



NORTH AMERICAN
RADIO ARCHIVES

NARA NEWS[®]

Volume 5

Number 4

WINTER
1978

NARA NEWS is published quarterly by the North American Radio Archives. Single copies of this issue (Vol. 5: n. 4) may be obtained by sending \$1 to Al Inkster, 3051 So. Jessica; Tucson, AZ 85730. All items for publication must be submitted 30 days prior to publication. Articles and photographs become the property of North American Radio Archives.

NARA OFFICERS

President . . . Roger W. Hill
Treasurer . . . Tom Price
Membership Chairmen . . . Sherill & Gayle Bland
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
NARA	Supporting	\$100.00
c/o S. & G. Bland	Contributing	\$50.00
P.O. Box 11962	Family	\$15.00
Reno, NV 89510	Active	\$10.00
	Junior (under 18)	\$5.00
	Life Membership	\$300.00

*(includes Life Membership)

NARA NEWS
Winter, 1978

Contents

From the Editor	4
From the President Roger Hill	7
A Letter and An Answer John Pellatt and Roger Hill	9
Treasurer's Report Tom Price	11
Whatever Became Of?. . . Part III, Soaps Roger Hill	13
From the Tape Librarians Sherill and Gayle Bland	15
Co-Starring---You!	21
Smelly Dave	23
From Our Readers	24
Tony Hancock: England's Most Popular Radio Comedian Mike Gerrard	30
Centerfold: 2 Pages from Tom Tumbusch's ILLUSTRATED PREMIUM AND PRICE GUIDE	36
Reviews: John Dunning's TUNE IN; THE JACK BENNY LIFE STORY on cassette Gerry Lieber-Mackay and John Pellatt	38
Copyright Confusion Jack French	41
Printed Materials Library	47
A Tip of the Atwater Dial	51
Radio Quiz	52
From Other Publications	68
Stations Carrying Old Time Radio	70

Of Time and Money

Two things that nobody has enough of: time and money. NARA and its officers are far from exceptions.

In "From the President" (pp. 7-8) Roger Hill mentions that NARA's officers discussed increasing dues and rejected the idea. That's the good news. Obviously, the bad news is that with the price of everything going up, expenses must be curtailed somewhere. In years past, members have been sent extras such as scripts and xeroxed copies of magazines. The officers of NARA are not ruling out entirely the possibility of sending such extras in the future, but for now we believe that the money is needed for other purposes.

To increase membership through advertising is one of those purposes. Among the goals of NARA as a non-profit educational organization is to keep alive the memory of radio's past. Each member of NARA helps to accomplish this goal by sharing his knowledge and materials with others---a sharing which the giver definitely gains as much as the receiver, the pleasure of talking about something that he enjoys. To have the effect that we hope to have, we need many more proselytizers. We believe that throughout the United States and Canada exist many people interested in radio as it used to be, who are not even aware of the old time radio revival. We hope that we can reach them by advertising.

In addition to gaining proselytes for OTR, who will in turn become proselytizers, there are other advantages to increasing NARA's membership, the most obvious being an increase in revenue.

When the money starts coming in, what should we do with it? Spend it to provide each member with some keepsake such as a copy of a booklet offered by a popular radio program in the 1930's? Few OTR enthusiasts would fail to be pleased by such a gift.

Perhaps providing such gifts is not, however, the best use of NARA's funds. The money could be spent to purchase additions for the libraries. The xerox copy of the keepsake mentioned above could go into the library, and members could borrow it to xerox, if they wished. We would like to know what you think would be the better use of funds. Any other suggestions for the use of money will also be appreciated.

As to time, Roger Hill, Tom Price, Sherill Bland, Gayle Bland, and I are all occasionally frustrated by the lack of it. One reason that I personally might oppose more frequent mail outs, such as the forementioned, is that each mailing now requires 8 to 10 hours of time (addressing, sealing, sorting by zip code, and delivering to the post office). As we achieve our goal of increasing the membership, the amount of time time required will rise.

Although each of us welcomes correspondence from others interested in old time radio, we are simply not able to do extended

research for others. The Blands in particular has a discouraging experience. They spent hours coming up with material about radio propaganda in WW II and did not even receive a thank you.

In the future, not because of one bad experience but because of the lack of time, each of us will have to refuse requests that require research. We will, of course, continue to supply brief answers when we know them. We also encourage OTR fans to use the pages of NARA NEWS as a forum for asking each other for information. I particularly like letters that provide some information on a subject and ask for more from readers. (See the letter from Orville L. Smith, p. 25. Indeed, I'd like to have copies of the answers for publication.

While on the subject of time, we would like to ask our readers to donate some time, as well as energy and enthusiasm, to NARA. In the beginning NARA was meant to be a member run organization. It is that, but run by so few members. Receiving help from more members would not only relieve the demands of time upon NARA's officers but would also ensure the continued success of the organization. None of us will be able to remain in our present positions indefinitely. To achieve a smooth change of office, we must have members working actively with those now serving in NARA positions.

Each of us has appealed for aid before. Among the suggestions as to how members can become involved have been the following: making mailing boxes for the tape library, donating mailing envelopes and packages for the printed materials library, writing letters and articles for publication in the NARA NEWS, typing scripts from handwritten copy so that they may be included in the library, typing copy for reproduction in the NEWS, donating taped programs and books and scripts to the libraries, and helping to expand the membership by encouraging others to join.

What I have said of time and money has been based upon correspondence among the officers. I have not submitted advance copies of my remarks to them, and they may not agree with everything that I have said. Their reactions will undoubtedly appear in the next issue of the NARA NEWS.

Handwritten Scripts To Be Typed

Some of the scripts mentioned in NARA NEWS V:3 are still available for members who wish to type them so that they may be added to the printed materials library. Among those left are THE HERMIT'S CAVE, "Fever"; THE WHISTLER, "House of Fear"; THE MYSTERIOUS TRAVELER, "Change of Address."

Please let me know if you would like to type one of these scripts. A special thanks to Lora Palmer of Milford, Connecticut and John Wesche of Syracuse, New York for having typed two scripts each.

Share Your Opinions and Observations

One way that members could share their ideas is by including brief commentaries about the tapes or printed materials that they have borrowed. I have in mind comments such as the following:

"S-23 has to be Paul Rhymer at his best. How he could take an everyday incident, such as two grown men disagreeing about who will pitch and who will catch in their backyard game, and make it entertaining is something to marvel at. He really understood human nature, creating characters with believable foibles not only of his three leads but also of the unheard townspeople. Having heard many VIC & SADE programs on tape adds to my enjoyment of the script because I can hear the voices as I read."

You may, of course, be more expansive in giving your observations about tapes, books, scripts, and magazines.

Such comments do, however, come under the heading of 1st class mail, and if you include them with the materials that you are returning, you must add on the outside of the package the statement "1st class letter enclosed" and pay an additional 13 cents.

Young People's Radio Festival

Those of you who sponsor OTR clubs or who have children interested in OTR may wish to encourage their participation in the Young People's Radio Festival, sponsored annually by National Public Radio. Since this year's deadline is March 1, prospective entrants will probably have to wait for next year.

Last year's winners, unfortunately broadcast in Tucson at 1 o'clock on a Friday afternoon when students and teachers and many others could not listen, were entertaining. I have tried, unsuccessfully so far, to get a tape of the program from the local NPR affiliate (KUAT), with the idea of asking the Blands to place it in the NARA Tape Library.

Information about the contest follows. More can be obtained by writing Young People's Radio Festival, National Public Radio, 2025 M. Street, NW, Washington, DC 20036.

WHAT IS THE YOUNG PEOPLE'S RADIO FESTIVAL?

It is an opportunity for young people to write, direct and produce their own radio programs and to have them listened to by professional broadcasters and educators. The best programs will be awarded prizes and will be broadcast on public radio.

WHO CAN ENTER?

Anyone between the ages of six (6) and eighteen (18).

("From the Editor" continues on p. 53.)

FROM THE PRESIDENT

To all of you who have faithfully supported NARA these past 5 years, a very happy new year indeed! I thought my move to Hawaii would remove me from the mainstream of communications with others also interested in radio programming history. Thanks, however, to Al Inkster, S & G Bland, and Tom Price I have been kept well aware of what is happening on a regular basis.

Recently, a student from Clayton Valley High School in California visited Hawaii with her mother and we made contact through her high school teacher of broadcasting, who once was a student of mine when I taught a broadcasting history class at U.C. Berkeley. Her name is Inajane Nicklas and she's involved with programming for KVHS radio station at her high school. It seems the station has been trying to move away from nothing but rock music and she sought information about old radio programming as a possible source of material for their broadcasting. I applaud such thinking, coming as it does from one of the television generation. We chatted for several hours and she left laden down with information, tapes, books, and scribbled notes of all types. North American Radio Archives will try to be of help to her and KVHS but if any of our members want to offer their suggestions or assistance, feel free to write to Ms. Inajane

Nicklas at her home: 2274 East St.; Concord, CA 94520. If you wish to call direct to station KVHS at the high school, dial (415) 687-9447 or 4721.

These past 5 years have been interesting and enjoyable ones for NARA. Some of the communication between Tom, Al, Sherill, and myself has questioned the status of our annual dues. During these last 5 years it seems nearly every publication I subscribe to or organization I belong to has raised its fees. Sometimes I just don't see where any increased value justifies such an increase. Even among organizations for the enjoyment of radio history, there have been membership fee increases. When NARA began its formation in late 1972 the thought was for a basic \$10 annual dues with other categories such as our \$5 student, \$15 family, and so on. There were many times when I worried that even \$10 was too high for what our members received. But many of you remained with NARA and had faith in what we represented. Thank you all. I have asked the other officers to support me in pledging to now and future members of the North American Radio Archives that, barring unforeseen incidents, the annual basic dues of NARA will remain at \$10 for the next 5 years!

Roger W. Hill
President, NARA

A LETTER AND ANSWER

JOHN R. PELLATT
47 STUART AVENUE
WILLOWDALE, ONTARIO
M2N 1B2

Dear Roger:

Just a quick note to let you know that I received Vol. 5 No. 3 of NARA NEWS.

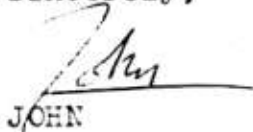
I really enjoyed your "WHATEVER BECAME OF...?" column, but I was especially interested, intrigued and pleased with your KALAUPAPA: A NARA PROJECT report.

You have done something you should indeed be proud of and the fact that your good work reflects favourably upon NARA (as shown in the newspaper clipping and the hospital's letter) gives OTR in general a good name.

I just thought that I would let you know how much I enjoyed your contributions this issue, but more than that, I wanted to let you know what a wonderful thing I think you have done for the Kalaupapa Hospital patients.

As always with very
best wishes--

Sincerely,



JOHN

R. W. HILL
NARA PRESIDENT
1615-A EMERSON ST.
HONOLULU, HAWAII 96813

October 23, '77

Dear John,

Thank you for your letter. It gives me a chance to review some of my thoughts for you as well as our other NARA members.

I am indeed proud that I was able to play a small part in seeing the Kalaupapa project carried out. But, as corny or trite as it might sound, I am only one of the helping hands which NARA is able to extend. Whatever I did was done by NARA. Without the agreement of Al Inkster, S & G Bland, and Tom Price NARA would not have been able to carry out that donation. All I did was make the suggestion and contribute some time to dub the shows and get them to Kalaupapa. Tom obtained the tapes and also paid the receipts I submitted. Al and the Blands provided their support and prepared everything for the NARA NEWS. And this brings me to the basic belief behind NARA.

The North American Radio Archives is an outstanding organization. But Al Inkster, S & G Bland, Tom Price, myself, and the others who preceded them in running NARA, do whatever is necessary and whatever we can on behalf of NARA. We try to not seek recognition for ourselves and any individual acts but rather recognition for the organization and for what it represents. NARA succeeds because we cooperate and place the group's goals, values, and creed above our own wishes. I hope our members will realize that whatever any of us do regarding NARA, we act as representatives of the association and not as individuals seeking our own separate fulfillment or praise. I am proud to serve NARA but remember that I work only in behalf of the archives, not for myself.

Regards,
R.W. Hill

TREASURER'S REPORT

1977

As promised in the Autumn NARA News, the Treasurer has prepared a 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. In the duration NARA received \$3,429.13 plus the sum of \$672.00 transferred from the San Francisco account at the close of 1976 (Previously the treasury responsibility was assumed by our club's faithful and most dependable officer(s), Roger Hill). Combined, the two accounts gave us assets to the sum of \$4,101.13. We close the year at \$459.95 in our non-profit club's checking account at Wells Fargo Bank, Salinas Main Office (account #0400-28588).

Where has all the money gone? Since January 1, 1977, your money has been spent to provide the services for which this OTR club was established in the autumn of 1973. The all-important source of funds is membership dues, while fees paid to librarians largely cover costs of packaging and mailing tape recordings and printed materials to you.

Nine categories distinguish our expenditures in 1977:

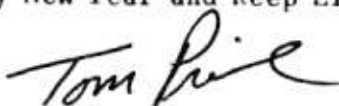
I.	Printing Costs	\$2,027.75
	Quarterly Newsletter	
	Tape Catalogue	
	Printed Materials Catalogue	
	Membership Flyers	
	Stationery	
	Copying Services	
II.	Tape Library Supplies	\$112.33
	(excludes postage figure)	
III.	Printed Materials Library	
	Purchases	\$138.00
	(excludes postage figures)	
IV.	Postage & Shipments	\$496.64
	Transferring libraries to new officers.	
	Mailing newsletters, tapes, catalogues & other.	

Treasurer's Report Continued

V.	Cassette Tape Deck (SONY) .	\$119.05
	Tape library services expansion.	
VI.	Kalaupapa Project	\$143.04
	(see <u>NARA Newsletter</u> 5:3, pp. 20-27)	
VII.	Advertising (member drive). .	\$289.30
	"Good Old Days" \$43.20	
	"Media & Methods" \$76.50	
	"World of Yest." \$10.00	
	"Saturday Rev." \$159.60	
VIII.	Checking Account Fees . . .	\$13.20
IX.	Miscellaneous	<u>\$301.87</u>
	TOTAL EXPENDITURE	\$3,641.41
	CK. ACCNT. SUM at 1/1/78 .	\$459.95

It is hoped that the above provides members and others with a clear accounting image of the financial life of NARA.

Happy New Year and Keep Listening,



WARNING ON THOMAS RIGGS' G.R.S.C.T.R. CLUB

The Treasurer and several other club members have learned that after joining Thomas Riggs' "Great Radio Shows Old Time Radio Club" they received only one or two issues of the club magazine, and no response to their letters of inquiry since May of 1977. I have written five times since, but to date no reply has been received. This is embarrassing because last spring NARA included Mr. Riggs' membership flyer in Newsletter 5:2 in trade for a rare publication on The Shadow. After the flyers were sent we did receive The Shadow issue, and it is now available from Al Inkster, catalogue #M-76. However, that mailing of The Shadow was the last that anyone we know has heard from T. Riggs. Beware.

Tom Price, Treasurer

WHATEVER BECAME OF...?

(part III)

By R.W.Hill

In the last two issues of Nara News I mentioned Thriller Drama and Comedy Drama programs which were once on the air but seem not to have survived on ET or tape for those of us interested in old radio to hear today. These categories of radio programs are taken from the classifications of Harrison B. Summers as mentioned in his study of 30 years of network programming, which was compiled at Ohio State University in 1958. Although I am writing of programs we commonly refer to as Soap Operas in this issue, Summers refers to them as Daytime Women's Serial Dramas.

According to Summers, those shows we think of as "soaps" made their first appearance in the 1931-1932 season. There was CLARA, LU AND EM (sponsored by Super Suds), MYRT AND MARGE (by Wrigley Gum), and THE GOLDBERGS (supported by Pepsodent). The latter two were on at night and THE GOLDBERGS had previously been just once-a-week for two years, gaining a rating in 1931 of 25.7, higher than any soap opera in 1942. There are a very few surviving programs of these three serials. I believe one collector to be thanked for circulating what exists of CLARA, LU, AND EM is Duane Hutchinson who obtained a few episodes from (I believe) the estate of one of the ladies who played in this series.

By 1932, CLARA, LU, AND EM moved into the category of Daytime Women's Serial Drama while the other two programs continued their nightly broadcasts. Replaced by JUST PLAIN BILL (Kolyonos sponsor).

The new sponsor for C,L,&E became Colgate. NBC carried a serial called JUDY AND JANE but only for the Midwest audience. Curious! And then there was BETTY AND BOB (General Mills) and VIC AND SADE (Sustaining), both on the Blue Network of NBC. Only V & S broadcast 6 times a week; the rest were on the air Monday through Friday only.

From 4 soap operas in 1932 to 9 in 1933! Although the only rating given is a low 8.1 for BETTY AND BOB, the popularity of these serials was apparent. In addition to those on the air in the previous year, there now were HELEN TRENT, MA PERKINS, TODAY'S CHILDREN, PAINTED DREAMS, and LITTLE FRENCH PRINCESS. The latter two were on only 4 times weekly, sponsored respectively by Battle Creek and Louis Phillipe. To my knowledge, there are no surviving episodes of these last two programs.

In the 1934-1935 season, THE GOLDBERGS were gone from the evening Women's Dramas but THE O'NEILLS had been added so CBS kept its trilogy beginning at 7:00 and ending at 7:45. The daytime category added 3 new serials, dropping JUDY AND JANE and PAINTED DREAMS. Of the 3 additions, only MARY MARLIN (sponsored by Kleenex) survives today in the form of a few episodes, but not from this early appearance. The other 2, PEGGY'S DOCTOR (Del L & W Coal) and HOME SWEET HOME (sustaining) have not survived for us to know how they might have differed from other such programs.

Only MYRT AND MARGE remained on in the evening category by 1935 and the last mention of this classification is during this broadcasting season. The daytime category jumped to 17 different programs

("Whatever Became of . . .?" continues on p. 59.)

FROM THE TAPE LIBRARIANS

Alternate Choices or a Delay

If you do not list alternate choices when ordering tapes, expect a possible delay of six weeks in filling your tape orders. The post office has been taking up to 60 days to return tapes from the Midwest and the East. Please do not write us about the delay for at least seven weeks from your order date.

No Custom Taping

Only full reels, or their equivalent on cassettes, are provided. We do not have time to custom tape orders. All tapes regardless of the time on them are rented for \$1 each.

Several Requests

Please include a return address on both the inside and the outside of the package that you return.

Be sure to give your membership number when ordering.

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

Please try to send 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 involves rewinding.

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

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.

Need for Replacement Reels and Boxes

Will someone please tape replacements for the following reels which have been lost?

#116	#6
#264	#11
#294	#13

We would like to have members cut down light cardboard to contain two reels, so that we can replenish our mailer boxes for shipping out two 7 inch tapes at a time.

Good News

Tapes #264 and #294 have been found.

Problems Caused by United Parcel Service Returns

Please do not return NARA tapes by United Parcel Service. They will not deliver to a post office box, and we must make a special trip to the UPS terminal. If we do not receive the UPS card in time, they will return the tapes to you after 7 days.

Responsibility for Replacing Material on Lost Reels

If a tape is lost or damaged in the mail after a member has recorded it, we think that it is fair to ask the borrower to replace the reels or cassettes with the shows that were on them. The NARA will furnish the blank tape to redub the reels or cassettes.

Remember that the copies we send you are the MASTERS for the library. There are no duplicates, so please take care of them so that future borrowers may enjoy them.

Corrections to Reels #326 and #359

The last show on Reel #359 is SQUAD ROOM, "Amusement Park Murder."

Thanks to Mylos Sonka for correcting titles and adding dates to the GOON SHOWS on Reel #326

"The Histories of Pliny the Elder" (3-28-57)

"The Last Tram from Clapham" (11-23-54)

"The Man Who Won the War--or Seagoon Mcc" (9-20-55)

"Rommel's Treasure" (10-25-55)

Bargain Boxes of $\frac{1}{4}$ Track Programming

Unlisted in the tape catalogue were the random boxes. These boxes each contain 12 reels with programs recorded on all 4 tracks. When Roger Hill put the first three boxes together, he introduced them in NARA NEWS, III, 1 as follows:

"The shows are pretty much different from what is already being offered in our lending library although a few shows in the box of 12 reels may be the same. I did this because some collectors in NARA would like to be able to borrow more than 2 reels at a time from the lending library. . . . Since the reels are mostly 1200 foot tapes with a total of 48 hours in the 4 track boxes, the \$5 charge breaks down to 10 cents per hour of radio shows. . . . The sound quality is mostly quite good [although some programs do have problems such as cross-talk, speed variations, and tone variations] ."

These are pot-uck boxes, as is, and no lists have been made for the contents of the boxes but at \$5 each, they are a bargain.

Ten boxes are available for borrowing: Boxes A-K, with the exception of D, which has been lost.

TAPE LIBRARY ADDITIONS

Tapes in the library are available for rental to NARA members. Most of the library's holdings are on 7" open-reel tape, recorded for playback on either a $\frac{1}{2}$ track tape recorder or a $\frac{3}{4}$ track tape recorder at 3 $\frac{3}{4}$ ips. A few tapes are at 7 $\frac{1}{2}$ ips and full track as they are master reels in outstanding sound quality. A very few are recorded on $\frac{1}{4}$ track. All programs are available on cassettes.

Two open-reel tapes may be borrowed at a time (equal to 4 cassettes). Cost for borrowing is \$1 per reel or \$2 for two reels.

All tape orders should be addressed as follows:

NARA Tape Library
c/o S. & G. Bland
Box 11962
Reno, NV 89510

Please include your name and return address on both the inside and outside of the box.

Remember that there will not be an accumulated version of the tape listings during the next few years. To have a complete updated listing of what is available in the tape library, NARA members will need to save those pages from the NEWS that list new additions.

#360 (donated by John Snyder)

Casebook of Gregory Hood 3/30/48 (1st 1/2 only) 15m.
Celmg Unlimited- "Flying Fortress" w/ Orson Welles 1st show 11/9/42 15m.
Dick Tracy "Firebug Murder" 30m.
The Chase- 2/8/53 30m.
Dyke Easter, Detective- "This Time for Creeps" (Audition Show) 30m.

#361 (Donated by John Snyder)

That Hammer Guy- "Hank Bosby Story" 1952 30m.
Wild Bill Hickok- "Confidence Game" 1955 30m.
Crime Fighters- "Just 80 Dollars" 1950 30m.
Top Secrets of the F.B.I. - "Vest Pocket Broadcasting System" 11/12/47 30m.

#362 (Donated by John Snyder)

David Harding Counterspy- "Washington Woman Spy" 6/8/42 30m.
David Harding Counterspy- "German Spies" 12/14/42 30m.
David Harding Counterspy- "Dog of Dynamite" 6/25/45 30m.
David Harding Counterspy- "Stolen Car Racketeers" 7/28/46 30m.

#363

Voices of the Past-100 yrs. of history heard through the voices who lived it. 1 hr. (Donated by Roger Hill)
Suspense- "Perfectionist" w/ R. Basehart 1/21/52 30m. (Donated by S.&G. Bland)
Suspense- "Strange Death of Gordon Fitzroy" w/ Chester Morris 11/28/46

(Donated by S. & G. Bland)

#364

Suspense- "The Most Dangerous Game"- Joseph Cotten 2/1/45 30m.
Suspense- "Deep Into Darkness"- Douglas Fairbanks, Jr. 7/22/48 30m.
Suspense- "The Fall River Tragedy"- Agnes Moorehead 1/14/52 30m.
Let's Pretend- "Cinderella" 30m.

#365

Suspense- "Vision of Death" w/ Ronald Coleman(1961) 30m.
Suspense- "The Black Door" w/ Robert Redik (Late 1940) (some Radio Interference) 30m.
Screen Actor's Guild- "Enchanted Cottage" w/ Walter Hampden, Gene Tierney, Richard Waring (1948?) 24m.
Suspense- "Narrative About Clarence" 3/16/44 30m.

#366

Gulf Screen Guild Theater - "Waterloo Bridge" 1/12/41 w/ Joan Fontaine 30m.
Gulf Screen Guild Theater- "Brother Orchid" 2/16/41 w/ Pat O'Brien 30m.
Suspense- "Sorry Wrong Number" 1943 w/ Agnes Moorehead 30m.
Gulf Screen Guild Theater- "History is Made at Night" 11/10/40 G. Garson 30m.

#367 (DONATED BY DENNIS RONGITSCH) CO--STAR 1950's from records)

Scripts accompany each reel so you may play a part opposite each star
w/ Don Ameche 21 page script "Man in a Hurry", "Press Room", "The Importance of Being Ernest" and other scenes 30m.
w/ Virginia Mayo 20 page script Scenes from "The Girl from Jones Beach" 30m.
w/ Basil Rathbone 21 page script Scenes from "The Brothers Karamozov" 35m.
w/ Vincent Price 20 page script "The Governors Son", "The Importance of Being Earnest", "The Lone Engagement" and other Scenes 25m.

#368 (DONATED BY GEORGE OLIVER)

Fred Allen- 3/20/40 The Program where the Eagle got loose in the Studio 60m.
Fred Allen- 5/12/46 Guest Sydney Greenstreet (Opening of Coney Island) 30m.
Fred Allen- 1/20/46 Guest Geo. Jessel (Meat Shortage) 30m.

#369 (DONATED BY GEORGE OLIVER) ALL GOON SHOW

The Moon Show 30m.
Insurance, The White Man's Burden 30m.
The Man Who Never Was 30m.
The Great Regent's Park Swim 30m.

#370

I Can Hear It Now- A Chronological Review of World Events Between 1919-1949
2 hrs.

#371 (1800 ft.)

GOLDEN MEMORIES OF RADIO - Narrated by Jack Benny and Frank Knight 3 hrs.

#372 MYSTERY IF MY HOBBY

#132 12/31/47 Death is One and Three
#133 1/7/48 Death Loses the Body
#126 11/19/47 Death Asks Questions
#127 11/26/47 Death is A Grain of Sand

#373 FATHER COUGHLIN (DONATED BY ROGER HILL)
4/11/37 Relief that fails to Relieve s/n G* 30m.
2/14/37 Christianity vs. Communism 30m.
3/28/37 His New Book and Easter Story 30m
1937 Popular Front vs. Christian Front 30m.

#374 AMERICA FIRST COMMITTEE (DONATED BY ROGER HILL) 1939/40 12/15m. ea.
1800 ft.
Sen. Edwin C. Johnson of Colorado
Alfred M. Landon: Former Gov. of Kansas
Sen. Arthur Capper of Kansas
Burton K. Wheeler of Montana (1)
Boake Carter: News Commentator
Col. McIndeer: Commander of Foreign Legion
Sen. Robert A. Taft Sr. of Ohio
Cong. Demas E. Van Zandt of Penn.
Sen. David I. Walsh of Mass.
William R. Castle
Sen. Burton K. Wheeler of Montana (2)
Public Opinion Broadcast

#375 1800 ft. 3 hrs. (DONATED BY ROGER HILL) (MUSICAL PGMS)
Alladin Kerosene Mantle Lamp Pgm.
Alladin Kerosene Mantle Lamp Pgm.
Heart Throbs
Heart Throbs
Crazy Quilt
Crazy Quilt
Freddie's Friendly Five
Freddie's Friendly Five
Hollywood Casting Office
Hollywood Casting Office
Nonsense & Melody

#376 (DONATED BY ROGER HILL) 1800 ft.
Nonsense & Melody
Deacon Brown & His Peacemakers & The Hall of Injustice
Deacon Brown & His Peacemakers & The Hall of Injustice
Pontiac Show w/ Commercial
The MisAdventures of Si & Elmer 4 eps.
Hancock's Half Hour- Father Christmas
Police Headquarters- Rob Duggan Knifed (tone)
Police Headquarters- Sun Yat Ky (Dope King)

#377 DONATED BY ROGER HILL
12/7/41 NEWS a. CBS 11:30-12:00 b. contacting Honolulu & Manila 2:00 Pm
c. Roundup 3:30-3:45 d. from Manila 5:05 3. Editorial comment 8:30-9 Pm.
1 hr. 20m.

12/1/41 News- CBS 15m.
12/2/41 News-CBS 15m.

#378 DONATED BY ROGER HILL
Gunsmoke 9/24/55 CBS "Indian Boy Revolts" (Short drop out at start) vg 30m.
Gunsmoke 12/15/55 CBS "Trouble Maker Henry Gant" vg 30m.
Lux Radio Theater- Pardon My Past" 5/13/46 Fred MacMurray 55m. vg

#379 ARCHIE ANDREWS (DONATED BY ROGER HILL)
11/6/48 Locked Out of House g/vg 30m.
11/13/48 Trying to Sleep g/vg 30m.
11/20/48 Looks for Potatoes g/vg 30m.
6/12/48 Archie Has A Cold g/vg 30m.

#380 (DONATED BY ROGER HILL) ← ARCHIE ANDREWS

7/10/48 Late for Date (harsh) g- 30m.
9/4/48 Back to School Dance g+ 30m.
3/15/47 Lodge Benefit Party g-g+ 30m.
8/7/48 Summer Heat Wave g-g+ 30m.

#381 ALL THE JIMMY DURANTE SHOW w/ Commericals 1800 ft.

DONATED BY ROBERT LOZIER

10/8/47 w/ Eddie Cantor
10/22/47 w/ Victor Moore
11/5/47 w/ Bing Crosby
11/12/47 w/ Dorothy Lamour
11/26/47 w/ Victor Moore
12/10/47 w/ Boris Karloff

#382 ALL PAUL WHITEMAN PRESENTS w/ Commericals & Dinah Shore vocalist
1800 ft. DONATED BY ROBERT LOZIER

6/6/43 w/ E. Cantor, Henry Busse
6/13/43 w/ Burns & Allen
6/20/43 w/ Johnny Mercer, Red Skelton
6/27/43 w/ Gaxton & Moore
7/4/43 w/ The Original Rhythm Boys
7/11/43 w/ Bob Burns

#383 DONATED BY Joseph Salerno Jr. 1/2 track 7½ ips.

Say It With Music AFRS #41 30m.
Telephone Hour 7/30/45 NBC 30m.

#384 DONATED BY Joseph Salerno, Jr. 1/2 track 7½ ips.

Say It With Music AFRS #24 30m. Telephone Hour AFRS #17 3/1/43 30m.

#385 PARKINSON MEETS BOB HOPE, Christmas, 1975, 1 hour interview
from BBC-TV
HANCOCK'S HALF HOUR, "The Sidney James Life Insurance Company,"
Feb. 11, 1958, BBC Radio
HANCOCK'S HALF HOUR, "A Sunday Afternoon at Home," BBC Radio (Humm)
(Donated by Mike Gerrard)

CO-STARRING---YOU!

Ever wonder what you would sound like as a co-star on a radio program with Basil Rathbone or Virginia Mayo or Vincent Price or Don Ameche? Now you can find out. Just order tape #367 from the NARA Library. The programs consist of scenes from which one voice is left out, and a script is provided so that the listener can become part of the show by filling in for the absent character. A narrator serves as a director to establish the background and the mood of the character that you play. Several excerpts illustrating the procedure follow:

NARRATOR

This scene is part of the early love life of the modern painter Vincent Van Gogh. It is between Van Gogh and his lovely cousin Kaatje and takes place in the sitting room of his home where she and her young son have come to visit. Vincent Price will play the role of the famous painter. You will play Kaatje, whose love Van Gogh seeks.

* * *

NARRATOR

*CO*STAR presents... Mr. Basil Rathbone in scenes from Dostoevsky's famous novel, "The Brothers Karamazov," adapted and recorded specially for you. - A small country town in Russia, ninety years ago. Old Fyodor Karamazov - a vicious, debauched landowner - has long neglected his three sons. In this scene you, Dmitri Karamazov, go to see your father. You are angry with him because he has refused to help you in anything, and now you find he has been trying to lure a young girl, Grushenko, away from you.*

* * *

NARRATOR

From one of Shakespeare's most violently funny comedies, "The Taming of the Shrew," comes the following scene between Petruchio and Katherine. In this famous wooing sequence, Mr. Ameche plays the swashbuckling Petruchio and you play the untamable Kate.

* * *

NARRATOR

The scene is a pool hall in the unfashionable part of the business district. One of the regular customers of the establishment is Joey, played by Don Ameche. At the moment, Joey is leaning over a pool table, lining up a difficult shot.

We hear the sounds of the pool hall as the door opens to admit Al -- a simple-hearted, simple-minded hulk of a man. You play Al. As you come up, Joey speaks.

* * *

NARRATOR

Our next scene is from Oscar Wilde's "The Importance of Being Earnest." It is set in Victorian England and involves two very stylish young men. Mr. Ameche plays one of the gentlemen -- Algernon. You play the other -- Jack.

While the most important subject should be your respective love interests, a plate of muffins seems to be of greater concern to both of you -- especially Algernon, who eats throughout the scene. He speaks first.

NARRATOR

The setting for our first scene is romantic Venice -- the Piazza San Marco. The sun is sinking after a hot summer day. A cool evening breeze is beginning to blow.

You, Helen, are seated at a table in the Piazza, drinking a cup of coffee, when a handsome stranger approaches. Mr. Ameche plays the stranger. He speaks to you.

* * *

NARRATOR

We are in a Western gambling hall. Vincent Price is playing Duke, a professional gambler.

There are two co-starring roles in the scene. The first is Mike, the owner of the hall. The second is a beautiful woman, Pearl. As the scene opens, Duke is raking in the chips from a winning hand. Mike approaches the table as Duke says:

DUKE

Three queens, aces up -- (raking chips in)

(Footsteps)

* * *

NARRATOR

The scene opens in the New York apartment of two sisters. Ruth, played by Virginia Mays is efficiently preparing breakfast, as you, playing Cathy, lie in bed and await your usual morning call to the breakfast table. . . .

RUTH

(Calling) Cathy! Breakfast's nearly ready.

CATHY

(Grumpy Call) I'll be there as soon as I prop my eyes open.

RUTH

(Calling) Hurry, please; I don't want to miss my swim.

SOUND: Kitchen door opens. Footsteps. Chairs scraping.

* * *

NARRATOR

The setting for this scene is a cheap Southern hotel. You, Anne, are what polite society calls a "lady of ill repute." You are very beautiful, however, and have attracted the attention of Logan, son of the governor of the state.

Logan, played by Vincent Price, opens the scene as he pounds on the door of your room.

LOGAN

SOUND: Knock on door.

Anne --

SOUND: Of pounding on door.

Annie!

SOUND: More pounding.

Annie, You going to open up this door?

ANNE

Logan, please go away. You don't want me and I don't want you.

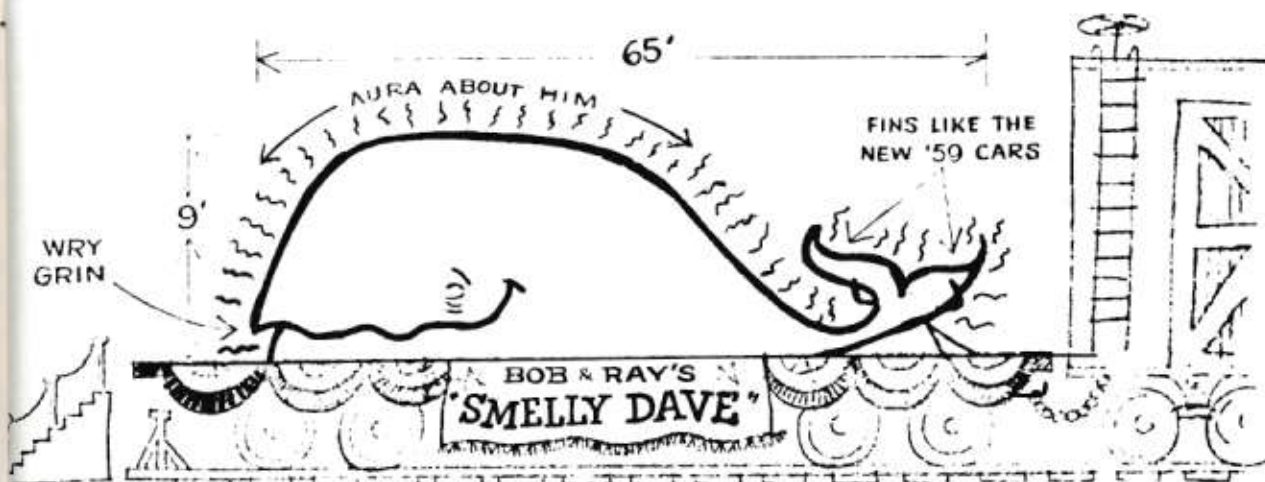
STATISTICS :

WEIGHT: equal to that of 18 elephants

COLOR: off-grey

EYES: closed

BUNTING: red, white and blue



ARTIST'S CONCEPTION FROM DESCRIPTION GIVEN ON
BOB & RAY'S EVENING CBS RADIO PROGRAM

"DIRECTIONS FOR THE CARE OF SMELLY DAVE:

Keep packed in adequate amount of ice (approximately three tons.) If possible, keep flatcar in shade. Fins should be shellacked every three months, or one-thousand miles, whichever comes first.

If sighted, contact BOB AND RAY immediately by mail or wire (at your own expense) at CBS RADIO, 485 Madison Avenue, New York City 22, N. Y.

Should you see something fishy, let us know. Thanks a lot,

BOB AND RAY
Stars of the Entertainment
Firmament"

John Pellatt secured from Bob and Ray "the last Smelly Dave mail piece extant," a large postcard which was used as a promotional mail out in 1959 for the show BOB AND RAY PRESENT THE CBS RADIO NETWORK. The mammoth beast was on one side; the instructions on the other."

FROM OUR READERS

Yale Repertory Theatre's "The 1940's Radio Hour"

Dear Al:

Last night's 40's Radio Hour was as enjoyable as the others I've seen. In his own way, Walt Jones is contributing to the cause of preserving radio. NARA has a more physical and permanent way!

Lora Palmer
Milford, Connecticut

(Editor's Note: Lora enclosed the clipping that follows.)

Those Golden Days Of Radio

By JOHN ROBERTS

It's all new. It's the same old thing. It's bigger and better than ever. And it's still the same little gem of an idea.

What it is is "The 1940's Radio Hour," a revue conceived in 1974 by Walt Jones and Carol Lees for the Ensemble Company's Summer Cabaret and revived each summer since.

Every time out, the show displayed more style and sophistication, and along the way it gathered a healthy clutch of fervent fans (among them a lot of radio professionals) who kept coming back again and again.

Now, "The 1940's Radio Hour" has grown up and will go big-time as the Yale Repertory Theater presents it on the "big stage" as a special holiday goodie. And as the Rep pays nostalgic tribute to this particular branch of show biz, it brings back another fine, old, exhausting tradition — the two-a-day.

The show plays Dec. 28 through Jan. 7 (except for Jan. 2) with performances at 8 Tuesdays through Thursdays and Sundays, and with the two-a-days Fridays and Saturdays at 7 and 9:30 p.m.

After a brief rest, there will be six additional performances (same type schedule) Jan. 11 through Jan. 14 (if all this is too complicated for your holiday-blasted mind, just call the Rep box office at 436-1600 and make them explain it.)

If you've never seen "The Radio Hour," here's how it works: It's a complete recreation of a period variety show, with the theater dressed as a studio and the audience doing its part simply by playing the part of an audience. There's an announcer, a company of performers, a nine-piece orchestra with original arrangements and a big-band sound.

There's time and station breaks, comedy sketches, dancing, commercials, and — first and foremost — the fabulous music of the 1940s. Stuff like "Deep Purple," "Tuxedo Junction," "Jeepers Creepers," "You Go to My Head" and "Boogie Woogie Bugle Boy."

Each evening the show is a little different because each show looks back to a different day — in this instance Dec. 28 through Jan. 14, with a nation at war during the holidays. And the actors not only give their radio performances but also create characters who interact improvisationally — displaying their stage nerves, performers' egos, personal and professional jealousies, and love-lives.

Walt Jones, who is an associate director of the Yale Repertory Theater, has written and directed this new version of "The 1940's Radio Hour." He also appears in the show as announcer Clifton Fediman, whose company — Clifton Fediman & His Family of All-Stars — is invited to a New York City radio station to perform

for several weeks in the Algonquin Room of the Hotel Astor.

According to Jones (who works in such a freewheeling way that all this may be obsolete by opening night), the "Family" is a plucky, but third-rate, group with the kiss of doom on its collective brow. Its 12 performers — including a delivery boy who wanders in with a pizza and ends up by breaking into the business — try to do a variety hour on the order of the big network shows, with singing, dancing, a soap opera, a radio drama of Dicken's "A Christmas Carol" and vintage commercials.

While they can't quite match the real thing, there is perhaps a slight resemblance in some of the performers to headliners like Fred and Ginger, The Andrews Sisters, The Mills Brothers. There's even a singer reminiscent of that up-and-coming, skinny crooner, Sinatra.

If you have any feelings at all — remembered or imagined — for the 1940s and those golden days of radio, Yale Rep's "The 1940's Radio Hour" has something for you.

By the way, "The Radio Hour" run is longer than originally planned, so the Rep's production of Moliere farces directed by Andrei Serban, "Sganarelle," originally scheduled to open on Jan. 13, will now join the repertory on Jan. 20.

Hop Harrigan

Gentlemen:

What information can you furnish on the following radio serial from the early 1940's?

HOP HARRIGAN: Fictional American fighter pilot series broadcast 15 minutes daily in New York City and probably in other areas covered by the network. From what I can remember his close friend and mechanic was Tank Tinker. His arch enemies were The Gray Ghost and Baron Von Der Vogel Vider. He was the idol of many teenaged boys with his feats of derring-do against the Luftwaffe.

What was the network and who was the sponsor? Are any brochure reprints available? What type of aircraft did he fly?

Orville L. Smith
P.O. Box 29
Bellvale, NY 10912

Jim Harmon's Nostalgia Catalogue for Sale

Dear Al:

I have come into possession of four new copies of JIM HARMON'S NOSTALGIA CATALOGUE. This is a soft-cover 151 page book that retailed for \$4.95. Lavishly illustrated, the book is a collection of Old Time Radio premiums, books, and posters and related memorabilia. The book is large (7½ x 10 inches) with hundreds of black and white photos and drawings. The text by Harmon is both informative and humorous.

I'll sell them to NARA members at \$3.00 each (plus 25 cents for postage). Since I have only four copies, it would seem to be fair to give all members who want one an equal chance. Perhaps all those interested could send me a postcard by three weeks after they receive this issue of the NEWS. I will draw four cards out of the lot and notify the four winners to send the money for the books to me.

Although the catalogue was published in 1973, these are new, mint-condition copies.

Jack French
5137 Richardson Drive
Fairfax, VA 22032

BROADCASTING's CBS Issue for Sale

I have a few copies of BROADCASTING, Sept. 19, 1977 (the CBS issue) left for sale at \$2.75 (includes postage and handling). A free copy of NOSTALGIA RADIO NEWS will also be sent to anyone ordering the magazine

Allen Rockford
Double-R-Radio
505 Seeley Road
Syracuse, NY 13224

Harold Peary



Aug 21
1977

Dear Dr Smith

Many thanks for "I
Wouldn't say that "I in the NARR files.
Doc Le Grand would have loved it, and
also Walter Tetley, as much as I did.

I first met Le Grand in 1927
when he was "Top Banana" in a rep.
show under camp in No. Calif and I
regard on as the juvenile age 18. He met
again in radio with NBC in San Francisco
in 1929 when we both performed for the
a few years.

I met Tetley in N.Y. in 1937
when we were both in "The March of Time"
and I never forget him. Do it when you
natural that Le Grand and Tetley joined
our show. Tetley was in the first broadcast
Queen Maunt Best wishes

Sincerely,
Harold Peary

PO Box 1638
Manhattan Beach Ca. 90266

Gangbusters

(Editor's Note: Roger Hill responded to the following letter, but some of you may have knowledge of interest to Mr. Shaw.)

BANGOR DAILY NEWS

BANGOR PUBLISHING COMPANY • TELEPHONE 207-942-4881
491 MAIN STREET, BANGOR, MAINE 04401



LILLIS T. JORDAN, CHAIRMAN OF THE BOARD
JOANNE J. VAN NAMEE, PRESIDENT
RICHARD K. WARREN, PUBLISHER
RICHARD J. WARREN, ASSISTANT PUBLISHER
ARTHUR E. MCKENZIE, GENERAL MANAGER
KENNETH L. MACMANNIS, ADV. DIRECTOR
MARSHALL L. STONE, MANAGING EDITOR

Nov. 3, 1977

Dear Sirs:

I am currently writing a book and come to you for some much needed assistance.

The topic: A segment of the old "Gangbusters" radio program which concerned the Brady Gang, a trio of notorious gangsters who were killed in the streets of downtown Bangor, Maine, on Oct. 12, 1937. I believe the radio segment aired sometime between Nov. 1, 1937 and Feb. 28, 1938. Phillippe Lord, the radio show's creator, came from Maine and hence the connection with the Brady/Bangor re-creation.

Please do what you can. Am especially anxious to secure a cassette or 8-track tape transcription of this segment.

Thank you.
Sincerely,

Dick Shaw
Editorial Asst.

December 6, 1977

Dear Mr. Hill:

I received your very kind letter the other day, regarding the Gangbusters episode, and wish to thank you sincerely. Anything you could do to locate the segment would be much appreciated.

In the period since I mailed the first letter, I learned the date of the broadcast: The last week in October, 1937. It was on a weeknight and, I believe, was a live broadcast. CBS was the network, I think.

Again, my thanks. As for your mention of looking through old radio magazines for stories on Gangbusters, I really think the only ones of interest would be any on the Brady Gang episode as well as any other radio transmissions on them. Thanks.

Sincerely,

Dick Shaw

Dick Shaw



OCTOBER 29, 1977

Dear Roger,

I compliment you on the way NARA has grown and I think you have every right to be very proud of your baby.

If I had the time I would like to continue with Echoes because it was a real learning experience for me. The problem is that it was more than I could handle in regards to both time and money. I would like to continue to collect tid-bits of information that could be put to good use someday and perhaps I'll be able to get back into the game one of these days.

Keep in touch,
Don Pellow

Don Pellow
ECHOES
of the **PAST**
4620 Omer Place
Evansville, Ind. 47715

Demise of CBS ADVENTURE THEATRE; Return of SUSIENSE



Oswego New York 13126



OSWEGO PUBLIC RADIO

December 20, 1977

Dear Al:

Also, I had a conversation with Robert Leeder of CBS Radio's station relations staff and he reports that the Adventure Theater is being dropped after January 1978 due to a lack of sponsor support. The problem with General Foods was that their target demographics did not match with CBS's designs for the Adventure Theater. General Foods wanted 6 - 11 year olds and CBS designed the program for family listening. It will return if a sponsor can be found. He also said the Mystery Theater was moving into the black and that CBS was very pleased with the performance of the program.

Finally, NPR has begun negotiations with the supplier for the purchase of 52 episodes of "Suspense" by a group of its member public stations. Letters to local program directors would improve the number of stations participating and increase the possibility of success.

Cordially,

John E. Krauss
Promotion Manager
NARA #163

Request for HANCOCK Programs

(Editor's Note: Some readers may wish to respond to the following.)

I am writing to you in the desperate hope that you can help me. I am a member of the "U.S. Show Preservation Society" over here in England and while I was reading one of our newsletters, was interested to note that among your cassette lending library are such British radio shows as Hancock's Half-Hour, Round the Horn, Take it from Here etc. I am very interested in being able to obtain more Tony Hancock shows to add to the very few I already have. As you will agree it is not very practical for you to lend me these tapes so I was wondering whether or not, for a fee, you had the facilities to tape shows for me on cassettes that I would provide. If you could let me have a list of shows available, I would be very grateful if you could reply to this request. I look forward to your reply. Thank you.

Yours sincerely,

(J.W. Titcombe).

5, Church Lane Close,
Barton Mills,
Bury ST. Edmunds,
Suffolk,
IP28 6AX,
ENGLAND.

("From the Readers" continues on p. 50.)



HANCOCK

ENGLAND'S MOST POPULAR RADIO COMEDIAN

by Mike Gerrard

The best known home in England is undoubtedly Buckingham Palace, closely followed by 10 Downing Street. And after that? Well, an address that will mean nothing to most Americans: 23 Railway Cuttings, East Cheam. But ask English people over the age of about thirty and they'll be able to tell you that it was the home of Anthony Aloysius St. John Hancock, better known as Tony, who lived there for the duration of his radio program of the 1950's, HANCOCK'S HALF HOUR.

His show was not only the most popular radio comedy that English radio ever produced---certainly more widely popular than THE GOON SHOW---but arguably the best. It attracted phenomenal listening figures, and Hancock was as well known and loved in England as Bob Hope or Jack Benny in the States.

He was one of those rare comic geniuses who appeal not only to a very wide audience but also to the intellectuals and critics as well. J. B. Priestley wrote an essay about him in his book PARTICULAR PLEASURES, in which he placed him alongside such internationally known figures as Buster Keaton, Jacques Tati, W. C. Fields and Jack Benny. And as I write this, the four other books by my side give some idea of the attention afforded him in England: HANCOCK by Freddie Hancock and David Nathan, a warts-and-ail biography by his ex-wife; TONY HANCOCK by Philip Oakes, a briefer biography and personal memoir by a SUNDAY TIMES journalist who worked with Hancock on a script for one of his films, THE PUNCH AND JUDY MAN; HANCOCK'S HALF HOUR, a collection of six of the best scripts by his writers, Ray Galton and Alan Simpson; and HANCOCK'S LAST HALF HOUR, the script of a play by Heathcote Williams, which opened at the Almost Free Theatre in London in 1977, originally for five weeks, but which went on to run for about six months. And with that, Tony Hancock joined the select band of serious comics who have attracted the attention of dramatists: The Marx Brothers, W. C. Fields, and Laurel and Hardy.

Heathcote Williams' play is a semi-fictional account of Hancock's tragic death in an Australian hotel room, where he committed suicide in 1968. Like Hancock, the play is both funny and sad simultaneously, just as much comedy is alternately funny and sad.

Tony Hancock was born on 12 May, 1924 in Birmingham, though his family moved to Bournemouth when he was only three. Bournemouth is a seaside resort on England's south coast, the epitome of respectable gentility, a kind of elephant's graveyard for the upper-middle classes. Hancock's parents ran a hotel there, and he met many of the entertainers who stayed there while appearing in the town for summer shows or variety---Stainless Stephen, Clapham and Dwyer, Elsie and Doris Waters among them.

And it was here that he first learned of the difference between the glamor and the reality of show business, a theme that formed part of his comic character later. Not all the people who stayed at the hotel were stars; there were the strugglers too: the ham actors, third-rate conjurers, and the supervisors of dog acts, the flotsam and jetsam of the show business world.

And Anthony Aloysius St. John Hancock was the struggling comic of HANCOCK'S HALF HOUR, who, when offered an engagement, had to consult his diary to see when he was free: "Let's see . . . four weeks in March . . . four weeks in April . . . four weeks in May . . . four weeks in June . . ." The last slightly surprised emphasis on four weeks in June has to be heard to be appreciated.

Humor based on truth is the funniest of all. And the most tragic. When Hancock came out of the RAF shortly after the end of the war, determined to become a professional comedian, he did experience those long bouts of unemployment, living at one time off sausage meat and water.

Hancock's war had been spent partly in Scotland looking after coal dumps and partly entertaining the troops as a member of Ralph Reader's Gang Show. He was one of many would-be comedians who left the forces after the war: Spike Milligan, Peter Sellers, Harry Secombe, Eric Sykes, Morecambe and Wise, and many others whose names would be familiar to English, if not to American, audiences.

For many years the name of Tony Hancock was unfamiliar to any kind of audience. He did the occasional show, the odd spot of pantomime, a bit of repertory acting, but mainly he did unsuccessful auditions. His style was a major problem. He was never the Bob Hope type of gag man, who could string together a routine of jokes and deliver them impeccably. Hancock was more interested in character and situations.

Eventually he formed a double-act with pianist Derek Scott, and an audition they did for work at the Windmill Theatre in London was successful. The double-act didn't last long, but Hancock began to make the occasional radio appearance on the variety shows that abounded in the early 1950's, till eventually he landed a regular

spot in EDUCATING ARCHIE, as tutor to England's answer to Charlie McCarthy, Archie Andrews.

On a later program, ALL-STAR BILL, he took part in sketches and met two young gag writers, Ray Galton and Alan Simpson. One of the first gags they wrote for him was in a foreign legion sketch:

"Call yourself a legionnaire?"

"Yes, sir."

"Well, get your legionnaire cut!"

But mighty oaks from little acorns grow, and the three men found they had an affinity in comedy. They wanted to break away from the routine of variety shows and comedy shows with guest singers to divide the half hour. Eventually the BBC gave them a chance, and thus was born HANCOCK'S HALF HOUR, a situation comedy which revolutionized British comedy. Many of the early programs were no more than extended sketches, but the characters gradually took shape, especially Hancock's, and the laughs began to come from Hancock's pomposity and pretensions.

Take the show where Hancock stands for Parliament. Before we get to these grandiose ideas, the first ten minutes of the show are devoted to petty childish squabbles over whether Hancock's secretary, Miss Grizelda Fugh, should buy countless packets of breakfast cereal so that Hancock can complete the set of giveaway bandmen that he has been collecting from them, and Hancock's reading out items from the newspaper: "Butter's going up in China. . . . Snow in the north of Scotland. . . . Man denies weekend in caravan. . . . Vicar punches driving instructor."

One of Hancock's great gifts was for seeing the absurdity of the minutiae of life. He was a collector of the bizzare items that appear in newspapers and reflect the preoccupations of some people. One example occurs in Heathcote Williams' play: "Mother of twins exhibits collection of lemonade bottles." Galton and Simpson too observed this minutiae with the eyes of poets. In fact, as Denis Norden, another well known British comedy writer, has noted about the writing team for HANCOCK'S HALF HOUR, "They didn't write a series, they wrote a novel. They created a most marvellous person and Tony filled it out like no other person in the world could, capturing every tiny nuance."

The less that actually happened in a script, the more Hancock liked it. One of the best shows in this respect was A SUNDAY AFTERNOON AT HOME, where nothing at all happened, as only those who have suffered through a rainy Sunday afternoon in England in the 1950's, with no sport, the pubs shut, a locked piano with no key, and a monopoly game with a missing board, can tell you. It's a case of filling in the time as best one can until it's Monday---doodling on the newspaper, seeing faces in the patterned wallpaper, arguing about who's nearest the fireplace, and gossiping about the neighbors. If you want to learn a little about English life in the 1950's, as well as laugh at it, then listen to this show.

*(See Tape #385 on p. 20.)

Some years later Hancock went to see a play by Harold Pinter, who was considered to be revolutionizing drama by his use of seemingly mundane dialogue and realistic situations, and Hancock commented, "Blimey, we've been doing this for years."

HANCOCK'S HALF HOUR went on for years, later moving to television while continuing on radio, though along the way Hancock rejected the supporting actors who had contributed so much to the show's success: Kenneth Williams, Bill Kerr, Hattie Jacques, and Sid James.

Hancock, however, still had his writers, and in 1961 they produced a short TV series that contained some of the best, and best remembered, of the comedian's work. "Hancock Alone," for example, had him in a room for thirty minutes, talking and idling away the time, and "The Blood Donor" displayed the character's arrogance to the full.

A complicated man, he finally sacked his writers, who were almost as well known as he was. He did some spectacularly unsuccessful shows with other writers, while Galton and Simpson went on to create STEPTOE AND SON, another comedy show of genius, which transferred to America as SANFORD AND SON.

Hancock was also a serious man, who spent his time reading all the great philosophers in an attempt to come to some understanding of The Meaning of Life. And in "Hancock Alone" we see him reading Bertrand Russell's HUMAN KNOWLEDGE: ITS LIMIT AND SCOPE. He reads a couple of sentences, then has to reach for the dictionary. He reads a further half a sentence, then back to the dictionary. "Oh, I don't know what he's talking about. The Limit and Scope of Human Knowledge. Well, we've soon found out my limit, haven't we? Three sentences. . . . No, it's him. It's him that's at fault. He's a rotten writer. A good writer should be able to put down his thoughts clearly, in the simplest terms, understandable to everybody. It's him. He's a bad writer. I'm not going to waste my time reading him." He throws the book to one side and picks up another with a garish cover, LADY, DON'T FALL BACKWARDS. "Ah, that's more like it." And a couple of seconds later he reaches for the dictionary again.

Ridiculing your own pretensions to learning like that, in front of several million viewers, is bound to lead to problems, and Hancock had many. Not the least of them was drink, which he, like W. C. Fields, turned to for solace in a world that he sometimes saw as crazy and meaningless, unappreciative of his talents, though he himself wasn't quite sure what these ultimately were.

After parting from his writers he spent several years in the doldrums. He still worked---making a couple of films, doing other series, appearing on stage with an act that he had changed little over fifteen years---, but never did he enjoy the degree of his previous success, when millions listened to his radio show every week, religiously.

One thing he wanted was to be an international success, but he simply was not that kind of comic. Bob Hope's gags are international, as is the clowning of Laurel and Hardy, but comedy of character, a character reacting to a particular society, is more difficult to get across. Hancock once visited Stan Laurel and asked him about international success; Laurel advised him that one thing he must do was to cut out his slang and catch phrases. The simplest phrases from Hancock's lips ("Stone me!"; "Blimey!" or "Do you mind?") could break up English audiences with the way he delivered them, but meant nothing anywhere else.

He never did achieve international success, and he died alone in a Sydney hotel room from an overdose of sleeping tablets.

Concentrating on the serious side of Hancock's life and comedy, though, tends to overshadow the fact of just how funny his shows were. "The Wild Man of the Woods," for example, where he renounces the trappings of civilization and announces in a press conference, attended, much to Hancock's disgust, by just one reporter from the EAST CHEAM ADVERTISER (who tells Hancock to hurry up because he's got a dog show to cover soon), that he is going to become a hermit, a recluse, and live on Clapham Common:

"It's the easy living and false comforts of modern civilization that are ruining mankind."

"Why have you picked Clapham Common?"

"So I'll be near the shops."

Or in the show where he's feverishly reading towards the end of a thriller in order to find out whodunit:

"So, Inspector, you can see that the only person who could have done all these murders is the man sitting over there. So saying, Johnny Oxford pointed his finger at Men are you skinny? Do you have sand kicked in your face? If so . . . Wait a minute, that's not right. There's a page missing. The last page is missing!"

With the last page missing Hancock decides he'll just have to solve the mystery for himself; after all, he says, the facts are all there:

"Let's see, how was Jocelyn done in? Ah, yes. Strangled with one of her own nylons. That means whoever did it had access to her stockings. Oh dear, I don't think I'd better pursue that line of enquiry."

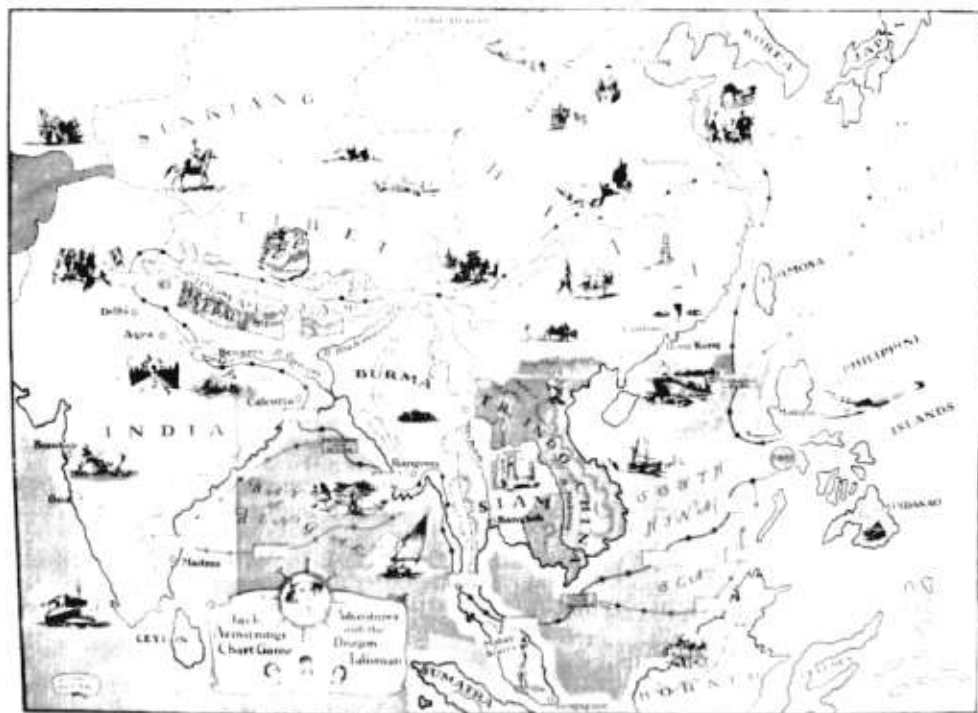
Having failed to solve the mystery, he goes on his quest to the library, the author, the British Museum, with frustration upon frustration.

Hancock's character, so serious and so often frustrated, reminds one of J. B. Priestley's comment: "Good clowns never try to be funny: they are very serious but eager and hopeful creatures lost in a hostile world."

* * *



J161	Catapult Plane	30	35	40
J162	Cereal Bowl	3	6	9
1940				
J170	Dragon's Eye Ring, Crocodile Design - Green Stone	18	25	32
J171	Betty's Luminous Gardenia Bracelet	18	25	32
J172	Sky Ranger Airplane	20	24	28
1941				
J180	Pedometer - Silver Aluminum Rim	10	15	20
1942				
J190	Write a Fighter Corp Manual	20	28	40
1943				
J200	Future Champions of America Manual, Patches and Transfer Stars	20	28	40
J201	Future Champions of America Cloth Patch	10	14	18
1944				
Tru-Flight Model Airplanes:				
J211	Set A-Curtis P-40 Flying Tiger and Jap Mitsubishi Zero	10	12	18



J130

A review of Tom Tumbusch's ILLUSTRATED RADIO PREMIUM AND PRICE GUIDE appeared in NARA NEWS V:3. The 56 page 8½ x 11 in. paperback may be ordered from Tom Tumbusch, P.O. Box 2102, Dayton, Ohio 45429. (\$7.95 plus \$1 for postage and handling)

		Good	Fine	Mint
J212	Set B-Supermarine Spitfire V and Focke Wulf 190	10	12	18
J213	Set C-Gramman Hellcat FGF and Jap Nakajima	10	12	18
J214	Set D-Fairey Fulmar and Heinkel He. 113	10	12	18
J215	Set E-Thunderbolt P-47 and Russian Yack I-26	10	12	18
J216	Set F-American Bell P-39 "Airacobra" and Russian IL-2 "Stormovik"	10	12	18
J217	Set G-Mustang Fighter and A1CH Dive Bomber	10	12	18
Tru-Flite News-newspapers				
J218	Vol. 1, No. 1	6	8	12
J219	Vol. 1, No. 2	6	8	12
1945				
	Pre-Flight Training Kit (complete)	42	56	70
J230	How To Fly Manual	8	12	16
J231	Pre-flight trainer model	16	18	20
J232	Cub Pilot Corps Hot Iron Transfer Emblems	10	14	18
J233	Cub Pilot Corps News, Vol. 1, No. 1	8	12	16
J234	Cub Pilot Corps News Vol. 1, No. 2 Learn to Fly Contest	8	12	16
J235	Cub Pilot Corps News Vol. 1, No. 3			
J236	Including G.I. Identification Tag	10	14	20
J237	Airplanes of World War II (Tru-Flight Airplanes re-offered on Wheaties packages) set of 10	30	40	50

JACK BENNYING THE FLITE NEWS



J218



J211 - J217

Cub Pilot Corps News
Win a Cub Super Cruiser
 New Super Two Place Contest When You Buy Cub Airplane
 Plus \$27 Prizes Contest Totaling \$1,390 Value in the Air!



J236

J235



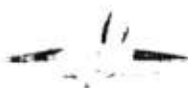
J245

JACK BENNY

A headliner superstar and radio king, Jack Benny was tighter with premiums than his radio portrayal was with money. However, that was the norm with prime-time comedy programs. The exception is an interesting Jell-O cookbook



J230 - J233



J261



J265



J264



J268

REVIEWS

MAKE ROOM ON YOUR BOOKSHELF!

Dunning, John. Tune In Yesterday; the ultimate encyclopedia of old-time radio, 1925 - 1976. Englewood Cliffs, New Jersey: Prentice-Hall, 1976. 703 p. illus. index. \$17.95.

For ten years vintage radio program enthusiasts have had to rely upon the "bible" of OTR, The Big Broadcast (Puxton & Owen, published by Viking, 1972 2d ed.). With the addition of Dunning's excellent and comprehensive tome, radio and popular culture researchers are now doubly blessed.

Tune In Yesterday is arranged alphabetically by program title. Further access is afforded via thirty pages of thorough indexing. Sixteen pages of large photographs are inserted in two sections: all of the illustrations are of unusually good quality.

Entries vary in length from about half a page to several pages. As expected, more extensive coverage is given to successful and long-running programs such as Jack Benny and Suspense. By contrast, The Hall of Fantasy and The People's Platform receive twelve lines each.

Most of the program descriptions include information on the originating network, sponsor, initial broadcast year and the principal performers. An improvement upon The Big Broadcast is the addition of termination year dates for some, but not all, of the programs described. With the use of an encyclopedia (narrative) format, some readers will still find The Big Broadcast much quicker in identifying cast credits. And, for citations of announcers, directors, writers and producers, researchers will need to refer to both volumes for best coverage.

The author's credentials appear to be quite in order for the production of this volume. In addition to Dunning's activities as host of a Denver CTR program for several years, the results of his research and knowledge in this book clearly reflects his expertise on the subject.

An examination of the contents of both Tune In Yesterday and The Big Broadcast reveals significant contrasts. Beginning with a search with entries under the letter S, for example, both volumes lead off with The Lad Sack. Big merely identifies the program as a comedy, cites the lead performer and announcer, and dismisses the show with a cursory one line annotation. Tune, on the other hand, devotes twenty-three lines of text which provide far greater depth of information.

The next entry in Big, Safety Legion Time, does not receive mention in Tune, including the index. Following is The Saint, and again Tune provides much more information.

Entries in Big and not in Tune include: Salute to Youth; Sara's Private Taper; Saturday Night Swing Club; Saturday's Child; Science in the News; Scotland Yard's Inspector Burke; Sealtest Hour; Second Honey-moon; Secret City; Secret Three; Seeley and Fields; Service to the Front; Sidewalk Interviews; Simpson Boys of Sprucehead Bay; Sinclair Minstrel Show; Sing It Again; Singing Bee; Singo; Skipper Jim; Skippy; Smalltown Boys; Smile Time; Smith Brothers; Smith Family; So You Want to Lead a Band; Society Girl; Song of the Stranger; Song Shop; Songs for Sale; Songs of the B-Bar-B; Speak Up, America; Special Agent; Special Delivery; Spelling Bee; Spin to Win; Starring Boris Karloff; Stebbins Boys; Stolen Husband; Step and Go; Step That Villian; Stories by Clusted; Story to Order; Strange as it Seems; Strange Dr. Karnac; Strange Villis; Streamliner's Show; Sunday Morning at Aunt Susan's; Superstition; Surprise Package; and Surprise Party.

Programs in Tune not cited in Big include: Banders of the Circle X; Scarlet Pimpernel; Scramble; Screen Directors' Playhouse; Shorty Bell; Skippy Hollywood Theatre; Smile Parade; Somebody Knows; A Song Is Born; Space Patrol; Speed Gibson; Spotlight Bands; Stan Freberg Show; Standard Hour; Starr of Space; Story of Holly Sloan; Story of Sandra Martin; Strange Romance of Evelyn Winters; Streamlined Shakespeare; and Street Singer.

This survey does not take into account the coverage limitations stated by each volume. Big's subtitle dates are 1920 - 1950, while Tune covers 1925 - 1976. With such editorial direction, for example, The Stan Freberg Show would be precluded from appearing in The Big Broadcast.

Additionally, many of the citations in The Big Broadcast are extremely terse entries, some merely citing the program title. In Tune, on the other hand, all entries receive adequate to superior coverage.

The Big Broadcast remains invaluable for locating the more ephemeral of radio programs and for its quick reference format. Tune In Yesterday provides a much-needed update and presents far greater depth in its entries. Clearly, both volumes are essential to the researcher.

Unfortunately, the "ultimate encyclopedia" of (T) remains to be published. Yet, as Tune In Yesterday is written in an excellent narrative style, it stands as an essential purchase for all vintage radio fans and libraries. Tune In Yesterday's much superior depth in coverage can only produce a recommendation without reservation.

("Reviews" continues on p. 47.)

---Gerry Lieber-Mackay



by Jack French

The serious collector of Old Time Radio shows is likely to be very confused about the legal aspects of his hobby. Which of his shows are copyrighted? May he legally sell or trade them? Is it against the law to allow radio stations to air his tapes? Most collectors tape anything they happen to enjoy on the radio, but then they have gnawing doubts about the warnings sounded by the sponsors. Is it legal to tape copyrighted shows?

Historical Background

An understanding of the letter and spirit of copyright law is perhaps best acquired by putting it into historical perspective. The framers of the United States Constitution regarded copyright matters so important that they incorporated the subject into that document that initially delineated the powers of our federal government. Article I, Section 8 provides, "Congress shall have power . . . to promote the Progress of Science and useful Arts, by securing for limited times to Authors . . . the exclusive Right to their respective Writings."

The Constitution came into force in 1788 with the ratification by New Hampshire, the ninth state to do so. The new government set





The famous composer was instrumental in gaining copyright protection for musical works.

its machinery in motion the following spring, and then one year later, on May 31, 1790, our fledgling Congress enacted the first copyright law. It protected only books, maps, and charts; the period of privilege was 14 years with a renewal period of an additional 14 years.

Interestingly enough, U. S. copyright law, following the thrust of British copyright law, was first written as a source of protection for publishers, not authors. Despite the phraseology in the Constitution, the publisher of a work, not the creator, was the primary recipient of copyright protection. But in 1834 the Supreme Court completely reversed this concept

in a landmark decision (Wheaton vs. Peters) which placed the author permanently over the publisher in rights to his work.

Over the years both the number of categories and the length of the protection period were greatly expanded. At the present time fourteen classes of works, including musical compositions, dramatic and non-dramatic works, and sound recordings can be registered for copyright. The initial protection period, which in 1977 was 28 years plus renewal term of 47 additional years, was changed as of January 1, 1978 to consist of the life of the author plus renewal period of 50 years after his death.

Penalty Provisions

The majority of federal criminal provisions regarding copyright infringement is found in Title 17, U. S. Code, Sections 1, 101, 104, and 105 as amended. Without exception, these copyright violations require that they be "willful and for profit." In other words, a collector can tape and duplicate copyrighted material for his own pleasure and loan or trade the same material without violating the law. However, if he sells that material, rents it, or in some way makes a profit, he must have the copyright owner's permission or he is technically breaking the law.

Realistically, an occasional violation by the private collector is very unlikely to result in federal prosecution. Spokesmen at the Department of Justice headquarters in Washington, D. C. acknowledge that in attempting to make the most effective impact on copyright crime, the resources of the Justice Department and the FBI are concentrated in those areas of greatest abuse. Currently the two areas receiving the most attention are motion picture pirates and large-scale stereo tape counterfeiters.

Obviously the crux of the issue for the OTR collector is how does one determine if the material is protected by copyright? To begin to answer that, we eliminate all that material which by law cannot be copyrighted. That encompasses ideas and titles of any radio program, outlines, synopses, slogans, and work consisting of material that is common property. If the show was originally aired prior to 1952 and consisted entirely of readings of a novel, poetry, or short stories, it's very unlikely the show was copyrighted. It was not until 1952 that Congress extended copyright protection to those types of non-dramatic works for radio transcription. Before the law was changed, many radio stations took advantage of this loophole and aired material which had copyright protection only in written form.

Next we can rule out all the shows produced by the Armed Forces Radio Service (AFRS). Since they were produced by an agency of the U. S. government, they could not be copyrighted and they were automatically in public domain. That would include every element of the AFRS programs, except possibly the music. The subject of music will be dealt with later in this article.

Difficulty of Obtaining Copyrights

Actually the vast majority of radio programs in OTR were never copyrighted for a number of valid reasons. For some the sheer bulk of material precluded registering them for copyright. The kids' programs like CAPTAIN MIDNIGHT and the soap operas like MA PERKINS that were on five days a week had script writers who were frequently only days, and sometimes hours, ahead of the actual air time. Getting a daily show copyrighted by registering a completed script ahead of time was out of the question. Economy was a factor too. By law it was impossible to copyright an entire series; each and every episode had to be registered separately and that meant paying a copyright fee for each and every show.

Possibly the most compelling reason why so few OTR shows were copyrighted was the fact that the early radio leadership, both network and local, secretly disliked the whole concept of copyrights. To keep their costs down, they always avoided material and music that was under copyright protection. In the early 1900's copyright law did not mention specifically the rights of broadcasting, although it protected "public performance for profit.



This radio resistance indirectly resulted in the creation of ASCAP (American Society of Composers, Authors and Publishers) and directly caused the birth of BMI (Broadcast Music Inc.). ASCAP was organized by Victor Herbert and other artists in 1914 to license the non-dramatic performing rights of the works of its members and collect royalties for them. After battling ASCAP for 25 years, the radio industry in 1940 formed its own rival organization: BMI.

In a showdown which began on January 1, 1941 radio leaders instituted a boycott of ASCAP music and declared that henceforth they would play on the air only BMI music or music that was in public domain. The results of the boycott were not as catastrophic to radio as ASCAP had predicted (and hoped). By the end of the year the boycott was nearly forgotten. ASCAP had been forced to make some concessions to radio, and BMI had emerged into a genuine competitor to ASCAP. It continues to be such to this day, although in a much friendlier vein.

In any case the OTR collector can rest assured that nearly every piece of music now is copyrighted, with the exception of that which is in the public domain. That latter category would contain music written but never copyrighted (probably because it was written prior to applicable copyright laws) or music whose copyright has expired. The period of copyright protection and its renewal period has been gradually increasing over the years, but from 1909 to 1976 the term was 28 years with a renewal period of 28 additional years. Therefore even if a radio show was copyrighted, the copyright has expired if it was registered before 1949. Of course, it could have been renewed, but for a radio show that would have been extremely unlikely, whereas with a piece of music it would have been very likely.

Researching Copyrights

The Copyright Office of the United States has been part of the Library of Congress since 1870. It handles all copyright registration and searching. To determine whether or not a work is copyrighted, one can make a search of the Copyright Office catalogs. Libraries in some major cities have copies of these catalogs and entries are issued regularly in book form. This catalog is not all inclusive, however, since it does not include entries for assignments and each issue of the catalog has a lag factor of nearly a year.

Individual searches of actual records of the Copyright Office can be done at its headquarters, Building 2, Capitol Mall, 1921 Jefferson Davis Highway, Arlington, Virginia, which is just outside the District of Columbia. The office maintains regular hours and anyone can examine their records without charge. If copyright personnel make the search for you, a service fee of \$10 per hour is charged. The search can be requested by mail; inquiries should be addressed to Copyright Office, Library of Congress, Washington, D. C. 20559.

But in the final analysis, the private collector should have no qualms about taping copyrighted material that is solely for his own use. There will be no criminal violation in this. If there is no profit motive, there is no violation. However, this does not apply to radio stations.

OTR Use by Radio Stations

Neither commercial nor non-profit radio stations can broadcast copyrighted material without property authority and the payment of royalties, fees established for broadcast rights to such material. In the matter of royalties, we branch into a second area of copyright law: civil law as opposed to criminal law. The distinction is this: violations of copyright laws are subject to criminal penalties (arrest, trial, and fines and/or imprisonment upon conviction) while royalty transgressions are ordinarily not criminal violations. Failure to pay royalties to the copyright owner is a matter of civil redress, and therefore the wronged party must detect the transgression and sue the wrong doer in civil court to receive compensation.

So can the collector lend his OTR tapes for re-broadcast by radio stations? Yes, he can, and without knowing whether the material is copyrighted or not. It is the obligation of the broadcaster to determine whether the material is still under copyright protection. If it is not, it may be broadcast without further inquiry. Even if it contains commercials, there is no difficulty since the Federal Communications (FCC) has ruled that commercials on OTR shows are "nostalgia pieces" outside FCC regulation and that therefore the station need not log and report such commercial messages to the FCC as they normally do.

If the material is still under copyright protection, the broadcaster must determine the current holder, obtain permission, and pay any royalties due the holder. His failure to do so may be a criminal violation and may also subject his station to civil suit for damages by the current copyright holder. This would apply to the dramatic material as well as the music. Ordinarily the station would have a contractual arrangement with either ASCAP or BMI (or both), and they would collect the necessary royalties on the music portion.

Few serious OTR collectors, who enjoy all facets of radio, will knowingly violate the copyright laws of the United States, for they know that copyright protection ultimately produces better broadcasts and an overall improved product for the listener by providing financial remuneration for creative artists.

BIBLIOGRAPHY

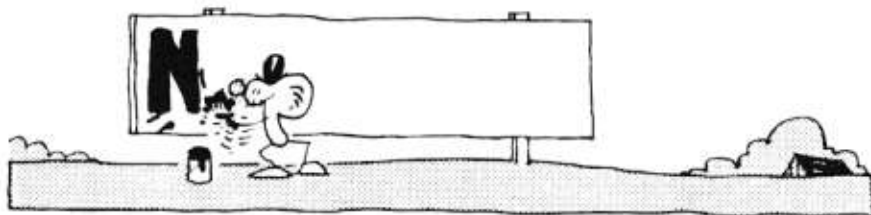
- Commerce Clearing House. Copyright Revision Act of 1976. Chicago, 1976.
- Lowell H. Hattery. Reprography and Copyright Law. Washington, 1964.

Lyman R. Patterson. Copyright in Historical Perspective. Nashville, 1968.

Harriet F. Pilpel. A Copyright Guide. New York, 1969.

Stanley Rothenberg. Copyright and the Public Performance of Music. The Hague, 1954.

U. S. Copyright Office Circulars Nos. 3, 4, 14, 19, 47, 47e, 48b, R15, R22, and R99. Washington, D. C., 1977.



(Continued from p. 40)

THE JACK BENNY LIFE STORY (on two high quality C-60 cassette tapes).
Radio Memories Inc., P.O. Box 86, Liverpool, NY 13088. \$9.95
plus postage.

Since I am a Jack Benny fan, I suspect that I would like anything about him, provided that it is done with a standard of quality suitable for the subject. Happily I can report that this two hour cassette project is well done.

The program is professionally tied together by the narration of Tom Reed. Using excerpts from Jack's golden days of radio and television, this project recreates the magic and humor of the man. The contents proceed swiftly from his beginnings in show business to his stardom in radio, television and movies. Interviews with Jack himself, Hilliard Marks (his director), and other cast members reveal more deeply the professional and personal sides of this virtual "institution" in broadcasting: a man loved by all his fans and respected by all his peers in the industry.

Two hours hardly seems enough. How can you do justice in any amount of time to someone as unique and gifted as Jack Benny? I usually shun dealers (notoriously known for "ripping off" the public), but this is one dealer product that I believe is well worth the money. Included free in the deal is a nicely produced copy of the Dec. 16, 1945 Jack Benny radio show scripts, featuring the "I Can't Stand Jack Benny Because . . ." contest.

This is a professionally put together undertaking that any true Jack Benny fan would be happy to possess. The interviews with cast members are especially enlightening and entertaining, and the program excerpts prove once and for all that when it came to giving happiness, warmth, and the sweet sound of laughter, Jack Benny was NEVER stingy.

---John Pellatt

PRINTED MATERIALS LIBRARY

Printed materials are available on rental loan to members in good standing with NARA. Many of the materials are fragile and must be treated with care; failure to handle materials with care as evidenced by the condition of returned items, will lead to revocation of borrowing privileges. All materials should be returned within three weeks of receipt.

The supplements to the printed materials library in each NARA NEWS should be saved, along with the Printed Materials Catalog (Autumn, 1977) if you wish to have a complete listing of the library's holdings.

All orders for printed materials should be addressed as follows:

NARA Printed Materials Library
c/o Al Inkster
3051 So. Jessica
Tucson, AZ 85730

Many items in the library now have a waiting list, and since each loan may take up to six or seven weeks (three weeks in possession of the borrower and additional time in transit), your order may be delayed. You may wish to give several alternatives in order of preference. If you list only one item and it is not available, your name will be placed on a waiting list for the item.

Additions

Books

Only two books may be borrowed at a time. The rental fee is \$1 per book unless otherwise noted.

- B-86 BEST TV & RADIO COMMERCIALS by Wallace A. Ross, 1968. 191 pp. The best TV and radio commercials of 1967, the former illustrated and some of the latter included on an enclosed record.
(Donated by James Greenwood)
- B-87 HANCOCK'S HALF HOUR by Ray Galton and Alan Simpson, 1974. Contains scripts with numerous illustrations for the following: "The Missing Page," "The Reunion Party," "Hancock Alone," "The Bowmans," "The Blood Donor." An introduction by Peter Black and a conversation between Galton and Simpson and Colin Webb.
(Donated by Mike Gerrard)
- B-88 JIM HARMON'S NOSTALGIA CATALOGUE, 1973. 152 pp. xerox copy. Sections on radio premiums, magazines (comics, pulps, big little books, fanzines, TV GUIDE), the rest of the junk trunk (Johnson Smith Novelities, Dixie Cup lids, movie posters, toy guns). Illustrations; informative text.
(Donated by Tom Price)
- B-89 SELECTIONS FROM AUNT SAMMY'S RADIO RECIPES AND USDA FAVORITES, prepared by Consumer and Food Economics Institute, Department of Agriculture, 1976 paperback. 24 pp. Recipes from a 1926-1934 radio program sponsored by U.S. Department of Agriculture on which Aunt Sammy, Uncle Sam's wife, presided. (50 cents)
(Donated by Tom Price)
- B-90 THE GOLDEN YEARS OF BROADCASTING: A CELEBRATION OF THE FIRST FIFTY YEARS OF RADIO AND TV ON NBC by Robert Campbell, 1976. 256 pp. Heavy emphasis on television. Chapters on various kinds of broadcast programs. Interesting foreword by Bob Hope.
(Donated by Al Inkster)
- B-91 WRITE IF YOU GET WORK: THE BEST OF BOB AND RAY by Bob Elliott and Ray Goulding, 1975. xi, 179 pp. A collection of material used on radio by the hilarious duo.
(Donated by Al Inkster)

Scripts

Only two scripts may be borrowed at a time. Cost for borrowing is 50 cents per script unless otherwise noted.

- S-84 HELEN HAYES THEATRE, "The Old Lady Shows Her Medals," Nov. 2, 1941. 38 pp.
(Donated by Daniel E. Budinger)

(Scripts 85-91, all donated by Daniel E. Budinger, each include the introduction and story summaries read by Milton Cross and the dialog for the "Opera News on the Air" intermission program.)

- S-85 METROPOLITAN OPERA BROADCAST, "La Boheme," Mar. 2, 1946. 46 pp.
S-86 METROPOLITAN OPERA BROADCAST, "Boris Godunoff," Dec. 7, 1946. 42 pp.
S-87 METROPOLITAN OPERA BROADCAST, "Faust," Jan. 4, 1947. 32 pp.
S-88 METROPOLITAN OPERA BROADCAST, "Carmen," Feb. 22, 1947. 34 pp.
S-89 METROPOLITAN OPERA BROADCAST, "Don Giovanni," Dec. 6, 1947. 28 pp.
S-90 METROPOLITAN OPERA BROADCAST, "The Love of Three Kings," Jan. 15, 1949. 36 pp.
S-91 METROPOLITAN OPERA BROADCAST, "Carmen," Feb. 16, 1952. 54 pp.
S-92 THE SHADOW, "Tomb of Terror," 23 pp.
(Typed from Roger Hill's handwritten transcript by John Wesche)
S-93 INNER SANCTUM, "Twice Dead," Nov. 6, 1950. 20 pp.
(Typed from Roger Hill's handwritten transcript by Lora Palmer)

MAGAZINE

Only two magazines may be borrowed at one time. The usual charge is \$1 per magazine unless otherwise noted.

- M-130 BROADCASTING, Sept. 19, 1977. Features CBS 50th anniversary.
(Donated by Allen Rockford)

(Continued from p. 29)

OTR Use by High School Students

(Editor's Note: See Roger Hill's comments, pp. 7-8.)

Good Day Mr. Hill,

KVHS is again developing an appreciation for old radio programs. We intend to again broadcast pre-recorded programs as well as our own dramatic productions. We are therefore very interested in borrowing both tapes and scripts. However we do not have a list of what is available in your library. We would appreciate your sending us a complete catalogue of your lending material.

I will be helping the students with these productions, however I am not familiar with the content of the older dramatic radio scripts. It is necessary for me to become familiar with the available material before I can make selections which would be producible within our time limitations. I personally am also very interested in gaining more knowledge in this subject area. I would like to make an appointment to gain this information and discuss the borrowing of tapes.

Ernest G. Wilson
Ernest G. Wilson
Faculty Advisor

Respectfully,

Inajane Nicklas
Inajane Nicklas
Instructional Aide

Portable Radio

Dear Sir or Madam, (Editor's Note: Roger Hill responded.)

A patron of Washington County Library would like some information regarding the history of the radio. She is specifically interested in the following two items:

1. When the portable radio (not transistor) first became popular to the general public.
2. When automobile radios were first used by the public.

A search of our own resources has not been successful so we would appreciate any assistance you could give us in this area.

We would also be interested in any good, basic book on the history of radio that you could recommend for our reference collection.

Thank you very much for your help.

Sincerely,
Nancy Youngquist
Nancy Youngquist
Park Grove Branch Library
7520 80th Street S.
Cottage Grove, MN 55016

("From Our Readers" continues on p. 65.)

A TIP OF THE ATWATER DIAL TO . . .

Mylos Sonka for correcting title and dates to the GOON SHOWS on reel # 326 (See p. 16.)

Alan Greenberg for the donation of 80 empty cassette boxes for the tape library

George Oliver for the donation of \$10

Lora Palmer for typing S-93 (See p. 49.) and for the donation of book envelopes and boxes for the Printed Materials Library

John Wesche for typing S-92 (See p. 49.)

James Greenwood for the donation of B-86 (See p. 48.)

Mike Gerrard for the donation of B-87 (See p. 48.)

Allen Rockford for the donation of M-130 (See p. 49.) and for distributing NARA material at the Friends of Old Time Radio Convention on Oct. 1

Daniel E. Budinger for the donation of scripts 84 through 91 (See p. 49.)

John Pellatt for several articles, among them a 1943 radio log, an ad for a Crystal Radio Detector, and information about the Canadian National Exhibition, Dennis Day, the Association for the Study of Canadian Radio, Rudy Vallee, Edgar Bergen, Milton Berle, Jack Benny, and radio in 1925

Jack French for information about the National Archives Audio-visual Division

Bruce Tidball for an article about Paul Frees

Those 1930s Radios Are High Art Now

LONDON (UPI) — Remember those crackling old 1930s radios playing mostly static which you finally threw away when the tubes burned out?

A pity you junked them. They're art objects now.

The Victoria and Albert Museum, Britain's major applied arts museum, calls them "Classic Radio Receivers — 1920s to 1950s" and has put 130 of them into a high-class museum display. It is called, using the British term for radio, "The Wireless Show."

Considering radio's importance, said Carole Hogben of the museum's staff, "it is surprising that no special exhibition of this scope would appear to have been mounted before."

Maybe so. Radio, after all, was the first mass entertainment — free and in the home. It speeded that world-shrinking process that now makes the whole globe a village.

"What we are celebrating in this exhibition," Miss Hogben says, "is the kind of receivers that one used to have at home when they first

brought the world's sounds to our doorstep, and which can never be replaced in quite that unique form."

This nostalgic study of "classic" radios, she said, is practically virgin territory.

"Hardly any manufacturers with a history behind them have preserved any early examples of their products." There are no books, no archives and — almost needless to say — "few museums have yet begun collecting electrical 'brown goods,'" named for the prevailing color of their plastic.

So the field of early radios is a "paradise for the amateur enthusiast, collector and historian." This exhibition comes mostly from them.

Especially from the British Vintage Wireless Society, organized last year as a tuned-in band of fanatics who believe any radio is lovable.

One of its members has 600 sets crowding him and his relatives out of house and home. There is a National Wireless Museum of old radios in the Isle of Wight. A few stalls in London antique markets now sell nothing else.

RADIO QUIZ

This issue's quiz is part of one that Roger Hill gave his students in an DTR course. Quite a gimic to keep the scholars learning over a vacation. No answer key is provided. Suffice it to say that the offer of rewards made it necessary to have some questions to discriminate the more worthy from the merely worthy.

BCA Post-Course Take-home Holiday-fun-type quiz. (Ask your folks too! Due on Jan. 5 (Not accepted later than that date)
Top two papers get a reel of radio shows.

PART I: Match-up. Names appearing in the left-hand column are very strongly linked to the old radio programs whose titles are in the right-hand column. Match them, placing the correct number in front of the title at the right.

- | | |
|---|--|
| 1. Virginia Payne | ___ Town Hall Tonight |
| 2. Brace Beemer | ___ Duffy's Tavern |
| 3. Fanny Brice | ___ The Life of Riley |
| 4. Chase & Sanborn | ___ Hopalong Cassidy |
| 5. Earl Graser | ___ War of the Worlds |
| 6. Johnson's Wax | ___ Fibber McGee & Molly |
| 7. Bogart & Bacall | ___ Baby Snooks |
| 8. George Seaton | ___ Suspense |
| 9. Bill Boyd | ___ Lum & Abner |
| 10. Nila Mack | ___ Adventure by Morse |
| 11. Bill Stern | ___ Melody Ranch |
| 12. Orson Welles | ___ Ma Perkins |
| 13. Jello | ___ Let's Pretend |
| 14. Ed Gardner | ___ I Love Adventure |
| 15. Roma Wines | ___ The Lone Ranger |
| 16. Jack, Don, & Reggie | ___ Amos & Andy |
| 17. Carlton E. Morse | ___ The Aldrich Family |
| 18. Freeman Gosden &
Charles Correll | ___ The Shadow |
| 19. Fred Allen | ___ Bold Venture |
| 20. Jot 'em Down Store | ___ Colgate Sports Newsreel |
| 21. William Bendix | ___ The Goon Show |
| 22. Peter Sellers | ___ Robin (of Batman & Robin) |
| 23. Gene Autry | ___ Edgar Bergen & Charlie McCarthy |
| 24. Dick Grayson | ___ Major Bowles Original Amateur Hour |

Look for another section from the quiz in NARA NEWS, VI:1.

(Continued from p. 6)

Age categories: Primary (6-10)
Junior (11-14)
Senior (15-18)

WHAT KINDS OF TAPES--AND HOW MANY--MAY BE SUBMITTED?

Tapes may be reel-to-reel or cassette. Tapes should be no longer than 15 minutes in length. You may submit as many tapes as you like.

HOW ARE THE WINNERS SELECTED?

Tapes will be auditioned by broadcasters, critics and educators. They will be listening for original and imaginative use of sounds and voices which are incorporated in the production of unique radio programs. (The judges are not interested in any type of "Top 40's" radio format but in radio programming which is interesting, informative, and/or entertaining. First, second, and third place prizes will be awarded in each age category.)

WHAT IF YOU WIN?

If your tape is selected as a winner by your local National Public Radio member station, it will be heard as part of a local Young People's Radio Festival broadcast. Tapes winning first place in each of the three age categories will be entered in the national judging of the Young People's Radio Festival. The best of those tapes in each age category will be awarded cash prizes of \$500, \$300, and \$200 for first, second, and third place, respectively. Tapes winning national recognition will be heard on a nationwide Young People's Radio Festival broadcast.

HOW DOES ONE SUBMIT A TAPE?

Fill out a separate entry blank for each tape. Print your name, address, and the title of your production on all materials. Send the tape and entry blank in one package to your local participating NPR member station.

YPRF CONTENT GUIDELINES

National Public Radio and its member stations believe in the fullest use of the aural medium. Radio can give a great deal of information, and it can make the listener use his/her imagination through the use of sound as an art. Listen to your public radio station. Listen to the many types of programs it broadcasts. Listen for the different sounds.

1. YPRF does not want productions which imitate commercial D.J.'s spinning records.
2. YPRF does want you to be creative.

1. News: Tell what has happened, why, and what difference it makes to your country, state, community or listener. Do this by your own careful research and listen to the views of others. Get people's reactions on tape!
2. Documentaries: Pick a topic. Research it fully (past, present, future). Then educate your audience by presenting the material in a clear and interesting manner.
3. Interviews: Pick an individual or group with something interesting to share with your listeners. Fully research the background of the person(s) you are going to interview. Plan questions in advance. Find out what that person thinks, why, and what his/her feelings are.
4. Drama: Adapt a story or write an original script for radio. It may be serious, humorous, or satirical. It must make your listener react and, through sound, it should stimulate the imagination so that your listener knows what is happening, where, and why.
5. Music: If you like a particular kind of music, tell your listener about it in a way which will make him/her understand it also. You might take an instrument and demonstrate (through explanation and recordings) the many ways it can sound. Or, you may wish to show how a type of music developed through sound recordings.
6. Sound portraits: Share the sound of your favorite place. If it's the corner drug store, it will sound different at different times of the day. Record these sounds and give your listener enough information to be able to experience your favorite place with you.

**Remember, radio is all sound and incorporates all sounds. "Bridges" will be needed in almost every production. If written, a bridge is called "continuity" and is simply an explanation of what the listener will hear next and possibly why. If musical, the bridge will establish a new mood and prepare the listener for what he will hear next. And don't forget sound effects!

National Archives in Washington, D.C.

One of the many advantages that Jack French has discovered about living in the Washington, D.C. area, where he was transferred by the FBI last summer, is proximity to the National Archives. The archives contain more than 50,000 sound recordings, which are available to the public but are rather expensive to order by mail. Those who take their own equipment to the Archives can record material for free.

Noting that he is having a great time, visiting the Archives and recording, a recent letter from Jack included a brochure, "Voices of World War II, 1937-1945," which offers the following general information about the audio section of the Archives.

Among the audiovisual holdings of the National Archives are more than 50,000 sound recordings, the bulk of which date from the 1930's to the present.

From the 1930's are recordings of performances of the Federal Theater and Music Projects of the Works Projects Administration. Beginning in the late 1930's, covering World War II, and continuing to the present, are recordings of press conferences, panel discussions, interviews, and speeches promoting and explaining policies and programs of some 65 Federal agencies. Additional recordings relating to World War II include German, Japanese, and Italian propaganda broadcasts, American propaganda broadcasts in many languages, and news coverage of decisive campaigns of the war.

Stemming mainly from the postwar period are recordings of meetings of Government boards and committees and Government-sponsored conferences. Another major category consists of the oral arguments before the Supreme Court during the 1955-68 sessions. Other types of recordings on deposit include entertainment broadcasts (usually supporting some Federal activity), documentaries and dramas relating to U.S. history, recordings of political conventions and campaigns, and extensive news coverage recordings of events such as the Hindenburg disaster.

The sound recordings listed in this leaflet are representative of the many recordings in the Audiovisual Archives Division that relate to World War II. They are in chronological order, and the speaker and the subject or occasion of each speech are identified. Where appropriate, highlights have been quoted to further identify the speech.

The back cover of this leaflet constitutes a form for ordering tape reproductions of the sound recordings. To order a specific recording, print the date, the name of the speaker, the italicized number that follows the item description, and the cost of the reproduction in the proper columns on the order form. Information on recordings not included in this list is available from the Audio-visual Branch of the National Archives.

Unless indicated otherwise, all tapes are recorded at 7.5 I.P.S. (inches per second). An asterisk following a description means that the recording is subject to copyright and/or other restrictions imposed by the agency-of-transfer or by the donor.

For information concerning clearance of restricted items (footnoted items in list) write to:

AUDIOVISUAL RECORDS
NATIONAL ARCHIVES (GSA)
WASHINGTON, DC 20408

If the recording is between: Your cost is:

1 to 7 min.	\$ 6.20
8 to 15 "	\$ 7.25
16 to 22 "	\$ 8.30
23 to 30 "	\$ 9.20
31 to 45 "	\$16.45
46 to 60 "	\$18.40
61 to 75 "	\$25.65
76 to 90 "	\$27.60

Reproductions are available in 7" reel-to-reel or cassette format. Please specify on order form.

Sound Archives of Canada; Canadian Oral History Association;
Association for the Study of Canadian Radio and Television

From John Pellatt comes information about the Canadian Oral History Association, the Sound Archives Section of the Public Archives of Canada, and the Association for the Study of Canadian Radio and Television.

John is quite encouraged by a project entitled "Transfer of Radio Drama Discs from CBC Programme Archives to the Public Archives of Canada." He comments that CBC has been reluctant to release its tapes to researchers or collectors but that soon all their tapes will be indexed and stored, and researchers will have access to them.

The following is part of the Canadian Oral History Association's invitation to join.

Why is the Canadian Oral History Association needed?

As the wide range of possibilities for the use of magnetic tape became evident, more and more people began to use the tape recorder in historical and other research. Few had any real familiarity with the technology involved or the myriad problems that arise in interviewing and recording situations. Little had been written on this subject and researchers learned from trial and error. Lack of contact and information led some individuals and groups to duplicate efforts. Moreover, the results of these research efforts displayed a great variation in quality both of sound and of content. The preservation of sound documents also

required new archival procedures, new types of finding aids, a new interpretation of copyright, and a set of ethics to govern their use.

The Canadian Oral History Association was formed to help researchers, archivists, and whoever expresses interest in oral history, deal with these problems by providing a clearing house for information and a link among many individual projects under way across Canada.

What does the Canadian Oral History Association do?

The Canadian Oral History Association publishes the *Bulletin*, a bi-annual newsletter containing information about the administration of the Association and notices about individual projects, and the *Journal*, an annual review containing a selection of papers on oral history in Canada. These publications encourage the exchange of information on all aspects of oral history research, stimulate the highest quality of research, and suggest standards for the collection, preservation, interpretation and use of oral history documents.

A pamphlet from the Minister of Supply and Service in Canada explains how the Sound Archives functions.

Sound Archives Section

What is the present state of the Section's holdings?

When the Sound Archives Section was established in December 1967, the Public Archives of Canada already had in its custody some 200 hours of recordings acquired since 1939, but in the period of only nine years since its establishment, the Section's holdings have grown to over 30,000 hours of recordings. These include a great variety of media, such as cylinders, discs, wire recordings and tapes, most being original and noncommercial recordings from both public and private sources. Since sound recordings are a relatively new medium of record, they do not completely document all aspects of contemporary Canadian society, but some of the collections in the Section provide ample evidence for research on certain subjects of Canada's recent history.

Since March 1969, the debates of the House of Commons have been recorded on audio tape and preserved in the Sound Archives and in June 1974 the staff began recording press conferences held in the theatre of the National Press Building in Ottawa. The Section has received major collections from both the English and French networks of the Canadian Broadcasting Corporation and is in regular contact with private radio and television stations in order to acquire program recordings which are no longer being used for current broadcasts. Departments and agencies of the federal government, in particular Royal Commissions of Inquiry, are also major sources of recordings and regularly transfer material to the Section. With regard to the private sector, encouragement is directed at individuals as well as institutions and associations to deposit sound recordings with the Public Archives of Canada. In addition, the Section is interested in acquiring and preserving recordings of interviews with participants in significant historical events which constitute an ever-growing part of its holdings.

What kinds of memberships are there?

Four categories of membership, with corresponding dues, are available: life (\$100.), institutional (\$10.), individual (\$5.), and subscription (\$4.).

How do I apply for membership?

Any individual or institution interested in oral history may become a member by completing the attached form and forwarding it, and the payment of their dues, to: Canadian Oral History Association, P.O. Box 301, Station "A", Ottawa, Ontario K1N 8V3.

All are welcome.

What services are provided to researchers?

As part of a public and national institution the mandate is to stand ready to serve all interested citizens. Services are available to researchers of all disciplines, academic and otherwise, and the recordings are of such a nature as to be valuable for many different uses, such as the production of radio and television programs and the writing of books, articles and theses.

The holdings are organized into collections under the name of the institution or individual who owned the sound recordings and transferred them to the Public Archives of Canada. Included in the file created for each collection is at least a general description of the collection if not a preliminary list of all items therein. If the Section has had the time and resources to audition and identify items in the collection, the file will include a detailed listing, usually in chronological order, giving besides the date of each recording, the name(s) of speaker(s), subjects, place and occasion of recording. These files are kept in alphabetical order according to the name of the collection. The information on auditioned and identified recordings is also typed on index cards and filed in a card index in which the name of the principal speaker on the recordings is usually the main entry, although the titles of radio programs and documentaries are sometimes used as main entries. There are cross-references for the date of the recording, all other speakers on the recording, as well as all persons referred to and topics discussed.

Researchers may audition recordings on equipment designed to prevent any risk of erasing original recordings. The staff can offer advice and assistance to researchers with regard to contents of recordings and operation of equipment. Upon request, copies of unrestricted recordings will be made provided the researcher supplies sufficient blank tape which should be professional quality 1.5 mil polyester or mylar backed tapes suited to the operating characteristics of the Section's duplicating equipment. First priority is always given to research requests, therefore copies will be made within a reasonable delay as determined by the size of the request and the number of other requests.

In conclusion, it should be mentioned that the Sound Archives Section has recently published a manual on procedures entitled *Manual: Sound Archives* which is available on request from the Section's offices in the West Memorial Building, 344 Wellington Street, Ottawa, (613) 995-0264. For further information about the Section, please don't hesitate to write, visit or phone.

A communique from Concordia University of Montreal, dated Nov. 7, 1977, extends an invitation to join the Association for the Study of Canadian Radio and Television.

A new association has been formed which is concerned with studies in Canadian broadcasting. It is called the Association for the Study of Canadian Radio and Television and it will be specifically oriented towards the preservation and accessibility of Canadian radio and television material.

The new Association brings together a wide range of people interested in Canadian broadcasting. These include: the creators of broadcasts - writers, announcers, and technicians; the preservers of broadcasts and related documentation - archivists, librarians, private collectors and broadcasters themselves; and those groups and individuals who wish to research, re-examine, and even re-use broadcasting materials - teachers, researchers and broadcasters.

The main role of the Association will be to encourage the comprehensive preservation of broadcasting material including audio and visual recordings, scripts, and background documentation. The Association intends to promote the preservation of all types of recordings and their associated documentation, dating from the earliest days of Canadian broadcasting up to the present. It also intends to set guidelines for the future. It will encourage the accessibility of this valuable historical, cultural and sociological source (while always respecting copy-right) and seek to stimulate its classroom and scholarly use.

Two main factors have prompted the formation of the Association. First, organizations such as the CBC and private broadcasting stations are, of necessity, oriented towards production. Lack of resources and space have for long hampered the preservation of recordings and related documentation so that much has disappeared or is in real danger of disappearing. The second factor motivating the Association's formation is the increasing awareness of academics, in many fields, of the significant role of Canadian radio and television in the development of a Canadian culture and a Canadian identity. Unfortunately, because of the inaccessibility of broadcasting material, the influence and significance of Canadian radio and television in any historical perspective has not yet been investigated in any depth. However, increasing pressure from researchers, together with the growing awareness of those involved in the creative side of broadcasting of cultural and historical significance of their own work, have served to contribute to a new spirit of cooperation in the pursuit of the task of preservation. This cooperation has been combined with the increasing initiative of libraries and archives in the collecting and accessioning of broadcast material.

The new Association, while scholarly in outlook, intends to be active on several fronts to guarantee the preservation of material. It will promote the preparation of primary bibliographies, identify existing resources, and generate new and uniform guidelines and methods for collecting, housing, and cataloguing of non-printed resources. It will

also publicize and encourage research into all of the various broadcasting materials. The committees of the Association will all relate directly to these tasks.

We are preparing a Newsletter for early in the new year and a conference for mid-May. In the meantime we are inviting individuals and related organizations to join so that the Association and its work will be representative of the interests of those people across Canada who are interested in research into Canadian broadcasting.

Radio Pioneer's Collection

*BROADCAST PIONEERS
LIBRARY*

NAB BUILDING · 1771 N STREET, N.W., WASHINGTON, D. C. 20036 · PHONE 223-0088 CATHARINE HEINZ, DIRECTOR

For Immediate Release

The Elmo Neale Pickerill Collection has been given to the Broadcast Pioneers Library by his cousin, Eugene M. Baker.

Mr. Pickerill studied radio with Guglielmo Marconi and learned to fly from the Wright Brothers. In 1905, he helped build a ten station wireless telegraphy network in Colorado for de Forest, and three years later, he constructed a radio station atop New York's Waldorf-Astoria Hotel. "Pick" was the first man to pioneer in air-to-ground communication (1910); to perpetuate a sea rescue via radio (1910); to present professional talent on radio (Geraldine Farrar, 1907); to receive a first-class license from the U.S. government (1911); and he was chief radio operator aboard the first toll-paying ship (S.S. Kroonland) to pass through the Panama Canal (Feb. 2, 1915).

After World War I duty in the Army Air Service, "Pick" joined RCA, where in 1929, he became head of its aeronautical department. One of the many experiments he conducted there was testing the use of television as a pilot aid. He retired in 1950 and died, at age 82, in 1968.

The gift to the Broadcast Pioneers Library documents Pickerill's career through his correspondence with de Forest, Marconi, Sarnoff, Clarence D. Tuska and others. It contains books, catalogs, photos and memorabilia which represent a cross-section of electronic advancements made during this century.

Contact: Burton J. Shapiro
(202) 223-0088

("From the Editor" continues on p. 66.)

10/77

(Continued from p. 14)

with MA PERKINS being carried both on Mutual and NBC; same sponsor, different times. Discontinued were CLARA, LU, AND EM, HELEN TRENT, LITTLE FRENCH PRINCESS, and PEGGY'S DOCTOR. New additions included BACKSTAGE WIFE on Mutual, FIVE STAR JONES on CBS (Mohawk Rugs sponsor), FOREVER YOUNG, GIRL ALONE, GRANDPA BURTON, HAPPY HOLLOW, MOLLY OF THE MOVIES, MRS WIGGS OF THE CABBAGE PATCH, and JUST PLAIN BILL (moved over from an evening slot). THE GOLDBERGS also returned after 5 previous seasons. No ratings are given for any of these serials during this year. Of the new soap operas, only BACKSTAGE WIFE (this is the MARY NOBLE program) and JUST PLAIN BILL survive in limited form for us to experience today. I am quite curious about that MRS WIGGS show.

Twenty-eight Daytime Women's Serial Dramas were on the air in 1936. The 4 which left the air were FOREVER YOUNG, THE GOLDBERGS, HAPPY HOLLOW, and HOME SWEET HOME. MYRT AND MARGE moved over from the evening position and joined such newcomers as AUNT JENNY'S STORIES, BACHELOR'S CHILDREN, BIG SISTER, DAN HARDING'S WIFE, DAVID HARUM FOLLOW THE MOON, HOPE ADAMS' ROMANCE, JOHN'S OTHER WIFE, LOVE STORY, MARY SOTHERN, PEPPER YOUNG'S FAMILY, RICH MAN'S DARLING, and WAY DOWN EAST. What a line-up! While most had sponsors, not all sponsors were soap. There were Dr. Lyons, General Mills, Kellogg, Anacin, Gold Medal, Kleenex, Ovaltine, Hill Drops, Wrigley Gum, Pillsbury, Crisco, and something called Jo-Cur (RICH MAN'S DARLING) which I've no idea of the sponsor. All were fifteen minute episodes and were on the air Monday through Friday except BACHELOR'S CHILDREN which was 4 times weekly. The earliest time of broadcast was listed as 9:45 with the last serial finished by 5:00 (GRANDPA BURTON).

By 1937, there were thirty-seven soap operas on network radio. Many of these were performed for 2 or more networks at different times. Those with multiple broadcasts included DAVID HARUM, THE

GOLDBERGS, HILLTOP HOUSE, MA PERKINS, MARY MARLIN, MYRT AND MARGE, THE O'NEILLS, VIC AND SADE, ROAD OF LIFE, and PEPPER YOUNG'S FAMILY which was carried on Mutual, NBC, and the Blue Network. Other new additions included ARNOLD GRIMM'S DAUGHTER, ATTORNEY-AT-LAW, CAROL KENNEDY'S ROMANCE, GUIDING LIGHT, HILLTOP HOUSE, HOUSEBOAT HANNAH, KITTY KEENE, LORENZO JONES, MARGO OF CASTLEWOOD, OUR GAL SUNDAY, PRETTY KITTY KELLY, ROAD OF LIFE, STELLA DALLAS, STEPMOTHER, WOMAN IN WHITE, and YOUNG WIDDER JONES. The highest rating was a 10.4 for MARY MARLIN on NBC; the lowest of those for which a rating is known was ATTORNEY-AT-LAW. Interestingly, some of the multiple broadcast serials had a sponsor for their show on one network but not for the other network. I assume the same script was used each time on that single day. Of the above listed programs, most collectors and hobbyists recognize which serials they've seen mentioned in catalogues or trading lists somewhere. But there are some which are long gone into the ether, leaving us only their name to arouse our curiosity. One such from the above is HOUSEBOAT HANNAH. I picture a Marjorie Main-type of character with perhaps someone similar to Wallace Beery also involved.

The 1938/1939 season had 41 daytime serials on the air. MA PERKINS earned the high rating of 11.3 with THE GOLDBERGS a close second at 10.0. New programs included CENTRAL CITY, DOC BARCLAY'S DAUGHTERS, HER HONOR NANCY JAMES, INTO TOMORROW, JANE ARDEN, JOYCE JORDAN GIRL INTERNE, SCATTERGOOD BAINES, THIS DAY IS OURS, THOSE HAPPY GILMANS, VALIANT LADY, YOUR FAMILY AND MINE, and that soap remembered affectionately by Mary Jane Higby as Elsie Beebee (LIFE CAN BE BEAUTIFUL). If the programs and scripts were available, an inter-

esting study might be done on the changing role of the woman in radio soap operas. The implications are that at least one woman was a judge and another a soon-to-be doctor, at least judging from the title of these series.

Fifty-six serials fought for the ears of America's housewives in 1939. Brand new ones were AFFAIRS OF ANTHONY, AGAINST THE STORM, ALICE BLAIR, BILLY AND BETTY, BRENDA CURTIS, BY KATHLEEN NORRIS, CARTERS OF ELM STREET, ELLEN RANDOLPH, KITTY KEENE, MAN I MARRIED, MANHATTAN MOTHER, MEET MISS JULIA, MIDSTREAM, MY SON AND I, ORPHANS OF DIVORCE, RIGHT TO HAPPINESS, SOCIETY GIRL, THUNDER OVER PARADISE, WHEN A GIRL MARRIES, WOMAN OF COURAGE, and YOUNG DOCTOR MALONE. The number on the air in 1940 totaled only 54. New replacements included FRIEND IN DEED, HOME OF THE BRAVE, HONEYMOON HILL, KATE HOPKINS, LIGHT OF THE WORLD: BIBLE DRAMATIZATIONS, LONE JOURNEY, MARTHA WEBSTER, MOTHER OF MINE, PORTIA FACES LIFE, THIS SMALL TOWN, and WE THE ABBOTTS. With so many programs competing for the listener's ear, it is no wonder that rarely did any soap opera achieve a rating of 10.0 or more. Foods, soap products, toiletries, and medications were the primary sponsors of these serials. Only 3 in that year were kept on a sustaining basis.

Those Daytime Women's Serial Dramas which were on the air by January, 1942 dropped to 52. Of the new replacements, none carried titles reflecting America's new world-wide involvement in war. BACHELOR MOTHER, THE BARTONS, BESS JOHNSON, BRIGHT HORIZON, FRONT PAGE FARRELL, HELPING HAND, HELPMATE, HOUSE IN THE COUNTRY, IN CARE OF AGGIE HORN, INTO THE LIGHT, MYSTERY MAN, and STORIES AMERICA LOVES were the first-time serials then broadcast. Interestingly, MBS had just 2 of these 52 programs. The Blue Network carried 7 serials and

NBC/CBS split the others between them about equally. Not a single program managed to achieve even a 10.0 rating that year.

The 1942 season brought just 37 soap operas to the airwaves. Only 4 new ones were created: KITTY FOYLE, LONELY WOMEN, SNOW VILLAGE and WE LOVE AND LEARN. The following year brought the number of serials up to 43, one of which (SWEET RIVER) was on ABC, the network formed from NBC's Blue Network. Mutual carried no soaps while NBC and CBS again carried nearly equal numbers. New programs included AMERICAN WOMEN, BRAVE TOMORROW, LORA LAWTON, NOW AND FOREVER, OPEN DOOR, PERRY MASON, SWEET RIVER, THIS LIFE IS MINE, AND WOMAN OF AMERICA. By January of 1945, neither ABC or MBS carried any soap opera; THE GOLDBERGS were still on after 13 years; and, just 4 new serials were introduced. EVELYN WINTERS (later known as THE STRANGE ROMANCE OF EVELYN WINTERS) was sponsored by Manhattan Soap on CBS. ROSEMARY had P & G sponsorship on NBC. TENA AND TIM were brought to you by Cudahy Packing while TWO ON A CLUE were paid for by General Foods--both programs carried on CBS.

Only 3 new serials were brought to the air in the 1945/1946 season; BARRY CAMERON, SECOND MRS. BURTON, and WOMAN'S LIFE. This gave a grand total of 38 split between CBS and NBC once more. In the first post-war year of 1946, only 31 soap operas were heard with just 2 newcomers: MASQUERADE and ROSE OF MY DREAMS. The highest rating was given to WHEN A GIRL MARRIES (8.8), beginning its eighth year on radio. By January of 1948 there were 35 Daytime Serial Dramas on CBS/NBC with the exception of one new one on Mutual: SONG OF A STRANGER. Other arrivals included HOLLY SLOAN, KATIE'S DAUGHTER, NORA DRAKE, and WENDY WARREN. JUST PLAIN BILL was in its sixteenth year, being sponsored by Whitehall at this point. The second longest

running serial was MA PERKINS at 15 years.

The 1948/1949 season brought a low of 30 soap operas with but one new program: BRIGHTER DAY, sponsored by Proctor & Gamble which by this time carried over one-third of the series being aired. CBS and NBC each introduced respectively NONA FROM NOWHERE and MARRIAGE FOR TWO in the following season to give a grand total of 32 on the radio. This total dropped to 27 by the next year (January, 1951) with not a single new serial attempted. Indications of an attempted comeback are reflected by the 1951-1952 season total of 35 as previously cancelled programs were brought back, with ABC for the first time offering 9 of those being aired (AGAINST THE STORM, DR. PAUL, EVELYN WINTERS, JOYCE JORDAN, LONE JOURNEY, MARY MARLIN, MARRIAGE FOR TWO, VALIANT LADY, and WHEN A GIRL MARRIES). The two new introductions were both on NBC: WOMAN IN MY HOUSE and KINGS ROW. By 1953 ABC carried only WOMAN IN MY HOUSE. The totals had dropped once more to 27 and the single new serial was DOCTOR'S WIFE on NBC sponsored by Ex Lax. EVER SINCE EVE was brought to radio as a sustaining feature on ABC during the '53-'54 season. Otherwise there were few changes. As of January, 1955 the only additional serial was HOTEL FOR PETS on NBC. ABC carried only WHEN A GIRL MARRIES and no rating rose higher than 5.5 (for MA PERKINS). The end was in sight.

During the last season (1955/1956) for which data was compiled, no new additions were made; NBC carried 6 of the series; CBS had 12 and ABC still supported W.A.G.M. As a tribute to their endurance, 5 of the serials then being broadcast had reached a minimum age of 20 years (AUNT JENNY'S STORIES, BACKSTAGE WIFE, HELEN TRENT, MA PERKINS, and PEPPER YOUNG'S FAMILY). Seven others had passed the 15

year mark: GUIDING LIGHT, OUR GAL SUNDAY, RIGHT TO HAPPINESS, ROAD OF LIFE, WHEN A GIRL MARRIES, YOUNG DR. MALONE, and YOUNG WIDDER BROWN. A few of these serials would hang on for a few more years but sadly enough, the trends were all too clear by this time.

As collectors and historians of radio programming, we can clearly see the incredible number of hours of soap operas which have passed through our Philco receivers. And as with so many of the programs in other categories, we have barely scratched the surface in uncovering what once was heard. I personally regret less the missing Day-time Serials than the Mystery Dramas and Thriller series. But each item which was once broadcast played its part in completing the picture of radio programming; and, to better understand not only the mood of the times but the whole medium of radio, it is desirable to have examples of what the public was offered. NARA NEWS welcomes your comments, opinions, and remembrances of these operas called soaps! Next time: Light, Homey or 'Love Interest' Drama.



(Continued from p. 50)

Use of OTR To Relieve Anxiety

JOHN J. SHERIDAN, D.D.S., M.S.D. ✓

A Professional Corporation

ORTHODONTICS

2751 Virginia Ave.

Shreveport, Louisiana 71103

Diplomate of the American Board of Orthodontics

222-0307

November 29, 1977

Mr. R. W. Hill
1615-A Emerson Street
Honolulu, HI 96813

Dear Mr. Hill:

Thank you for your concerned letter of November 22.

I will be glad to inform you of the use of OTR in diversionary mechanisms for the reduction of anxiety. I am in the process of writing an article for publication in a professional journal on the subject of diversion mechanisms. I will condense this somewhat lengthy and technical paper for an article that may be of use in the NARA News. I should have the manuscript in your hands for editing in a few weeks. This will amplify and define my project.

I have used OTR in conjunction with cognitive suggestion for quite some time. The results are pleasantly unique. My research and application of said research should add a new dimension to the entertainment and nostalgia qualities of OTR. This dimension would be the reduction of anxiety and apprehension in selected stress situations.

You have been most kind and generous in your offer to assist me in offering a more diversified and comprehensive program to my colleagues. Rest assured that I will respect this generosity by keeping you informed of my progress and the success of pilot programs already initiated.

I would be grateful for the following reels from your collection: 61, 74, 89, and 108. Please let me know of any expense in the forwarding and utilization of these tapes. Be assured they will not be abused and doubly assured they will be sincerely appreciated.

Sincerely,


John J. Sheridan, D.D.S., M.S.D.

JJS:cb

(Continued from p. 58)

Update on Pellatt's Radio Show on TV

John Pellatt
at the mike



John Pellatt's audio-only program on community access cable television in Toronto, to which some NARA members have contributed tapes, is going well. The time for the program, originally on Friday night at 11, has been changed several times. Most recently it has been on from 5:30 to 6:30 on Tuesday afternoon. John has been pleased by the response to the OTR programs and to the phone-in trivia quizzes.

If you are in the Toronto area and wish to listen, John recommends that you call Keeble-York Cable Television to check on the time that the show is aired. John would also like for OTR fans who plan to visit Toronto to contact him ahead of time to schedule an appearance on the program and talk with him about OTR.

John can use tapes of programs with excellent sound quality. If you wish to offer programs for him to borrow

and use on the air, write to John Pellatt, 47 Stuart Avenue, Willowdale, Ontario, Canada M2N 1B2.

Breakfast of Champions

Is Wheaties Really Champs' Breakfast? Suit Asks for Proof

11/15/77

PHOTO WALL STREET JOURNAL STAFF REPORTER
SAN FRANCISCO—Is Wheaties really the breakfast of champions?

The consumer fraud white collar crime unit of the San Francisco's district attorney's office is challenging General Mills Inc., the breakfast cereal's maker, to prove that claim. The consumer fraud unit filed a suit in superior court here, charging the company with false claims in its nationwide commercials that feature Bruce Jenner, the 1976 Olympic decathlon champion, touting Wheaties as his training food for the Olympics and a breakfast food he's eaten since childhood.

David C. Moon, the attorney handling the case, said the consumer fraud unit requested proof of Mr. Jenner's claims in the form of signed affidavits from his trainers and family members stating that the athlete did indeed use Wheaties as a training food and that he ate it as a child. The suit made that request formal and, additionally, asked that the company issue a retraction if it can't prove its advertising claims.

Among other things, the suit also claimed that the television commercials are misleading because they say that Wheaties is the breakfast of champions, and that a complete Wheaties breakfast satisfied all daily nutritional requirements. Mr. Moon said talks with athletes and doctors who advise them show that Wheaties isn't considered a training food for athletes and, he said, the complete claim is misleading because it doesn't spell out that the term "a complete breakfast" includes other items such as orange juice, toast and milk in addition to a bowl of Wheaties.

The suit asked the court to levy a fine of \$2,500 per violation against the company. That would mean \$2,500 for every person who has seen a Wheaties commercial or read a Wheaties cereal box.

In Minneapolis, a General Mills spokesman said the company hadn't seen a copy of the complaint and "can't comment at length."

However, he denied the charge of false advertising claims and said the San Francisco district attorney's office was supplied with affidavits from Mr. Jenner attesting to "the truthfulness and accuracy" of statements he made in Wheaties commercials.

The official also disputed the allegation that the commercials portray "a complete Wheaties breakfast" as satisfying all nutritional requirements. Commercials don't "say anything about daily nutritional requirements," he said.

A member who wishes to remain anonymous for fear that he might be sued, since suing is in style, sent the above and offered the following comment: "It's a sad commentary on the times when these boobs haven't anything better to do than pursue something as asinine as this! Even when we were kids, we never seriously believed the ads for a minute. We just bought and ate Wheaties to get premiums, didn't we?"

Personally, I always liked Wheaties; Ovaltine was what I couldn't stomach and couldn't even get the dog and cat to polish off for me, when I had to have a label to get a new codograph. I was, however, proof positive that the truth of the advertising was questionable, never having been a champion at nothing.

FROM OTHER PUBLICATIONS

ON THE AIR (Quarterly, edited by David L. Easter, Golden Radio Buffs of Maryland, 106 King Charles Circle, Baltimore, MD 21237).

Ray Deo traces the evolution of the famous masked rider of the West in his "The Lone Ranger, the Early Years." (VI:2, Jan.-Feb.-Mar., 1978) In the beginning the old Lone Ranger had neither black mask nor silver bullet and instead of "Hiyo, Silver," he gave a hearty laugh and said, "Hi-yi, yippie!" He was also a real Lone Ranger, all alone, until about 10 programs into the series when the producers decided that more dialog possibilities could be achieved by adding a faithful companion.

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).

John Tefteller issues a proposal that SPERDVAC upgrade the quality of its tapes (III:12, Dec., 1977). He maintains that no collector should accept a tape that is any more than three generations away from the source and that SPERDVAC should follow the same practice for its library.

Rudy Vallee was the attraction for the Dec. 17 dinner meeting of SPERDVAC, and the January BULLETIN comments that at 76 Vallee has the vitality of a young man, touring with a one-man show and having a desire to host a TV special.

SPERDVAC MAGAZINE #2, a 44 page excellently put together publication, has many fine articles, among them John Tefteller's "The One and Only Groucho," Frank Bresee's "Radio Comedians," Bob Davis's "Bogart on Radio," and George Morgan's "Inside Captain Midnight's Secret Squadron." Non-members of SPERDVAC may obtain a copy by sending a check or money order for \$2.25 to SPERDVAC, c/o Joe Crawford, 3146 East Oglethorpe Avenue, Apt. B, Anaheim, CA 92806.

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).

The combined forces of the Radio Historical Association of Colorado and the Old Time Radio Club of Buffalo produced the December issue. Robert Angus fills one with awe as he writes of the collection of transcriptions housed at the Armed Forces Network in Frankfurt, Germany: 100,000 transcriptions of programs in a room about a quarter size of a football field. Most of the transcriptions have been touched by needle fewer than six times. Sadly, since TV has come to the troops serving abroad, the AFN has cut back on its old time radio programming, and those thousands of entertainment are going to waste.

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

A startling statistic noted by Jay Hickerson: In the four

years that THE CBS RADIO MYSTERY THEATRE has been on the air 800 different dramas have been broadcast!

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

NRN is now \$6 per year via first class mail.

With the advance log for the CBS RADIO MYSTERY THEATRE in the January issue (V:1) comes the message that CBS plans to ask OTR publications to refrain from using the CBS Radio, Mystery Theatre, and Adventure Theatre logos.

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

A 26 episode Christmas story, "The Cinnamon Bear," produced in the late 40's, is remembered as great listening by Terry Black, who now has the tapes to confirm his memory. (II:1, Fall, 1977) He points out that the cast is filled with radio notables: Hanley Stafford (Daddy on Baby Snooks and Mr. Dithers on Blondie); Howard McNear (Doc on Gunsmoke), Elliott Lewis, Verna Felton, and Gale Gordon (Principal Conklin of Our Miss Brooks).

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

In the December issue comes the news that Joe Webb is leaving his position as co-editor and plans to start his own publication. The issue also begins a series to be run for several months, which gives an alphabetical program listing and notes for each item the number of programs known to be in circulation.

THE REPRODUCER (The Monthly Newsletter of the Southwest Vintage Radio and Phonograph Society, edited by George Potter, P.O. Box 19406, Dallas, TX 75249).

"The Scott Communication Receiver" by J. W. F. Puett (Dec., 1977) offers a tribute to the finest of shortwave sets of 1941. The picture of the set looks like something out of Flash Gordon (and as if it would have taken two slaves of Ming the Merciless to move it from place to place).



SOME STATIONS CARRYING OLD TIME RADIO

These are additions and updates of the listing begun in NARA NEWS V;2 and V;3.

California

Los Angeles, KCSN-FM (88.5), Sunday, 1-3 p.m., DON'T TOUCH THAT DIAL
KPFK-FM (90.7), Wednesday, 2 p.m. and 11 p.m., THE BIG
BROADCAST with host Bobb Lynes

Canada

Canadian Broadcasting Corporation AM Network, (The following are current programs, but their roots in radio's past make them of interest to OTR fans.) Sunday, 4 p.m., CBC STAGE; Monday, 8 p.m., DR. BUNDOLO'S PANDEMONIUM MEDICINE SHOW (comedy series); Tuesday, 8 p.m., YES, YOU'RE WRONG (comedy-quiz show); Wednesday, 8 p.m., PULP AND PAPER (comedy-satire); Thursday, 8 p.m., CBC PLAYHOUSE; Saturday, 11:30 a.m., ROYAL CANADIAN AIR FARCE; Saturday, 10 p.m., ANTHOLOGY (short plays and stories)

Toronto, CFRB-AM (1010), Friday, 11:30 p.m., GUNSMOKE

District of Columbia

WAMU-FM (88.5), Sunday, 1:30 p.m., ROMANCE; Sunday, 8:30 p.m., RECOLLECTIONS; Sunday, 9 p.m., ESCAPE; Sunday, 7 p.m., CAVALCADE OF AMERICA; Sunday, 7:30 p.m., FRONTIER GENTLEMAN; Sunday, 1:30 p.m., THE GREATEST STORY EVER TOLD; Saturday, 8 p.m., FORT LARAMIE; Saturday, 8:30 p.m., THE ALL STAR PARADE OF BANDS

WETA-FM (90.9), Monday and Thursday, 6:30 p.m., THE ADVENTURES OF SHERLOCK HOLMES

WMAL-AM (63), Sunday, 10 p.m., GUNSMOKE

Maryland

Baltimore, WBJC-FM (91.5), Monday-Friday, 7 p.m., CINEMA SOUNDTRACK; Sunday, 6 p.m., SOUNDS LIKE YESTERDAY

Harford County, WHFC-FM (88.1), Monday-Friday, 5:30 p.m.: Monday, COMEDY; Tuesday, MYSTERY; Wednesday, MUSIC & VARIETY; Thursday, SERIALS; Friday, LONE RANGER (presented by the Golden Radio Buffs of Md., Inc.)

Takoma Park, WGTS-FM (91.9), Saturday, 9 p.m., MUSICAL MEMORIES; Saturday, 11 p.m., AMERICAN THEATRE ORGAN; Sunday, 7 p.m., BIG BANDS CONCERT

Towson, WCVT-FM (89.7), Monday-Friday, 6:30 p.m., OTR; Saturday, 6 p.m., OTR; Saturday, 8:30 p.m., TEST OF TIME

Michigan

Houghton, WGGL-FM (91.1), weekdays at noon, OTR



The younger & thinner William Conrad portrays Marshall Matt Dillon in the original "Gunsmoke" radio series, heard Fridays at 11:30 pm on CFRB. Bet you never knew Cannon was so skinny.

Pennsylvania

Hershey, WITF-FM (89.5),
Monday, 11 p.m. and
Thursday, Midnight,
ADVENTURES OF SHER-
LOCK HOLMES; Satur-
day, 10 p.m., BIG
BAND MUSIC; Sunday,
9 a.m., LET'S
PRETEND

New York

Oswego, WRVO-FM (89.9),
M-F, 11 p.m., "Great
Radio Revival,"
with host John
Krauss; Sunday, 10
p.m., "Sentimental
Journey" with host
John Krauss

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



NARA NEWS
3051 So. Jessica
Tucson, AZ 85730

NONPROFIT ORG.
U. S. Postage
PAID
Tucson, AZ
Permit No. 127

