



NORTH AMERICAN
RADIO ARCHIVES

N A R A NEWS[®]

Volume 5

Number 3

AUTUMN
1977

NARA NEWS is published quarterly by the North American Radio Archives. Single copies of this issue (Vol. 5: n. 3) may be obtained by sending \$1.00 to Al Inkster; 3051 So. Jessica; Tucson, AZ 85730.

NARA OFFICERS

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Tape Librarians . . . Sherill & Gayle Bland
Printed Materials Librarian . . . Al Inkster
NARA NEWS Editor . . . Al Inkster

The editor invites comments and articles that will interest members of the North American Radio Archives.

NARA MEMBERSHIP DUES

Membership dues are no longer to be sent to Roger Hill or Judith Helton.

Renewals and new memberships should be sent to the same address that tape requests go:

MEMBERSHIP CLASSES

Annual memberships:

	Patron*	\$1,000.00
	Sponsor*	\$500.00
	Supporting	\$100.00
	Contributing	\$50.00
	Family	\$15.00
	Active	\$10.00
	Junior (under 18)	\$5.00
	Life Membership	\$300.00

NARA
c/o S. & G. Bland
P.O. Box 11962
Reno, NV 89510

*(includes Life Membership)

NARA NEWS
Autumn, 1977

Contents

From the Editor	4
For Your Information Roger Hill, NARA President	6
Treasurer's Report Tom Price, NARA Treasurer	8
From the Tape Librarians Sherill & Gayle Bland, NARA Librarians	9
From Our Readers the Kalaupapa donation, a project proposal, a Canadian proposal, sellers of tapes, Orphan Annie Ovaltine Mug, syndicated shows, confessions of a quizmaster, update from England, corrections, Museum of Cartoon Art, and more	10
From Other Publications	18
Kalaupapa: an NARA Project R. W. Hill	20
A Review of Tom Tumbusch's ILLUSTRATED RADIO PREMIUM AND PRICE GUIDE Al Inkster	28
Centerfold: Junior, the Mean Wittle Kid	30
Live Radio Lives in Canada John Pellatt	32
"TUNE IN's Listening Post" continuation of a reprint from TUNE IN, Nov., 1945 .	36
Excerts from Two "I Love Radio" Columns Sheldon Gloger	40
"I Wouldn't Say That": A Pharmacist Looks at a Radio Pharmacist Mickey C. Smith	42
A Tip of the Atwater Dial To	50
Whatever Became Of? . . . Part II, Comedy-Drama Roger Hill	53
Stations Carrying Old Time Radio	58

FROM THE EDITOR

Gremlins

Some of the cousins of Big Jon's Sparky and Hop Harrigan's Nosedive (Surely neither of these famous radio gremlins would sabotage my efforts for OTR radio buffs, who help keep them alive long after their prime. Or would they? Hmm . . .) seem to have taken charge of my brain as I put the previous NARA NEWS (V:2) together. First, the date on the cover should have been Summer, 1977.

More disturbing is the mess that I made of Tony Kiss's article on buying tapes of OTR. Pages 22 and 20 were transposed and the last line of page 21 should have been deleted.

Additional Corrections

Several mistakes concerning NOSTALGIA RADIO NEWS and SOUNDS OF YESTERDAY occurred in V:2. For those corrections see Allen Rockford's letter (p. 16).

Publications Schedule

By now NARA members should have received the new tape catalog. In mid or late November I hope to mail a catalog of printed materials. The winter newsletter (V:4) will be mailed in mid or late January, 1978.

The plan now is for these catalogs to be the last accumulated versions. New tapes and printed materials will be listed in the NARA NEWS. And to have a complete updated listing, NARA members will need to save those pages from the NEWS that list new acquisitions. At some time in the future, supplements of either or both catalogs, collected from the pages in the NEWS, may be published. But plans for such supplements are indefinite, so save the lists from the NEWS.

Help Wanted

In the NARA files are a number of handwritten scripts, which Roger Hill transcribed while working on his master's thesis, A DESCRIPTIVE STUDY OF THE USES OF TERROR AND HORROR IN SELECTED RADIO MYSTERY DRAMAS BETWEEN 1935 AND 1955. We would like volunteers to make typewritten copies of the scripts, so that they can become part of the NARA Printed Materials Lending Library. Among the scripts are THE HERMIT'S CAVE, "Fever"; INNERSANCTUM, "Twice Dead"; LIGHTS OUT, "Cat Wife"; THE MYSTERIOUS TRAVELER, "Change of Address"; THE SEALED BOOK, "You Only Die Once"; THE SHADOW, "Tomb of Terror"; and THE WHISTLER, "House of Fear." If you would like to volunteer to type one of these scripts, please let me know.

We would also like donations of scripts, books, magazines, slides, and clippings for the printed materials library.

Coming attractions

Speaking of clippings, I have received many during the past few months and I will be sharing them with you in future issues.

You can look forward to information about Bob and Ray, Lum and Abner, Doodles Weaver, Kenny Delmar, Captain Midnight, Gunsmoke, Tom Mix, Old Time Radio programer John Hickman, Rudy Vallee, the Sound Archives of Canada, and the original patent for a sound recording device.

Different Addresses for Tape and Printed Materials Libraries

The Blands have asked me to emphasize that they have only the tape library. Everything else---books, magazines, scripts, other published materials, and slides---is housed at 3051 So. Jessica, Tucson, AZ 85730. So---write to me if you wish to borrow items other than tapes.

Article about Teaching OTR

Tom Price has 50 copies of the article on OTR which appeared in NARA NEWS V:1. He will send one free to anyone who sends a 9" x 12" envelope, BASE (80 cents postage). The 12 page article includes many of the materials that Tom has used in teaching OTR on both the junior high and college levels.

Congratulations, John Bellatt!

John Bellatt, NARA member who contributed to this issue as the writer of "Live Radio Lives in Canada" and cartoonist (p. 56), has recently become producer-host for an hour long weekly audio-only program on community access cable television in Toronto. On Friday night at 11 the show will be available to Western, Northern, and Central Metropolitan Toronto via Keeble-York cable television, channel 10.

John plans to run old radio shows every other week and to talk about OTR along with original skits, plays, interviews, and music. OTR fans planning to visit Toronto have John's invitation to contact him ahead of time to schedule an appearance on the show to talk about, and perhaps play, a favorite OTR program.

John has his own tape collection, but many of his programs are not of broadcast quality. Those of you who have programs of excellent quality might want to write him, offering some of your favorites for him to borrow and use on the air. John Bellatt; 47 Stuart Avenue; Willowdale, Ontario, Canada M2N 1B2.

FOR YOUR INFORMATION

Al Inkster recently received some information and a huge catalog of materials available on cassette. Although the prices in the catalog ranged from \$8 to \$20 for a 60 minute cassette, the company is now selling everything at the reduced cost of \$4.95. These items include practically everything from religion to zoology. Two descriptions which I clipped appear here. The Roads Must Roll story is one which DIMENSION X adapted for radio while the other might be of interest to those teaching classes in broadcasting. New additions to this company's offerings include radio shows (BIG TOWN, SAM SPADE, EASY ACES, and many others we're familiar with). But they say nothing about which program it is they're offering within the series.

Roads Must Roll.

1447

Story of rolling roads that replaced the freeways of today.

- * Why were the rolling roads built?
 - * What were some of the dangers of the rolling roads?
 - * How did Jim Gaines regain the control of the rolling roads from Van Kleek?
- In this exciting story by Robert Heinlein, we see the effects of too much power in too few hands. The time is the future and the country has become one huge traffic jam. Transportation is at a standstill. An engineer by the name of Van Kleek saves the driving public with his invention of rolling roads. Roads that move like escalators at tremendous speeds. The country moves again but the power is in the hands of Van Kleek. What he does with this power provides the thrills and suspense that make this story intriguing.
- Time: 28 min. \$14.95

J. H. C. G

Radio: Another Chance?

6871

A capsule history of American radio.

- * How has radio been an agent of cultural unification?
 - * How is radio a more involving media than TV?
 - * What accounts for the surviving popularity of radio?
 - * How might good radio be revived today?
- Has radio really met its death at the hands of the TV industry? In a critical survey of radio's birth, growth and sudden decline, John Dodds of Stanford University shows how great the initial possibilities of radio seemed, how strong was the cultural and sociological power it wielded in the 30s and 40s, and how swiftly television demoted it to a "free juke-box and news headline toy."
- Time: 27 min. \$13.95

J. H. C

For their catalog, write to: Audio-Text; 8110 Webb Ave.; North Hollywood, CA 91605

For several years I've been on the mailing list of Blackhawk Films and receive their bulletins advertising films for sale. In fact, this is where I bought the 16mm print of CAPTAIN HENRY'S SHOWBOAT several years ago and found it very useful for classes I've taught in radio history. The recent Blackhawk bulletin lists two films which might be of value to some of our members and the descriptive information for each is reproduced here.

**MAJOR BOWES
AMATEUR HOUR**

**RADIO
REVELS**



"The wheel of fortune spins, around and around she goes and where she stops, nobody knows."

These words were familiar to radio audiences of the 30s who tuned in to hear Major Bowes Amateur Hour, the most popular radio show of 1935. Now you can see and hear some of the most talented (or most unusual) performers who tried to grab the brass ring of fame and success from Major Bowes wheel of fortune.

880-87-2276, Super 8 magnetic sound, b/w, dialogue 20 min., 14-ozs. \$37.98

640-87-2276, 16mm optical sound, b/w, dialogue 20 min., 3-lbs. \$71.98

**BROADWAY NIGHTS,
HOLLYWOOD DAYS**

(1977)

Restricted to the
United States and
Canada

featuring **JACK
DEMPSEY, EDDIE
CANTOR, THE LITTLE RASCALS, FRED
MAC MURRAY, JACK BENNY, JACKIE
COOGAN, GEORGE JESSEL, JIMMY
DURANTE and BUSTER KEATON**



The most interesting feature of this newsreel compilation is the footage of the man with the "really big shoe", Ed Sullivan. In the years before his television show, Sullivan wrote a gossip column and in **BROADWAY NIGHTS, HOLLYWOOD DAYS** he is seen on his beat, gathering information from the stars for his column.

Other highlights include the opening of the Rockefeller Center with the Rockettes and a baseball benefit for Mt. Sinai Hospital with teams made up of stars like Fred Mac Murray, Jack Benny, Jackie Coogan, George Jessel, Jimmy Durante, and Buster Keaton.

880-68-2807, Super 8 magnetic sound, b/w, dialogue & narration 9 min., 11-ozs.

\$23.98

640-68-2807, 16mm optical sound, b/w, dialogue & narration 9 min., 2-lbs. \$39.98

I've written to Blackhawk Films and asked if they plan to issue anymore prints of the **SHOWBOAT** film but their reply was negative. If you are interested in such things, why not write to the folks at this company and state your views that films which focus on old radio would be worth printing. Amos & Andy's **CHECK AND DOUBLE CHECK** movie has been offered to the public in the past but I didn't notice it listed in their recent bulletin. If you want to contact them, write to:

 **Blackhawk Films, Inc.**

A SUBSIDIARY OF
LEE ENTERPRISES, INCORPORATED
DAVENPORT, IOWA 52808

R. Hill

TREASURER'S REPORT

1/1/77 - 8/31/77

This constitutes an outline report on the state of the treasury of North American Radio Archives of which I have had official charge since January first of this year.

Since I assumed this responsibility NARA has received \$2,090.84 in addition to the \$672.00 which was transferred from Roger Hill's NARA savings account in San Francisco, totaling \$2,762.84. Presently we hold \$514.72 in our account with our autumn membership drive about to begin. Incidentally, membership dues are the all-important source of income for our non-profit organization while fees paid to librarians largely cover costs of packaging and mailing tape recordings and printed materials to you, the members.

The following lists liabilities we have paid to in this eight month period. I apologize for not offering you a precise breakdown of expenditures, it will be forthcoming at year's end. However, our one major expense is the quarterly newsletter which we anxiously await from Tucson four times a year. Like all aspects of today's inflation market, I'm afraid we have to expect champaign expenses for champaign publications.

AREAS OF EXPENDITURES

Printing costs	Postage & Shipments (transferring libraries to new officers)
Quarterly newsletter (4:4, 5:1, 5:2)	Cassette Tapes & Storage
Stationary	Cassette Tape Deck
Copying Services	Advertising (membership drive)
Tape Library Supplies	"Good Old Days"
Printed Library Purchases	"Media & Methods"
	"World of Yesterday"

An invitation is offered to members who might suggest a more lucid format for a treasury report in December. Until next time, happy listening.....

Tom Price

FROM THE TAPE LIBRARIANS

There are no tapes to list in this issue, since those added recently are in the new tape catalog, which you should have received in early October.

No tapes will be sent out between Nov. 25 and Jan. 5 in order to avoid the increased possibilities of loss or damage during the Christmas season of heavy mailing.

We wish to thank members for donating new reels to the NARA Tape Library. We welcome other donations, but please write to us first, describing the material and the condition of what you wish to donate. We also request that donated tapes be 1200 ft. and capable of being played on either $\frac{1}{2}$ track or $\frac{1}{4}$ track machines. This means that if it was recorded on a $\frac{1}{4}$ track recorder, tracks 2 and 3 (right channel, side 1 and 2) must be blank. Recording should be done only on side 1 and 2 left channels (tracks 1 and 4).

Donations can be in the form of cassettes or electrical transcriptions also. But, again, please write us first. The electrical transcriptions should be sent to our treasurer, Tom Price, 847 Bedford, Salinas CA 93901.

We have several requests to make regarding the use of the library:

Canadian tape borrowers must include \$1 extra to partially cover increased postage cost and should include also the extra fee required for check exchange.

Always make checks payable to NARA, not to S. & G. Bland.

Be sure to give your membership number when ordering.

Please try to get your tapes back to us within two weeks of receipt.

Please put a piece of masking tape or the equivalent on the leader of each reel and tape it to the reel in order to avoid creases, breaks, and spilled tape, which requires rewinding.

Put your name and address on the wrapper when you return tapes, so that we don't have to research the records to see who the return reels came from.

If you wish to have any questions answered by us, please send a self-addressed stamped envelope for your reply. We cannot enclose first class mail when using the library rate to send you tapes.

We need someone to make donations of reels #264 and #294.

Your cooperation will be appreciated.

Sherill & Gayle

FROM OUR READERS

Kalaupapa Donation; Proposed Project; NARA's Future

Dear Al:

Your guidance of NARA NEWS 5:2 has produced a fine publication.

The item that drew my attention the most was the donation of tapes by Mr. Hill to the patients at Kalaupapa, Molokai. What a grand gesture for these forgotten people.

It reminds me of a lecture by Bishop Fulton J. Sheen. He was sent early in his priesthood to a leper colony in Africa. He brought along a crucifix and a passage of scripture for each patient. Not knowing much about the disease, he was apprehensive when the first leper reached out what remained of his hand for the offered crucifix. Bishop Sheen drew back his hand as did the leper, who also turned his head at being reminded of his infirmity. Then with tears in his eyes Bishop Sheen clasped the leper's hand with the crucifix between and shared a moment of agape--love given without any thought of return.

May I make a proposal that NARA continue its ties with Kalaupapa. Those members that would like to make copies of NARA tapes or copies of their own collections for the hospital could make monthly or quarterly donations. If the librarians are too busy with their activities, I could be responsible for the shipments at my expense.

My opinion of the tape format for the library is to continue in both reel to reel and cassettes. However, as a money saving idea, I believe a majority of members should note their choice and continue the expansion of the library in one format.

President Hill's article about obscure radio shows that may have been lost leads me to a question that might be address in a future NARA NEWS article from a knowledgeable source. Has there ever been a concerted effort to check with the sponsors of "our radio programs" for scripts, transcriptions, and/or tapes of the shows they paid for? Oxydol must have all the MA PERKINS programs somewhere.

Another thought I had was about a membership listing. A questionnaire could appear in the NEWS about the preferences of the members. Do they trade, and, if so, what format and methods do they use?

Steven Hiss
2337 S.W. Archer Rd. Apt. 401
Gainesville, FL 32608

(Editor's Note: Does anyone out there want to join Steven Hiss in the proposed project? Let us hear from you. The next letter indicates that at least one other NARA member had a similar idea.)

Kalaupapa Donation: An Additional Gift

Dear Roger:

In NARA NEWS V:2, p. 11, I was intrigued by the mention of your "donation of a small cassette library of radio shows to a settlement of leprosy patients."

Many, many years ago, as a teenager, I was fascinated by two books written on the subject of a leper colony somewhere in the far reaches of Louisiana. And currently my title is itinerant teacher of the blind, though I work with only one braille student.

This summer I have a teaching job which is not related to the school year position. This job ends August 5 and as a project for that month I have decided to tape a cassette album (12 hours) for that settlement off Molokai. However, I may be duplicating your work. Is there another project I might be able to help with? I thought of braille since blindness was mentioned. But many of those folks may not be braille readers because of the degenerating condition affecting limbs that accompanies leprosy.

Unless I hear from you, I will tape twelve hours that I've especially enjoyed. (I sit here and laugh like a loon at some of the classic comedies!) These would probably include the following:

JACK BENNY "At the Rose Bowl" (1/4/48)
JACK BENNY "Music Lesson" (12/7/47)
FIBBER MCGEE & MOLLY "Christmas Tree" (12/16/41)
FIBBER MCGEE & MOLLY "Who Gave Doorbell for Christmas?" (12/23/41)
LIFE WITH LUIGI "Mario to America" (1948)
LIFE WITH LUIGI "First Dance"
HALLS OF IVY "Christmas Snowman" or "Luke Candor's Father"
SUSPENSE "Long Night" w/Frank Lovejoy
SUSPENSE "On a Country Road" w/ Cary Grant (11/6/50)
LUX RADIO THEATRE "Physician in spite of Himself" (7/k3/53)

Lora Palmer
Milford, Connecticut

NARA's Future: A Proposal for a Canadian Affiliate

Dear Roger:

Just received NARA NEWS V:2. Good to see you in print again! As to the points you raised:

1. I agree with your idea regarding tapes. I own both cassette and reel to reel, but many new members will probably have only cassette recorders. Yet many "reel" fans, myself included, believe in reel to reel only. The NARA library should offer both.

2. A monthly NEWS might result in lower quality. How about a compromise: bi-monthly?

3. I thoroughly loved all the bonuses NARA has sent; but if to survive the organization needs more members, then dollars should be diverted into advertising.

How large do you want NARA to be? What do you see as its objectives then? Will they change or differ with relation to the organization's size?

I would be interested in knowing if there is anyone in Toronto or Ontario or Canada or any northern states that might be interested in forming some sort of club up here, serving basically Toronto and Ontario. A local club or a local branch of NARA? I don't really know. But I'd be interested in reaction. Whether or not it would come off at all is a matter of conjecture. A highly localized club would probably stand a better chance. At the very least we could kick up some more publicity for NARA.

John R. Pellatt
47 Stuart Avenue
Willowdale, Ontario M2N 1B2
Canada

(Editor's Note: Those interested in John's suggestion should write to him. The NEWS, of course, would like to hear ideas on the proposal.)

Sellers of Radio Shows

Dear Al:

I just got my copy of the spring NARA NEWS. They just keep getting better and better.

I especially enjoyed Tony Kiss's article on tapes available to the collector. Most of the names mentioned have been known to me in the past except for Memphis State University--a special thanks for that one. He left out one of my absolute favorites, however: The Radio Vault; Box 9032; Wyoming, Michigan 49509.

They have a free catalogue of about 7,000 shows (all very accurately described) at \$6 an hour and speedy service (insurance and air mail for a little extra). Best of all they have an ever expanding list of the most popular shows at half price (319 as of the last list) and they offer a free hour for each 10 ordered.

Robert E. Mallin
Anchorage, Alaska

Value of Orphan Annie Ovaltine Mug

Dear Al:

First of all, I want to tell you that I appreciate the fine work that you are doing for NARA.

Then I want to tell you about a radio premium that I have. It's an off-white, one piece mug with Orphan Annie and Sandy on it. Orphan Annie is saying, "Didja ever taste anything so good as Ovaltine? And it's good for yuh, too." Of course, Sandy says, "Arf!" On the bottom of the cup it has, "Beetleware, manufactured exclusively for the Wander Co., Chicago, makers of Ovaltine."

I would like to know approximately how old it is and what its monetary value is. I bought it for \$3. Was that a good buy?

Sylvia Brunson
Sumter, South Carolina

(Editor's Note: When I received Sylvia's letter, I had no idea how much an Orphan Annie mug was worth. By happy coincidence Tom Price had recently sent a donation to the NARA library of Tom Tumbusch's Illustrated Radio Premium Catalog (reviewed in this issue). Eagerly I turned to the Radio Orphan Annie entries. "Leaping lizards!" I exclaimed, as I found a picture of the described mug and the information under premiums offered by the program in 1933: "R120 Beetleware Mug Type I \$6 \$8 \$12" (the three prices indicating the worth for good, fine, and mint conditions).

I sent a xerox copy of the page to Sylvia, so she would know that at \$3 her purchase was a bargain. By the way, pictures of the numerous Orphan Annie premiums show Sandy to be quite a talker, though somewhat limited in vocabulary.)

Syndicated Shows Available

Dear Blands:

I was reading in the June 29 issue of VARIETY that 52 programs of SUSPENSE from the 1945-48 period will be made available for syndication by Charles Michelson, Inc. This, in conjunction with the re-release of 52 WHISTLER shows means that 11 series will be in syndication, the others being THE SHADOW, THE LONE RANGER, THE GREEN HORNET, GANGBUSTERS, FIBBER MCGEE AND MOLLY, SHERLOCK HOLMES, TARZAN, DRAGNET, and GUNSMOKE. Michelson projects that these first two mentioned series will be playing some 250 stations across the country.

None of these series are playing currently, nor have they ever been played, in the Pittsburgh area. Station managers here do not want to program OTR.

Perhaps the NARA NEWS can mention these new shows for syndication in the next issue; then members can let their local stations know that such programming is available.

Larry Rybicki
Ford City, Pennsylvania

Confessions of a Quizmaster

Dear Al:

I never expected to see the quiz I sent Roger back a couple of years ago, but there it was in the latest NARA NEWS! I'm afraid I only got 5 of 8, and I'm the author!

Actually, since I wrote it, several things occur to me to be somewhat off. Like the Fat Man is 239 lbs. in most shows I've heard, but he is 237 lbs. in others, of perhaps South African origin.

Sam Spade was 137596 in the series, but in the original Maltese Falcon story, as broadcast on AAT for instance, it was 357896. I haven't checked the Dashiell Hammett novel to see what it really should be.

And it's possible that Fibber McGee mentioned his brother Byron only once over all the years. And he may have even used several names for his brother; I'm not too sure. He used many names for his various other relatives.

And George Burns must have had another next door neighbor on the other side, but I haven't picked up their names yet.

What I should have asked was, "How fast could the Lone Ranger's horse, Silver, run?" The answer is a tricky one, 186,282 miles per second! Remember? "A fiery horse with the speed of light . . ." That one should stump them!

Anyway it's fun. Keep up the good work. NARA NEWS is as good as ever!

Richard B. Odlin
Tacoma, Washington

(Editor's Note: I still refuse to reveal my score. I have invited Mr. Odlin to send us more of his mind-boggling quizzes.)

Update from England

Dear Al:

Just a quick note to say thanks for putting my letter, or a bit of it, or whatever you did, in NARA NEWS. I've had a couple of letters so far, both helpful and friendly and offering to swap tapes. Radio nuts are nicer than your average human being; I knew it all along.

Mike Gerrard
39 Kings Gardens
West End Lane
London NW6
England

Disc Trader

Dear Sherill and Gayle:

I have in very good shape Programs #1-14 of THE SEALED BOOK for sale at \$9 per set, but I would rather, if possible, trade for other discs that I don't have. They can be in circulation and almost anything, although I do prefer westerns, of which I have many, both circulated and uncirculated: examples, RED RYDER, CISCO KID, ROY ROGERS. Nothing beats first generation sound to me; that's why I prefer a trade. Other discs which I'd accept and which I have some programs of are FREEDOM USA, BOSTON BLACKIE, I WAS A COMMUNIST FOR THE FBI, and LIGHTNING JIM.

I am also looking to buy (I say buy because I don't think THE SEALED BOOK would be accepted for them.) 16 inch discs of SPACE PATROL, FU MANCHU, TOM CORBETT, TOM MIX, and almost any other kids serials.

Ed Carr
216 Shaner St.
Boyertown, PA 19512

NARA's Future

Dear Al:

Am enjoying the Spring 1977 issue of NARA NEWS.
In response to some of the requests:

1. It would seem most fair to offer tape lending services in BOTH reel and cassette form if possible.
2. In re advertising for more members I must "pass" on this one...having no ideas to offer.
3. Will be contacting Ms. Crowley of Gale Research very soon with material in line with her request.
4. Am including a listing of THEME SONGS of old radio shows as found in "THE BIG BROADCAST" by Buxton & Owen. Use it in any way you wish.
5. Also enclosed is a list of radio stations receivable in the Twin Cities (Minnesota) area that I personally know to be carrying OTR programming. There may be others also in the TC that have such shows...and I just don't know about them. In years past, there have been quite a few other stations featuring OTR shows. Then...unfortunately, they have dropped such programming. Local papers don't give much specific listing of radio programming in the area. They give call letters and frequencies for sure. Then...just a few "radio highlights" are listed for a few stations so it is difficult to tell whether some OTR material may be available from more TC stations in some of their unlisted programming.

Paul Everett
St. Paul, Minnesota

Corrections: NARA's Future



DOUBLE - R - RADIO

'The Sounds Of Yesterday'

505 Seeley Road

Syracuse, N.Y. 13224

'Central New York's Old Time Radio Pioneers'

(315) 446 - 7494

Dear Al,

Just got the latest NARA News...as always, very informative and interesting. For a minute I thought it might be a supplement to our publication with all the mentions of SOUNDS OF YESTERDAY, DOUBLE-R-RADIO and NOSTALGIA RADIO NEWS throught the issue. Many thanks for the various mentions to you, Roger Hill, and Tony Kiss (whose article as you're probably aware is out of order...it had me going until I refigured the page order...page 21, should be 20, 22 should be 21, 20 should be 22 (if I figured it out as I think is correct order). I'm not surprised at the no answer from Radio Yesteryear/Radiola...I'm having a problem getting an LP from them which I ordered back in March. I have contacted the New York State Attorney General who was told that the record was shipped back in early June...no way...no record...if I don't get it soon, the USPS will be hearing from me for mail fraud.)

I have many comments about the issue and I guess the best way would be to start from the beginning and work on...(don't worry, it's not or even all bad...some constructive, some information)....

On page 7, I'd like to correct Roger by saying that WCNV-FM in Syracuse is non-commercial. I have not dealt with any commercial stations (for old radio broadcasts) for 5 years. The story of why we dropped WCNV has been dealt with in past issues (May, 1977) of NOSTALGIA RADIO NEWS. WCNV basically was very uncooperative, whereas WRVO-FM (89.9) in Oswego (which covers the Syracuse area extremely well) is very cooperative. As for memberships in SOUNDS OF YESTERDAY...it is not. It is memberships to WRVO. They are asking listeners to support our show by \$15.00 memberships. Each membership insures our program on the air for a week. Our show is the only one on the station directly supported by the listeners, but it is not a membership to our show or even NOSTALGIA RADIO NEWS...a listener gets to underwrite our show for a particular week, the WRVO guide, and if \$30.00 or more is given, gets the WRVO tee-shirt (and 2 weeks of underwriting).

Onward...page 9...please do not drop the reel-to-reel library. I won't object to cassettes being dropped or left alone, but under no circumstance drop the reels. I want the quality that reels offer. If possible, keep both going.

About times of publication per year...I think it should be increased, but not to monthly. Doing NOSTALGIA RADIO NEWS (which has a tight time deadline because of its dated contents) montly may be a bit too much. I suggest every other month with about 16-20 (or more) pages. I enjoy NARA News as it is and don't want to see the quality drop. One other problem with a more frequent issue would be higher postage, and addressing pains. NARA News is always informative, but one almost forgets about it by coming out 4 times per year...it's always a pleasant surprise when it arrives, but arriving every other month would keep many of the features fresher and some information fresher (there are other comments that I'll make about that later...concerning Tony's article). If you could maintain the quality, even work with the other clubs and similar organizations, this would be great.

About Tony Kiss's article on page 22...the current cost of NOSTALGIA RADIO NEWS is \$3.60 per year (12 issues) via third class or \$4.80 first class (necessary for speedy delivery and FOREIGN). Those prices will probably be changing within a few months or so because of the anticipated postal increases for first class (and others very shortly or now in effect). Please correct the prices about NOSTALGIA RADIO NEWS. The cost is low to begin with, and while we have accepted some older rates, we no longer will be able to, and thus will pro-rate any incoming subscriptions (thus, that \$3.00 price will get only 10 issues via 3rd class (each issue is currently-July, 1977, 30 cents each). I will wait until the Next NARA News is out before I start pro-rating as that's only fair. Once the correction is printed there will be no excuse for sending the wrong amount.

Another item with Tony's article is that THE SOUNDS OF YESTERDAY is still on the air and will hopefully be for sometime yet. I don't know when Tony wrote the article, but all information should be carefully checked. We are now only on one station instead of two...we were never off the air at all...just stopped being on WCNY, and now exclusively on WRVO.

On pages 37/38, a thank you to Roger for mentioning that THE SOUNDS OF YESTERDAY is now being syndicated (not old shows, but the same exact show that's listed in NOSTALGIA RADIO NEWS to whatever station is interested, mainly Public ones...so far we've had some inquiries, but no takers yet. It's just \$15.00 per two hour program for Public stations).

As for Roger's article on page 44/45...I have two and a half (so far) One Man's Family programs in excellent sound taken from station transcriptions earlier than 1943. In fact December, 1941, an episode from 1942, and part of another 1942 episode (hopefully I'll get the other part and other episodes...I'm in the process of dubbing out over 400 or more transcriptions from one of our local stations, from their archives...it's so far mainly war material, much possibly rare, but there are some other finds so far including a Vic & Sade from 6/5/39 also excellent and complete, and a few LUM & ABNERS from 1941/1942 complete with Alka-Seltzer comm'ls. There are many other part 1's & 2's that I don't remember, but sooner or later I'll probably have many possible rare shows and they will be made available, not hogged...some are already in trade/circulation such as the Lum & Abner, Vic & Sade and One Man's Family. The condition is excellent of most disc...virtually no surface noise, excellent sound (and I rarely give that rating), and what I have complete is just that, complete. I figure at my present rate it will take more than a year to dub off the discs. PLEASE NOTE...these discs are not mine, but are being kept by the station...I am dubbing them for myself and them (they no longer have 16" turntables). I also have no choice in what I get. I'm just given a pile at a time and have to hope that I'll find complete shows now, or when I get more discs in the future.

Allen Rockford
Co-editor
NOSTALGIA RADIO NEWS

("From the Readers" continues on p. 59.)

FROM OTHER PUBLICATIONS

AIRWAVES (Edited by Jerry Chapman and Joe Webb, 438 W. Neptune, NIU, DeKalb, IL 60115).

The August issue (#10) has a provocative discussion of trading by Jerry Chapman and a perceptive commentary on GUNSMOKE by Janet Chapman.

Jerry expresses disapproval for the number of complainers involved in trading and suggests a set of seven rules for old time radio collectors. He emphasizes that nobody forces one into a trade and that rather than complain about receiving cheap tape or inferior sound quality or a two for one deal or restrictions on additional trading of a program one should simply refuse the trade. He also notes that collectors may have different motives for collecting: to gain listening pleasure, to enjoy trading, to acquire rare programs, to amass programs for selling etc. The rules that a trader sets may vary depending upon his motive.

Janet's commentary is one of several informative, thought provoking articles she has done to accompany the logs published in each issue (VIC AND SADE, Science Fiction among them). Janet admits to not liking westerns and to being surprised to find GUNSMOKE nearly flawless in acting, writing, music, and sound effects. Much of the credit for creating in Matt Dillon an honest, lonely human being rather than a superman, she says, should go to writer John Meston, who had grown up in Pueblo, Colorado, and knew the real west, not the Hollywood version of it.

The July issue offered a letter from NOSTALGIA RADIO NEWS Editor Allen Rockford, giving a worthy defense of THE CBS MYSTERY THEATRE, which Joe Webb had faulted in a previous issue for diminishing quality of scripts. Rockford points out that few weekly television series have winners week after week and that THE CBS MYSTERY THEATRE, which does four new shows each week, cannot be expected to have a superior production every night.

SPERDVAC BULLETIN (The Monthly Newsletter of the Society to Preserve and Encourage Radio Drama, Variety, and Comedy, edited by John Mitchell, P.O. Box 1587, Hollywood, CA 90028).

Items about the organization's meetings in the June through September issues reveal a number of interesting programs: a visit to the C. P. MacGregor Studios, where the group listened to two radio drama pilots from a planned series titled YOU AND BRADBURY (reported in III:6, June, 1977) and guests including Frank Buxton, co-author of THE BIG BROADCAST; Olan Soule and Barbara Luddy, radio performers remembered for the FIRST NIGHTER among other programs; and Carroll Carroll, who wrote for many comedy and variety shows.

An article about the National Radio Hall of Fame (See related item under ILLUSTRATED PRESS) by Ted Theodore in the July issue includes the names of those who were the first inductees: radio inventor Guglielmo Marconi; executives William Paley and David Sarnoff; newsmen Lowell Thomas, Edward R. Murrow, Walter Winchell, and H. V. Kaltenborn; performers Arthur Godfrey, Jack Benny, George Burns and Gracie Allen, Bing Crosby, Bob Hope, Kate Smith, and Harry Von Zell; and sports commentators Red Barber, Ted Husing, and Bill Stern.

The August issue gives the results of a questionnaire distributed to SPERDVAC members. Some of the results: Favorite programs: 1. JACK BENNY SHOW, 2. SUSPENSE, 3. X-1/ DIMENSION X; Favorite radio personality: 1. Jack Benny, 2. Fred Allen, 3. Jim and Marion Jordan, 4. William Conrad.

NATIONAL RADIO TRADER (Edited by Phil Cole, P.O. Box 1147, Mount Vernon, WA 98273).

Among the articles accompanying the classifieds in the summer, 1977 issue (I:4) are a discussion of how to deal with the inaccuracy of tape counters, a profile of Orson Welles, pieces on Jack Armstrong, Glenn Miller, and the Mutual Broadcasting System, and a strong recommendation for an Audio Equipment Profiles report, which contains the industry's most complete test records for audio equipment (available from North American Publishing Company, 401 N. Broad Street. Philadelphia, PA 19108. \$3.95).

Cole's "Editorial Reels" discusses a question which has probably bothered everyone who tapes old time radio programs. Is the taper legally or ethically culpable? Cole says that chances of a taper's being sued are slight and that, if a suit did occur, the suer would have a problem proving two things: 1. ownership of material; 2. financial loss due to the taper's actions. About ethics he maintains that old time radio collectors perform a public service by providing for "the preservation, study, and enjoyment of the old radio shows as an historical art form."

NEWSLETTER OF THE SOUTHWEST VINTAGE RADIO AND PHONOGRAPH SOCIETY
(Edited by George Potter, P.O. Box 19406, Dallas, TX 75249).

Dedicated to the preservation of the history and early development of vintage music, radio, and communications, the SVRPS fills its newsletter with information about reconstruction of antique radio and phonographs, ads which reproduce drawings of equipment from publications of yesterday, and items about conventions for people interested in the hobby.

The "Want Ads" indicate the kind of specialized needs that the club's enthusiasts have: a dial for a 1929 R-32 RCA; nickel binding post nuts (5) and wiring harness for a Radiola III; 5 brass base (DUD) OIA's with vacuum tip on top; a cabinet for
("From Other Publications" continues on p. 51.)



the above photo montage portrays the varied scenes on Molokai's peninsula where the lepers live. Gravesites of Hawaii's royalty next to commoners who had the disease. Monuments, memorials, and exquisite beauty in this most isolated part of Hawaii.

KALAUPAPA: A NARA PROJECT

by R. W. Hill

A half-hour from Honolulu by 8-passenger Cessna lies the island of Molokai. Hot and dry at its western end, yet graced with rugged mountains, lush valleys, and plentiful rain in its eastern half, Molokai spans 40 miles. The island contains 5,000 residents and attracts very few tourists compared to Oahu, Kauai, or Maui. On the northern side of the island, separated from the rest of Molokai by steep cliffs a thousand feet high, extends Makanalua Peninsula. It is on this small jutting piece of land that Kalaupapa, a small leprosy settlement, is

located. Only two ways exist to reach this spot: follow a steep path down the cliff face or fly in to the "airport", in reality only a small landing strip for the little Cessnas that occasionally make the journey.

The isolation today seems very nearly as complete as when the Hawaiian government decided in 1867 to condemn all suspected lepers to this barren, forbidding area. So beautiful in its desolate loneliness today, the place where diseased natives were tossed ashore to fend for themselves almost carries in the air a tangible aura of suffering and tragedy. Families were torn apart and newcomers defended themselves against the viciousness of their brethren who'd arrived earlier. Without medicine, understanding, family, or possibility of a cure, their flesh rotted away disfiguring and crippling everyone at his own pace. In 1873 there came to this place the priest known today as Father Damien, a Belgian. He brought love, understanding, and determination to help as best he could. Before catching the disease himself and dying in 1889, he helped the lepers to help themselves. The little St. Philomena church he built still stands today, visited by small pilgrimages of tourists. Since then, medication has been found which arrests (leprosy cannot be cured) the disease although some of the stronger drugs necessary have such severe side effects, one wonders which is the lesser of two evils. Whether caused from leprosy or the needed medicine, kidney failure, liver damage, cataracts and other organ destruction occurs quite commonly.

Aside from Carville, Louisiana, Kalaupapa is the only leper colony in the U.S. today. While leprosy (some who do not have to suffer with the disease prefer to name it Hansen's Disease) is not the scourge it once was, it has by no means disappeared. Approximately 30 new cases a year are found in Hawaii each year, nearly all in new immigrants. The usual effects of leprosy, apart from general disfigurement, are loss of sensation in the limbs and frequently blindness. Because it is believed that children are more susceptible to this



(the lovely yet lonely desolation on Molokai's leper peninsula. Lepers once fought one another for survival right here.)

time to time.

At one time, there were thousands of patients at Kalaupapa but just ten years ago the number was down to 250. No new cases are sent to the settlement yet those living here are not being forced to leave. So as the years pass the numbers dwindle until eventually there will be no one left in this town. Today about 135 patients live at Kalaupapa, cared for by nuns, civil service state workers, and a Leprologist who comes in twice weekly. A barge brings major supplies twice a year while other items are flown down from topside Molokai each week. There is a patient, Richard Marks, who conducts 3 hour tours once a day. Some of the patients drive cars around the tiny peninsula and the few roads are fairly well maintained. The fishing is excellent, the peacefulness is deafening, and night brings absolute darkness.

Since March I've gotten to know a few of the patients and have found most of them cheerful with a courage born of constant pain and ostracism from the rest of the world. In spite of a loss of hands, feet, legs, and other crippling resulting from the disease, these people work on cars, care for their gardens, and remain as active as

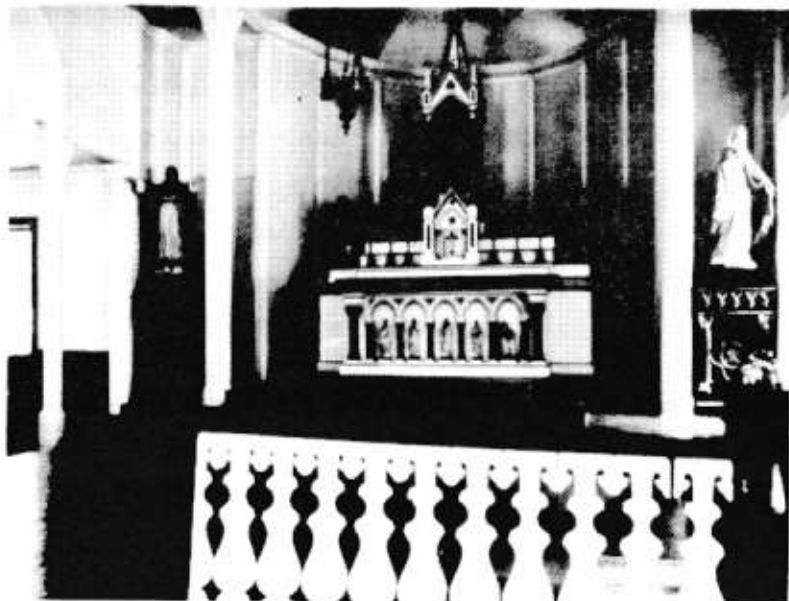
illness, no one under 16 is allowed to visit Kalaupapa. Women who are pregnant must go to Honolulu to deliver and then leave their children with friends or relatives when they return to the peninsula. As patients today are free to come and go as they wish, parents may fly out to visit their children from

possible for as long as possible. One Chinese lady of 64 with severe crippling and disfigurement has been at Kalaupapa since the age of 14. She is one of the loveliest people I've ever had the pleasure of meeting. Because of the problems with vision which many patients have, I took it upon myself to obtain a cassette player and donate a few tapes of old radio to one of my new-found friends at Kalaupapa. The response to this new source of entertainment and escape was much greater than I'd expected. I then began exploring the possibility with Tom Price, S & G Bland, and Al Inkster of NARA making a small donation of cassettes to these people. Their response was enthusiastic. Tom purchased 50 cassettes (they're cheaper on the mainland) and sent them over. I began dubbing copies of a variety of programs, selecting the best sound quality from a wide range of shows: SUSPENSE, NEWS, FIBBER & MOLLY, CBS WORKSHOP, RED SKELTON, and many others. A Sony TC-129 deck was used for making their copies. Then some redwood lumber was obtained and we put together a small cabinet to hold this mini-library. A list of the donated shows was typed and 150 copies were run off so each resident could have his own. In June, arrangements were made to take everything over to Kalaupapa and make the donation. The residents were delighted and as you can see from Sister Marie's letter (reproduced in this issue), the nuns have taken an active role in administering the loan of these cassettes. An unexpected letter from Lora Palmer in Conneticut indicates that she is also putting together a small donation of cassettes for the residents of Kalaupapa.



(typical of the Kalaupapa town is this scene with an "ancient" car parked in front of one of the small churches/meeting house buildings. Very few street lights, no traffic lights, and non-obeyed stop signs make driving here a pleasure.)

Since leaving the tapes at Kalaupapa, I've had a chance to talk with a few of the residents and their delight is obvious. They've asked me to tell the members of NARA just how much these old radio shows mean to them. They'd write themselves to express their thanks but leprosy often destroys the hands or contracts them into immovable claws, incapable of much usefulness. To each and every one of you who support NARA with your membership, the patients at Kalaupapa thank you for the donation of their cassette library. And we who guide NARA also thank you for making it possible for the North American Radio Archives to share the hobby which brings us all so much pleasure with the residents of Kalaupapa, Molokai, Hawaii. Mahalo nui loa!



(this shows the interior of St. Philomena's, the church Father Damien built for the lepers of Molokai. To the left are holes in the floor in front of the pews where those who had to continually spit because of leprosy destroying their throats, could do so and still attend services.)

Kalaupapa Hospital
Kolohe, Hi.
July 30, 1977

Dear Mr. Hill,

Please accept my sincere apology for my neglect in acknowledging until this late date, the Gift given to us from the NIA.

Our Librarian, Mrs. Minerva Siu, had been on vacation at the time you presented the Tapes. Under the circumstances, I hesitated to leave your Donation until her return.

On Monday, July 25th, Minerva received the 50 Cassettes and she said that she would Log them for immediate use.

I regret that I have been remiss in this matter but assure you and the members of your wonderful Organization, that it was not for want of appreciation. In fact since I am fortunate to possess a Cassette type of Recorder, I am anxious to hear some of my old favorites, times & findy in particular. I guess that dates me.

God Bless you,
Elizabeth A. Hill
Acting Supervising Nurse

A REVIEW

Tom Tumbusch. ILLUSTRATED RADIO PREMIUM CATALOG AND PRICE GUIDE. Dayton, Ohio: Tomart Publications, 1977. 56 pp. 8½ x 11 in. paperback. \$7.95.

"Over 500 illustrations of radio, cereal, and selected TV premiums. The rings, badges, decoders, secret code manuals, and other amazing gadgets that thrilled two generations of kids from the early 30's to the middle 50's . . . the golden age of premium giveaways." So runs the statement on the title page of Tom Tumbusch's contribution to research into radio's past.

Tumbusch dates and prices each of the items pictured, giving the value for the object in each of three conditions: good, fine, and mint. To arrive at values, he considered his own buying and trading experience, auction prices paid in the previous twelve months, current price lists, and the deflating influence of recent discoveries of premiums in two warehouses. Dates were established by copyright dates on the items, instruction sheets, premium catalogs, newspaper or magazine ads.

The major part of the work is divided among fifty or so radio programs, listed alphabetically. Each title has under it a paragraph briefly describing the program and a chronological list of premiums offered by the program. Some programs take up less than a quarter page; TOM MIX, on the other hand, requires six pages, and ORPHAN ANNIE, five.

Every page is chockful of handsomely laid out black and white illustrations of the premiums. The cover, front and back, displays a multitude of the objects in color and makes me wish that cost did not prohibit the use of color throughout.

Black and white does the job, however; many of the illustrations are guaranteed to bring a nostalgic twinge to those old enough to have once owned one of the premiums and to cause them to wish the years of collecting such junk had not been so few. Particularly intriguing to me are the many maps which enabled loyal listeners to trace the territory where their heroes roamed around having all those exciting adventures: such as a map of Weber City from AMOS AND ANDY (1935), a solar map from BUCK ROGERS (c. 1934), a Dragon Talisman Map from JACK ARMSTRONG (1935), a map of Simmons Corners from ORPHAN ANNIE (1936), a Yukon Territory Map from SGT. PRESTON OF THE YUKON (1935). None of the programs I listened to in the early and mid 1940's ever offered me a map. Doggone it!

Some of the other premiums that I think I would have had fun with as a kid are the CISCO KID's Secret Compartment Picture Ring (1940's), JACK ARMSTRONG's Sound Effects Kit (1937), THE LONE RANGER's Movie Film Ring with 8mm Marine Corps Scenes (1949), MELVIN PURVIS's Pistol Flashlight (1936), TOM MIX's Spinning

Siren Ring (1944), DICK TRACY's Secret Detecto Kit (1938), and---Aw, heck, there are too many to mention.

Oh, yes, I would have loved all the free comic books, big little books, and photo albums.

The book's opening explanatory pages (pp. 3-10), in addition to establishing the procedures for assigning values and dates and classification numbers, offer much to interest old time radio fans: an announcer's verbatim three minute and twenty second pitch for a CAPTAIN MIDNIGHT Code-O-Graph; a brief history of radio and premium giving, and some amusing bits about sponsors' blunders in setting requirements for gaining premiums. Among the latter: a kid had to eat 41 boxes of Quaker Puffed Wheat or Quaker Puffed Rice to get a DICK TRACY Secret Service Patrol Inspector General Badge. The most frequent blunder was offering the premium for too short a time. Tumbusch does not mention how many weeks a kid had to down those 41 boxes of Quaker Puffed.

Although Tumbusch maintains that his work is the most complete illustrated list of radio premiums ever published, he realizes that it is not all inclusive. Looking at TERRY AND THE PIRATES and ORPHAN ANNIE confirmed his statement for me. Under TERRY the earliest premium listed is 1947; I recall with fondness a periscope I received from the program in the early '40's, one of a long string of premiums offered by the show. Also unlisted is the set of genuine airplane controls I got from ANNIE. Commenting about the reasons for rarity, Tumbusch says that objects made from paper deteriorate rapidly. Both my periscope and airplane controls were cardboard, and those artifacts may no longer exist.

Tumbusch invites his readers to supply information about other premiums for a future edition. Indeed, if prices of premiums go up with the alarming rapidity of those at grocery stores, new editions will have to be frequent. But for many the obsolescence of prices will not be important. The worth of the book for them will be the illustrations of all those fascinating games, toys, and keepsakes.

AI



"I DOOD IT"

Red Skelton's Much-Quoted "Junior" Is Brat of the Hour



"Well, here I am all by me wittle self—and in a jam. Ain't I a mess?"

MOVIE-RADIO GUIDE

April 18-24, 1942



"Um-m-m, bubble gum! If I do—"



"I got a whipping... I dood it!"



"Whee! Sticky stuff, ain't it?"



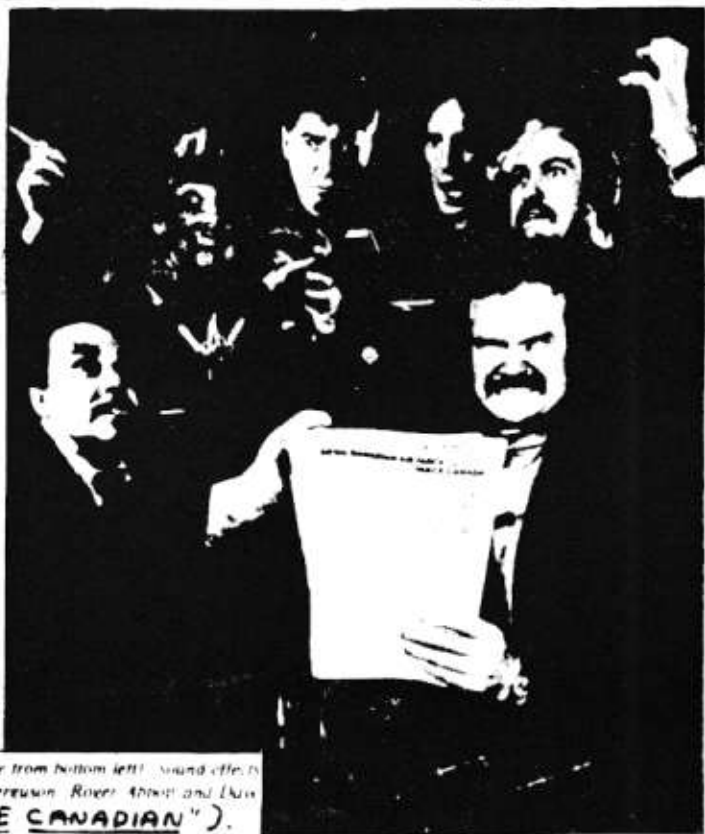
"This will only lead to bloodshed!"

"JUNIOR," the incorrigible kid created by Red Skelton on his NBC Tuesday program, is taking his place with Tom Sawyer, Peck's Bad Boy, the Katzenjammer Kids and other immortal brats. The phrase "I dood it" is sweeping the country by storm. It took Red's young gag-writing wife, Edna, a long time, though, to con-

vince the comedian he should do this juvenile take-off. Now Junior, wise and rascally beyond his years, is the darling of listeners—and you'll be hearing more and more such Juniorisms as "I dood it!" "If you do, I will tell—" and "Ouch! You broke me wittle head!"—all adding up to one of the brightest comedy spots of the year.

LIVE

RADIO



The Royal Canadian Air Force team at work (clockwise from bottom left): sound effects man, Alex Sheridan, Luba Gov, John Morgan, Don Ferguson, Roger Atwell and Hans Braxton (PHOTO COURTESY "THE CANADIAN").

LIVES

NETWORK RADIO COMEDY: ALIVE, WELL, LIVING IN CANADA

by John Pellatt

Listening to tapes of JACK BENNY, CHARLIE McCARTHY, FRED ALLEN, FIBBER McGEE & MOLLY, STAN FREBERG, THE GOON SHOW and the like makes me wish (as it does many others I'm sure) that I had been there to see the stars convulse an audience with their special brand of humor that made them individually distinctive and to react as part of the audience, knowing that it was all LIVE and that when I laughed, my family or friends across the country would hear me. Since I am only of university age, that era is something I never had a chance to experience. But I have sat in the audience for a live radio show, have seen the stars convulse an intimate studio audience, have been an actual part of a live comedy program. Fortunately for me in these modern times live network radio comedy is alive and well and living in Canada.

THE ROYAL CANADIAN AIR FARCE is a weekly comedy radio show on CBC radio that has attracted a wide following of listeners both in Canada and northern United States. The show has developed a cult following among Canadian college and university level listeners and may spawn a live touring stage show to accompany the radio series.

The show is highly Canadian. It picks on many Canadian subjects---our parliament, our Prime Minister, our politicians; even so, the material is universal enough to attract listeners south of the border. It consists usually of six or seven skits on current topics, with some reoccurring characters, smoothly incorporated together by familiar voices, skillful sound effects, and the use of musical tags.

AIR FARCE, as its dedicated followers prefer to call it, is the brainchild of some very talented performers: Roger Abbott,

IN CANADA

Don Ferguson, Dave Broadfoot, Luba Goy, and John Morgan. It was Morgan, an experienced comedy writer-performer both in Canada, as the co-creator and co-writer of an earlier CBC comedy show FUNNY YOU SHOULD SAY THAT, and in Britain on BBC and IBA, who with Martin Bronstein originated AIR FARCE some five years ago. The group originated from a touring comedy improvisation group, THE JEST SOCIETY, which still exists but in a different form.

Both Ferguson and Abbott, two young Canadians in their early thirties, who are both gifted and talented writer-performers, started their careers about ten years ago as operators in commercial radio in Montreal. Ferguson recounted to me some of his early experiences: "For the first month I had the same reoccurring nightmare. I dreamt that I was in front of the board with a hundred tiny flashing dials and buttons. I was the operator, and the record was ending, and I couldn't find the switch to cue in the next one!"

Abbott recalled his earliest experience at doing character voices. "I was the operator for a well-known radio talk show phone in. When nobody phoned up, I'd phone in and talk to the moderator, who was in the studio across from me in the control room, and talk to him in character voices to fill in time until a real caller phone in!"

Later Abbott became program director at a major market station. But he was not satisfied. "Commercial radio," he says, "was just not meaningful. You know, play the most records and get all the commercials in and make the station a lot of money." When he broke away from commercial radio, he found that his background was great for a writer-performer at the CBC. He explains, "You know how to make radio exciting and alive, how to exploit the medium to the fullest."

Ferguson maintains that writing is difficult for him and Abbott and that performing is a reward for the hard work of writing. Commenting on what is funny, he said, "There's all sorts of humor. Physical humor. Absurd humor. The GOONS were surreal and crazy; they went all over the place. They were cartoon strips of the air; you never met a real person on the GOONS. Breaking down social taboos can be quite funny. Like taking a solemn situation and having something unexpected happen. Or having well known celebrities do silly things."

Abbott continued the line of thought. "Surprise is perhaps the biggest comedy writing device. The juxtaposition of ideas. You go along on one direction and then you suddenly and unexpectedly take them off into another direction."

What sort of relationship do they have with the CBC? Abbott answered, "The CBC have done a marvellous job keeping our show a secret. We make less money than say a starting constable on the police force."

Ferguson added, "But we're obviously not in it for the money. We do it because we like making people laugh. I think it's a gas. Sometimes fact catches up with us, especially in politics, but we love it."

Luba Goy, the only female in the cast, is a Canadian actress of Ukrainian-Canadian background, who has an exceptional comedic timing. She is the only one of the group who does not also write comedy.

Dave Broadfoot, a Canadian standup comedian in a class all by himself, has been in comedy in Canada for over twenty-five years. Broadfoot, well known in Canada for his characters Corporal Renfrew, The Honorable Member for Kicking-Horse Pass, and hockey player Bobby Blobber, has appeared in an endless number of Canadian television shows. He has also performed abroad, written a book, made a record, acted in films, and headlined a live variety show.

Asked what he owes his success to, his reaction was rather surprising. "I don't really think it's talent. It's hard work. I got hooked on comedy after working in an amateur drama group in Vancouver. Comedy is learning how to write, how to perform, timing and all that. It's hard work. My influences came from all over."

A distinctively radio device is Broadfoot's Cuddles, the dog of Corporal Renfrew. Cuddles is never seen, never heard, and like Jack Benny's vault or Fibber McGee's closet lives entirely in the radio audience's imagination. It's frequently smarter and more intelligent than its owner, Broadfoot points out with a smile.

The performer-writers are concerned with the demands for material placed upon them by a weekly series. Abbott noted, "We've done over 100 shows now, with an average of seven sketches per show, and we always overwrite so that some sketches get left out. That's over 700 sketches." He mused half jokingly, "I wonder how long we'll be able to crank this junk out."

The show's producer, Keith Duncan, who allows the performer-writers a freehand, has not noticed a diminished quality in writing. In a recent article he said, "I'm amazed at their standard of writing."

And that writing standard was high enough to win them the ACTRA (Canada's AFTRA) 1976 award for best comedy show in Canada.

Sound effects, which are performed live on stage, play a notable part in the success of the show. Alex Sheridan, the residing sound effects genius at the CBC for the past twenty years, who admits he wandered aimlessly into CBC "with nothing better to do," is the man behind the effects.

(Continued on p. 49)

(This is the conclusion of "Tune In's Listening Post" begun last issue.) November, 1945

TUNE IN'S

LISTENING POST

TUNE IN RATES SOME OF THE LEADING NETWORK PROGRAMS. THREE TABS (VVV) INDICATES AN UNUSUALLY GOOD SHOW. TWO TABS (VV) A BETTER PROGRAM THAN MOST, AND ONE TAB (V) AVERAGE RADIO ENTERTAINMENT.

EASTERN WAR TIME INDICATED, DEDUCT 1 HOUR FOR CENTRAL TIME—3 HOURS FOR PACIFIC TIME. NBC IS LISTED (N). CBS (C), AMERICAN BROADCASTING CO. (A), MBS (M). ASTERISKED PROGRAMS (*) ARE REBROADCAST AT VARIOUS TIMES; CHECK LOCAL NEWSPAPERS.

9:30 p.m. SPOTLIGHT BANDS (M) A moving show that originates before groups of war workers or servicemen; popular tunes played by some of the spotlight-big bands. VV

10:00 p.m. CONTENTED PROGRAM (N) Light and semi-classical music, sang by Josephine Antoin with the orchestra; conducted by Perry Faith. VV

9:00 p.m. INNER SANCTUM (C) For those who like bloody murders, and lots of them, this is tops. VVV

9:30 p.m. FIBBER MCGEE AND MOLLY (N) The escapades of the couple from 77 Wistful Vista make one of the most popular of all radio shows. VVV

8:00 p.m. SIGMUND ROMBERG (N) "Middle-brow" music (Romberg's expression for semi-classical songs like "Softly as in the Morning Sunrize") conducted by a man who's been writing it for years and understands it as well as anyone. VV

8:30 p.m. FRESH-UP SHOW (M) Second-rate variety show, with comedy by Bert Wheeler, songs by Ruth Davis, music by Dave Terry. V

8:30 p.m. FISHING AND HUNTING CLUB (A) Informal discussions of some of the joys and tribulations that confront the sportsman. V

*8:30 p.m. DR. CHRISTIAN (C) Jean Hersholt stars in this saga of a country doctor; good entertainment, if you don't take it too seriously. VV

*8:30 p.m. MR. AND MRS. NORTH (C) A married couple with a mania for solving murders; amusing. VV

9:00 p.m. FRANK SINATRA (C) After all is said and done, the point remains that Sinatra is still pretty handy with a popular tune. VV

9:00 p.m. EDDIE CANTOR (N) The new comedians have better material to work with and a fresher approach, but no one can match Cantor's vitality and energy. Still among the best for your listening time. VV

9:30 p.m. MR. DISTRICT ATTORNEY (N) Jay Costyn and Vicki Valla star as the D.A. and his pretty girl Friday, and get in and out of tight squeaks week after week to the delight of those who enjoy action thrillers. VV

10:00 p.m. KAY KYSER (N) The personality boy from North Carolina works as hard as ever to put over this combination of musical and quiz shows. But, after five years, the format seems a little stale and his force might be a good thing. V

10:00 p.m. COUNTERSPY (A) Good thriller, usually fictionalized from newspaper items. Don McLaughlin plays David Harding, chief of the counterespies. VV

10:00 p.m. HUMAN ADVENTURE (M) Events "in the precincts of humanity dramatized with pretty fair results. VV

10:00 p.m. GREAT MOMENTS IN MUSIC (C) This show is notable chiefly for the frequency and regularity with which its soprano, Jean Tennyson goes off key. As such it provides some of the best unintentional comedy on radio. Jan Pearce is Miss Tennyson's unfortunate co-star. V

10:30 p.m. BETWEEN US GIRLS (M) Elissa Landi, Paula Stone and other leading Broadway glamour girls have a hot-hour non-fest over the air with some occasionally entertaining results. V

10:30 p.m. MAISE (C) The radio version of the popular movie series got off to a slow start, but gains momentum each week. Ann Southern is the vivacious, soft-hearted Maisie. VV

11:15 p.m. JOAN BROOKS (C) Very listenable fifteen minutes of the popular songs of the day. VV

- 9:30 p.m. **AMERICAN FORUM OF THE AIR (M)** Very entertaining discussions of some of the vital issues of the day. ▼▼
- 10:00 p.m. **BOB HOPE (N)** One of the top radio comics in a spry, lively half hour of both good and bad jokes. Frances Langford provides the sex appeal and the vocals. ▼▼
- 10:30 p.m. **HILDEGARDE (N)** The chanteuse from Minneapolis emcees a fair-to-middlin' variety show, all the while charming half her listeners and sending the other half away screaming. ▼
- 10:30 p.m. **RETURN TO DUTY (M)** A new series of programs featuring talent recruited from the U.S.A.F. Each week a problem facing the average returning soldier is dramatized. ▼▼

WEDNESDAY

- 10:45 a.m. **THE LISTENING POST (A)** Dramatized short stories from a leading national magazine; well-written and acted; a superior daytime show. ▼▼
- 11:30 a.m. **BARRY CAMERON (N)** Serial based on the emotional difficulties of a discharged soldier, a soap-operatic treatment of a problem that deserves more serious consideration. ▼
- 12:15 p.m. **MORTON DOWNEY (M)** Songs and ballads by the perennially popular Irish tenor. ▼▼
- 1:30 p.m. **RADIO NEWSPAPER (C)** Mild chit-chat aimed at the feminine trade, with Margaret MacDonald keeping the gossip and the commercials rolling smoothly. ▼
- 1:45 p.m. **JOHN J. ANTHONY (M)** Mr. Anthony dispenses advice to members of his bewitched, bothered, and bewildered studio audience. ▼
- 3:30 p.m. **PEPPER YOUNG'S FAMILY (N)** Very entertaining afternoon show—the story of an average American family told without the unhealthy emotionalism of most daytime serials. ▼▼
- 5:15 p.m. **DICK TRACY (A)** The adventures of the square-jawed detective among a group of the most unsavory criminals ever conceived. For children only. ▼
- 7:00 p.m. **SUPPER CLUB (N)** Good fifteen-minute variety, starring Perry Como with Ted Steele and his orchestra; Mary Atherton, vocalist, and Martin Block as his C. ▼
- 7:30 p.m. **LONE RANGER (A)** This Western is popular with children, and Poppeo might be mildly interested, too. ▼
- 7:45 p.m. **H. V. KALTENBORN (N)** Two professional news analysts in a leisurely discussion of the day's headlines. ▼
- 8:00 p.m. **ADVENTURES OF THE SAINT (C)** Brian Aherne plays the debonair Simon Templar, and, with the help of a polished production, turns this into one of the better thrillers. ▼▼
- 8:00 p.m. **PICK AND PAT (A)** The old vaudeville team in a generous serving of familiar and reasonably palatable corn. ▼

THURSDAY

- 9:45 p.m. **DAYTIME CLASSICS (N)** A fifteen-minute interlude by the best of the great voices: Fiedler, the Songers, and the NBC Concert Orchestra in light classics. ▼▼
- 10:30 a.m. **ROMANCE OF EVELYN WINTERS (C)** Each day a new chapter in the lady's complicated love life. ▼
- 11:30 a.m. **A WOMAN'S LIFE (C)** Jean Alexander stars as Carol West in this daily morning serial, written by novelist Kathleen Norris. ▼▼
- 1:30 p.m. **PAULA STONE AND PHIL BRITO (M)** Interviews with celebrities conducted by Miss Stone, and songs from Miss Brito. Better-than-average daytime show. ▼▼
- 7:00 p.m. **JACK KIRKWOOD (C)** Fifteen-minute variety starring one of the best of the new comedians. ▼▼
- 7:30 p.m. **PHILO VANCE (N)** The adventures of S. S. Van Dine's master detective makes a pleasant enough after-dinner filler. Jose Ferrer and Frances Robinson play the lead roles. ▼
- 8:45 p.m. **TOM MIX (M)** Stock cowboy characters and situations slanted towards the after-school trade, particularly the boys. ▼
- 7:30 p.m. **TRACER OF LOST PERSONS (C)** Dramas about amnesia victims and other lost and wandering souls; usually entertaining. ▼▼
- 8:00 p.m. **SUSPENSE (C)** Radio's psychological thrillers, one of the finest mystery shows on the air. With different movie stars as guests each week. ▼▼
- 8:15 p.m. **LUM 'N' ABNER (A)** An old radio favorite of the folksy variety; recording the trials and tribulations of the two gentlemen from Pine Ridge. ▼▼
- 8:30 p.m. **DINAH SHORE (N)** The nation's top interpreter of a sentimental ballad in her own variety show. ▼▼
- 8:30 p.m. **DEATH VALLEY SHERIFF (C)** The week-to-week adventures of the law versus the badmen in wicked California. Routine. ▼
- 8:30 p.m. **AMERICA'S TOWN MEETING (A)** Usually stimulating, four-part discussions on subjects of note, with the studio audience pitching in afterwards to ask questions. ▼▼
- 9:00 p.m. **DONALD VORHEES (N)** Very listenable arrangements of the better popular songs; with guest stars. ▼▼
- 9:00 p.m. **MUSIC HALL (N)** Bing Crosby in what is probably the best variety show on radio. ▼▼
- 9:00 p.m. **GABRIEL HEATER (M)** A favorite American commentator interprets the news and the condition of your teeth almost in the same breath. ▼

- 9:30 p.m. **RADIE HARRIS (A)** Interviews with the movie stars; a show that would fit in much better on American's a.m. schedule. ▼
- 9:30 p.m. **VILLAGE STORE (N)** Jack Holly and Jean Carroll in a not very inspired music-and-comedy show. ▼
- 10:00 p.m. **ONE FOOT IN HEAVEN (A)** Well-written studio's about the trials and tribulations of a minister and his family. ▼
- 10:00 p.m. **MYSTERY IN THE AIR (N)** Each week two ex-Army veterans, "Stonewall" Scott and "Tex" Moran get involved with headless corpses and other grisley objects. For confirmed mystery fans only. ▼
- 10:00 p.m. **ARCH OBOLER PLAYS (M)** One of radio's top writers always guarantees a better-than-average show, though the quality is sometimes uneven. ▼
- 10:00 p.m. **RUDY VALLEE (N)** The Vagabond Lover has lost a little of his magic touch, but there's enough left to make this a consistently entertaining show. ▼
- 10:30 p.m. **ROMANCE, RHYTHM AND RIPLEY (C)** Entertaining variety show with astounding data from Bob ("Believe It Or Not") Ripley; music by Ray Bloch; songs by Marion Hutton. ▼
- 10:30 p.m. **WE CAME THIS WAY (N)** A drama series dealing with important events in the lives of well-known historical personalities. Sometimes interesting, sometimes not. ▼

FRIDAY

- 9:00 a.m. **FRAZIER HUNT (M)** The former magazine correspondent in a daily series of comments on the news. ▼
- 10:30 a.m. **ROAD OF LIFE (N)** The day-to-day happenings in the life of a Chicago family; less of an emotional strain and better written than most series. ▼
- 11:00 a.m. **BREAKFAST IN HOLLYWOOD (A)** Tom Brantner (with) the studio audience; their names, insults thrown, and makes them laugh. Very boss and chipper show. ▼
- 11:45 a.m. **TED MALONE (A)** The recently returned overseas war correspondent in these hours of talk and sentiment. ▼
- 2:15 p.m. **JUST BETWEEN YOU AND JANE COWL (M)** One of the theater's best ideas; chats amiably and only occasionally gets a little homely. ▼
- 3:30 p.m. **BEST SELLERS (A)** Dramatizations of the most popular of the current and older books; usually adult daytime show. ▼
- 4:00 p.m. **BACKSTAGE WIFE (N)** Soap opera with a theater background; cleverly written, well acted. ▼
- 4:30 p.m. **LORENZO JONES (N)** The story of the small-town inventor and his wife; Steve, cast with more comedy than most daytime serials. ▼

SATURDAY

- 10:00 a.m. **ARCHIE ANDREWS (N)** Very funny adventures of teenage Archie and his high school pals. ▼
- 10:00 a.m. **TEENTIMER CANTEEN (N)** A new musical variety show featuring teen-age talent and fashion tips. Eileen Barton, last season the female vocalist on the Sinatra show, is a regular each week. ▼
- 11:00 a.m. **FIRST PIANO QUARTET (N)** The musical literature of the piano expertly rendered by four NBC pianists. ▼
- 11:30 a.m. **SMILIN' ED MCCONNELL (N)** Although many people consider this genial gentleman long on personality and short on talent, he has a devoted following among Saturday morning extraverts. ▼
- 12:30 p.m. **ATLANTIC SPOTLIGHT (N)** A forerunner of what will probably be a post-war commonplace: international variety shows. This one is jointly presented by NBC and BBC; is usually very good. ▼
- 1:00 p.m. **THE VETERAN'S ADVISOR (N)** Lt. Corridor, by Krum, speaks for the thousands of American servicemen and women who are returning to civilian life. ▼
- 1:00 p.m. **GRAND CENTRAL STATION (C)** Slick, professional dramatic series, featuring stars from the big Broadway plays. Some of the stories are funny, but the show is always neatly produced. ▼
- 1:30 p.m. **THE FIGHTING AAF (A)** Informal talks with AAF fighting men, broadcast directly from overseas bases. Lacks speed, but is honest and unhearsed. ▼
- 2:00 p.m. **OF MEN AND BOOKS (C)** Reviews of the new best-seller, a program designed for the bookworms. ▼
- 4:00 p.m. **SATURDAY SYMPHONY (A)** Symphony lovers will rate this afternoon concert as one of the best with the Boston and other leading American symphony orchestras. ▼
- 4:30 p.m. **DOCTORS LOOK AHEAD (N)** Dramatizations built around some of the new advances in medicine. ▼
- 4:30 p.m. **ASSIGNMENT HOME (C)** Rehabilitation problems faced by American servicemen; good dramatizations. ▼
- 5:00 p.m. **DUKE ELLINGTON (A)** A great American composer and conductor in a full hour of excellent jazz. ▼
- 5:00 p.m. **WE DELIVER THE GOODS (C)** From the West Coast comes the U. S. Maritime Service's own variety show, a fast-paced, entertaining half-hour. ▼
- 5:00 p.m. **GRAND HOTEL (N)** A veteran radio program that suffers from lack of good story material. ▼
- 6:00 p.m. **QUINCY HOWE (C)** One of the better news analysts discusses the state of the world. ▼
- 6:15 p.m. **PEOPLE'S PLATFORM (C)** Forums on some of the topical problems of the day; guest speakers; usually very good. ▼

7:00 p.m. OUR FOREIGN POLICY (N) Outstanding statesman and government officials discuss each week some current issue in America's world diplomacy. You'll have to be interested to enjoy this. ▼▼

7:00 p.m. HELEN HAYES (C) One of the season's new shows and what will probably develop into one of the best on radio. Miss Hayes stars each week in a play written especially for her by a leading American playwright. ▼▼▼

8:00 p.m. HITS AND MISSES (N) The story of why one tune is a hit while another by the same composer fails. Vocalists Nan Merriman and Dick Byron, orchestra conducted by Milton Kofims, the Ben You mixed chorus, Entertaining. ▼▼

8:00 p.m. BEULAH (C) The versatile Martin Hunt plays three character parts, including the peppy "Beulah," formerly a part of the Fibber McGee and Molly show, and the result is a fast-moving half hour. ▼▼

8:00 p.m. MAYOR OF THE TOWN (C) Lionel Barrymore stars in this uneven dramatic show, sometimes entertaining, sometimes not. ▼

8:30 p.m. DETROIT SYMPHONY ORCHESTRA (M) Valter Rosta conducts this polished musical outfit in an hour's concert. ▼▼

***8:30 p.m. THE FBI IN PEACE AND WAR (C)** Dramatizations of actual cases drawn from the files of the G-Men. Good thriller. ▼▼

9:00 p.m. NATIONAL BARN DANCE (N) Saturday night vaudeville with a rural flavor. With Lulu Belle and Scully heading a large cast. ▼

9:00 p.m. YOUR HIT PARADE (C) The nation's top hit tunes, well played by Mark Warrick and his band and sung by Joan Edwards and Dick Todd. ▼▼

9:30 p.m. CAN YOU TOP THIS? (N) Harry Hersfield, Sonator Ford and Joe Laurie, Jr. try to outshine one another, while the laugh Meter gauges the results. For those who like their fun frenetic. ▼▼

9:45 p.m. SATURDAY NIGHT SERENADE (C) Sentimental tunes, hit songs, light classics, carefully blended, well played and sung. ▼▼

10:00 p.m. JUDY CANOVA (N) Judy's comedy is too carry to please a lot of radio listeners, but she has vitality and keeps the show going by the force of her personality. ▼

10:00 p.m. CHICAGO THEATER OF THE AIR (M) Pleasant, well-done condensations of the famous operettas. With Marion Claire. ▼

10:15 p.m. AL PEARCE (C) Al and Elmer Surt and the rest of the gang are old radio favorites; some of the humor is flat, but most of it falls along at a nice pace. ▼▼

10:30 p.m. GRAND OLE OPERY (N) Roy Acuff and company in another Saturday night slanted toward the hillbilly trade. This one is more authentic than most; many of the featured songs are authentic American folk ballads. ▼▼

***11:30 p.m. I SUSTAIN THE WINGS (N)** Half-hour of lively G.I. entertainment featuring the Army Air Force Band. ▼▼

5:00 p.m. TERRY AND THE PIRATES (A) All the characters of the comic strip come to life in this serial, a favorite with kids. ▼

5:30 p.m. JUST PLAIN BILL (N) Good, kindly Bill Davidson dispenses advice on mortgages, love affairs, and other sundry matters. ▼

5:45 p.m. FRONT PAGE FARRELL (N) The story of David and Sally Farrell and their journalistic adventures in Manhattan. Well-written, well-acted serial. ▼▼

7:30 p.m. SINFONIETTA (M) Alfred Wallenstein conducts a competent orchestra in a half-hour of the lighter symphonic music. ▼

8:00 p.m. BLIND DATE (A) A new time for this very popular show, with Arlene Francis playing Cupid to the G.I.s. Spontaneous, unrehearsed fun. ▼▼

8:00 p.m. HIGHWAYS IN MELODY (N) Paul Lavalie and his orchestra in an excellent half-hour of music; with guest stars. ▼▼

***8:00 p.m. THE ALDRICH FAMILY (C)** Henry gets in and out of trouble, while his long-suffering family watch quietly from the sidelines. Very good, if you like domestic stories. ▼▼

8:30 p.m. DUFFY'S TAVERN (N) One of the funniest shows on radio; the humor is sharp and inventive, the acting is topnotch, and the pace is fast and well-tempered. ▼▼

8:30 p.m. KATE SMITH (C) Kate returned to her old network this season with good results. Less drama, and more of Kate's songs, is what did the trick. ▼▼

***9:00 p.m. WALTZ TIME (N)** Hardy radio favorite, with Frank Munn, tenor, and Abe Lyman's Orchestra heading a large cast. ▼▼

9:30 p.m. PEOPLE ARE FUNNY (N) Emcee Art Linkletter tosses quips, quizzes and psychological stunts at radio and studio audiences. Routine, unless you're especially fond of quiz shows. ▼

10:00 p.m. AHS 'N' ANDY (N) The perennial black-face comedians still have a host of followers, although young folks had better look for their humor elsewhere. ▼▼

10:00 p.m. DURANTE AND MOORE (C) One of the slickest comedy teams that has turned up in radio in years. Very funny, and highly recommended. ▼▼

10:30 p.m. DANNY KAYE (C) Last season this was one of the most expensive and least entertaining of the big radio shows. Now, with Goodman Ace of the "Easy Aces" writing the scripts, things may take a turn for the better. ▼▼

***11:30 p.m. WORLD'S GREAT NOVELS (N)** Carl Van Doren is the commentator; dramatizations of some of the world's classics. ▼▼

11:30 p.m. THE AMERICAN STORY (N) A series of dramatizations based on the development of America. Authored by post-scholarship statesman Archibald MacLeish, carefully produced. ▼▼

I Love Radio

KSFO OFFERS 'SOUND ALTERNATIVE' TO TV

By SHEL GLOGER

BROADCAST NEWS: Television has been banned by the U.S. government as being harmful to health. Canadian rats were subjected to massive doses of video watching which resulted in loss of fur, bloodshot eyes, overweight bellies, muscular atrophy and high irritability when socially approached by fellow creatures... Happy April Fools' Day.

There's no end to the good news about Bay Area radio. The last part of the station alphabet offers many items one station can use to tell listeners about another station.

KSFO (560 at the end of the dial) concedes nothing to evening TV in the fields of comedy and drama. While viewers yawn at Maude, Sharkey, Jefferson, Laverne and Kolter, KSFO listeners are bursting with laughter at Fibber McGee, Lum, Ozzie, Gildersleeve, Costello, George Burns, Jack Benny, Mel Brooks and George Carlin... While viewers are subjected to car crash after car chase in Starsky, Adam, Kojak, Baretta and Bionic Police Dog, KSFO listeners are intrigued by the adventures of Mr. Keen, the Green Hornet, the Shadow, Straight Arrow, Captains Courageous, Oedipus, E. G. Marshall and Tom Bosley.

KSFO is the one commercial station with the guts to say that the emperor is wearing no clothes — that TV drama and comedy aren't much of either. KSFO proves it by offering a "sound alternative" beginning at 8 p.m. nightly. Monday through Friday, there are three main shows:

The Great American Broadcast 8 p.m. (60 min.) begins with a half-hour hit from the golden age of radio, maybe an episode of Suspense, Inner Sanctum, The Green Hornet (Mondays), Fibber McGee & Molly (Tuesdays), Duffy's Tavern (Wednesdays) with Thursday and Friday reserved usually for the mysteries... the rest of the hour is filled with the quiet (no canned laughter) humor of Lum & Abner in their country store during World War II when some of the talk concerns buying War Bonds and saving tin foil. Shows will be cancelled two or three times a week during baseball season. This week the Giants begin play at 6:55 p.m. Monday and Tuesday.

Mystery Theater 9 p.m., an original 1977 drama with narrator E. G. Marshall bringing the listener close to murder, incest, the supernatural and forgery. This week's offerings: **FRIDAY** — "You Bet Your Life," starring Paul Hecht as a reformed gambler making one last bet — on his life... **SATURDAY** — "The Doctor's Evidence," starring Frances Sternhagen as a psychic getting the message that her unfaithful husband is planning to murder her... **SUNDAY** — "A Quiet Evening at Home" has Tammy Grimes waiting for her lover at a suburban railroad station when she witnesses a murder and is accused of being an accessory... **MONDAY** — "Oedipus the King" by Sophocles, reset in New Mexico, 1851... **TUESDAY** — a seance opens a grave... **WEDNESDAY** — a victim of a mild heart attack suspects his doctor wants it to happen again... **THURSDAY** — "The High Priest," the art forger gets the unexpected when trying to sell his fake Rembrandt.

Comedy Hour, 10 p.m. with humorist John Gilliland playing cuts from albums, night club acts and funny shows from old time radio. Maybe Jack Benny, Mel Brooks, Lenny Bruce or Robert Klein. Thursday and Friday are request nights, John filling the orders of listeners so they won't have to go out and spend \$7 on a comedy record that'll be played only a few times.

Weekends are somewhat different with the 8 p.m. program devoted to family listening. **Adventure Theater** whose hero or heroine is always a teenager. **SATURDAY** — "Captains Courageous," by Rudyard Kipling; **SUNDAY** — "Bravest of the Brave" about the son of an Indian chief.

Mystery Theater, 9 p.m., **SATURDAY** is followed by **University Theater 10 p.m.**, performed for radio by local college dramatic clubs, this week by U.C. Berkeley... on **SUNDAY** **Mystery Theater** is followed by **Mighty Memory Mobile 10 p.m.** (2 hours), a conversation between Gary Moore and Bob Maxwell about a specific year in their early days in radio with appropriate recordings.

By SHEL GLOGER
A Guidebook
New — Different — Local



\$2.25 at all bookstores

I Love Radio

SEVEN 'NAUGHTY' WORDS NOW OKAY FOR RADIO WAVES

By *SHEL GLOGER*

NATIONAL NEWS that may change radio talk has come from the U.S. Court of Appeals in Washington.

It ruled that dirty words can be spoken over the air. The court was put in the uncomfortable position of seeming to favor bad taste, but that wasn't the point. The dual issues of freedom of speech and censorship were the key topics.

When the FCC orders radio stations not to air seven words describing "sexual or excretory activities and organs" then, the court ruled, the FCC is censoring, which it is forbidden to do, and it is violating the First Amendment to the Constitution concerning free speech.

The test case involved WBAI-FM, sister station of KPFA. In 1973, WBAI had a program about the use of language in society and it played the record album, "George Carlin, Occupation: Foole" which spoke the seven unmentionables. What complicated the case, and led to the court's split decision was the children issue: should the government assist parents in protecting their young children from exposure to socially unacceptable language? It was noted that the WBAI program was aired in the daytime, and that radio easily enters the home.

Don't expect a sudden change in what you hear locally, though. Broadcast lawyers are huddling to determine if further court appeals are likely.

Up to now, the power of the FCC obscenity rule was very great. A station that aired any of those seven words risked heavy fines and even loss of license to broadcast.

No one treated the obscenity rule lightly, not even KPOO. In case you haven't heard it because it's a weak station, KPOO-FM (89.5) is the most outspoken for "street people" in the area. Self-labeled "Poor People's Radio," KPOO entered the following into its 17-page station policy handbook: "The heat is on. KPOO has no more freedom than any other station. It is the responsibility of each programmer to watch the language used... this rule also applies to poetry readings... the FCC has strictly forbidden the use of the following seven words: c-, f-, s-, p-, m-, c-, a-."

Meanwhile radio station-information continues alphabetically with KTIM, KYA AND KYUU.

★ ★ ★

SHELDON GLOGER's syndicated column about radio appears in several newspapers. His book I LOVE RADIO is advertised as local (San Francisco area), but much of what he has to say, as shown by the parts of two columns reproduced here, is of interest to radio fans everywhere. The description of the KSFO program schedule should set radio fans to drooling. Those wishing to buy a copy of the book may write to Gloger.

Sheldon Gloger
276 Third Avenue
San Francisco, CA 94118

"I WOULDN'T SAY THAT"

A Nostalgic Look at Richard Q. Peavey: Show Biz Druggist

by

Mickey C. Smith, Ph.D.
School of Pharmacy
University of Mississippi
University, MS 38677

84

NEWSWEEK DECEMBER 15, 1943



Peavey the pharmaceutical philosopher; Giddy with his chief problems, the Widow Ransome (left) and the Schoolmistress Eve, and Little Leroy the defater

John Wayne was a pharmacist--six-gun in hand in the movie, "In Old California." W.C. Fields brought fame to Mr. Dilweg in his short film, "The Pharmacist." Popular song writer, Paul Williams, played a pharmacist in the short-lived TV series, "Good Heavens"; Alan Young, last seen listening to the talking horse, Mr. Ed, played a pharmacist in the even shorter lived TV series, "Gibbsville." Andy Griffith came dangerously close to marrying Mayberry's pharmacist, Ellie. Pharmacists have turned up occasionally here and there on stage and screen, but the only pharmacist ever to enjoy a continuing show business job was Richard Q. Peavey, the family druggist for "The Great Gildersleeve" on the radio.

If the reader is under the age of 30 there may be no memories of the program and that is unfortunate. For "Gildy," as Water Commissioner Throckmorton P. Gildersleeve was known, and the other regulars on the show provided years of unsophisticated laughter to their listeners. One of those regulars who was always good for a laugh was "Peavey" (I only heard his first name once), the druggist.

For those unfortunates who never heard the show, or don't remember, "The Great Gildersleeve" was a "spin-off" of the famous Fibber McGee and Molly show. Gildersleeve was such a hit that the network gave him a show of his own in 1941, which ran until 1958. (1)

Harold Peary played the part of Gildersleeve until 1950, at which time Willard Waterman took over the role. (1) Richard Legrand was Peavey during the early days of the show, and Forrest Lewis later played the part. (2) Interestingly, Lewis, Peary and Waterman had acted together on the Tom Mix Show. Lewis played "Wash," and both Peary and Waterman played Sheriff Mike Shaw.

I had not thought about being a pharmacist when I listened to Gildersleeve. Indeed, looking back on the experience I don't recall that it really impressed me that Peavey was a pharmacist. My first recollection, in fact, is of Peavey selling cigars to Gildersleeve. Of course, he sold Gildy a lot of cigars over the years.

It occurs to me now that Peavey was probably a pretty good reflection of the current image of druggists of that era. Of course his character was exaggerated for the sake of comedy. And what kind of character was it?

Dunning has described Peavey as "henpecked." (3) If Peavey gave that appearance I always thought it was largely done for effect.

Peavey liked the arts. He sang regularly (and poorly) with the "Jolly Boys", usually suggesting a chorus of "There is a Tavern in the Town." By his own admission he played the violin at home while "the Missus hums." (4) He also recited poetry. Here is a sample rendered at the Fourth of July picnic after an introduction as "Summerfield's leading pharmacist."

"There once was a man from Nantucket
Who kept all his cash in a bucket.
But his daughter named Nan
Ran away with a man,
And as for the bucket, Nan 'tuck' it." (5)

In spite of this obvious talent, he was skeptical about buying an opera ticket unless there were elephants in it. (6)

Peavey's values were good ones, although he could be devious. Yet, he was treated in a generally respectful manner by others - probably because he reciprocated. This was in sharp contrast to the way "Doc" Gamble, a physician, was handled by the great "Fibber" McGee. Consider this dialogue.

"Doc": "How are you today, Turtle Brain?"
"Fibber": "Hi, Kidney Snooper. How's everything in the world of medicine? As if you'd know, your medical education having ended when you discovered that baldness was caused by lack of hair." (7)

Nothing that snappy for Peavey. Most difficult situations were handled easily with his trademark retort. "Well, now I wouldn't say that," rendered from somewhere in the dark recesses of his sinuses.

What kind of pharmacist was he? I can't remember an episode in which he filled a prescription. Still we do know a few things about his pharmacy.

He sold sun tan lotion to Miss Milford: "This one is a great favorite with the ladies. Very soothing, they tell me." (8)

He sold candy to Gildersleeve. In fact he pointed out to Gildy that his arch rival, Judge Hooker, bought a two-pound box of candy for the new school teacher. (Gildy bought three pounds)

He was the soul of discretion and obviously embarrassed while selling lipstick to Gildy's sometime girl, Leila Ransome. Leila thought he was old fashioned when he called lipsticks "booby traps." (9) That lipstick sold for \$1.00 plus two cents tax.

He sold shaving cream in one episode (10). In another he sold a set of bathroom scales, candied prunes, musical bath salts and a ball point pen. (11) He was trimming his "show window" when Mrs. Pettibone came in for a going-away present for her niece. Among Peavey's suggestions were: wallets, a "coin purse that snaps", and a "piggy bank with a handle on it." (4)

When Leila Ransome asked about Gildy's health, Peavey remembered: "He was in here the other day for a bottle of rhubarb and soda. But I don't think it was anything serious. Just a temporary upset."

Peavey sold Gildy a lot of cigars over the years and even, on occasion, manned the soda fountain. He knew the entire Gildersleeve household by their first names and when nephew Leroy and the others ordered: "Chocolate marshmallow sundaes, only with raspberry syrup

on it. And could you put a cherry on top? And some whipped cream!", Peavey, anticipating the day of the malpractice suit noted that, "The pharmacy accepts no responsibility, Mr. Gildersleeve." (12)

Probably because of his skill at the soda fountain he played the waiter in a dream for Gildy's last meal when Gildy was going to the electric chair for income tax evasion.

Gildersleeve was the subject of or a participant in several movies. At least one of these was dramatized on radio on the Lady Esther Screen Guild Theatre as "Gildersleeve's Bad Day." Both Gildy and Peavey served on a jury in this one.

Prior to the trial two friends of the defendant discussed the possibility of bribing one of the jurors. The first name on the jury list was Richard Peavey. "Nah! He owns the drug store," said one. "He probably don't need the dough." (13)

On the jury Peavey is a pragmatist.

Peavey - "The man was caught right there in the bank."

Gildersleeve - "Anyone might walk into a bank - even me. This fellow is just a victim of circumstance."

Peavey - "Well, now I wouldn't say that. The man has already served two terms for robbery."

Gildersleeve - "Mr. Potter, this is a matter of justice."

Peavey - "That's what I say. I've got to get back to my drug store."

Peavey's pharmacy, like Peavey himself, was the center of activity in Summerfield.

Gildy became a sponsor for the opera, went to Peavey and left a supply of tickets with him; Peavey didn't sell any. He wondered if Gildy hadn't "picked the wrong outlet."

Peavey - "In all the years I've been in the pharmacy business, I can't recall that anyone has ever come in here and asked for opera tickets. People come in and ask for a lot of things. I had a woman come in here and ask for a dozen and a half skate keys once. She never told me what she wanted them for."

Gildersleeve - "Skate keys in a drug store?! Ridiculous."

Peavey - "Yes it. It was just by the merest chance that I happened to have them."

Later Peavey complained about a \$5.00 price for opera tickets:

P - "That's \$10.00 if you take your wife. And what man would go to an opera if it wasn't for his wife?"

Peavey was interrupted in his philosophy by a customer.

P - "Pardon me just a minute, Customer."

"Good morning, Mrs. Hombeck."

MH - "Good morning, Mr. Peavey."

P - "What can I do for you, Mrs. Hombeck?"

H - "I'd like some aspirin, please."

P - "Aspirin? Any particular brand?"

H - "Which is best?"

P - "They're all acetic acid ester or acetylsalicylic acid."

H - "They're all what?"

P - "Aspirin."

G - "Peavey, the tickets." (whisper)

P - "Keep your shirt on." (whisper)

H - "You mean there's no difference between any of them?"

P - "Well, now I wouldn't say that."

H - "Well, I think I'll just take this one."

P - "Very wise choice, that will be ten cents and one cent for the governor. Will there be anything else, Mrs. Hombeck?"

G - "Peavey!"

H - "No, I don't think so."

G - "Razorblades? Shaving lotion? Cod Liver Oil?"

H - "No, I don't think so."

G - "Peavey!"

P - "Vitamin tablets? We have a special on bath salts."

H - "No, I uh..."

P - "You wouldn't want any tickets to the opera, would ya?"

H - "Did you say opera tickets?"

P - "Just a suggestion. I didn't really think you would. There's your package, Mrs. Hombeck. Thank you very much and call again." (6)

In spite of their frequent disagreements, Gildersleeve recognized the value of Peavey as a friend and counselor. As the Water Commissioner himself put it: "Peavey's a good fellow to talk to. He always makes you feel better." With this in mind, and worried, as usual, about girl problems, Gildy stopped in Peavey's Pharmacy for a coke and a chat. Peavey

was willing: "Which do you want first? The coke is five cents and the chat is free." (8) Peavey was generous like that, when it suited him. As he pointed out to Gildy on another occasion: "Marjorie left you this note, Gildy. I gave her the paper, compliments of the pharmacy." (10)

But Peavey didn't give much away - except good, clean fun. I find that even today's sophisticated college students still get a kick out of the episode in which Leroy works in Peavey's Pharmacy during the Christmas holidays.

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4. The Great Gildersleeve, taped radio broadcast, "Going Abroad," North American Radio Archives (NARA).
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8. The Great Gildersleeve, taped radio broadcast, (NARA), November 8, 1945.
9. Ibid, September 23, 1945.
10. Ibid.
11. Ibid, December 14, 1949.
12. Ibid, 1947.
13. Lady Esther Screen Guild Theatre, taped radio broadcast, (NARA).

(AIR FARCE, continued from p. 35)

Sheridan commented on his art and the program: "The simulation of sound is fascinating. Sometimes the real sound will sound wrong and a studio imitation will sound right. AIR FARCE material is consistently funny, and they let me have a free hand in it. Sound effects are humorous, or can be, and they can highlight many lines in a script. . . . All shows, especially (on) radio, are an illusion. Radio is magic. It creates conditioned reflexes in the audiences' mind. A sound triggers an image or memory. For example," (He leaned over and produced a box of old used magnetic tape all bunched up in the box.), "I mike this box, shake the tape around a bit and on radio, for the listeners, a man is walking through a grass field."

The group wanted a live audience for their taped show. Abbott explained the advantage of having an audience: "We insisted upon a live studio audience since the pilot we did for the CBC. The audience is definitely part of the show; their reactions help make the show."

Commenting on the most frequent location for the program, an amateur theatre group's theatre building outside of Toronto, Abbott said, "The club houses about 150 people, so there's a nice, intimate atmosphere. The club is a bit tacky and comfortable, but then we're a bit tacky and comfortable ourselves. There's no use being pretentious if you're trying to be funny. Whatever play the theatre group is doing is the set we work from on stage. We've toured and done the show from all over the country, but we still like it here. It's not too large. One of the nicest things someone said about us is that attending the tapings was like going to a party with some friends performing. It may sound corny, but we have some very dedicated listeners who consider us their friends, and we consider them as ours. Last week a group of mushroom farmers brought all of us fresh mushrooms from their farm. That's the close contact we have with our audience. They're marvellously responsive."

The evening on which I attended a performance started with Abbott coming out to warm up the audience with some unprepared humorous anecdotes and ideas. Before I knew it, the show was started with music being piped in from the control room at the back. The players stood behind upright microphones on stage with scripts in hand, performing for the unseen radio audience, but also for the studio audience, often reacting and mugging for laughs from the audience. What Abbott had said was true: it was a very intimate show, and it was like a party---a very funny party with some very talented and very funny good friends. Later listening to the edited show on radio, I realized that the show didn't really lose that feeling even when diffused through miles of machinery and beamed into millions of homes across the continent via radio. And that laughter? Surely that was me.

Such a successful, funny show deserves more attention than the CBC gives it. Its stars are talented and energetic, resourceful and dedicated. Its audience is loyal and devoted. Sometimes the

show goes for issues, but usually just for laughs. And the audience knows that and responds.

In retrospect, I think back to one comment from Alex Sheridan, the soft spoken sound effects genius, who usually lets his sound effects talk for him. "Radio is an illusion. An illusion created by the continuity of speech, highlighted by the shades of music and also by the colors of sound effects."

In this case the illusion is happiness, the product laughter. Something that just cannot be measured in dollars and cents, inches or feet, metres or gallons. Something that is the most precious commodity we have. And the people who give us AIR FARCE are wholesale dealers to this part of the world.

* * *

A TIP OF THE ATMATER DIAL TO . . .

Ernest F. Rethschulte for a donation of \$10

Richard Sense for NEW YORKER clippings about network radio in the 1940's

Rich Odlin for a newspaper article about Rudy Vallee

R. Brockelman for a donation of \$10

Sheldon Gloger for his September 16 article about NARA in his syndicated column "I Love Radio"

Jack French for newspaper clippings about Lum and Abner and Ben Grauer

Steven Hiss for a xerox copy of the original patent for a sound recording device.

John Pellatt for information about Bob and Ray, Doodles Weaver, and the Sound Archives of Canada.

Frank Bresee for the donation of tape #349.

John E. Snyder for the donation of tapes #350, #358, and #359.

S. & G. Bland for the donation of tape #351 and part of #357.

Bill Marsh for the donation of tape #353.

Tim Crowe for the donation of tapes #355, #356, and part of #357.

Rick Tobin and Postal Instant Press of Tucson for assistance in printing the NARA NEWS.

(Continued from p. 19)

a Magnaformer; a Crosley 51, early type with switch on top;
2 large Crosley dials and an instruction manual for a Tridyn 3R3.

Three summer issues (July, August, September; #77-7 through 77-9) have featured much information about the society's convention held in Dallas August 5-7. Prizes were offered in the following categories: crystal sets; battery TRF receivers (pre-1930); AC receivers (pre-1930); regenerative receivers (pre-1930); super heterodyne receivers (pre-1930); components and assemblies; loudspeakers (horn, etc.); homebrew and kit receivers (pre-1930); AC table receivers (post 1930); AC console receivers (post 1930); classic receivers (Scott, McMurdo-Silver, etc.); ham gear (pre-1940); phonographs (outside horn). Some photos from the convention exhibits appeared in #77-9, and more will be published in future issues, according to John Alford's "What's Happening" column, which credits Glen Zook for developing the photographs.

See also "Radio Quiz" in this issue of NARA NEWS.

HELLO AGAIN (Edited by Jay Hickerson, Box C, Orange, CT 06477).

OTR's oldest newsletter continues to offer a forum for subscribers to exchange information about logs, specialties of individual collections, new shows available, and program materials and tape products wanted. Recent issues have contained the usual features (obituaries, news items about old time radio conventions, organizations and radio programs) and advance information about the Friends of Old Time Radio Convention on October 1, of which HELLO AGAIN was a co-sponsor.

THE ILLUSTRATED PRESS (The Monthly Newsletter of the Old Time Radio Club of Buffalo, edited by Charles Seeley, P.O. Box 119, Kenmore, NY 14217).

In the August issue (#14) Jim Snyder's "Wireless Wanderings" column tells of his visit to the recently opened National Broadcasters' Hall of Fame in Freehold, New Jersey. He declares the museum well worth a visit and deserving of support. Included in the tour are a viewlex of newspaper columns devoted to old time radio personalities; a brief audio slide presentation about radio history; a group of twelve listening stations where the visitor can listen to tapes of complete radio programs; a display of artifacts such as radios, microphones, records, tubes, scripts, magazines, photos, and clippings; the hall of fame which has water color portraits of twenty initial inductees; and a gift shop well-stocked with recordings and books. The listening stations alone, says Snyder, would make the \$2.10 admission price a bargain for those not fortunate enough to have access to OTR at home.

Reviewers for IP in recent issues have given high recommendations to several books: George Burns' LIVING IT UP OR THEY STILL

LOVE ME IN ALTOONA, well worth \$8.95 according to John Wells; Roger Wilmut and Jimmy Grafton's THE GOON SHOW COMPANION, called "the definitive Goon book" by Shirley Bentley; Robert Angus' THE HISTORY OF RECORDING (available from Cowan Publishing Corp., 14 Vanderverter Ave., Port Washington, NY 11050). Also rated highly and recommended by Charles Seeley is JACK BENNY'S LIFE STORY, two hours on cassettes from Radio Memories, Inc., Box 86, Liverpool, NY 13088.

The columns by Jerry Collins and Jim Snyder continue to entertain with interesting trivia items. Examples: Orson Welles' fame brought on by his WAR OF THE WORLDS broadcast costs him his job as THE SHADOW, because the producers wanted a man of mystery in the part (Collins). THE MYSTERIOUS TRAVELER during its entire run, 1943-52, never had a sponsor (Collins). The Jack Armstrong show employed Psychologist Martin Reymert to ensure wholesome scripts without violence or other questionable features (Snyder). Producers of SUPERMAN would not allow Bud Collyer to identify himself as the voice of Superman for fear that kids would be disillusioned to know that a mere mortal played the part (Snyder).

NOSTALGIA RADIO NEWS (Edited by Allen Rockford and Don Richardson, P.O. Box 2214, Syracuse, NY 13220).

Of real value to those hooked on radio are the logs of advanced listings for THE CBS MYSTERY THEATRE and ADVENTURE THEATRE, which enable readers to plan their listening schedule. Logs of advanced listings for the various old time radio programs in the Syracuse area are also interesting even to radio buffs who live outside the area.

But NRN offers more: news items, ads, classifieds, obituaries, a picture page, cartoons of OTR personalities, reprints from publications such as BROADCASTING and BROADCAST MANAGEMENT ENGINEERING.

The September issue announces that a special west coast preview presentation of THE SOUNDS OF YESTERDAY was scheduled for September 26 on KUSP-FM (88.9), Santa Cruz, California. For more about NRN and THE SOUNDS OF YESTERDAY, see Allen Rockford's letter in "From Our Readers," this issue of NARA NEWS.

A news item in the September issue indicates that mass hysteria of the kind stirred up by Orson Welles' WAR OF THE WORLDS can still be generated by radio. On Aug. 3 Swiss radio periodically interrupted its pop music program "Radio Cabaret" with phony news bulletins about an East-West war in which neutron bombs were dropped, causing the deaths of 480,000 people. The program prompted many concerned calls, and Swiss radio apologized, an official saying that the intention was to satirize the concept of the neutron bomb as clean and that they had thought everybody would recognize the news flashes as fictional.

In the August issue was the good news that Filmways Radio Inc. was expected to be soon syndicating the radio series YOU AND ("From Other Publications" continues on p. 57.)

WHATEVER BECAME OF...?

(Part II)

By R. Hill

In NARA NEWS 5:3 I wrote about thriller drama programs which seem to have eluded those of us who seek out the old radio shows. I mentioned that many other programming categories exist and each of these had many shows which haven't survived for us today in our own collecting. Among many classifications of programming mentioned by Summers, Thriller Drama and Comedy Drama were but 2 categories out of 41. In this issue, I'd like to mention a few of the Comedy Drama shows which were once on the air but seem not to have been discovered for today's collectors.

Among the 6 C-D series on the air in 1935, only one is unfamiliar to most of us today--O'MALLEY FAMILY on Mutual three times weekly for fifteen minutes at 8:15. It had no sponsor and apparently wasn't well received by listeners for it was off the air by the beginning of the 1936-1937 season. And then in 1936 there was THE GRUMMITS, previously on NBC in 1934 as a 15 minute series, now making its reappearance on MBS as a Friday night 30 minute show with no sponsor. CBS gave its public MA AND PA (by Atlantic Oil) and MORTIMER GOOCH (by Wrigley Gum). Both of these were 15 minute episodes. Doesn't MORTIMER GOOCH just roust your curiosity? But none of these lasted more than one year. CBS tried again in 1937 with a sustaining series named TISH.

In 1938, 1939, and 1940 only a few new Comedy Drama entries appeared and all have survived well enough for us to hear them today. The Blue Network carried CAPTAIN FLAGG AND SERGEANT QUIRT in 1941 on Sundays with Mennen sponsorship while CBS and Wonderbread offered MAUDIE'S DIARY at 7:30 Thursdays with a healthy Hooper of 10.0. But the rating didn't seem to help for both programs were gone by the next year.

Most of 1942's new comedies succeeded well enough, however, NBC introduced Old Gold's COMEDY THEATER for a one year run on Sunday night and an earned Hooper of 10.3. What makes the scarcity of such a program (and its short life) all the more curious is that other surviving series were rated with Hoopers under 5.0 (EASY ACES and LUM AND ABNER).

1945! And on NBC there was the JACK HALEY AND EVE ARDEN program with a 19.0 rating and Sealtest sponsor! NBC also carried a new Old Gold show for Sundays, MEET ME AT PARKY'S which at least lasted through 2 seasons. ABC brought out JIMMY GLEASON'S DINER for Monday nights at 10:00 while Mutual had LEAVE IT TO MIKE; both lasted but one season. A second MBS series with a most intriguing title in 1946 was MCGARRY AND HIS MOUSE, sponsored by General Foods. CBS had 2 new sponsored shows: EDDIE BRACKEN SHOW by Texaco and THAT'S FINNIGAN:FRANK McHUGH by Household Finance.

In the 1947-48 season, PARKY'S still survived but now on MBS and sustaining. ABC carried OPIE CATES at 8:30 Mondays. CBS and NBC had no new offerings which are not well-represented in collections today. In 1948, Mutual offered a non-sponsored COMEDY PLAYHOUSE while NBC had FATHER KNOWS BEST with General Foods sponsoring. And in 1948 a long-running series EASY ACES changed its name to MR. ACE AND JANE. Many of the shows with the former title are in circulation but only a very few MR. ACE AND JANE are around.

Not until 1953 did another new program appear which has since been "lost". This was CBS' multi-sponsored FAMILY SKELETON and perhaps THAT'S RICH: STAN FREBURG. However, several Stan Freburg half-hour shows are around and I suspect these may be from this series although they're not identified during the program by the above title.

Certainly there were many more thriller dramas which entered the airwaves and left suddenly, leaving many of us wondering what the series was like as we enjoy hearing the old broadcasts again today. But enough comedy-dramas came and went to whet our appetites as we read off their titles, leaving us but little clues as to their laughability. Yet even those series which exist today as a handful of programs are often of only a brief span of the show's life. For example, the PHIL HARRIS-ALICE FAYE show is heard and enjoyed by most of us today... the Rexall sponsored HARRIS-FAYE program at any rate. But from 1952 to 1954 this comedy series had RCA Victor for a sponsor and I know of no shows around today which carry this sponsor's identification. And the FANNY BRICE: BABY SNOOKS program changed from Sanka to Lewis Howe sponsorship between 1945 and 1949. Does anyone out there have a SNOOKS broadcast with a Lewis Howe sponsor? To my mind, there aren't even enough BABY SNOOKS programs around, period. The uninitiated have sometimes asked me what difference it makes if you have a particular show from different sponsored broadcasts. After all, isn't Jack Benny Jack Benny no matter who sponsors him? I always have to suppress a smile and answer both yes and no. Yes, the character is that character whether he's sponsored by Tenderleaf Tea, Camels, or Oxydol. But the program's "flavor" is often influenced by the sponsorship and the integration (or lack of it) into the program itself. This could lead to a whole article in itself on the relationship of sponsor and program and influence, if any, on character development within the series. From another standpoint (a greedy one), we can say that we

simply want available every single program which was broadcast in a series, no matter who was the sponsor.

When looking over radio logs of the past, I believe most of us have been struck by the thought of how few old radio shows have really survived for today's listening. Whether a person has accumulated 100, 1,000, or 10,000 shows, we've really just scratched the surface of what once existed. I believe the thrill of our hobby is in knowing that so many more programs can yet be found, saved, and shared with others for our listening pleasure. And our hobby is one which can (and does) make "listening pleasure" synonymous with informative educational, enlightening experiences as well. Next time: the lost operas known as soaps.

* * *



(Continued from p. 52)

BRADBURY. Two pilots for the show, "Forever and Earth" and "The Conflagration Up at the Place," were written by Ray Bradbury, directed by Norman Corwin, and produced by Jackie Segerman.

Conversely, some bad news came with the September issue. General Mills has dropped its sponsorship of ADVENTURE THEATRE. The future of the program is thus in doubt after January, 1978. NRN says that its departure could weaken the position of MYSTERY THEATRE and urges those who like radio drama to write their local stations and CBS, particularly Producer Himan Brown, stating their interest in the program. The address for CBS RADIO is CBS Radio, 51 West 52 Street, New York City, NY 10019.

NEWSLETTER OF THE OLDTIME ANNOUNCERS CLUB (Edited by Ray Poindexter, P.O. Box 1174, North Little Rock, AR 72115; distribution limited to "veteran" announcers).

(Editor's Note: Ray Poindexter has suspended OTAN in order to concentrate his efforts on a book that he is writing about early announcers (1920-26). We will miss the many lively and humorous anecdotes, which he shared with NARA NEWS readers, and we look forward to reading his book.)

WANTED

To trade 16" discs of programs #1-14 of THE SEALED BOOK for other 16" discs; especially interested in westerns and kids serials; by Ed Carr, 216 Shaner St., Boyertown, PA 19512. (See Ed's letter in "From the Readers" section.)

THE GREATEST STORY EVER TOLD programs of the late 40's and early 50's; by Gil Allen; 5227 N. 42nd Parkway, Phoenix, AZ 85019.

Old Edelweiss Beer Commercial; call collect (515) 243-7628; or write Richard H. Gerdes Advertising Inc.; 310 Insurance Exchange Bldg, Des Moines, IA 50309.

Buyers for two old radios: Philco Model 44 (Nov. 1933) 6 tube super het. 4-band with service bulletin, in working condition, cabinet not original; Sparton Corp. super het. Model 628, table, 1938 model, broadcast, police, and s.w. band, in original walnut stained cabinet w/ebony black trim, diagram and voltage alignment data with unit; by William J. Garard, 1210 La Cruz Drive, El Paso, TX 79902.

Book envelopes and boxes for mailing books, magazines, and scripts from the NARA Printed Materials Library; by Al Inkster, 3051 So. Jessica, Tucson, AZ 85730.

SOME STATIONS CARRYING OLD TIME RADIO

These are additions to the listing begun in the previous issue of NARA NEWS (V:2).

Arizona

Phoenix, KMCR-FM, Monday, 6:30 p.m., THE GREAT GILDERSLEEVE;
Tuesday, 6:30 p.m., THE LIFE OF RILEY

California

Monterey, KIDD-AM (630), Sunday, 5:30 p.m.

San Francisco, KSFO-AM (550), Monday-Friday, 8 p.m., one old show
and a 15 min. episode of LUM AND ABNER each night;
Monday, 10 p.m.

Canada

Canadian Broadcasting Corporation AM Network, Thursday, 8 p.m.,
CBC PLAYHOUSE; Wednesday, 2 p.m., AFTERNOON THEATRE;
Saturday, 11:30 a.m., AIR FARCE

Colorado

Denver, KFML-AM (1380), Sunday, 11 a.m.-1 p.m.

Florida

Gainesville, WRUF-AM (850), Sunday, 8 p.m., THEATRE OF THE MIND
w/host Bill Sabis

Illinois

Chicago, WGN-AM (720), Sunday, 8 p.m.

Chicago, WXFM-FM (100.1), Monday-Friday 7-9 a.m.

Chicago, WNIB-FM (97.1), Saturday, 1-5 p.m., THESE WERE THE DAYS
w/host Chuck Schaden

Springfield, WSSR-FM (92.0), Sunday, 7-8:30 p.m., DO YOU REMEMBER
THESE?

Minnesota

Minneapolis, KBEM-FM (88.5), Monday, 8 p.m.; Friday, 6:30 p.m.
FERMENTED RADIO

Wisconsin

River Falls, WEVR-AM and FM (1550 and 106.3), Sunday, 12:30 p.m.,
WIDE WORLD OF RADIO

REQUEST FOR LISTINGS: Please share your knowledge of local stations carrying old time radio by writing to NARA NEWS. Perhaps a member traveling in your area might be able to enjoy a pleasant hour's listening. Please also send in corrections when programming has changed.

(Continued from p. 17)

MUSEUM OF CARTOON ART and Hall of Fame



May 10, 1977

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Museum of Cartoon Art

Mr. Roger W. Hill
1615 A Emerson St.
Honolulu, HI 96813

Dear Mr. Hill:

We we're very pleased to receive word of the availability of copies of cartoon related radio shows. We are also thankful to you for taking the time and showing enough interest in our project to offer them to us.

Unfortunately, we do not have the resources to utilize recording tape at this time. We may, however, have audio capabilities sometime in the near future at which time we would be extremely grateful to you if you could provide copies of cartoon radio series. In the mean time I am hoping that you would allow me to forward your address to researchers in need of this type of resource materials. I am assuming that your Emerson Street address is the appropriate mailing address for the North American Radio Archives, and with direct correspondence there.

Once again, thank you for your generous offer. It is only thru the cooperation and interest of people like yourself that this museum continues to flourish.

Sincerely,

Charles Green
Curator

Answers to Radio Quiz:

- | | |
|-------|--------|
| 1. D. | 6. J. |
| 2. I. | 7. A. |
| 3. E. | 8. H. |
| 4. B. | 9. F. |
| 5. G. | 10. C. |



NARA NEWS
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THIRD CLASS

