

STAND BY... ON THE AIR



*To Paul
best regards
Bob Vito
#5*

VITO - 1969

W3MPS



G ①



PAUL SCRIVEN



H



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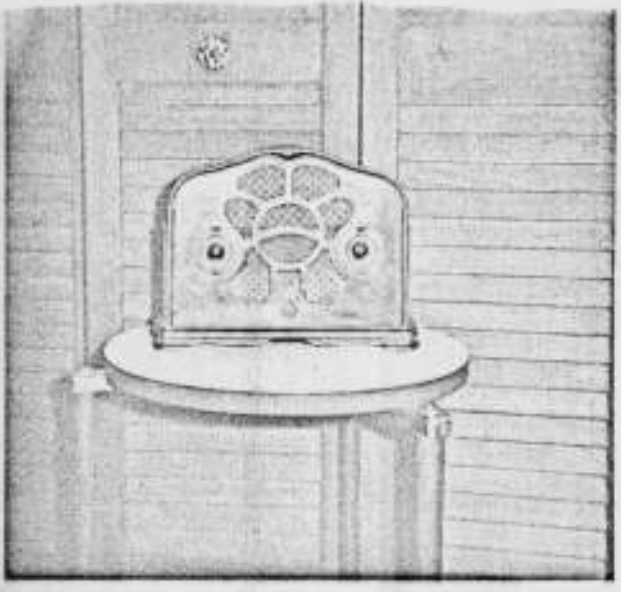


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RADIO
BUFFS



A

B



D



C



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E



G



CHARLES W. INGERSOLL
"RADIO DIAL"

CONTINUED NEXT
PAGE

IDENTITY OF THE RADIO BUFFS

- A. 1936 EMERSON RADIO BELONGING TO RONALD TILTON
- B. 1927 CONSOLE SPEAKER THAT I PICKED UP IN AN ANTIQUE SHOP IN N.Y.
- C. FRANK L. HOOPES * CLEVELAND, OHIO. * TAPE BUFF
- D. RICHARD K. HAYES * CRANSTON, RHODE ISLAND. (EDITOR OF THE KATE SMITH JOURNAL)
- F. RONALD TILTON * BROOKLYN, NEW YORK. A CLOSE FRIEND OF MINE.
- G. DONALD A. BOATES * PORTLAND, OREGON. EAGER TO TRADE WITH OTHER BUFFS.
- G. DUKE CANAPP * NEW YORK. * MAN OF MANY INTERESTS (SEE PHOTO)
- H. TERRY L. BLACK * SPRINGFIELD, ILLINOIS. I TRADED MANY A SHOW WITH TERRY.
- I. BRUCE RUGGLES * ONTARIO, CANADA (PROGRAM DIRECTOR) A GREAT GUY!
- J. BOB VITO * BROOKLYN, NEW YORK. I WOULDN'T GO ANY WHERE WITH OUT HIM.
- K. ERNEST L. E. HACK * BRISTOL, CONN. PRINTER, GUNSMITH, RADIO BUFF, YOU NAME IT.
- L. LEFT TO RIGHT, LARRY PRAGER OF CALIFORNIA, RICHARD GULLA OF CALIFORNIA AND FRANK DEVOL FAMOUS MUSICAL DIRECTOR. TAKEN AT THE HOLLYWOOD BOWL DURING THE "RADIO NIGHT SHOW LAST YEAR.
- E. MARTIN L. DULING. LT. U.S.N. APO * NEW YORK * USES TOP EQUIPMENT IN DUBBING.

SPECIAL OFFER TO MY READERS

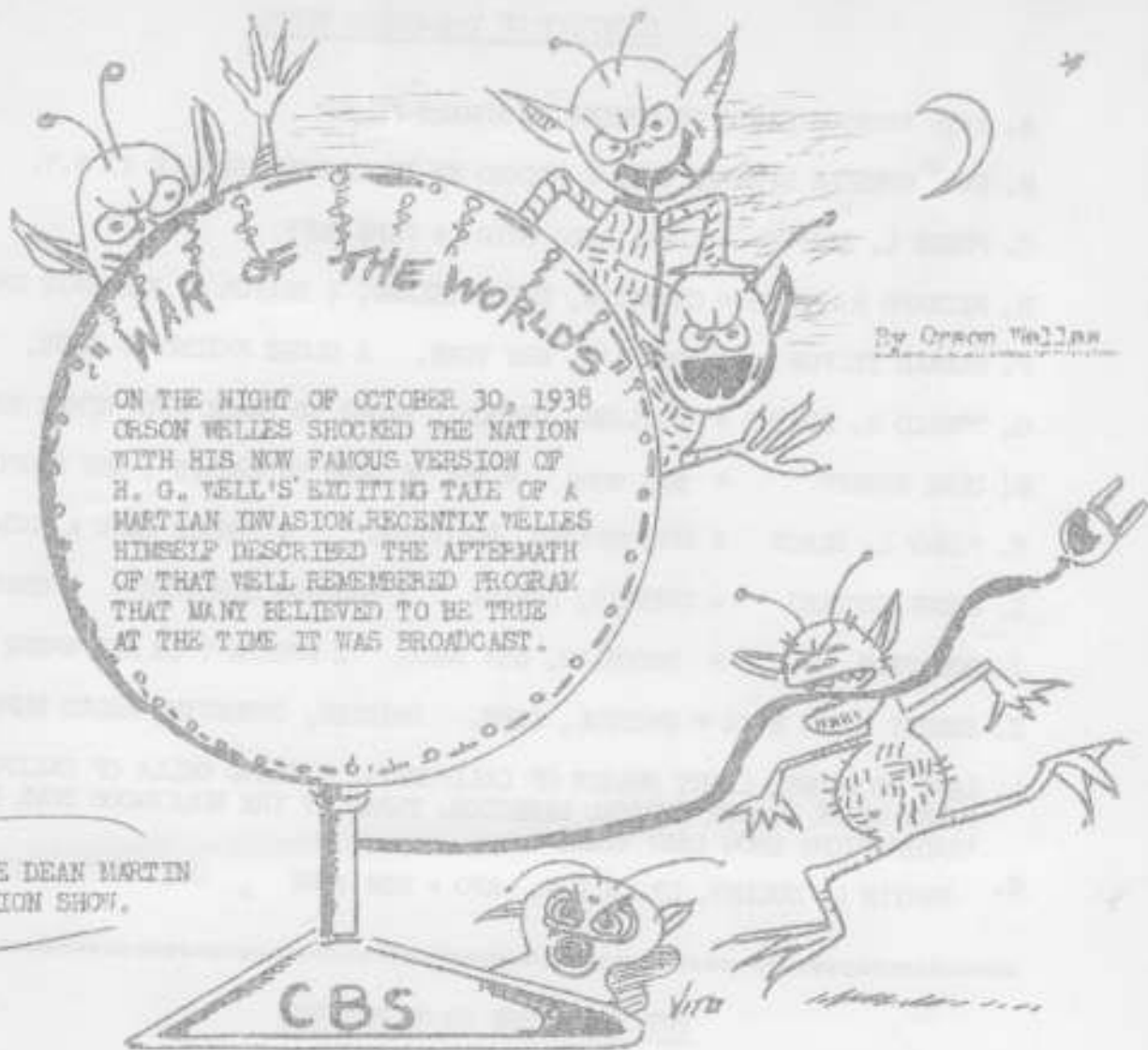
SOME TIME DURING THIS YEAR I WILL BE COMPILING PHOTOS FOR A SPECIAL EDITION OF STAND BY... ON THE AIR. IT WILL CONTAIN ONLY PHOTOS OF RADIO PERSONALITYS. I INTEND TO FILL IT WITH SOME OF MY RARE PICTURES SUCH AS THE CAST OF BUCK ROGERS, ENO CRIME CLUB, THE FAT MAN, CASEY CRIME PHOTOGRAPHER, EDDIE CANTOR, JACK BENNY, BURNS AND ALLEN ETC. ALL THE PHOTOS ARE NOT FOUND IN OTHER BOOKS AROUND. MOST OF THE PICTURES ARE OF THE 1930 - 40 VINTAGE.

IF INTERESTED SEND \$2.00 FOR A RESERVED COPY. LIMITED PRINTING

MR. WARREN T. ABBOTT IS GOING TO PRESENT THIS ISSUE TO EDGAR BERGEN THIS MONTH AT A LUNCHEON IN HONOR OF MR. BERGEN BY THE PACIFIC COAST PIONEER BROADCASTERS OF CALIFORNIA.

I AM DEEPLY HONORED TO HAVE MY MAGAZINE RECEIVE SUCH AN EXTRAORDINARY FORM OF RECOGNITION.

FINAL ISSUE



Well, the Martian broadcast.. It's not nearly as bad as it was.. but there used to be a time when every second person who caught sight of me in the street used to say "Hey, there, Orson.. When are you going to scare us again? How's the Man from Mars? Hahaha" ...

But time's a great healer, and nowadays there are millions of people who don't even know what happened that Halloween night on the American radio... Back then, you know, radio was really big... It was a big piece of furniture in our living rooms, like TV today... and it occupied a big piece of our lives. Radio, in those days, before the tube and the transistor, wasn't just a noise in somebody's pocket.. it was a voice of authority.

Too much so. At least, I thought so. I figured it was time to take the mickey out of some of that authority. Hence my broadcast, "The War of the Worlds" which informed the public that Martians had landed in New Jersey and were taking over the country... this was on Halloween... remember, and in my middle western childhood, that was the season for pranks.. for soaping windows, putting Farmer Peckins, cow up in the belfry, or at least, dressing up in a sheet and spooking the neighbors with a pumpkin head. Well, in that notorious broadcast I said "boo" to several million people over a full network, and the pumpkin head was a flying saucer from Mars.

*continued on next page

"THE WAR OF THE WORLDS" by Orson Welles (continued)

The trouble was, an awful lot of people forgot what day it was... I started off with Ramon Ramirez's band, (which of course, we invented for the occasion) "the sweetest music this side of South America brought to you for your dancing pleasure from the Starlight Room of the Hotel Astoria in Brooklyn. Then suddenly, Ramon and his Rhythm Boys, were out off. "We interrupt this broadcast for a special announcement. An unidentified flying object has landed in a farm near Grovers Mills, New Jersey. Police and State Troopers are hurrying to the scene. Stay tuned to this station for further developments. And now back to the Starlight Room..."

...But not for long... "Ladies and gentlemen... the area around Grovers Mills has been cordoned off, but a mobile unit has managed to get close to the saucer, and here now is special correspondent, Jack Wexley to bring you his on-the-spot impressions..."

And no News Commentator was ever so convincing as a real life disaster as our actors were at their various mythical posts throughout the Nation describing the horrendous arrival of the Martian invaders. One of them could do Franklin Roosevelt so you couldn't tell the difference, and when he got on... supposedly from Washington... to tell the Nation to remain united and not to panic... then everybody took to the streets...

Thousands and thousands, anyway, all over the country. Mary, for some obscure reason, with towels on their heads. What good a towel was going to do, I can't think... The first inkling we had of all this in the studio itself while the broadcast was still on was when the control room started to fill up with policemen. The cops looked pretty bewildered... they didn't know how you could arrest a radio program... so we just carried on. there were all sorts of reactions.....

The phones were jammed in all the networks for days, and you couldn't find a network vice president for weeks. The inhabitants of one apartment building waited in the street while a man up on the roof watched through a pair of binoculars... described the approach of the dreaded Martians as they stalked across Manhattan toward the Bronx. As far away as San Francisco there was a lady... her clothes torn to ribbons, who staggered into the police station, gasped "I just can't describe it... it's too awful" and took poison rather than face the shame of it... Luckily she lived.

And here in Hollywood, John Barrymore also had his radio on. He put down his high ball, lurched out to his private kennels where he kept a clutch of great Danes, and opened the gates. "Fend for yourselves!" he cried and gave them their freedom. Then there was the great old movie director Woody Van Dyke, who was also a reserve officer in the Marines. Well, he dropped everything, jumped in his car and rushed to Marine head quarters to report to active duty...

Which reminds me of what happened to the Navy. In New York harbor the fleet was in, and right after the broadcast all shore leave was cancelled... I've really got a bad conscience about that. And the motorcycle cops in New Jersey... It was a warm Sunday night and all the cars were out and all the radios were on. But the cops on their motorcycles didn't have any radios. So just imagine the picture.

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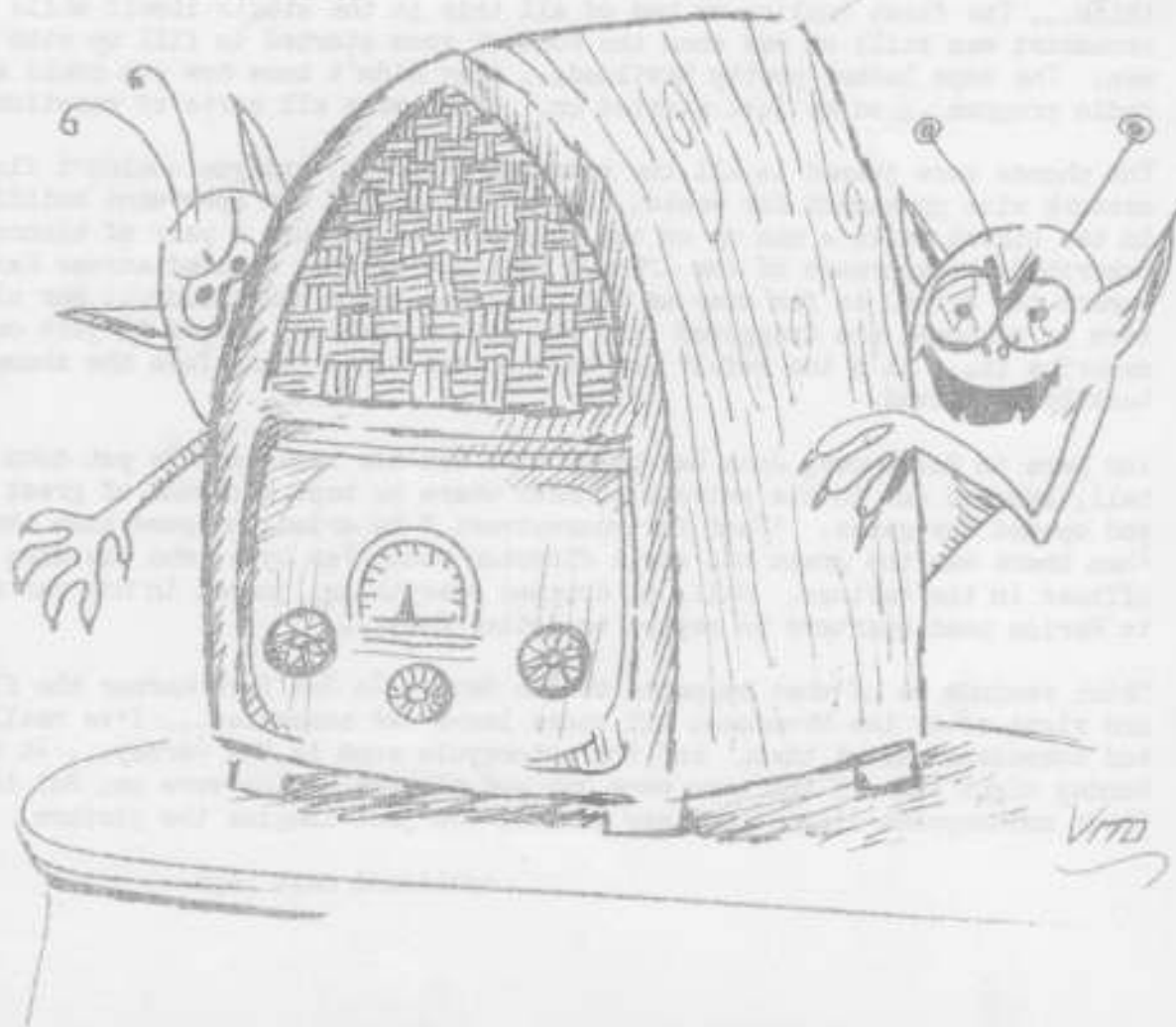
THE WAR OF THE WORLDS * (CONCLUSION OF STORY) *

Suddenly in front of the astonished eyes of the whole Jersey police force every car on the highway is going ninety miles an hour... and not one car is willing to pull over.

They won't even look at the cops... they're all making for the hills. In the Li'l Abner country they not only made for the hills, they stayed there. Years later I met a Red Cross worker who told me it had been his job to persuade whole families that the Martians weren't in control... and it took six weeks to get some of them back.

Now it's been pointed out that the various flying saucer scares, all over the world have taken place since that broadcast. And not everybody laughs at them. There are a lot of well attested sightings by highly reliable witnesses. No, everyone doesn't laugh any more. But most people do. And there's a theory that this is my doing. That my job was to soften you up... to sell you all on the notion that creatures from outer space landing in our midst is just a hoax. That way... as more and more of these unidentified objects make contact with our unsuspecting planet... there'll still be a tendency to laugh. Ladies and gentlemen... go on laughing... You'll be happier that way. Stay happy just as long as you can. Until the day when our new masters choose to announce that the conquest of earth is completed.. I remain, as always, obediently yours.

Orson Welles



THOUGHTS OF AN OLDTIMER

BY WARREN T. ABBOTT

Many of you weren't born yet when it all started. To some of you it will bring back fond memories of the golden era of radio broadcasting, starting around 1925. Many of you were listeners then, and others were fortunate enough to be on the other side of the microphone as I was. I was not an artist, singer or comic, but an engineer, who in those days could also be called upon to act as announcer, bit player, sound effects man and sometimes director, producer and what have you.

With me, it all started in 1925, helping to install the equipment for the studios and control room of old WEAF at 711 - 5th Ave. in New York City for the first broadcast of what was later to become the National Broadcasting Company's radio network. In 1927 Mr. A. H. Grebe, builder of one of the finest radio receivers of the time, called me to work for him to build the Master Control and Studio equipment for his new station WABC, to be located atop Steinway hall, on 57th Street. This is when my memories really start when I remember the people that I worked with, many of whom later became great stars, and how different they were then. I look back at the old equipment that we had, of course it was the latest thing then, but today it would be considered collector's items and I doubt that much of it is left now. No power supplies, so you could imagine us using storage batteries to light the tube filaments of the amplifiers and getting 350 volts of plate battery from a string of Edison cells. We produced pure DC, but we sure had to charge the batteries every night to get it.

I would like to recall for you some of the things that happened in those early days, with some amusing anecdotes and stories about some of the famous radio people, who were just starting their careers, as I was.

I remember back around 1927-28, when Rudy Vallee and his orchestra were playing in a night club in New York City. It was called the Heigh-Ho club, and this why he picked his famous "Heigh - ho, everybody! This is Rudy Vallee", to open all his radio programs. He was not so well known then, broadcasting just once or twice a week locally, over our station WABC, at dinner time in the evening. There were no sponsor, so of course no commercials. We installed a remote line from their bandstand, to our studios, with a microphone for their broadcasts. Many an afternoon Rudy would call me over the private telephone line that was also installed at the bandstand, and the conversation would go something like this: "Say, Warren, we're down here rehearsing for a couple of hours this afternoon, have ya got a spot open, so we could get on the air?" Then I would check my schedule, and if there was a spot, it would go like this. "OK, Rudy, be ready at 2:30... give us a time check and we'll see you then." And do you know we got the great Rudy Vallee music for free, and Rudy was happy that he did not have to pay for the airtime. We also had the same arrangement with Jack Teagarden sometime later when he was starting out at the famous Kings Chinese Tea Garden, in Brooklyn.

Rudy Vallee and I are both members of the Pacific Pioneer Broadcasters on Los Angeles, where we meet frequently at the semi-monthly luncheons, together with Harry Von Zell, Ken Carpenter and many other oldtimers, announcers and artists that I knew and worked with back East, who now reside here on the West Coast. Harry Von Zell tells this one about himself, back in the early days when he first started as an announcer, he was introducing Herbert Hoover, this is the way it went: "And now, Ladies and Gentlemen, the president of the United States, HUBERT HEEVER." Harry says, "I'll never live that one down."

Many of us have had our fluffs and moments, I think the worst one to happen to me was this:

It was on a Sunday evening, January 13, 1929, Mr. William S. Paley, then President of the new Columbia Broadcasting Company, had just inaugurated the first coast-to-coast radio network and I was setting the master controls, pumping gain and had just switched to Philadelphia Pa., for a Church broadcast, as part of the ceremonies. The speaker was the Rev. Dr. Barnhouse, and his opening words were to have been, "Through Our Lord, (pause) Jesus Christ", (pause) and then he would go into his sermon. Here is how I received it over the line, the announcer made the introduction and then said, "The next voice you will hear will be that of Dr. Barnhouse", he then switched from his mike to the one at the pulpit. However, Dr. Barnhouse started speaking before the microphones switch and we lost the first three words, and plenty of emphasis were put on the last two. You can imagine the effect it had as it came over the monitor speakers, into the control room and also into the reception room, where a large gathering were listening, including Mr. Paley. Mr. Paley dashed into the control room and said to me, "What was that?", but by that time the good Dr. was well into his sermon, and to this day, I don't believe he ever knew the bad few moments he gave me on that night forty years ago.

On October 24, 1929, Rudy Vallee went into big time radio, beginning with a series of weekly broadcasts known as the "Fleischmann Hour" that went on for a decade without change of sponsorship. It was probably radio's first really professional variety show. Rudy is best identified with the songs "The Vagabond Lover," "Your Time is My Time," and the "Maine Stein Song." Oh yes, and lots of money too.

Another great that I enjoyed working with when he first started was the famous Ted Husing. I went with him to the Polo Grounds for our first baseball broadcast. We did not have a broadcast booth, but sat out in the open, in the Grand Stand. Ted worked the mike and I handled the equipment. Ted was a wonderful guy, and in my book, the GREATEST SPORTS ANNOUNCER of his time.

How many of you remember some of these old NABC shows broadcast from our studios, in 1929: Hank Simmons "Showboat", which later became the "Maxwell House Show Boat" starring Charles Winger as Captain Henry", with Lanny Ross reading the poems, Main Street Sketches, and the Country Store. These were all great programs, but alas, they are gone now because there were no acetate discs, electrical transcriptions or tapes to preserve them.

Thoughts of an Oldtimer - conclusion -

I hope that you have enjoyed my humble effort to bring a chuckle from the early days of radio, and next time I hope to do a better job. Let me know if you enjoy this sort of thing and sometime I might write a book about it, in fact that's just what I intend to do. And so as Uncle Don once said, "That ought to hold them, until next time." Don Carrey was a personal friend of mine, and I was in the studio the night he made that famous closing. Of course he didn't mean it, and I know that he regretted it until the day he passed away. I am glad that I was not the engineer that left the mike open that night, when it should have been closed on time.

"Good Night, Kiddies."

Editor's note:

When I received Warren's story for printing many month ago I couldn't have been happier if Bret Morrison or Jack Benny had sent one in. Here is the warmth and love of one man willing to share his golden memories with the rest of us. This is truly the kind of thing that all of us will hold in our memories just as the sounds of all our favorite programs will also be kept for posterity.

If I ever print another issue, I hope that I will again have the privilege of having Warren to share a few more of his "THOUGHTS OF AN OLD TIMER."

If you care to write any letters to Mr. Abbott, address them to me but include another envelope with a return address. I will forward your letter on to Mr. Abbott and he will answer them accordingly. Please include postage.

Perhaps sometime in the future if all goes well I might (this is not a promise) be able to do another issue and if you send Warren some encouraging letters, he too might consider doing another fine story for us.

Thank you,

Bob Vito

However, starting in the 30's, a few engineers including myself began pioneering the field of acetate disc recording, which accounts for many of the tapes we are trading today.

Let me say here in the interest of posterity, if you are listening to something that you think might be important, put it on tape. You can always erase it, but once it is lost, it may be lost forever. Much to my sorrow, I let several beauts get away years ago, still I also preserved a lot of dandies for my library. In those days of discs, you could not erase so you would wind up with a lot of scrap plates, of which I have many. But I keep them just in case as you never know who might want them some day. Let me tell you a story to prove my point.

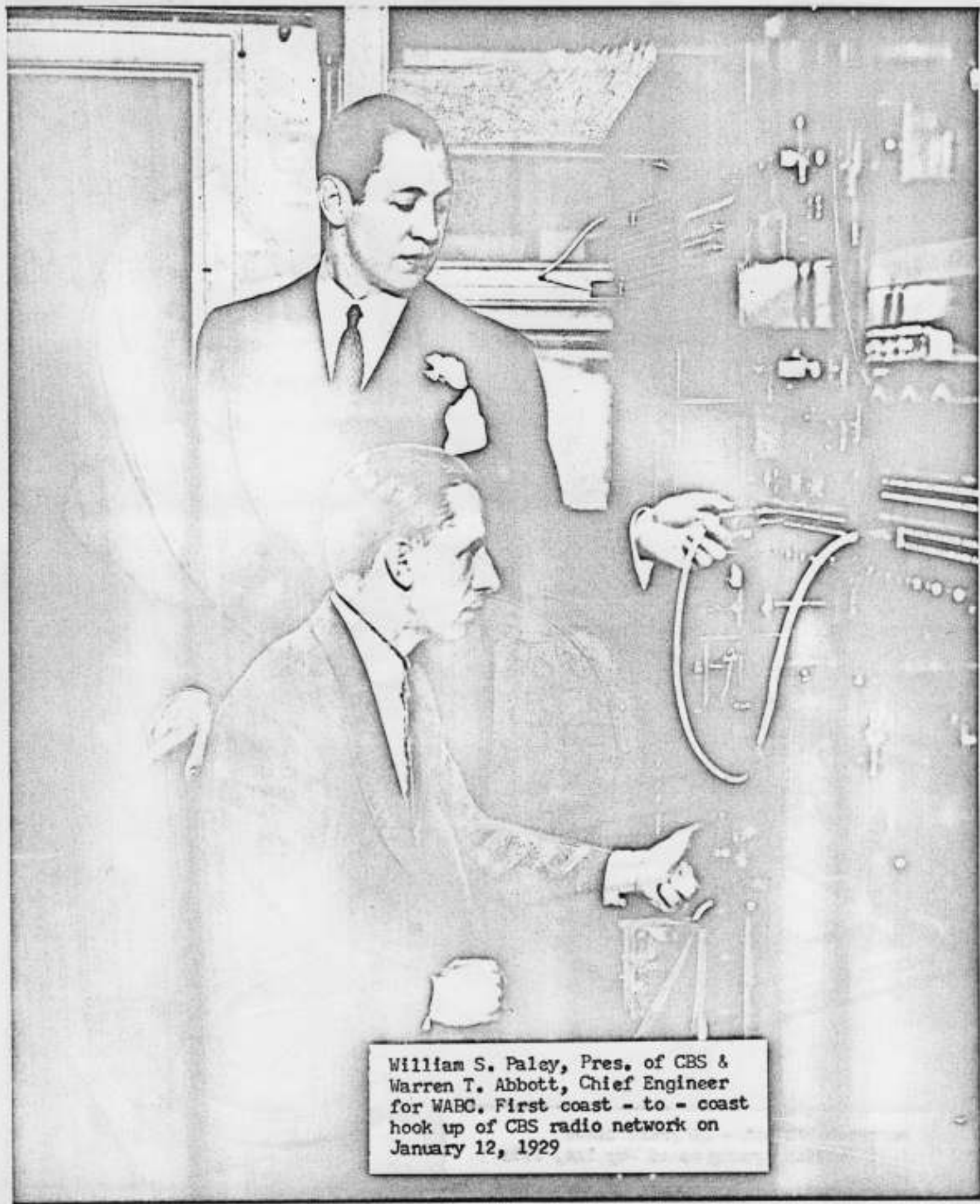
When I was Chief Engineer of WABC in 1928, Bradford Browne and Al Lewellyn were a couple of radio entertainers hired by Mr. Grebe for the station staff. Brad became Chief Announcer and they also worked as a team, known as Brad & Al, and also as the "Three Little Sachs", also in skits of "The Nitwits?" and "Cellar Knights". In 1935 they celebrated their tenth year together on the air, with a special program on CBS. During the show they were constantly being interrupted (on purpose of course) by people coming into the studio to wish them luck, for their many years on the air etc. Among the well wishers were Stoopnagle & Bud, Henry Burbig, the Funny Boners and many other artists connected with the station. It so happened that I was making some air checks at the time, so I grabbed their program on a couple of scrap discs and kept them all these years. But to get to the point, I lost track of Brad and Al, and I came out to California in 1956. In 1966, word got around that I was an oldtime broadcaster, so I was invited to join the Pacific Pioneer Broadcasters in Los Angeles. Along with my membership card, they sent me a roster of the membership, (then about 550 members) which has grown today to over 800, which included the names of Rudy Vallee, Harry Von Zell and my old pal Brad Browne. Needless to say, I went to their next luncheon, especially to meet Brad. While we were recalling old times, I asked him if he remembered his 10th Anniversary program that he and Al did back in 1935. Brad grinned and answered, "Yes, kind'a comy, wasn't it?" So I asked him, "Would you like to hear it again, Brad?" "You're kidding", he answered, wondering how it would be possible. Then I told him how I happened to record it, and promised to make a tape of it for him which I would bring to the next luncheon, which I did. Brad then told me that his old friend and partner Al Lewellyn had passed away about three years ago.

At the next luncheon, Brad told me that he did not have a tape recorder, and that he made an appointment with a recording studio that same afternoon to copy the tape onto a disc, so he could play it on his hi-fi at home. That's a switch, making an LP from a disc. So, after the luncheon, we went to the studio and listened to the tape as the engineer copied it for him.

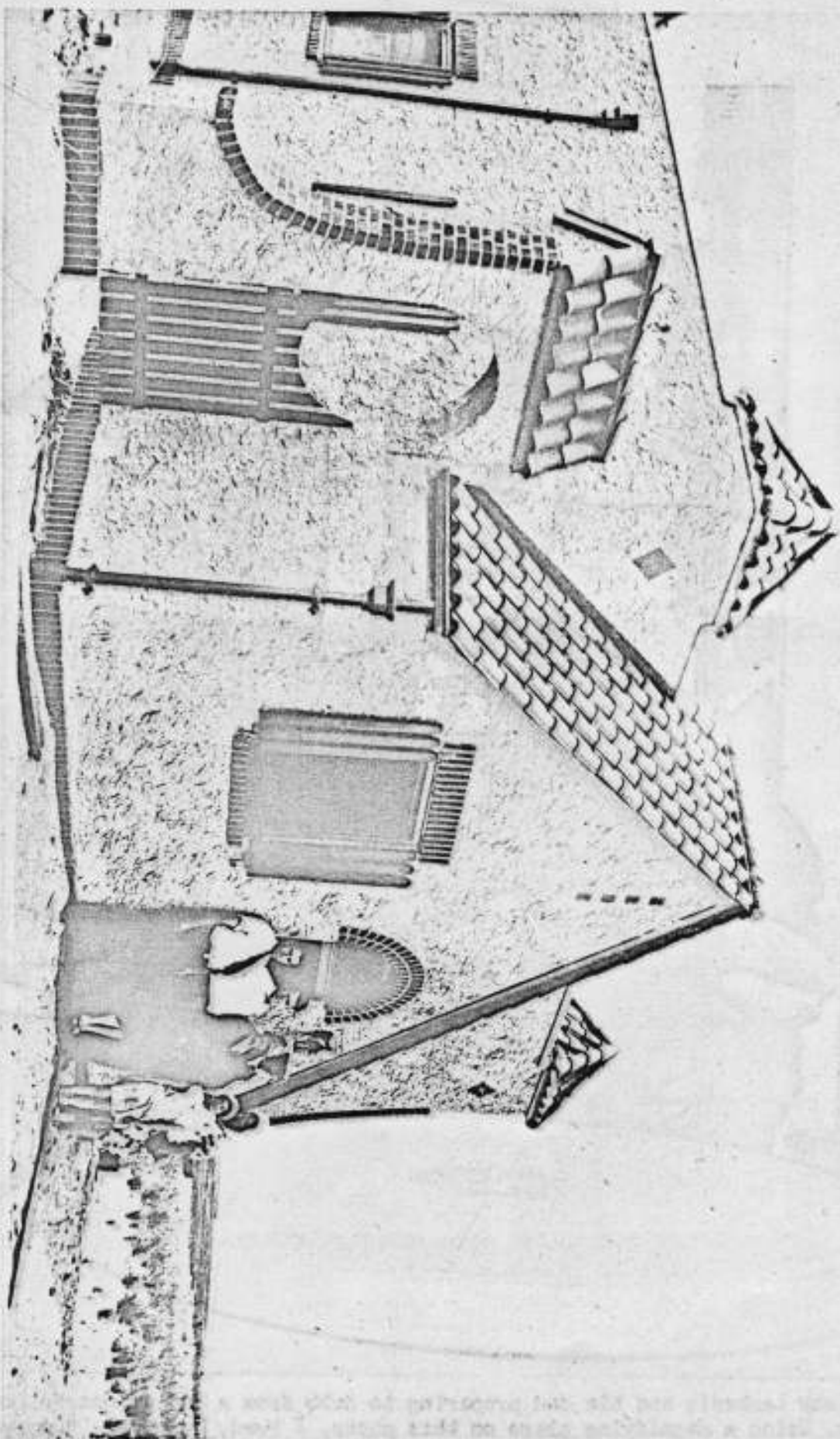
I watched Brad as we listened to the recording being made, and he had a faint smile on his face, which grew even broader as the program continued, but I could also see a tear in his eye, as he listened to himself and his old partner Al, singing together again. After the record was finished, Brad turned to me and said, "Do you know, Warren, that is the only recording of all the work Al and I did in all the years we were on radio, and I sure wish he could have been with us today, to hear it. Later, Brad had another disc made for Al's widow, and he told me how much they both cherish their copies.



Warren T. Abbott - 40 years later
(71 years young as of May 1st, 1969)



William S. Paley, Pres. of CBS &
Warren T. Abbott, Chief Engineer
for WABC. First coast - to - coast
hook up of CBS radio network on
January 12, 1929



This is the house that contained the 50 K.W. transmitter at Rockaway Beach, New York. The two men at left are the Transmitter Engineers. * 1928 *



Christy Lembesis and his dad preparing to dubb from a 16" transcription disc. Using a magnifying glass on this photo, I read, Suspense- "Donovan's Brain" - two shows - 5/22/41. Chris has an extensive collection of shows.

WORDS AND MUSIC OF YESTERDAY

Radio programs at 1969 New York State Fair

Recordings of radio programs of the 1930's and 1940's were played at the 1969 New York State Fair in Syracuse, New York from August 26th through September 1st. The programs consisted of one of Jack Benny's 1935 Jello programs, a 1937 Town Hall Tonight broadcast, a Great Gildersleeve program from 1944, a Jimmy Fidler broadcast from 1945, The Johnson's Wax Program starring Fibber McGee & Molly from 1948, Lum & Abner from 1948, One Man's Family (chapter 12, Book 72) and the Aldrich Family whose original date of broadcast was not known.

The exhibit was sponsored by the Empire State Theatre and also by the Musical Instrument Museum Society. It was located on the second floor of the Fair's Art & Home Center, in a room about 20 feet long by 12 feet wide. Space for the exhibit was provided by Mrs. Helen B. Vandervort, Director, Art & Home Center.

Programs were played through an RCA Radiola console set decorated with ornate legs and a carved wood effect front panel. There were twenty four chairs provided for listeners. The rear and side walls of the room were decorated with posters containing about eighty pictures of radio stars from Irving Settel's book, "A Pictorial History of Radio". The exhibit was free to the public, but there was a donation box for those who cared to contribute on their way out. Proceeds were used to help build the theatre pipe organ which the Society is installing in the auditorium of the building.

Between one thousand and two thousand people visited the exhibit each day. Most of the visitor looked at the pictures and listened to the programs for about five or ten minutes. Normally there were approximately six people listening seriously, although the number varied widely. At times almost all the seats were filled, other times the room was near empty. Of course, at a State Fair there are many attractions competing for a person's attention.

Many people only visited the fair for a day, so they wanted to see the free shows with Victor Borge' and Frank Sinatra Jr, the parachute jumpers, auto racers, the midway etc. So, it is understandable that not many were willing to spend a lot of time in the radio room.

Some people were extremely interested in the exhibit, and stopped by to chat with the museum members who sponsored the exhibit, and to tell them how much they enjoyed hearing the voices that they remembered. Many said they were sorry that radio programs today are not as good as they used to be. It was interesting to watch people walking down the hall toward the radio room and see the expression on their faces as they recognized certain programs. They would usually act surprised at first and then say something like, "It's Gildersleeve" or "That's Henry Aldrich, isn't it"? Parents often explained th their children that before television they used to listen to those radio programs. One young mother was overheard telling her little boy, "These are the radio programs that your Grandmother and Grandfather used to listen to."

The Tapes were purchased from David Goldin of "Radio Yesteryear. Mr Goldin was invited to put on the exhibit, but couldn't attend because of previous plans which took him out the country during the time of the fair.

WORDS AND MUSIC OF YESTERDAY (continued)

Numerous people asked where they could obtain the recordings, and of course, they were referred to Radio Yesteryear.

The individual tapes were copied onto one 2400 foot reel at 3-3/4 inches per second, making a four hour continuous tape. This tape was played on an Ampex Model 2100 tape deck, which plays in both directions and reverses automatically at each end. Using this equipment, the programs ran continuously all the time the Art & Home Center was open, which was from 10am. to 10pm. every day of the week. A schedule was put up showing when each program started so that people could come back to hear a certain program they might be interested in. All that was required to keep on schedule was to start the tape so that it played the beginning of the same program at the same time each morning.

The opening themes of six programs were used to fill up a five minute blank spot on the tape between the end of the last program and the start of the first one. The themes used were the Chase & Sanborn Hour, Grand Central Station, The Lone Ranger, Mr. District Attorney, Your Hit Parade, and the Major Bowes program.

People who were in the room when the themes were played seemed to enjoy them very much.

It would be interesting to have a microphone concealed near the entrance to the radio room to record people's remarks as they noticed the exhibit and walked in. One woman said that she remembered all those programs, and her friend told her to be careful because she was revealing her age.

When Jimmy Fidler was on, one man told everyone that it was Gabriel Heatter. Of course, the comments that were most gratifying to the museum workers were those from people who were enthusiastic about the programs and stopped on their way out to say how much they enjoyed the exhibit.

C. Thomas Anderson, Chairman
Radio Yesteryear Program
Art and Home Center
New York State Fair
Syracuse, New York
13209



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RADIO YESTERWEAR
1920-1925
1926-1930
1931-1935
1936-1940



RADIO SCRIPT EXCERPTS FROM THE PAST

BERGEN AND McCARTHY ON THE AIR

CHARLIE (Humming).

BERGEN: Charlie?

CHARLIE: Bergen, you frightened me. I didn't know you were there, don't ever sneak up on me like that again.

BERGEN: I'M SORRY.

CHARLIE: Latey I'm just a bundle of nerves.

BERGEN: What brought this on, Charlie?

CHARLIE: Oh, it's unquestionably overwork, Mr Bergen. My poor little brain is always ticking, ticking, ticking. School work and home work, tests and examinations. Oh, I tell you it's driving me mad.

BERGEN: Well, Charlie, I'm sorry, but they say hard work never killed any one.

Charlie: There's no sense in taking any chances.

BERGEN: No, no.

CHARLIE: Anyway, my little brain just can't take it, that's all- it's muscle bound or something.

BERGEN: What brought this on?

CHARLIE: Well, you see, I've got a physioilogy test tomorrow.

BERGEN: Oh, you have?

CHARLIE: Yes, it's all about the brain and the nervous system.

BERGEN: Suppose you tell me what you know about the brain? Where is it?

CHARLIE: Well, my brain is bounded on the north by hair...

BERGEN: Yes.

CHARLIE: On the east and west by ears...

BERGEN: Yes.

CHARLIE: And on the south by me.

BERGEN: Yes, that's right. Well, if you're really interested, Charlie, in passing this test, I have a book that you should read.

CHARLIE: Yes?

BERGEN: It's called "The Frontal Convolution of the Cerebral Cortex; a fine book for your physiology test.

CHARLIE: Yes, yes.

BERGEN: Would you care to read it?

CHARLIE: I don't think so. I think I'll wait until the picture comes out.

BERGEN: Oh, I see. Well, I'll be glad to help you, Charlie. In fact, it will give me great pleasure to explain it to you.

CHARLIE: Yeah, as long as one of us enjoys it, it's all right.

BERGEN: Now let's take the divisions of the brain.

Continued on next page

CHARLIE: Let's do. I think it will be amusing.
 BERGEN: You won't mind if I use some Latin terms?
 CHARLIE: Do, do. I've read up on this stuff myself. I lean toward medicine. As a matter of fact, I talk to doctors by the hour. I do.
 BERGEN: Very well. Now, the brain is divided into three parts, the cerebrum, the cerebellum and the medulla oblongata.
 CHARLIE: What?
 BERGEN: That's the way it goes. Now what are they?
 CHARLIE: You just said them.
 BERGEN: I want you to tell me what I said.
 CHARLIE: Oh, weren't you listening?
 BERGEN: I repeat—they are the cerebrum, the cerebellum and the medulla oblongata.
 CHARLIE: That's right.
 BERGEN: Now what are they?
 CHARLIE: You did it again, didn't you?
 BERGEN: Give them to me.
 CHARLIE: The cereal, the silly-bally and the oblong alligator.
 BERGEN: Not at all, not at all.
 CHARLIE: Am I warm?
 BERGEN: No they're Latin words.
 CHARLIE: Well, make it a Latin alligator.
 BERGEN: I thought you had read books on the subject?
 CHARLIE: I didn't say I read all the books on the subject.
 BERGEN: How many did you read?
 CHARLIE: I read one. It wasn't a fat book. To tell the truth, it was just a pamphlet.
 BERGEN: Was it Hefflinger's "Treatise on Psychoneurology"?
 CHARLIE: I don't think it was. I don't think it was Hefflingers. I don't think it was the other one either.
 BERGEN: What pamphlet was it?
 CHARLIE: If you must know, it was the back of an iodine bottle.

 BERGEN AND McCARTHY WITH W. C. FIELDS

CHARLIE: Did we have to get out here so early, Bergen? It's awful cold this time of day. You know, I just bet you anything Mr. Fields doesn't even show up.
 BERGEN: Oh, he promised to be here at six-thirty.
 FIELDS: (singing) : "Give me my books and my bottle. . ."
 CHARLIE: Here comes W.C! You're a walking ad for black coffee, Bill. Hello, Mr. Fields, hello.
 FIELDS: Hello, my little chum. I was thinking of you only yesterday.
 CHARLIE: Really?
 FIELDS: Yes, I was cleaning out the woodshed at the time. Reminded me of you.
 CHARLIE: Mr Fields, is that your nose or a new kind of flame thrower?
 FIELDS: Very funny, Charles, very funny. What's this kid doing around here anyway, Edgar?
 CHARLIE: Well, I'm going to be your caddy, Mr. Fields, and I'm going to keep score too.
 FIELDS: Oh - oh!

continued next page.

CHARLIE: He suspects.

BERGEN: WOULD YOU RATHER I KEPT SCORE?

FIELDS: To be perfectly frank with you Edgar, I've never trusted either one of you.

CHARLIE: What do you mean by that crack? I want you to know that Bergen is just as honest as you are, you crook you.

FIELDS: That tips off the whole thing. You'd better come in out of the sun, Charles, before you get unglued.

CHARLIE: Do you mind if I stand in the shade of your nose?

BERGEN: Let's not start that now, fellows, please. I'm sure Charlie will be a fair scorekeeper for both of us.

FIELDS: Tell me, Charles, if I take three drives and three putts, what's my score?

CHARLIE: Let's see, three and three? That's four, Mr. Fields, four.

FIELDS: Oh, very good, very good, Charles. How did you arrive at four?

CHARLIE: Well, I'll tell you. You see when you were putting, a quarter fell out of your pocket, you see.

FIELDS: Oh, yes, yes, that sounds like a workable arrangement.

BERGEN: Oh, isn't this a lovely day, Bill? You know, the air is so intoxicating.

FIELDS: Intoxicating, is it, eh? Stand back and let me take a deep breath.

BERGEN: Now I want you to be quiet, Charlie. Mr. Fields is going to tee off.

CHARLIE: Oh, yes, yes.

FIELDS: Yes, quiet please. I shall now take my usual stance.

CHARLIE: I wouldn't do that. The ground is a little too wet.

FIELDS: Quiet you termite's flophouse.

BERGEN: Now, Charlie, I want you to keep quiet. He's getting ready to drive.

CHARLIE: Oh, yes, yes, I'm sorry.

BERGEN: If you don't mind a suggestion, Bill, you're not holding your club right. Bend your elbow a little more.

CHARLIE: Pssh! That's pretty good- telling Fields to bend his elbow! That's like carrying coals to New-castle.

FIELDS: Charles, my little pal?

CHARLIE: Yes, Mr. Fields?

FIELDS: Do you know the meaning of RIGOR MORTIS?

CHARLIE: No, sir.

FIELDS: Well, you will in a minute. - By the way caddy, what's the score? How do I stand?

CHARLIE: I often wonder.

BERGEN: But there is no score, Bill. We haven't started playing yet.

FIELDS: Oh, yes, I was teeing off. Now this time Charles, keep your eye on the ball.

CHARLIE: If you can get your eye to detour around your nose.

FIELDS: Tell me, Charles, is it true when you slide down a bannister, the bannister gets more splinters than you do?

CHARLIE: Why you bugle-beak! Why don't you fill your nose with helium and rent it out for a barrage balloon?

FIELDS: Listen, you animated hitching post, or I'll sic a beaver on you.

BERGEN: You'll do no such thing! You will not harm a hair on this boy's head.

FIELDS: That's not the end I'm going to work on.

Answers to last Issue's "RADIO TRIVIA"

1. SENATOR CLAGHORN: KENNY DELMAR
2. PEDRO: MEL BLANC
3. JOHNNY DOLLAR: MANDELL KRAMER & OTHERS
4. UNCLE DON
5. JUDY CANOVA (KAY KYSER TOO)
6. THE BOB HAWK SHOW: LEMAC WAS CAMEL SPELLED BACKWARDS.
7. ESCAPE
8. MOLLY, OF FIBBER McGee & MOLLY
10. BLONDIE
11. "STRIKE IT RICH"
12. LIFE
13. GABRIEL HEATTER
14. "THE ANSWER MAN"
15. AL PEARCE

The photographs were as follows.

1. The two men at the CBS microphone were Michael Raffetto at left and Barton Yarborough on the right.
2. The photo of the three men were Russell Thorsen (Jack) on the left, Jim Boles (Doc) center, and good old Tony Randall as Reggie.
3. The last photo finds Gloria Blondell looking at a skull held by John Mc Intire who played Jack Packard. Standing center rear, we find Forrest Lewis as Michael looking on.

That's about it. The winners were John Duling for first prize, and coming in second was Terry L. Black himself.

Thank you all for playing our little game.

ATTENTION READERS OF STAND BY... ON THE AIR

If you are a Science Fiction buff, then give Lynn Hickman's magazine, "The Pulp Era" a try. Here are stories of all kinds, including "The Spider, Nick Carter, The Texas Rangers plus many more. The printing is done in clear to read off-set. Lots of fine line drawings are found through out the pages.

Subscription rates are 50¢ per copy. 5 issue subscription: \$2.25
10 issue subscription: \$4.00 Mailed flat in an envelope.

Write to: The Pulp Era C/O Lynn Hickman
413 Octokee Street
Wauseon, Ohio. 43567

SPECIAL ANNOUNCEMENT

In the past few months I have been asked by many of my readers to continue with this publication. I thank you all for your kindness, but find it difficult to publish with out any outside help. Printing costs are high, and finding enough time to keep proper records etc. are more than I can handle.

For those of you who crave a magazine tailor made and devoted to our hobby, I suggest that you subscribe to "RADIO DIAL" a fine magazine jammed packed with articles and stories. The publication is turned out by my good friend Mr. Charles Ingersoll who does a fantastic job. The format is similar to my own, however Charlie's approach includes many short and interesting articles. There is a section in his magazine that lists the names of tape buffs who are interested in trading radio shows. What more can I say other than to subscribe now.

Charles has asked me if I would include a story or an article to be printed in each of his future issues. Thank you Charles, I'll try my best to do so.

Mr. Lynn Hickman who does such a fine job turning out "THE PULP ERA" has also asked me to do an article for each of his forthcoming issues. Again, all that I can say is that I'm honored. I'll do my best, time permitting.

to subscribe to "RADIO DIAL" published by the RADIO HISTORICAL SOCIETY write to...

RADIO HISTORICAL SOCIETY
C/O MR. CHARLES W. INGERSOLL
BOX 190. CLOQUET, MINNESOTA.
55720

SUBSCRIPTION RATE IS \$2.00 PER YEAR, FOUR COPIES, OR 50¢ PER COPY.

OWN ANY TAPES THAT SQUEEL AND SQUEEK? LIKE TO UNSQUEEK THEM?

The Robbins Company has a new product on the market that is of great help to tape buffs. For 85¢ you can get a package containing three specially coated "Silicone" cloths plus a package of tape clips.

The cloth is held around the problem tape and the recorder is put in either the fast forward or rewind position, thus forming a microscopic Silicone coating that will eliminate tape squeel and will protect the tape for years to come.

The cloth can be hand washed and used again until the cloth wears out.

A Few Tips For New Tape Buffs

If you are just starting out in the hobby of collecting and trading tapes here are a few suggestions that may be of some help.

- #1. Make a listing of your shows. Include name of show, title of story and above all, the sound quality. Be honest, an overly rated show may easily result in the loss of a exchange partner. Also list a description of the story if you wish.
- #2. Avoid large trades with new correspondents. Learn how well his sound quality is before increasing the size of the trade. Make sure you know what brand of tape he requires, size of reel, speed, and also the kind of machine whether it be two or four tracks. This is most important.
- #3. Don't, I repeat, don't make record. You will be out of business before you have collected your first reel. Use a good patch cord, connected to the volume control if possible, or else from your speaker terminals.
- #4. Check out your recorders, clean and demagnetize your tape heads, guides etc. be on the lookout for wow and flutter after playing back a sample or test recording. Never send out a poorly dubbed reel. The other guy will not like it, and chances are you'll know it when you get his letter, that is if he bothers to write again.
- #5. If you must buy shows, know your baller's ability. Don't pay a lot. And be sure that his material lives up to the quality rating of the show you bought. There isn't too much need in this hobby to purchase radio tapes. Most collectors want to trade these programs so as to enjoy the hobby.
- #6. Pack your tapes securely. Print your return address and to whom it is going clearly. Include the zip code number. First class runs about \$1.00 but you may send your reel SPECIAL FOURTH CLASS MAIL (BOOK RATE) for 12¢, 6¢ for each additional pound.
- #7. Do not use bulk tape or white box tape. It ruins your heads. At least use a brand name such as Emerald, Realistic or better still Scotch. The latter is more reliable and will hold up after years of use.
- #8. If you can afford it, use your 7 1/2 IPS speed. The quality out shines the slower speed. If there is a question of money, and your 3-3/4 speed is very good, you will get more shows per reel. Using a 1200 ft. reel you will get four half hour shows. Using an 1800 ft. reel you will get six shows, but you will wear out your machine that much faster regardless of what anyone tells you.
- #9. Take your time trading. Pick shows that you like and also those that will aid you in acquiring new trades. If you send for a tape from a buff and he listed it as in excellent sound, and you feel after playing it, that it wasn't listed correctly DON'T list it in the same way. It won't help you one bit. That is not with a true collector of shows. That's about it, have fun and remember, it's a hobby, not a business.

A BRIEF HISTORY OF RADIO

One Sunday afternoon in December, 1939, a German pocket battleship, the Graf Spee, ordered to put to sea or be interned, steamed out of the Montevideo harbor. In Montevideo, capital of Uruguay, thousands of miles from New York, an NBC announcer was giving his report by short wave and getting his instructions from New York. As he was talking he heard a dull thud and saw the blaze of an explosion. The Graf Spee had been blown up by her crew. "Give me the air," he shouted. "They've blown her up!" In the next minute he was on the NBC network with one of the speediest news scoops radio has ever known.

Then we see and hear some of the remarkable things radio can do, it is hard to realize that public broadcasting first started no longer ago than 1920. At that time in a rough garage in Pittsburgh, station KDKA began the first broadcasting of public entertainment.

But radio was already twenty-five years old when public broadcasting first began. In 1895 Marconi completed the wireless telegraph. Thirty years before Marconi, Maxwell had worked out the theory of electro-magnetic waves. Using Maxwell's theories, Hertz had actually produced radio waves in 1886. In 1901 the first code wireless message was sent across the Atlantic. But these messages were in dots and dashes. To send a voice, with it's ranges of tones, through the air, something else was needed. This something else was the vacuum tube, which Lee De Forest invented in 1907. In that year the Atlantic Fleet of the United States Navy put De Forest's radio telephones on every ship. As long ago as that, the essentials of radio were ready.

It took fifteen more years to give radio to the public. Half of those years were spent in getting ready for and fighting World War of 1914-1918. Radio was an important instrument of warfare and it was taken over to serve war purposes. Even boys who made their own code-sending and receiving sets were watched carefully by government agents. Eventually, amateurs had their stations closed down for the duration of the war. Only after the war was radio freed for public use.

At first we listened to little crystal sets with earphones. When the engineers found ways to make vacuum tubes cheap enough for us to have in our home receiving sets, we were able to have loudspeakers. The first sets were awkward. The speaker was a victrola type horn, and the tubes and wires were all open on a panel board. Many families said they did not want such messy contraptions around the house.

As interest grew in public broadcasting, the manufacturers found that they had a market for home radio sets. As the sales grew, the need for good programs grew too. In 1926 one large manufacturer, the Radio Corporation of America, started N.B.C. the first radio network to send programs out for local stations to use. A second NBC network and the C.B.S. (Columbia Broadcasting System) network started in 1927, and in 1934 the Mutual network was started.

So the production of programs and the manufacturing of sets have grown at the same rapid pace. Now advertisers buy radio time to advertise many products. They pay high rentals for good "spots" on the air - the best hours to catch listeners. The rental for an hour at ten p.m. on Sundays back in 1940 on a complete coast-to-coast network was \$23,625. A daytime hour on the same network ran \$16,814.

continued on next page.

A BRIEF HISTORY OF RADIO

In 1938 there were over 61,000 retail stores selling radios; over 15,000 radio service men and a small army of workers manufacturing radio sets. In 1939 they made over 90,000,000 radio tubes. The same year 1,200,000 car radios were made. In 1940 88% of American families owned radio sets and used them at an average of five hours a day. Today more than that percentage is devoted to television. In 1938, radio spent \$45,600,000 in salaries. The average pay for full time workers was \$45.20 per week.

From Radio Workers Copyright 1940 by Harper & Brothers.

THE SOUND EFFECT EXPERT OF RADIO

The sound effect men did some of the most interesting work in radio. They had to create the sounds that were called for in the program. They had to know a great deal about the physics of sound and they had to be clever in finding the materials or processes that would duplicate the needed sound. The real sound of fire over the microphone did not sound nearly so much like fire as did the crushing of cellophane in the hands of the sound effects man. Then, of course, there were sounds that could not be real-like the sound of stabbing a person. This sound was produced by stabbing a knife into a large potato, close to the mike. There were also the sounds that could not be brought into the studio, such as the sounds of birds, ocean noises and barking dogs. Many of these sounds were recorded on discs or on film and played at the proper time during the program. Most sound effects experts needed engineering training but they had to get their experience on the job. They had to be clever enough to invent ways of working out many, many types of sound. Here are just a few of the ways some sounds were produced.

- The crashing in of a door: crush a wooden fruit box.
- Moving or walking in underbrush: twist a bundle of straw
- Milking a cow: squeeze rubber bulbs into milk pail with water in it.
- Trotting horse: coconut shells on various surfaces produce the best sound.
- Marching Army: wooden pegs tied in rows and dropped on a table.
- Breaking glass: step on a comb, OR bobbie pin.
- Thunder: Place rice, beans or buck shot into a balloon, inflate, shake well close to the mike.
- Gunshot: A real gun was used with blanks (unless you hated the actor) or a bat was swung into a catchers mitt.
- Trains: Recording were always used. Trains were too large to fit in the studio.
- Rain: For the sound of a light rain falling on a tin roof drop grains of rice on the lid of a garbage can.
- Rocket (take-off) Hold an inflated balloon near the mike, use both hands to stretch the neck of the balloon sideways to control the speed of the escaping air. The faster the air is released, the more explosive the sound. Use this same method for fire work displays, crashing buildings and exploding volcanoes.
- Trains Moving (steam) Once more the balloon, partially inflated with a tea-spoon or two of buckshot or rice. Use short, rhythmic movements and walk away from the mike as the train recedes.
- Lightning: Use your imagination.

Best regards,
Gerry Kramer

Dear fellow radio buff,

I am interested in starting a quarterly newsletter for collectors of radio premiums and giveaways. As of this writing, I have not settled on a format.

Some of my ideas for upcoming issues are:

- #1. A list of collectors, and a brief biography.
- #2. A partial list of various premiums that were offered from the late 30s through the early fifties.
- #3. Articles and photos of premiums.
- #4. A trivia quiz.
- #5. Advertisements.

The first couple of issues will be free to interested collectors. After that, a nominal fee may be charged if enough collectors express a desire for the continuation of the newsletter.

If interested, please fill out the information blank below and mail to me,

GERRY KRAMER
203 1/2 - 6th STREET #1
CORRAVILLE, IOWA. 52240

Thank you.

NAME _____ AGE _____

OCCUPATION _____

SPECIAL PREMIUM WANTS _____

DO YOU COLLECT, BIB'S ? _____ COMICS? = _____ TAPES? _____ CHECK ANY OF ALL!