenade explosion. Max rose up from extraordinary pain and despair to serve as the head of the Veteran's Administration, several terms as Georgia's Secretary of State, and then ran successfully for the United States Senate.

Around this time, Max was staying with us at our home not far from the old Republic Studios. I called my friend Clayton and told him about Max and how much he wanted to meet him. Clayton, who said it would be an honor to meet a real American hero, showed up on our doorstep within the hour and regaled everyone with wonderful stories of his long career in Hollywood, especially his life as the Lone Ranger. But, typical of Clayton, he wanted to hear all about Max, so the story swapping began.

My wife, Annabel, had made sandwiches for the guys and had planned on going shopping. As this wonderful afternoon unfolded, it was not long before without question there was not a chance she was going anywhere; she sat on the edge of the couch and took in every word.

Three hours went by in a flash, and as Clayton walked down the drive to his car, he turned and cried out, "Hi-Yo Silver, Away."

I was standing in the doorway, beside Max's wheelchair, and I asked, "Who was that Masked Man?" Max, right on cue replied, "Why, don't you know? That's the Lone Ranger!"

**America's Beloved
Masked Rider Storms
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Ranger"**

WITH
**TONTO
AND
SILVER
TOO!**

*Surging across America's vast frontier
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STARRING
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SCREEN PLAY BY
PRODUCED BY **WILLIS GOLDBECK**
PRESENTED BY **WARNER BROS.**

**"THE
LONE
RANGER
And The Lost City
Of Gold"**

COLOR BY **EASTMAN COLOR**

CLAYTON MOORE as THE LONE RANGER
JAY SILVERHEELS as **TONTO**
Released thru **UNITED ARTISTS**

At the height of their popularity in the 1950s, Clayton Moore and Jay Silverheels reprised their starring roles in two color motion pictures, *The Lone Ranger* (1956) and *The Lone Ranger and the Lost City of Gold* (1958), to the delight of their fans young and old alike.

*Gracie
Allen
Says...*



HOLLYWOOD. January 7, 1949. Brrrr! Freezing—it's wonderful. Los Angeles has been enjoying the coldest spell in its history. It's been so cold that a stool pigeon heard a prominent member of our chamber of commerce making secret plans for a Florida vacation.

Some blame the freeze on that northwestern wind that blew through the Rose Bowl and others say it began when two lady movie stars showed up at a new year's party wearing the same dress. Anyway, it's sort of pitiful to see old L.A. residents, who have never seen ice before except in cube trays, slipping around on the stuff.

I read a while ago that the ice age was coming back, but goodness, I didn't expect to be here for it. I can't say I'd care for newspaper stories appearing 10,000 years from now reading "Gracie Allen and sabre-toothed tiger found intact in ice field."

I had hoped to buy a little fur hat at least for the cold spell, but my husband says his funds are frozen.



THE MYSTERIOUS TRAVELER

is on Christmas holiday but he'll return next year for more insightful commentary about radio's golden age.



spervac

HELP WANTED

SPERDVAC has an open officer position. We are seeking a SPERDVAC member to volunteer for the position of secretary. The person chosen will be responsible for:

- Taking minutes at all board meetings and keeping the book of minutes.
- Working with membership director to maintain our membership records
- Providing and maintaining notices, holding our corporate seal and other duties as may be prescribed by the board of directors or the bylaws.

Please consider volunteering for this key officer role in SPERDVAC. Interested people should send an email to president@spervac.com.

SPERDVAC ELECTION RULES

Approved January 8, 2020

The Election Chair will be appointed by the President, subject to approval by the Board. The Chair will see that a notice of election is in the November-December issue of the SPERDVAC Radiogram. A copy of the election rules will also appear in the same issue.

Members wishing to run in the election for the Board of Directors must declare their candidacy to the Election Chair by the second Saturday in January, January 14, 2023.

Candidates' statements will be mailed with the ballots. The statement shall be limited to 200 words. Any words in excess of 200 words will be cut from the statements. Statements must be submitted to the Election Chair by the second Saturday of January, January 14, 2023. If using U.S. mail, statements should be sent to Election Chair.

The candidate statements, combined into one document, shall be mailed to the printer via email. The printer is responsible for printing the ballots, embossing the ballots with the SPERDVAC seal and mailed first class no later than the second Saturday in February. Statements will be printed in reverse alphabetical order. A candidate's name will be eliminated from the ballot if his/her membership dues are not current.

If the official ballot is lost or destroyed, no other ballot will be issued. All absent voter ballots must be received by the Election Chair no later than the Friday before Election Day, March 10, 2023. Absentee ballots must be mailed in an envelope with the word "Ballot" clearly marked on the front. Ballots delivered in person must be taken to the location of the annual membership meeting held in March. No ballots will be accepted after 12:15 p.m. on that day. Absentee ballots will be placed in the possession of the Election Chair and remain unopened until all ballots are to be counted. No ballots will be counted prior to the official count.

The ballots will be counted by non-candidates. Voting will end at 12:15 on the second Saturday in March, and the results will be given during the meeting.

For the election to be valid, the minimum number of members voting for a quorum must be at least 5% of the membership whose dues are current and are eligible to vote. If there is not the necessary number of ballots for a quorum, the Election Chair will mail ballots by first class mail by the second Saturday in April. They shall be counted at the May meeting.

If there is a quorum and a tie should occur, a run-off election between or among those tied will take place at the March meeting if a quorum is present. If not, new ballots will be mailed in the same manner as above to vote for those who are tied.

Ballots shall be kept in the possession of the Election Chair for a period of six months; following the election they will be destroyed.

Any candidate wishing to campaign in any way not covered by these rules must apply to the Board of Directors at or prior to the January Board of Directors meeting. Any candidate who campaigns in any way not covered by the election rules or approved by the Board of Directors may be disqualified as a candidate.



OL' SAINT NICK SAYS IT'S THE GIFT THAT KEEPS ON GIVING for connoisseurs of great radio shows and aural drama of all kinds. For only \$20 per year that hard-to-find-a-gift-for connoisseur will receive 11 issues of *Radiogram* plus access to hundreds of programs and scripts on our website. Give that connoisseur membership now in SPERDVAC by going to www.sperdvac.com or use the handy order form below. They'll thank you all year.



BEFORE COMPUTERS THERE WAS RADIO!

And the best place to learn all about the golden age of radio is *Radiogram*. Don't miss a single issue of *Radiogram*. Check the back of your *Radiogram* for your membership number and renewal date. You can also give this to your friends who don't use a computer so they can join. New Members can just write the word **NEW** in the Member Number area. You can always renew your basic membership at www.sperdvac.com using PayPal, but you don't need a computer to be a member of SPERDVAC. Use this form and mail a check to SPERDVAC for \$20.00 to:

Name: _____

Street Address: _____ Apt. _____

City, State, Zip: _____

Telephone: _____

Email: _____

Member Number: _____

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OBITUARY

SPERDVAC friend Conrad Binyon dies

Conrad ("Connie") Binyon, 91, passed away November 12, 2022, in an Austin, TX hospital. He was born January 30, 1931, in Los Angeles to William A. Binyon and Anna Dorothy (Zelichkovies) Binyon.

Conrad had been living in Smithville, TX since 2020 after moving from Encino, CA ("Home of the Stars"), where he spent his first 45 years of retirement.

Conrad grew up around Hollywood and at a young age was active in films being registered with Central Casting as an extra. When it was discovered that he could naturally repeat lines, he started doing bits and parts in films. He played in many *Our Gang* kid scenes, and in his young career worked with Cary Grant, Alan Ladd, Joseph Cotton, Hedy Lamarr, Elizabeth Taylor, Melvyn Douglas, Merle Oberon, Roddy McDowell, and many others as he moved into another facet of his entertainment career, radio.



Starting when he was eight-years-old and into his teens, Conrad performed roles in some the country's top radio programs. He appeared regularly as Hank on *One Man's Family*, Butch on *The Mayor of the Town* with Lionel Barrymore and Agnes Moorehead, Junior on the *The Life of Riley* with William Bendix, and as little brother Tad on *The Buster Brown Gang* with Smilin' Ed McConnell. In retirement, he became an honorary member of SPERDVAC and helped re-create some of the old radio shows for today's fans.

Conrad was interested in flying at an early age. He started flying lessons at 13, soloed at 16, and got his pilot's license at 17 with his ambition to be a military pilot. He joined the California Air National Guard in 1948 as a crew member on various military airplanes. When the Korean War broke out in 1951, his Air Guard unit was called to active duty where he entered the US Air Force Aviation Cadet Program to earn his USAF pilot's wings as 2nd Lieutenant just as the Korean Conflict ended.

Conrad's Air Force career spanned into the early 1970s. He served in various Air Commands seeing duty in Japan, France, Africa, the Azores, Hawaii, Alaska, Vietnam ground tour, and finally Florida before retiring with the rank of major. He truly enjoyed his military career and was sorry when it ended, but continued to share his love of flying into retirement and with his comrades at the Los Angeles Quiet Birdmen Hangar.

Conrad is preceded in death by his dear wife, Cathy Jo Campbell, and by his brother, Hugh Binyon. He is survived by Cathy's niece, Cindy Ritchey; by Hugh's children, Bambi Weinberg-Tuttle and Bryan Binyon, and by each of their families.



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