



NORTH AMERICAN  
RADIO ARCHIVES

NARA NEWS<sup>®</sup>

Volume 6

Number 4

WINTER  
1979

NARA NEWS is published quarterly by the North American Radio Archives Ltd. Editorial offices: 3051 So. Jessica; Tucson, AZ 85730. Distribution is limited to members; however, a sample copy may be obtained from the editorial offices for \$2. (Special issues may cost more.) All items for publication must be submitted 30 days prior to publication. Photographs and articles become the property of NARA unless other arrangement is made in writing with the editor. All comments and articles which may interest members of the North American Radio Archives are sought. Printing is by Postal Instant Press of Tucson, using offset press.

NARA OFFICERS

Editor & Printed Materials Librarian	Assistant Editor	Treasurer	Tape Librarians & Membership Chairmen
Al Inkster 3051 So. Jessica Tucson, AZ 85730	John Wesche 432 Douglas Tt. Syracuse, NY 13203	Tom Price 847 Bedford Salinas, CA 93901	S. & G. Bland P.O. Box 11962 Reno, NV 89510

BACK ISSUES AVAILABLE

NARA members may purchase the following back issues for \$1 each.

- Vol. Num. pp.
- VI:1, 72 pp.
- V:4, 72 pp.
- V:3, 60 pp.
- V:1, 60 pp.
- IV:4, 36 pp.
- IV:3, 20 pp.

Also available to members is the special fifth anniversary issue (VI:3, 80 pp.; Autumn, 1978) for \$2.

Membership Categories (Annual)

- Life . . . . . \$100
- Family . . . . . \$18
- Individual . . . . . \$14
- Junior (under 18) . . . . \$10

The North American Radio Archives is a non-profit, educational corporation duly registered in the State of California and licensed with the State Tax Board of California as well as the Internal Revenue Service. All donations and gifts are tax-deductible. NARA was founded in 1972. Opinions expressed in NARA NEWS are those of the authors and do not necessarily reflect the opinions or recommendations of North American Radio Archives or its officers. Permission for reproduction of NARA NEWS contents is freely given and encouraged.

NARA NEWS  
Winter, 1979

Contents

Treasurer's Report Tom Price . . . . .	4
Across the Editor's Desk Al Inkster . . . . .	5
From Our Readers . . . . .	7
Tape Library Information Sherill and Gayle Eland . . . . .	13
Bob and Ray: The Two and Only: Pt. I An Interview with Bob Elliott John Pellatt . . . . .	20
Centerfold: A Map of AMOS & ANDY'S Weber City A Halftone Reproduction Donated by Charles Ordowski .	30
A Review of Douglas Hodge's Record Album DECEMBER 7, 1941, DAY OF INFAMY Tom Garcia . . . . .	32
A Synopsis of 69 Episodes of CHADU, THE MAGICIAN: Pt. I Roger Hill . . . . .	33
Radio's Beloved "Singing Lady": Irene Wicker Charles K. Stumpf . . . . .	36
The Lone Ranger Was a Calculated Myth George E. Steiner . . . . .	41
From Other Publications . . . . .	48
Printed Materials Library . . . . .	53
A Selected Listing of Books for the Radio History Buff . .	55
A Tip of the Atwater Dial . . . . .	59



TREASURER'S REPORT

1978

Hello to all NARA members and friends. Before opening the Treasurer's records to present the annual report I wish to thank each of you for your continued support of this unique OTR organization, a first-rate archives of recordings and printed materials. Special thanks should be extended to our hard working, dedicated officers, Roger, Al, Gayle and Sherill, and to members like Jack French and John Pellatt who contribute their most valuable commodity to NARA, that being their personal time. NARA is a volunteer non-profit organization established for the educational benefit of the public as well as the membership. I do believe we are doing an admirable job in light of economic inflation challenges and increasing responsibilities officers are accepting to improve North American Radio Archives.

NARA's inflation factor is no secret. As announced in our 5th year anniversary issue NARA dues were increased to meet rising printing and postage costs (see "Membership Classes" on inside front cover, p. 2). To date, the renewal rate is continuing strong so that our membership is now approximately 390. This is the kind of faith and support this archives needs to remain viable, and strong.

Let's see how 1978 income and expenditures have been accounted. We started the year with \$570.15 carried over from 1977 (that's \$111 greater than stated in last year's report because one additional deposit was made after I submitted the 1977 report to Al for publication in Vol. IV:4). Our 1978 total income was \$4,531.88 giving total assets of \$5,049.03. During 1978 a total of \$4,417.33 was spent, leaving a closing sum of \$617.28 in our club's checking account at Wells Fargo Bank, Salinas Main Office.

Here is how we spent your donations in order to provide the publications and libraries services you seek; eight categories distinguish our expenditures in 1978:

I.	Printing Costs . . . . .	\$2,371.39
	Quarterly Newsletter	
	Tape Catalogue	
	Printed Materials Catalogue	
	Membership Flyers, Certificates & Cards	
	Stationery	
II.	Tape Library Supplies . . . . .	\$ 666.96
	(excludes postage figure)	
III.	Printed Materials Library Purchases . .	\$ 343.78
	(excludes postage figure)	
IV.	Postage & Shipments . . . . .	\$ 728.76
V.	Tape Library Hardware Maintenance . .	\$ 294.46
VI.	Long Distance Telephone Calls (officers)	\$ 42.19
VII.	Advertizing . . . . .	\$ 63.29
VIII.	Checking Account Fees . . . . .	\$ 20.17
	TOTAL EXPENDITURE . . . . .	\$4,417.33
	CK. ACCNT. SUM AT 1/1/79 . . . . .	\$ 617.28

As this issue of NARA NEWS reaches you we will have paid roughly \$600 to make it possible, leaving no substantial surplus in funds. However, it is believed that your support for the raise in membership fees will permit us to continue with the primary services and to possibly provide you with a few of the "extras" as NARA was able to do in its early years.

The treasurer hopes that the above gives members a clear idea of how I managed NARA's finances during 1978. It is enjoyable helping you to experience OTR at bargain rates.

Happy New Year and Keep On Listening,



Tom Price, Treasurer, NARA

\* \* \*

#### ACROSS THE EDITOR'S DESK

#### Results of the Contest with the Really Novel Prizes

And the winners are . . . Jack French for "TOM MIX Memories"; Brenda Bland for "LUM AND ABNER"; Lora Falmer for "FIBBER MCGEE AND MOLLY"; and Steve Nordstrom for "THE CBS RADIO WORKSHOP." Congratulations to each! Four rather than three prizes are being awarded. In addition to receiving a prize such as a well-worn dirty old Hi-Yo Silver Lone Ranger Cap or a Tom Mix and Tony Badge, each winner will have the pleasure of seeing his essay published in a future issue of NARA NEWS.

Winner Brenda Bland has received yet another reward for her effort. When sent a copy of her essay, Chester H. Lauck (Lum of LUM AND ABNER) responded with the following comment, "She seemed to grasp the humor we attempted to portray better than anyone I ever heard describe it. I only wish everyone could have gotten as much out of our programs as she seems to have." Now that kind of praise from one's favorite radio personality provides something of exceptional value: a lift to the spirit. I would imagine that the words sent Brenda, an 18-year-old college student, soaring with ecstasy.

#### Correction Concerning THE DAY OF INFAMY

Reviewing the album DAY OF INFAMY in THE ILLUSTRATED PRESS (Dec., 1978, pp. 12-13), Jim Snyder, citing a recommendation in NARA NEWS, advised readers that the work contained nothing not previously available, that many broadcasts episodes were less than the complete versions, and that the material is not from the National Archives but is in general circulation. In a letter which he sent to both IP and the NEWS, Hodge replies that the statement in NARA NEWS (Summer, 1978) about the album's containing "previously unheard material" was

not accurate, that to reduce the events of three days into approximately fifty minutes did require editing, and that much of the material, even though in general circulation, was ordered from the National Archives in the hope of getting the best quality recordings available. Thus the information that Snyder has pointed to as misleading was the fault of NARA NEWS, not of Doug Hodge or the Kalmar Company. Snyder does recommend the record for some fans: "If you are a history buff, you should enjoy this recording."

#### Farewell to The Shadow, Lamont Cranston, and Bret Morrison

From Bill Kapp of St. Louis, Missouri, comes a TV DIGEST clipping (Oct. 21-27, 1978): a long obituary for Bret Morrison by Larry Shindell of the Globe-Democrat Knight-Ridder Service. Shindell says that Lamont Cranston was a household word but that Bret Morrison never was, that like most of radio's actors he was "very nearly a nonperson," and he set out to provide a memory refresher of THE SHADOW program and some little known information about Morrison that the other obituaries had not given. He establishes that Morrison was also "Mr. First Nighter: and the compassionate speaker on the religious drama THE LIGHT OF THE WORLD, that as a speech major at Northwestern he had mastered dozens of dialects, that he had walk-on parts in several movies in the early 1930's but that he had too strong a resemblance to the established star Gene Raymond and therefore turned to radio as did many failed movie hopefuls, and that his radio apprenticeship was on soap operas such as THE GUIDING LIGHT, LIFE CAN BE BEAUTIFUL, and THE WOMAN IN WHITE.

#### Hans Conried on Radio

Also from Bill Kapp is a Don Freeman column from the St. Louis Globe-Democrat, which has some interesting comments by Hans Conried. Speaking of what it is like to work on CBS MYSTERY THEATRE or HEART-BEAT THEATRE, Conried, said, "Picture it. All of us old radio actors meeting again. We put on our spectacles and tearfully embrace each other. 'You haven't died,' one of us will say to the other, 'but do you know who has?' And then we all try to play young voices on the air."

The actor has great regard for radio as a medium. "Ah, radio, the theatre of the mind, where the rubies were always flawless, and as big as the mind would will them." Remembering when he tried to explain the greatness of old time radio to his eight-year-old daughter, he said that her comment ("Radio? Oh, I know, daddy, you mean the thing in the car.") caused him to send her to her room.

#### SEARS RADIO THEATRE

After having listened to a dozen of the programs during the first three weeks of THE SEARS RADIO THEATRE, I suspect that many OTR fans will find the same faults with it that they have found with THE CBS MYSTERY THEATRE: disappointing sound effects, uninteresting scripts, unrehearsed quality of some of the acting. On the contrary, I have enjoyed MYSTERY THEATRE, although not all of the shows are winners (Why should they be? How could they be?), and I find SEARS THEATRE also uneven but worth listener support. A possible reason for OTR fans' disappointment with SRT is that the emphasis is frequently on character or mood or message rather than on plot. As a result some of the stories seem rather flat when compared to those OTR fans are used to hearing. One bonus of the show for OTR fans is



that it presents old favorites in new roles. for example, John Dehner (FRONTIER GENTLEMAN; HAVE GUN, WILL TRAVEL) as an old cowboy cook, Howard Duff (SAM SPADE) as a detective, Eve Arden (OUR MISS BROOKS) as a middle-aged newlywed, Jim Jordan (FIBBER MCGEE) as retiree whose income is being jeopardized by corporate management, and Alan Young (THE ALAN YOUNG SHOW) as an agent who must make a star of a sexpot or lose his job.

\* \* \*

#### FROM OUR READERS

#### Income Tax Deductions for NARA Donations

Dear Al,

In response to the letter inquiry of Don Koehnemann (NARA NEWS VI:3) regarding donation of property, tapes, books, etc. to NARA for federal tax deductions, the following will apply:

Internal Revenue Service (IRS) permits the deduction of charitable contributions of money or property to certain qualified organizations (including NARA) if one itemizes deductions on Schedule A of Form 1040. Organizational dues, fees, and assessments are also deductible to the extent that they exceed the monetary value of the benefits received in turn. Contributions of your time or services, regardless of the extent, are not deductible.

If you donate books, magazines, tapes or other property to NARA you may generally deduct the fair market value of the property at the time of the contribution. IRS defines "fair market value" as the price at which property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell, and both having reasonable knowledge of the facts.

Several factors can affect the determination of fair market value, including opinion evidence, actual cost or selling price, legitimate appraisal, sale price of similar items, rates of appreciation and depreciation, and cost of replacement. Incidentally, appraisal fees to determine value of donated property are also deductible, but they are claimed under miscellaneous deductions on Schedule A, not charitable contributions.

Out-of-pocket expenses you pay in rendering services without compensation to qualified organizations are deductible as contributions. This would ordinarily include your costs in transporting your donated property to the organization, such as postage or UPS fees on books or tapes donated and sent to NARA.

Those interested in additional information on the issue should obtain from IRS free copies of Publication 526, "Income Tax Deductions for Contributions" and also Publication 561, "Valuation of Donated Property."

Jack A. French  
5137 Richardson Dr.  
Fairfax, VA 22032

Duck Caller on WE THE PEOPLE

Dear Al:

For the past three years I have been trying to obtain an audio cassette recording of the Nov. 4, 1941 WE THE PEOPLE SHOW. My father, Fred A. Kucaba, appeared on the program as a duck caller. His part of the show was recorded on a 78 rpm record, which I have but which unfortunately has been broken.

Gabriel Heatter was the MC of the show. Many celebrities as well as unknown appeared on the show, and some may have saved air-checks and transcriptions.

I have written to the Museum of Broadcasting in New York City, and I am enclosing a copy of the answer that I received.

James F. Kucaba  
3118 No. Hartman St.  
Orange, CA 92665

(Editor's Note: Perhaps one of our readers can provide the program that Kucaba wants. We are happy that he has chosen to share with NEWS readers a letter from David E. Thomas, assistant to the president of the Museum of Broadcasting, 1 E. 53 St., New York, NY 10022. Noting that the collection contains only one WE THE PEOPLE program, that one from 1949, Thomas explains that the program could be in the CBS archives which they have as yet not catalogued but that, even if it was, copyright restrictions and agreements with the networks would prohibit the museum from duplicating material for use outside of the premises.

Thomas does make a generous offer to help: "Our audio engineer has had great success piecing together fragments of shattered discs. If you have held on to the 78 rpm recording and no pieces are missing, perhaps he can reconstitute the program and put it on audiocassette. He will need a description of the record's condition to assess the chance of resurrecting it and to give you a cost estimate.")

Comments on OTR Radio Programs

Dear Sherill & Gayle:

I just discovered that KMOX (1120) out of St. Louis offers OTR Sundays from 8 to 10 p.m. EST. The show is entitled COMEDY-MYSTERY THEATRE, and it leads into the CBS MYSTERY THEATRE. The schedule: 8, JACK BENNY; 8:30, BURNS & ALLEN; 9, BING CROSBY; 9:30, SUSPENSE; 10, CBS MYSTERY THEATRE. The shows were very clear here in Pennsylvania.

In the Pittsburgh area we have two stations offering OTR. WYEP (91.5 FM) has THE BOB KING SHOW on Sundays, 7-10 p.m. Bob usually presents two shows, old 78's, and a lot of talk and sales pitches to become a station contributor, since this is a community access station. The radio shows are always top quality---but only two shos in three hours?



WUOQ (90.5 FM) has REMEMBER WHEN, 8-9:30 p.m., Fridays. It offers two radio shows and a big band spotlight but the sound quality of the OTR is poor.

In western Pennsylvania we have station WNUF (100.7 FM), which bills itself as the only big band station in Pennsylvania. Anyone in the Pittsburgh area who likes the music of the 30's, 40's, and 50's will love this station. Especially interesting is the big band show on every night from 9 p.m to 1 a.m.

Larry Rybicki  
Ford City, Pennsylvania

#### Teaching OTR

Dear Roger:

Your article on "Teaching with Radio Shows" was quite good, quite inspirational for me, since I plan to contact local colleges about offering a course similar to yours. I have degrees in journalism and psychology, and I hope to run a course on how the media has reflected the psychological climate of the times and vice versa. I would appreciate any further tips you might have on running such a course.

Just to let you know of another aspect of teaching OTR, I am presently supervising a group of teachers of gifted students. Several of them will be using my OTR library for teaching gifted students in such areas as creativity, development of imagination, research, and popular culture. Possibly I can write an article for a future issue.

Bill Roth  
Strafford-Wayne, Pennsylvania

#### Correction of OTR Listing

Dear Al:

I just finished reading the Fifth Anniversary issue. I enjoyed it very much. I would like to make a correction and an addition to "Some Stations Carrying OTR," p. 66. The item under Armed Forces Radio Network is incorrect. Rather than APRN, it is the Canadian Broadcasting Corporation, Northern Service, which carries OTR at 5960 KHZ on Fridays. The time was also incorrect; it should read 0030 GMT (7:30 p.m. EST). I have heard the shortwave station as far south as Tampa, Florida, so many of your readers should be able to pick up the broadcast.

Albert W. Smith  
Madison, Ohio

#### 1940 Stromberg-Carlson Model FR 934

Dear Mr. Hill:

I am looking for an operator's manual for a 1940 Stromberg-Carlson Radio-Phone Model # FR 934. I also would like to get a parts

list of the sets from 1962. Stromberg-Carlson wrote me, saying they discontinued manufacture of their sets in 1955, but I have seen them listed in HI-PI MAGAZINE of 1962-63 under Stromberg-Carlson c/o General Dynamics.

Edward Bergendaal  
51 Garden Street  
Valley Stream, NY 11377

On Family Listening

Dear Sherill and Gayle:

My whole family enjoys listening to the tapes I have received from NARA. Once a week we all get together and listen to old radio programs for an hour or so. Even the kids, ages 10 and 12, enjoy them.

Pete Russell  
McMechen, West Virginia

Congratulations on the Fifth

Dear Mr. Inkster:

Just a note to extend belated best wishes to you and your staff on your fifth anniversary. Having just celebrated our first, I know it is a good feeling. We will be featuring a write-up on NARA NEWS in either our February or March issue. Please know that we all enjoy your publication and are behind NARA 101%.

Roselle T. Scaduto  
The Big Sandwagon  
3055 Hull Avenue  
Bronx, New York 10467

British Shows: Jam Up With Honey (?)

Dear Al:

I would like to trade American programs for British programs.

I am also interested in obtaining information about a radio program titled JAM IN WITH HONEY or possibly JAM UP WITH HONEY. The program was broadcast in the Southeast in the 1930's and early '40's.

James Burnette  
6704 Bodensee Lane  
Manassas, VA 22110

Sound Archives of the Public Archives of Canada



Public Archives  
Canada

Archives publiques  
Canada

National Film  
Archives

Archives nationales  
du film

Dear Mr. Inkster:

Enclosed is a copy of a publication briefly describing the holdings of the Sound Archives at the Public Archives of Canada. Journalists, particularly radio broadcasters have been the most frequent users of our material in the past and thus I would invite you to bring the attention of your readers to this publication.

Also our collection of Canadian radio recordings is the only one of its kind in Canada and is beginning to provide a base for academic and popular study. These collections will be of particular interest to your readers and in most cases came to us directly from radio stations and are thus held under their call letters. The index provides further references to collections bearing on the history of broadcasting such as the Bambrick collection of oral history interviews with the pioneers of Canadian radio.

Also enclosed is a brochure briefly introducing the Sound Archives. Please feel free to be in touch for further information and do encourage your readers to make greater use of our resources.

Yours sincerely,

Ernest J. Dick,  
Head,  
Sound Archives.

(Editor's Note: INVENTORY OF MAIN HOLDINGS: SOUND ARCHIVES OF THE PUBLIC ARCHIVES: CANADA is B-113 in the NARA Printed Materials Library.)

FDR Material Wanted

Dear Al:

Would you please run the following request in an upcoming issue of the NEWS?

I would like to hear from NARA members who might have tapes of FDR's speeches, fireside chats, etc. during the 1933-1941 period. I would also like to obtain tapes of remarks made by FDR's political opponents during this period.

Ed Osterman  
Rt.1, Box 21  
Central City, NE 68826



Paul Gibson, Chicago Radio Announcer

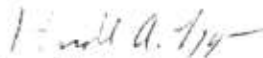
Dear Mr. Inkster:

PAUL GIBSON recordings or information wanted, complete or fragments. He was a Chicago-based WBBM-AM radio commentator and personality with his own weekday show, THE PAUL GIBSON SHOW, that was on 6AM, 8AM, and 4PM at least from 1944 to 1947. He also had a TV show in which he appeared in silhouette.

If you have any knowledge of Paul Gibson, please write: Harold A. Layer, AV Center, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132.

Many thanks for your help. I have always enjoyed your fine publication and service to radio history.

Cordially,



Harold A. Layer  
Professor  
San Francisco State University

*P.S. YOUR MESSAGE IS  
WELL-TAKEN. I'LL  
WRITE UP ANY MATERIAL  
I GET FOR A FUTURE*

From OTR Researcher Bill Owen

Dear Al:

I just came across the Autumn 1978 NARA News. It's superb and loaded with fascinating material.

I'm happy to have had a hand in keeping radio memories alive. Frank Buxton and I are pleased too that our efforts have been expanded upon. Our earliest motivation was that "Radio's Golden Age" would prove to be a launching point for further research rather than a wrap-up. Thanks for helping in the realization of that hope!

**BILL OWEN**

582 Babbling Brook Lane • Valley Cottage, N.Y. 10989

(Editor's Note: Bill Owen collaborated with Frank Buxton on RADIO'S GOLDEN AGE, which was expanded into THE BIG BROADCAST, a basic OTR reference work. With Don Sherwood he does the syndicated illustrated panel, RETURN WITH US TO . . .)

## TAPE LIBRARY INFORMATION

Tapes in the Library are available for rental to NARA members. Most of the Library's holdings are on seven inch open reel tape, recorded for playback on either a 1/2 track tape recorder or a 1/4 track tape recorder at 3 3/4 ips. A few tapes are at 7 1/2 ips full track, as they are master reels in outstanding sound quality. A very few are recorded on 1/4 track. All programs (with the exception of grab boxes A-C & E-M) are available on cassette. You must take the material from an entire reel to reel selection and you are limited to TWO reel to reel selections transferred to cassettes. Two open reels may be borrowed at one time. Cost for borrowing is \$1.00 per reel or \$2.00 for two reels (equivalent in cassettes if ordered in that format). STATE REEL OR CASSETTE FORMAT.

THE BORROWING OF TAPES IS NOT INCLUDED IN THE MEMBERSHIP FEE. Tapes are \$1.00 each regardless of the amount of time on them.

All pot-luck grab boxes are \$5.00 (A-C and E-M) each. Please do not ask to borrow more than one at a time. Boxes have between 10 and 12 reels in them on 1/4 track and the sound ranges from good to very good with some sound problems. There are no lists available for the boxes.

Please place one order at a time and wait until you have returned your tapes before placing another tape order. Members may have only two reel to reel or cassette equivalent selections in their possession at one time.

Return reel-reel or cassette selections within one week of receipt and grab boxes within two weeks of receipt. Remember there are other members waiting for them.

Please list alternate selections; failure to do so can hold up your order for as long as 8 weeks. Please do not write us about your orders until 8 weeks have elapsed from the time it was sent.

Please enclose SASE when requesting any information, as due to postal increases, we can not afford to answer inquiries that do not include postage.

Please include return address on both inside and outside of package as this enables us to process the tapes that much faster. Give membership number when ordering.

CANADIAN borrowers must include \$1.50 extra in U.S. Funds to cover increased cost of postage and dollar differential.

DONATIONS are welcome, but please write first listing what you have to offer and condition. Only very good sound without vol. flux., distortion or cross talk can be accepted. The shows must be donated on 1200 foot reels in the 1/2 track format (left sides only) or on cassette. Please check your donation before sending to make sure there are no sound problems; This eliminates wasted effort on both our parts.

We can always use donations of mailing boxes for up to three 7 inch reels, empty soft or hard plastic cassette boxes, empty 7" reel boxes, empty 7" plastic reels, masking and strapping tape; also blank 1200 foot tapes.

#479 ALL FIBBER MC GEE AND MOLLY  
1/18/44 Molly Gets Flowers From Ralph 30:00  
1/25/44 Mc Gee s celebrate return of their laundry 30:00  
2/1/44 Mc Gee Buys Diamond Ring 30:00  
2/8/44 Mc Gee Wants Bowl of Ice Cream 30:00

#480 ALL FIBBER MC GEE AND MOLLY  
3/14/44 McGee's Hire Beulah 30:00  
3/21/44 McGee's Old Mandolin 30:00  
4/4/44 McGee is Recovering from Pneumonia 30:00  
4/18/44 A German Spy Across the Street (Billy Mills Musical is msg.)

#481 LIFE WITH LUIGI  
4/1/52 Luigi opens wrong letter 30:00  
4/8/52 Luigi plans an Easter Dinner 30:00  
4/15/52 Luigi can't sleep 30:00  
4/22/52 Antique dealers dance 30:00

#482 LIFE WITH LUIGI  
2/26/52 Luigi joins the Civil Defense Program 30:00  
3/4/52 Luigi loses his store 30:00  
3/11/52 Income Tax Problems 30:00  
3/25/52 Luigi's Essay Contest 30:00

#483  
1/23/45 Roy Rogers 30:00  
1/30/45 Roy Rogers 30:00  
9/5/41 Tailspin Tommy 30:00  
10/5/41 Tailspin Tommy 30:00

#484  
4/8/47 Amos & Andy- Kingfish rents room 30m.  
11/9/47 Jack Benny 30m.  
6/18/45 Dr. Fights Back w/ Robt. Montgomery 30m.  
8/28/45 Dr. Fights Back w/ Gregory Peck 30m.

#485 SUSPENSE  
5/19/52 Flight of Bumble Bee w/ F. Mac Murray 30m.  
6/2/52 Good and Faithful Servant w/ J. Benny 30m.  
3/9/52 The Dead Alive w/ Herbert Marshall 30m.  
11/4/48 Death Sentence w/ John Garfield 30m.

#486 SUSPENSE  
11/2/48 Hands of Mr. Ottermole w/ V. Price 30m.  
12/30/48 Breakup w/ William Bendix 30m.  
9/29/49 Blind Date w/ C. Laughton, J. Havoc 30m.  
10/2/47 Story of Markham's Death w/ K. Douglas 30m.

#487 JUDY CANOVA  
1/3/45 Judy's aunt plans a reception for her 30:00  
5/26/45 Judy competes in fashion show 30:00  
11/3/45 Judy wants to be a musician 30:00  
6/16/45 Judy races her horse at Santa Anita 30:00



#488 JUDY CANOVA w/ commercials  
6/23/45 Hollywood Masquerade ball 30:00  
6/30/45 Judy going to Uncle R T's farm 30:00  
8/28/45 Judy has date with Benchly Botsford 30:00  
9/15/45 Horseback Riding and supper party

#489 THAT BREWSTER BOY AND ALDRICH FAMILY  
12/41 That Brewster Boy- New Year's Eve 30:00  
That Brewster Boy- Joey Runs Away From Home 30:00  
Aldrich Family- Henry buys new hat 30:00  
Aldrich Family- Henry's School Detention 30:00

#490 OUR MISS BROOKS AND RED RYDER  
Trouble paying Taxi fare 30:00  
Madison-Clay Baseball Game 30:00  
RED RYDER- Wildcat Wire 30:00  
RED RYDER- Thundering Tumbleweed 30:00

#491  
1/22/42 Mrs. Goes a Shopping 15m.  
Early 50's Stories to Remember-"There Isn't Time Now" w/Bambi Lynn 15m.  
1/9/49 NBC THEATER- "Stagecoach" w/ John Wayne 30m.  
11/34 The Witches Tale- The Confessional (hum) 30m.  
4/12/53 Welcome Travelers- w/ Tommy Bartlett 30m.

#492  
11/28/46 Answer Man- Does Everyone Have a Blind Spot in Each Eye? 15m.  
7/8/38 Voice of the Farm #18- Firestone Orchestra 15m.  
6/13/50 Bobby Benson and B-Bar-B Riders w/ Don Knotts-"Face of Jebaco"  
30m.  
10/6/44 Mystery Playhouse- "The Thin Man" -Nora is Drugged 30m.

#493 GOOD NEWS OF 1938/39 (each pgm. is complete in 60m.)  
12/23/37 w/ Louis B. Mayer, Nelson Eddy, Elinor Powell, Jimmy Stewart, F.  
Morgan, Ray Bolger, Ilona Massey, Fannie Brice, Meredith Wilson  
Orchestra--from the set of "Rosalie" 60m.  
12/30/37 w/ Myrna Loy, Wallace Berry, Lionel Barrymore, Fannie  
Brice, Frank Morgan, Jimmy Stewart, Meredith Wilson Orch.  
From the Set of "Test Pilot" 60m.

#494 GOOD NEWS OF 1938/39  
5/18/39 w/ Frank Morgan, Fannie Brice, Hanley Stafford, Connee  
Boswell, Wallace Beery, Robert Young, Meredith Wilson Orch. 60m.  
6/11/39 w/ Frank Morgan, Fannie Brice, Hanley Stafford, Connee  
Boswell, Frances Arms, Cary Wilson, Robert Young, Meredith Wilson,  
Orchestra "Frank Morgan Birthday Program". 60m.

#495 GEORGE JESSEL SHOWS w/ Tommy Tucker Orch. (occasional record  
1/23/38 w/ Bert Kalmer, Harry Ruby skips on this reel)  
2/13/38 w/ Buster Crabbe  
12/19/37 w/ Polly Moran  
1/1/38 w/ Abe Reynolds

#496 GEORGE JESSEL SHOWS w/ Tommy Tucker Orch. (occasional record skips on this reel)

10/24/37 w/ Bert Wheeler, Judy Garland 30m.  
12/9/37 w/ George Raft 30m.  
4/26/37 w/ Gus Edward's School Days 30m.  
10/17/37 w/ Webber and Fields 30m.

#497 (donated by J. Davis)

My Friend Irma- Newspaper Column 30m.  
Life With Luigi- A Day At The Beach 30m.  
Fred Allen w/ Charlie McCarthy  
Judyanova- Mel's Voices and Judy's Parents on the Farm 25m.  
Stan Freeberg- Los Veroces, Nv. 25m.

#498 (donated by R. Arisian)

12/27/42 Jack Benny Christmas Show w/ Fred Allen and Benny Goodman g/vg 30m.  
12/60 Breakfast Club w/ Don McNeil (AFRS) 30m.  
9/28/44 Suspense- Man Who Couldn't Lose w/ Gene Kelly 28m. (bassy)  
3/14/48 Escape- Log of the Evening Star w/ J. Webb 25m. (bassy)

#499 (first two shows donated by Anna Kauffman; last two S & G. Bland)  
ALL MURDER AT MIDNIGHT

The Creeper- w/ Ann Shepherd 25m.  
Secret of XR-3 w/ Karl Swenson 25m.  
Til Death Do Us Part w/ Elspeth Eric 26m.  
Murder is a Lonely Business w/ Helen Shields and Wendell Holmes 26m.

#500 (donated by Anna Kauffman) I LOVE A MYSTERY

Bury Your Dead In Arizona 2 hrs. 50m. 11/21/49  
Chapters 1 through 15

Jack Packard- Russell Thorsen  
Doc Long- Jim Boles  
Reggie York- Tony Randall

#501 (donated by Billy Stricklin) OBSESSION

Pgm. #3 The Black Out Killer w/ Ruth Warrick 30m.  
Pgm. #4 Second Best w/ Phillip Terry 30m.  
Pgm. #5 The Holiday House w/ John Loder 30m.  
Pgm. #6 Cousin Charlie w/ Bonita Granville 30m.  
Pgm. #7 Story of the North Wind w/ Jane Wyatt 30m.  
Pgm. #8 A Question of Personality w/ Don DeFore 30m.

#502 (donated by Mylos Sonka) GOON SHOWS , commentary by Mylos Sonka  
(some X-tlk)

The String Robberies 8/16 (16th Pgm. of 8th Series) Bcst 1/13/58  
Shangri-La Again (Lost Horizontally) 6/8-11/8/55  
The Jet Propelled Guided NAAFI 6/19-1/24/56  
The Nadger Plague 7/3-10/18/56  
Personal Narrative- 7/8-11/22/56  
Foiled by President Fred 6/7-11/1/55

#503 (donated by Mylos Sonka) GOON SHOWS- commentary by Mylos Sonka  
(slgt. x-tlk)

The Great Tuscan Salami Scandal 6-23-2/21/56  
The Telephone 7/11-12/13/56  
The Emperor of the Universe 7/14/-1/3/57  
The Histories of Pliny the Elder 7/25-3/28/57  
Lurgi Strikes Britain 5/7-11/9/54  
The Last Tram (from Clapham) 5/9-11/23/54

#504 DRAGNET w/ Jack Webb, Barton Yarborough w/Fatima coml's  
6/8/50 T.V. Benham kills his wife for insurance money  
6/15/50 (1st Anniversary Pgm) Tommy Decker and George Landon beat  
up and rob women.  
6/22/50 Betty Moore murders Albert Criben for a fur coat  
7/13/50 "Human Bomb" w/ Richard Boone --Vernon Carney wants his  
brother Elwin released  
(slgt. x-tlk on reel)

#505 DRAGNET w/ Jack Webb and Barton Yarborough (slight x-tlk)  
7/27/50 Frank Chaney wanted for San Diego robbery and killings  
8/24/50 Missing highway patrolman Eugene Brewer w/ R. Burr  
8/31/50 Bad Check Passer, Harry L. Johansen  
9/7/50 Buzz Apperson murders his aunt and uncle.

#506 DRAGNET w/ J. Webb, B. Yarborough (slight x-tlk)  
9/14/50 Stendahl's Bakery held up  
9/21/50 Couple pose as home owners to sell stolen household goods  
9/28/50 Charles Stone hires Friday to murder his wife  
10/12/50 Dr. Schulte robs his client's homes.

#507 DRAGNET w/ J. Webb, B. Yarborough (slgt. x-tlk)  
7/26/51 Kidnappers want \$20,000 for release of Tony Richmond  
8/9/51 Expose Dishonest TV repairmen  
9/6/51 Juvenile gangs furnished drugs by J. Demering  
9/13/51 Max Holland beats Joseph Wilfor to death over a girl

#508 DRAGNET w/ Jack Webb and Barton Yarborough w/Fatima commercials  
(slt. x-tlk)  
9/20/51 Moss and Windsor severely beat Wendell McClund for jewels  
9/27/51 William Tanner beats Adele Pryor to deat w/pipe  
11/8/51 Paul Barton, driver of hit and run bakery truck  
11/15/51 Jefferson Allen "Pinch Bar" burglar

#509 DRAGNET /Jack Webb and Barton Yarborough w/ Fatima commercials  
(slt. x-tlk)  
11/22/51 Doris Frazier strangled by boyfriend Adam Morgan  
11/29/51 Marty Kessington robs jewelry stores and beats the owners  
12/6/51 Roberta Dixon brutally stabs her mother to death  
12/13/51 Barton Yarborough's last show in series-- Donald Keefer  
kidnaps Judith Sullivan

#510 JACK BENNY ( DONATED BY TOM PRICE)

1/2/44 Annual New Year's Show 4/4/48 Borrowed Oscar  
4/27/47 Ride in the Maxwell 4/25/48 Jack as Charlie's Aunt  
11/9/47 Fake Invitation  
3/28/48 Stolen Oscar

#511 JACK BENNY ( DONATED BY TOM PRICE)

7/6/49 Vincent Price's Robe Stolen 11/14/49 Visit to Movie Set  
3/6/49 A Trip to the Races 12/11/49 Readying for Houston  
3/20/49 Van Johnson & Jack Double Datel2/7/47 Violin Lesson

#512 JACK BENNY (DONATED BY TOM PRICE)

9/26/54 First show of the season 10/17/54 The Purple Pirate  
10/3/54 The Garden of Evil 10/24/54 Jack goes to Drive Inn  
10/10/54 Jack Takes Polly to the Vet 10/31/54 Jack Tries Firing Sportsmen



#513 JACK BENNY (DONATED BY TOM PRICE)

11/7/54 Jack sees a Doctor 11/28/54 Dennis goes to Psychiatrist  
11/14/54 Dinner at Don's 12/5/54 Jack Goes Christmas Shopping  
11/21/54 Jack Has a Cold 12/12/54 Jack goes to Palm Springs

#514 JACK BENNY (DONATED BY TOM PRICE)

12/19/54 Christmas in Palm Springs 1/9/55 Elephant's Graveyard  
12/26/54 Day After Christmas 1/16/55 Jack Has No Script  
1/1/55 New Year's Show 1/30/55 Beverly Wilshire Health Club

#515 JACK BENNY (DONATED BY TOM PRICE)

2/13/55 Surprise Birthday Party 3/6/55 The Life of Jack Benny  
2/20/55 Beavers Do Benny Show 3/13/55 Jack sells his house  
2/27/55 Jack Watches TV Wrestling 3/20/55 Jack does Jury Duty

#516 JACK BENNY (DONATED BY TOM PRICE)

3/27/55 Shooting of Dan McGraw 4/17/55 Jack & Bob Hope Double Date  
4/3/55 Ed Comes Up from the Vault 4/24/55 Jack Rents His Maxwell  
4/10/55 Easter Stroll 5/1/55 Jack's Love Letters

#517 JACK BENNY (DONATED BY TOM PRICE)

5/8/55 A Day at the Beach 1/23/55 Trip to the Race Track  
5/15/55 Jack meets a friend at the Station MORIS DAY SHOW 11/25/52  
5/22/55 Trouble with Twombly STEVE ALLEN SHOW 1/24/50

#518 JACK BENNY'S LIFE STORY (DONATED BY TOM PRICE)

by Radio Memories, Inc. 2 hrs.

#519 TRUE DETECTIVE MYSTERIES

The Rattlesnake and Barefoot Bride 3/8/37  
Horror in a Hospital Ward 3/25/37  
Secrets Never Told Before 4/1/37  
Buddha Man Mystery 4/8/37

#520 TRUE DETECTIVE MYSTERIES

Girl in the Iron Mask 4/15/37  
4/22/37 Helen Clevenger Case  
4/29/37 Trailing Red Ryan  
5/6/37 Death in Step Ins

#521 GUNSMOKE BIOGRAPHY (Pt. 1) 3 hrs. w/ William Conrad 3 hrs.  
(DONATED BY TOM PRICE)

#522 GUNSMOKE BIOGRAPHY (PT. 2) 2 hrs. w/ William Conrad 2 hrs.  
(DONATED BY TOM PRICE)

#523 SUSPENSE

8/2/45 Man in the House w/ J. Lorring  
8/9/45 Murder for Myra w/ L. Nolan  
12/12/46 They Call Me Patrice w/ S. Peters  
9/20/45 Library Book w/ M. Loy

#524 SUSPENSE

11/15/45 Murder Off Key w/ Z. Scott  
4/25/46 Dark Journey w/ N. Kelly  
5/1/47 Lady in Distress w/ A. Gardner  
5/30/46 Leading Citizen of Pratt County w/ A. Hale

#525 SUSPENSE

6/6/46 High Wall w/ R. Young  
6/20/46 Your Devoted Wife w/ J. Deprez  
2/6/47 End of the Road w/ G. Ford  
3/24/52 A Murder of Necessity w/ R. Young

Increase in Cost for 1/4 Track Tapes

NARA has increased the cost of the few 1/4 track reels to \$2. each. We have had to do this because of increased costs of making cassettes, and cassette loss. Many people are damaging the cassettes, jamming them and erasing them. On a 1/4 track reel, you are getting twice as much material, and there are twice as many cassettes involved.

The 1/4 track \$2.00 reels are listed below:

4, 9, 10, 14, 15, 16, 108, 122, and 324, 327, 328, 12

All other NARA are \$1 unless otherwise specified.

All tape orders should be addressed as follow:

NARA TAPE LIBRARY  
c/o S. & G. Bland  
Box 11962  
Reno, NV 89510



BOB AND RAY: THE TWO AND ONLY

by John Fellatt

(Editor's Note: This is the first of a series of articles which John Fellatt has done about the ever-popular comedy team.)

Part I

An Interview with Bob Elliott

Bob and Ray have been delighting North American audiences since the fifties with their own brand of gentle, surreal, hyperbolic, satiric and outrageously funny humor. It's hard to categorize their style of humor. Dick Cavett made a notable attempt when he explained to the New Yorker Magazine, "They're immaculate performer. They're like the finest actors: there's simply too much to absorb completely in one sequence. They have none of the sketch-playing broadness a lot of comedians fall into, and they never, never let on that they're trying to be funny."

You really have to hear them to appreciate their humor. Fortunately their work exist on LP's such as BOB AND RAY ON A PLATTER and BOB AND RAY THROW A STEREO SPECTACULAR and on tapes available from OTR fans and clubs (NARA Tape #88).

Their humor is a gentle, whimsical brand of parody, rich in innocence, hyperbole, characterization and weird quirks of fate. Man always seems to be rather on the losing end of things in their skits, but isn't that the way it often really is? And yet there is a persistence in their characters, something that says, "We will not give up," even when all odds are against them. And that gives us hope and joy.

Although the duo's humor is best appreciated by listening to their work, the artists themselves can provide insight into what has kept them one of America's most popular comedy teams for almost thirty years. Recently Bob Elliott did me the great honor of responding on tape to many questions I put forward to him for a radio program that I am preparing. I want to share the edited transcript with you now, and I hope you'll find it as interesting and enjoyable as I do.



- Q: BOTH OF YOU ARE KNOWN FOR CREATING LITERALLY HUNDREDS OF CHARACTERS THAT ARE KNOWN AND LOVED BY ALL YOUR FANS. DO YOU YOURSELVES HAVE ANY FAVOURITE CHARACTERS?
- A: Wally is my favourite character and was based upon a janitor that worked at WHDH. Mary McGoon is Ray's favourite and she was patterned after the Women's Programme Editor also at WHDH. From that point on we began to add to our cast of characters. Those are our favourites. Webley Webster--he's also been known as Calvin L. Hoogerman--was based on a boy who worked in the WHDH news room. His real last name was Hoogerman--he never kicked--and so we've used it all these years.
- Q: YOU'RE PROBABLY BEST KNOWN FOR YOUR RATHER AMAZING AD LIB ABILITIES. HAVE YOU GIVEN THAT TRULY UNIQUE TALENT MUCH THOUGHT?
- A: We've developed this ability to ad lib which most people seem to put a lot more value on than we do. I guess we don't because after thirty-two years or so together it's just a natural thing that we just don't really think about. Some of the best things we've done were ad libbed originally--certainly that's true of the Broadway show. The times that we've taken to actually write out material very often don't result in material as good as we've produced in an ad lib session.
- Q: IN YOUR EXCELLENT BOOK WRITE IF YOU GET WORK; THE BEST OF BOB AND RAY PUBLISHED IN 1975 BY RANDOM HOUSE IN NEW YORK, KURT VONNEGUT JR. IN HIS INTRODUCTION WRITES ABOUT YOUR WORK IN HIS OWN VIEW. "MAN IS NOT EVIL, (BOB AND RAY) SEEM TO SAY. HE IS SIMPLY TOO HILARIOUSLY STUPID TO SURVIVE". WHAT DO YOU THINK ABOUT THIS COMMENT AND DO YOU HAVE ANY PHILOSOPHY BEHIND YOUR WORK?
- A: That's his opinion. I don't think it's necessarily ours. As far as a philosophy behind our material goes: our only philosophy is to try to be as funny as we can--and to be clean. In all of our career we have never resorted to "blue" material, although we were advised to on a couple of occasions when we played night clubs early in our career. We didn't do it and we found that basically clean, funny humour got laughs and nobody missed us trying to be "blue". I don't think anyone else would have any different result of an effort in that direction.
- Q: DO YOU PREFER PERFORMING OVER WRITING IN ALL CASES? YOU MENTIONED THAT YOU USUALLY GOT BETTER RESULTS FROM AN AD LIB SESSION THAN FROM A WRITING SESSION.
- A: We prefer performing over writing although, if we do write something we like, then that gives us a great feeling of satisfaction.
- Q: DID YOU ALWAYS WANT TO GO INTO BROADCASTING?
- A: Radio is our favourite medium--and has been since we were kids in the early twenties. I was captured by radio at an early age and I know Ray was too. We never thought of anything else we wanted to do except radio. After high school I went into dramatic school for a year but their radio course wasn't all that it had been cracked up to be and so after a year I quit the school (in New York) and returned to Boston and auditioned at WHDH in 1941 and was hired. A lot of older fellows were going into the Army and it looked like I had a few years before having to worry about being drafted.

- A: As it turned out I had two and a half years then I went into the Army. I came back to WHDH assured of a job after the war, January 1946. That was when I first met Ray.
- Q: COULD YOU TALK ABOUT HOW YOU AND RAY FIRST MET AND "HIT IT OFF"?
- A: Ray had been at another station in Boston before the war as a replacement so he didn't have a job to return to--but he applied at WHDH and got the job. Three weeks after returning from the Army we began to hold down the morning shift. I did a record show and he did the news and after each five minute news segment on the half hour he would sit down--and instead of returning to the news room we would start to "kibbitz" on the air between the records. That's when we developed the voices.
- Q: WHO (IN COMEDY) DID YOU USED TO ADMIRE AND WHO DO YOU THINK HAD AN INFLUENCE ON YOUR STYLE?
- A: A lot of comedy and ours as well deal with man's futility and ineptness. Benchley was a favourite, and so were Stoopnagle & Bud, Laurel & Hardy, Fred Allen, Perelman, and Ray Knight and his Kuku Hour. He was a writer for us for awhile when we were in New York. They all influenced us to some degree. And so did Henry Morgan--although we never got as acerbic as Henry did. We never knocked down sponsors in all our years on radio and we've never had any complaints from any of them.
- Q: COULD YOU TALK A BIT MORE ABOUT YOUR ATTITUDE TOWARDS SPONSORS AND COMMERCIAL ADVERTISING IN BROADCASTING?
- A: In this country, of course, we've had commercial broadcasting since we've grown up and so we've never questioned it. I understand that Canada hasn't had it nearly that long. It's been a part of our life just as radio and television have. We've done so much in the commercial field as far as creating commercial campaigns for some of the biggest companies: GE, GM, IBM, Xerox, and notably we made a name for ourselves with Bert & Harry Piel--the Piel Brothers of beer fame. They lasted a total of eight years--having three different comebacks--and just recently they were brought back again. They were probably our biggest campaign. We wrote those--or rather ad libbed them first--then wrote them as I described as with all the others. We also had a good long stay with GM... so we've got a good, healthy respect for commercial advertisers. They're a good, good thing to be tied up with when we haven't been doing a regular, daily programme.
- Q: HOW DO YOU REGARD YOUR OWN CHARACTER CREATIONS? DO YOU CONSIDER THEM "REAL"?
- A: We do consider our characters real. On our last show on WOR we did a daily five minute continuing soap opera, five days a week, completely ad libbed, sometimes involving seven or eight characters at once. Half were played by Ray, and half by me. We'd have conversations going on between all these people--some talking to each other about completely different subject matters. We could think separately (for each character), which is no great thing to us. It's fun for us. Because of all the years of experience working together we really can guess what the other is going to say, just on an opening sentence. Either one of us can start a bit and the other can pick it up knowing just about where that bit should go.



Q: WERE ALL YOUR CHARACTER VOICES ON RADIO THEN DONE "LIVE"?

A: On the CBS Radio show (1959) we did combine scripted material with ad libs but didn't pre-record any voices at that point (to mix in with live voices.) We did on our more recent WOR series.

Q: YOU'VE WORKED IN ALL TYPES OF BROADCASTING AS WELL AS BEFORE LIVE AUDIENCES. HOW DO THEY COMPARE FOR YOU?

A: We do like radio--we grew up with it--and we do like television also. Television has a greater impact value today--a greater identification factor. Broadway was a great experience too--even though we had to be cajoled into doing it by the producers. Once we had the lines down--which was something we'd never had to do before--it was fun and easy. On television, especially the "TONIGHT" show--we found we could take a radio bit without acting it out--and sit down on two chairs and interview each other--one being the interviewer and the other the interviewee--and get as many laughs as if it had been staged with an expensive setting. That was an eye opener for us and I think there may be more of that on television to come.

Q: HOW DID THAT BROADWAY SHOW COME ABOUT?

A: The Broadway show came about when the husband and wife producer team came to us. For about a year once a week they would come in to see us to try to convince us. It took a year for us to say yes--then another six months to decide what material to use--then we had to learn it--which was disastrously hard work!--then we had five weeks rehearsal--ten days of previews--and then opening night. We thought we had a pretty good show--opening night was tremendous. We ran six months on Broadway after the excellent reviews and then we toured for a year. We played all over the country--and Toronto--and the whole show was a great experience for us. It gave us great satisfaction and it was a new medium for us--so that we could say we had done radio, TV, movies--we were in "COLD TURKEY" with Dick Van Dyke--and then the Broadway show and night clubs.

Q: HOW DID THE NIGHT CLUB EXPERIENCE GO DOWN WITH YOU?

A: We did night clubs earlier on in our careers--didn't like it--still don't now--and probably wouldn't do it again if we had the chance--unless we could do exactly what we did on Broadway--keep it clean--and you just can't do that in night clubs nowadays I don't think!

Q: ARTHUR GODFREY ONCE SAID HE USED TO THINK OF ONE PERSON IN THE AUDIENCE AND HE DIRECTED ALL HIS COMMENTS TO THAT ONE PERSON. DO YOU DO ANYTHING LIKE THAT WHEN YOU PERFORM?

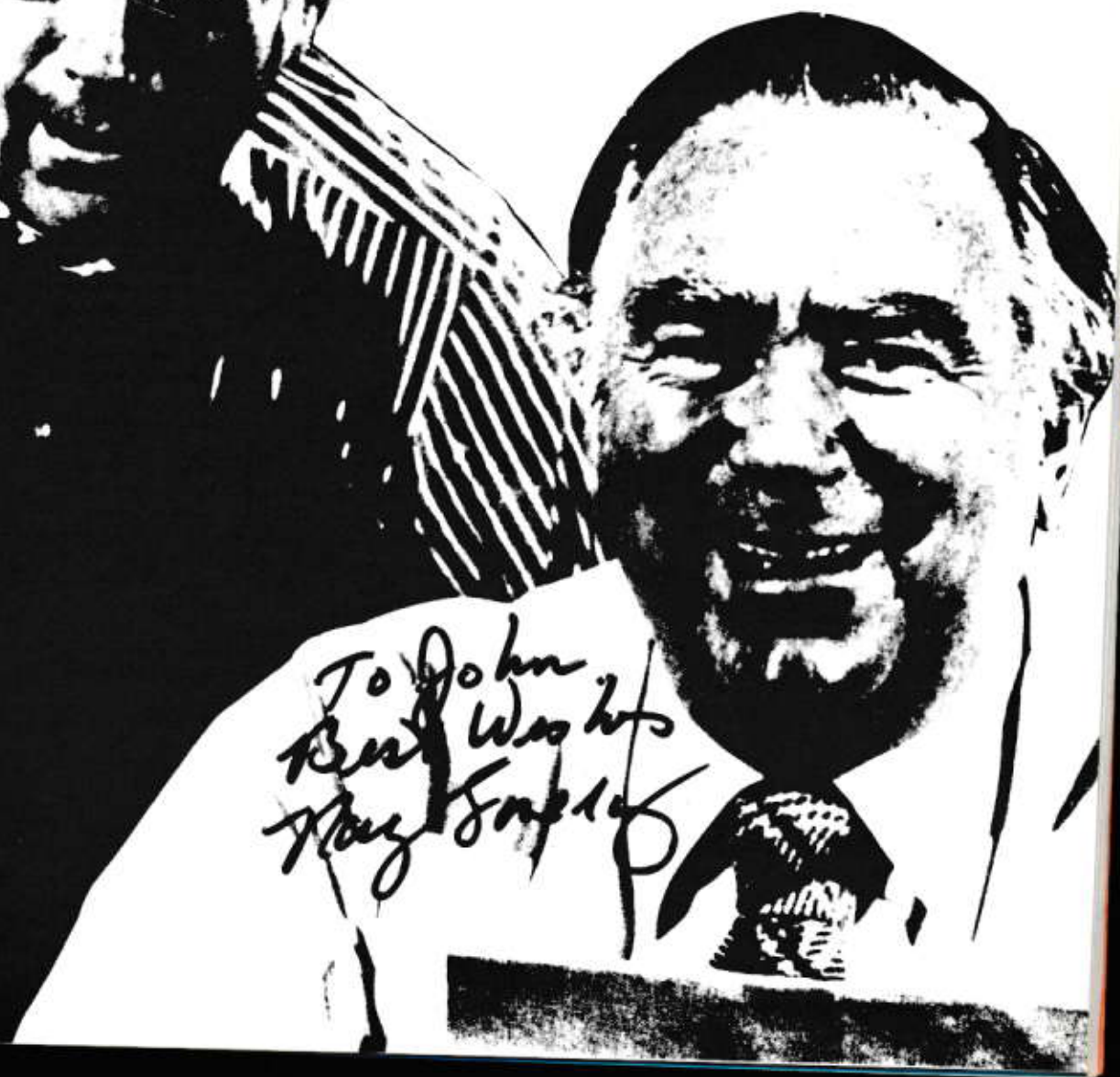
A: No, not consciously we don't. Unconsciously it comes off that way. I think everybody thinks that they read more into what we do than we attempt to even put into what we do. We do comment in a vague way on things that are happening, but a lot of people think that there's more there than meets the eye. It boils down to the fact that we are reaching one person at a time--multiplied of course we hope by the total number of listeners. When we come out of the woodwork--every three years or so--to do something on a national scale--our fans seem to come out too. They all have a favourite scene they remember--many, many times they are bits we can't even remember ourselves! Since '51 we've done thousands of bits--and we've only got about a third of that on tape--which still amounts to a tremendous library.



- Q: AS COMEDIANS AND AS A MEMBER OF THAT SELECT GROUP WHO APPEAR ON THE AIRWAVES AND ARE HEARD BY MILLIONS, DO YOU FEEL ANY RESPONSIBILITY OR NEED TO COMMENT OR CRITICIZE ON THE PASSING SCENE AROUND YOU?
- A: As to our power to make criticisms--we don't criticize very often. I think we have the right to. I think we make our comment--or criticism if you want to use that word--when we do a bit that applies to something we think people should see in a certain way--like the McCarthy bit. A lot of our bits are done with that in mind--to call attention to something.
- Q: LET'S TALK ABOUT THE McCARTHY BIT. IT INVOLVED THE "BACKSTAYGE" FAMILY DIDN'T IT?
- A: The "Backstayges" are our favourite recurring sketch. It contains most of the characters we've done. It's kept up to date with the news--it was a parody of things as they happened--it caused a lot of talk--got a lot of reaction--and did a lot for us on a day-to-day point of view.
- Q: HOW DID THE "BACKSTAYGES" ORIGINALLY A TAKE-OFF ON A RADIO SOAP OPERA, "MARY NOBLE, BACK STAGE WIFE", GET INVOLVED IN THE McCARTHY ERA?
- A: We did our only really political material during the McCarthy-Army hearings back in '55. We were on WINS in the morning and after the morning show we'd duck into a little pub next door and sit down watching the TV--neither of us had a TV at that time at home--and we'd follow the hearings all day until they adjourned in the afternoon. The next morning we would go in and tie-in--do a parody of what the hearings did the day before--but we wove it into the the Mary Backstayge formula. We had Mary and Harry trying to build a sixteen story skyscraper in their home town of Skunk Haven, Long Island, and the zoning board was putting up a kick and they went to court about it. The bad guy on the zoning board was McCarthy, and Ray did a beautiful McCarthy voice. I did Senator Munn, the chairman of the committee. Everyday for about three weeks we would follow the hearings and then we would parody it the next day. It got to be talked about quite a lot--particularly in advertising circles. I remember one bar that catered to advertising people, for lunch used to replay our skit every noon while agency people were having a cup of coffee before lunch. They would play that morning's programme for anyone who had missed it. TIME MAGAZINE pointed out at the time that we were the only ones who "dared" to take McCarthy to task for the ridiculous thing that he was trying to perpetrate--aside from Edward R. Murrow that is. So that was the only really political thing we've ever done.
- Q: COMING FORWARD FROM 1955 TO 1975, RANDOM HOUSE PUBLISHED A BOOK OF YOUR SCRIPTS. WE TALKED BRIEFLY ABOUT IT EARLIER BUT COULD YOU TELL US HOW THAT ALL CAME ABOUT?
- A: We tried to put as many of our characters as we could in the book. Wally Ballou, Arthur Shrank, Natalie Attired, Mary McGoon, Mr. Science, Barry Campbell, Webley Webster, Lawrence Fechtenberger, Fred Falvy, Mr. Trace, and Mother & Father Butcher among them. That book came about the same way the Broadway show did: the folks at Random House had had an idea that a Bob and Ray book, particularly



To John  
Sunberry  
Bud Hill



To John  
Bud Wash  
Ray Gandy



using scripts would be a good thing to put out...and so they talked us into picking out some of things that we thought were typical and funny and representative of our bits and so we put it together. In hardback it sold, I think, more than 50,000 copies which is pretty good for a book of that sort--it has a limited audience anyway--we thought it was good--we didn't get rich on it--and then it came out in paperback a little while back.

Q: WHERE DO ALL THOSE IDEAS FOR ALL THOSE "BITS" COME FROM?

A: They come from observing people, from seeing what's happening in the world today, from experiences we have ourselves: somebody at a candy counter or on a bus or train or a plane or waiting at a station, in a business office--any number of places really--wherever we go, anything we do--it's all really the basis of an idea for us--some good, some bad.

Q: HAVE YOU EVER CONSIDERED WHAT THE MOTIVATION IS TO GO INTO SHOW BUSINESS AND PARTICULARLY COMEDY?

A: I don't know what the answer to that is really--I think a lot of the young stand-up comics today have just decided that "hey...this is a good field to be in, I think I'll be a comedian", without ever having a reputation for saying anything too funny--although some have--some have a naturally funny background: Steve Martin among them. Some of them have been writers and so forth--a lot of them that you see aren't bad--they work hard--and a lot of them improve. They go out and get better--but there aren't too many places to try out any more--there are a few places in the bigger cities, but it's a hard field to go into. As to what the motivation is, I don't really know. I don't know what motivated Jack Benny years ago to become a comic except I suppose people saw something funny in the way he played the violin. George Burns, I figure, always wanted to go on stage and discovered that Gracie got most of the funny lines--so he became a straight man instead of a comic, but in doing so, he was funny in himself. And still is. The same goes for a lot of others who were classic comedians.

Q: CAN YOU RECALL ANY MAJOR ON AIR DISASTERS? KNOWING YOUR AD LIB ABILITIES I CAN'T REALLY THINK OF A SITUATION YOU COULDN'T TURN TO YOUR COMIC ADVANTAGE SOMEHOW BUT IN THE EARLY LIVE DAYS YOU MUST HAVE HAD A FEW TROUBLESOME ON AIR MOMENTS.

A: I think we haven't ever had any major on air disasters. When we were on NBC MONITOR--when it first began in '55 and for three or four or five years after that as well--it was all live on the weekends in those days--eight or twelve hours a day both Saturday and Sunday and all of it live remember--well now it seems strange, but back then all the connections around the country weren't all that good and sometimes remote lines would break down. From the first day we were given a little booth in the MONITOR studio on the fifth floor of NBC just outside of Master Control, I think it was, and whenever a line would break down, in addition to our doing our regular bit every hour or so, they would simply throw our microphones open and we would either have to ad lib something that pertained to the remote broadcast that didn't come in over the line or try to get something apropos to the subject matter of that hour. That was good experience in ad libbing but then they developed tape and there were no more real emergencies. But as far as on air disasters--and they weren't--they were fun--they were tests of our abilities and we weren't afraid of them--we've never really had any real disasters ever on air.



Q: WORKING DAY IN AND DAY OUT TOGETHER MUST SOMETIMES PRESENT DIFFICULTIES. MOST PEOPLE PROBABLY THINK THAT BECAUSE YOU ARE A TEAM PROFESSIONALLY, THEN YOU ARE A TEAM PERSONALLY AS WELL. DO YOU OFTEN SEE EACH OTHER ON A SOCIAL BASIS?

A: To answer that question honestly: no we don't, not a great deal. I've lived in New York City ever since we came in '51 and raised my family here--five kids--and Ray has lived on Long Island since then and raised his family there too. We see each other every day in the office so there is no real desire after a long working day spent together to spend many more hours together in the evening--unless it's something special. We get together for birthday parties--and our two families have travelled together to Hawaii and Florida and around the country a number of times--we always enjoy that and have great fun. We do go out to dinner now and then but we're not what you would call socially close outside of work. But I think there's good reason for that as I've explained.

Q: WOULD YOU DO ANOTHER REGULAR DAILY SHOW IF YOU HAD THE CHANCE? DO YOU PREFER WORKING IN THE STUDIO ENVIRONMENT THAN IN FRONT OF A LIVE AUDIENCE?

A: We would I guess under ideal circumstances do another regular show--those being: the right to pre-tape. We did a morning show on WHN here in New York City in the early to middle sixties--and did what nobody else has done: they let us tape each morning's programme the previous afternoon. We'd go in in the late afternoon--around two pm--we had everything arranged--the only thing that had to be added in was the live morning weather man to give the actual weather of the day. We did everything else. We'd set the studio clock at two pm for 6:30 am--and we took off from there. The show was good, we were up, and we were rested. If we could do a thing like that again I suppose we would--otherwise to do it live is a very restricting schedule--five or even six days a week--and you're just tied down too much. At least at our age we think we would be so I don't think we'd attempt that again right at present.

I think, if given the choice, we prefer to work in a studio alone, rather than to a live audience. When we did the WOR show (and for that matter, whenever we did a radio show) we would frequently have die-hard fans drop in and ask to sit in on the programme. They never bothered us and the fact that they were so ardent probably helped us. But, ideally, we work best when playing to the engineer and producer (when we have one) in the control room. They're usually good barometers of whether or not our stuff is "getting through".

Q: WHAT EVER HAPPENED TO ARTHUR SHRANK?

A: Arthur Shrank in real life was an accountant--that's his real name--who worked for us awhile--we used the name as a name for a character who accompanied Bob & Ray's Trophy Train around on its annual trip around the country and its stops in various cities--usually where there was a CBS or NBC station--depending upon which network we were working for at the time! It was Arthur's job particularly to see that Smelly Dave, the great giant white dead whale was kept packed in sufficient ice so as not to cause any trouble.

Q: WHAT ABOUT NATALIE ATTIRED AND MARY McGOON?

A: Natalie Attired still says songs. She--like Mary--have retired to Putney, Vermont, where they are very good friends. Mary's Inn at Turhan Bay, Maine, ended in a fire some years ago by the way-- I think it was an insurance fire--and she hasn't set foot in the restaurant/tourism trade ever since that time.

Q: WHAT HAPPENED TO MR SCIENCE AND JIMMY?

A: Well, Mr Science is still conducting his experiments in his basement workshop. Jimmy Schwab is of course well grown up now and has moved away--I don't know where he is.

Q: BARRY CAMPBELL?

A: Barry Campbell is the kind of second-rate theatrical performer. He still drops in whenever we have a show--and he drops into our office now and then--and continues to appear in flops. But he doesn't give up.

Q: WEBLEY L. WEBSTER?

A: He's still with us--well really all the characters are with us in our minds. I guess that would be the way we'd put it.

Q: FINALLY, I WONDERED IF WE COULD SPEAK TO MR WALLY BALLOU FOR A MOMENT. MR BALLOU, THERE SEEMS TO BE SOME CONFUSION OVER THE EXACT NUMBER OF AWARDS YOU HAVE WON. COULD YOU PLEASE CLARIFY THE SITUATION?

WALLY: Well, I've won actually sixteen awards. I was nominated for a seventeenth but the prize was to be a set of cuff links and I didn't have any shirts with French cuffs at the time so I turned it down.

BOB: And you ran for Mayor of New York City a few years back.

WALLY: Yes.

BOB: And didn't win.

WALLY: No.

Q: MR BALLOU, ONE LAST QUESTION TO SORT OF TIE UP THIS INTERVIEW: WHAT HAS IT REALLY BEEN LIKE WORKING WITH THE VAST BOE AND RAY ORGANIZATION OVER THESE MANY YEARS? PLEASE FEEL TO BE QUITE CANDID.

WALLY: Well, it's been one of the greatest experiences of my career-- it certainly has been a great training ground for me in my chosen field of radio. I started out doing maybe one report a week in Boston--then it was enlarged to maybe two or maybe even three-- and then of course the boys went network and their organization began to grow and of course, I was given more to do.

BOB: I think that answers John's question pretty well, Wally.

WALLY: Huh?

BOB: I say I think that answers John's question as much as we can right here.

WALLY: Oh.

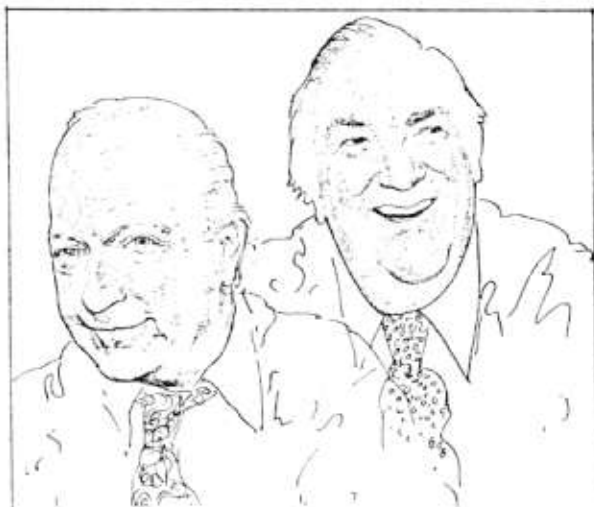
Q: Thankyou very much, Mr Elliott, for your kindness and patience and for taking time out to talk to us today.

BOB: On behalf of both of us--Ray and myself--and I think I've answered things much the way Ray would've if he were here--thankyou. And remember to write if you get work--and hang by your thumbs.

#### Acknowledgments

In researching this series of articles I have found helpful John Dunning's TUNE IN YESTERDAY (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1976), Frank Buxton and Bill Owen's THE BIG BROADCAST (N.Y.: Viking Press, 1972), and Bob and Ray's WRITE IF YOU GET WORK (N.Y.: Random House, 1975). I also wish to thank the following for their help: Roger Hill for the loan of many tapes; Hoyt Spelman and New Yorker Magazine for a copy of their Sept. 24, 1973 issue which contained Whitney Balliett's insightful profile of Bob and Ray; Ward Erwin, the foremost collector of Bob and Ray materials, for copies of a Time Magazine article and a "newspaper" distributed for the two and only's 1959 CBS series; Chuck Seeley, editor of the OTR publication The Illustrated Press, for the Mutual Radio ad, which appeared in the Oct., 1977 issue of IP.

My final and most important thank you goes to Bob and Ray themselves for putting up with letters and questions that spanned almost a year. They have provided a generous supply of promotional materials from the past, such as the Smelly Dave postcard cartoon reprinted in NARA NEWS (V:4; winter, 1978), which I as a dedicated Bob and Ray fan will always treasure. Bob Elliott has proved that the great are really great by answering all my questions via tape recording.





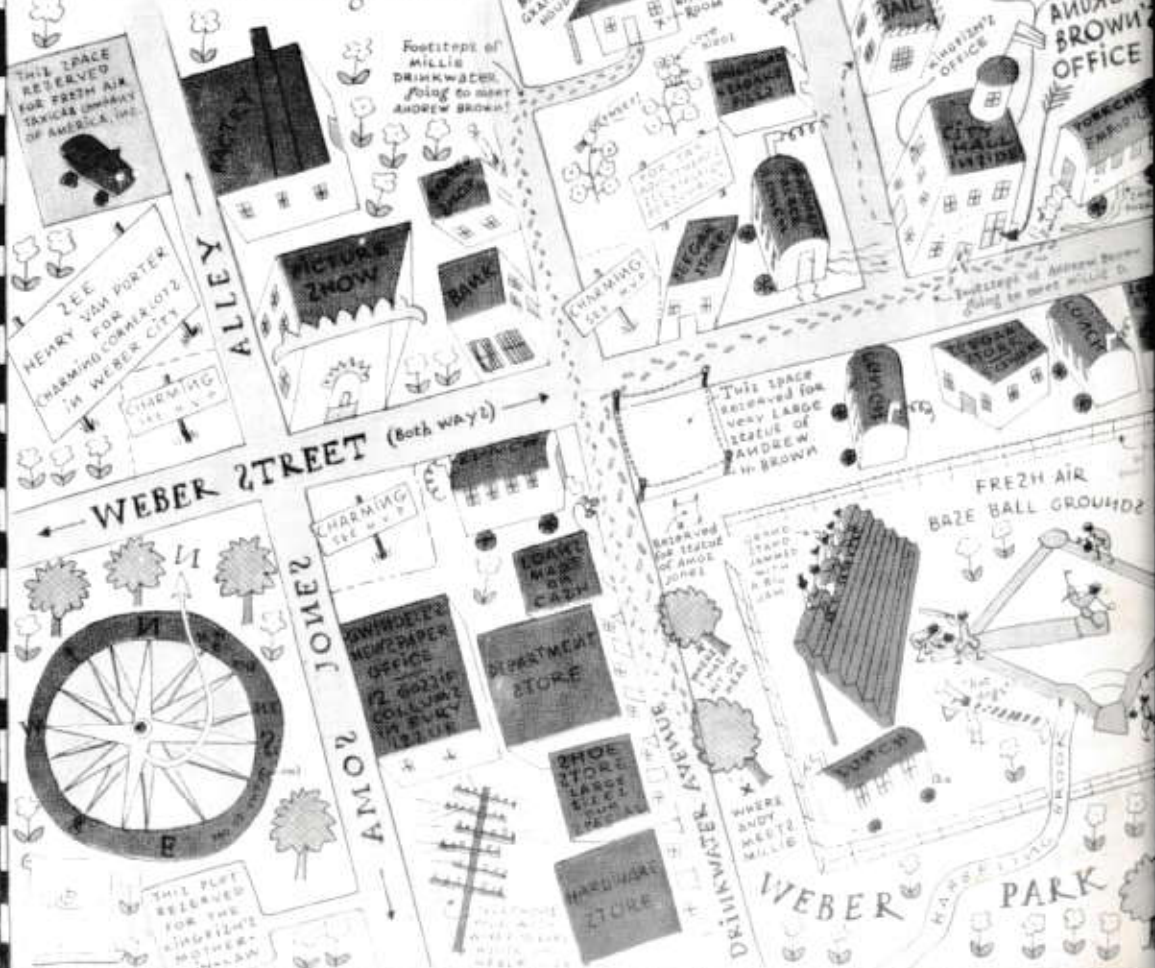
# EAGLE'S-EYE VIEW OF WEBER CITY (INC)



Andrew H. Brown  
Map maker

*and Jones*  
Assistant Map maker

Printed By The  
GWINDELL Printing Co., Inc.



THIS SPACE RESERVED FOR FRESH AIR TAXICAB COMPANY OF AMERICA, INC.

SEE HENRY FOR CHARMING FORMER LOT 2 IN WEBER CITY

Footsteps of MILLIE DRINKWATER going to meet ANDREW BROWN

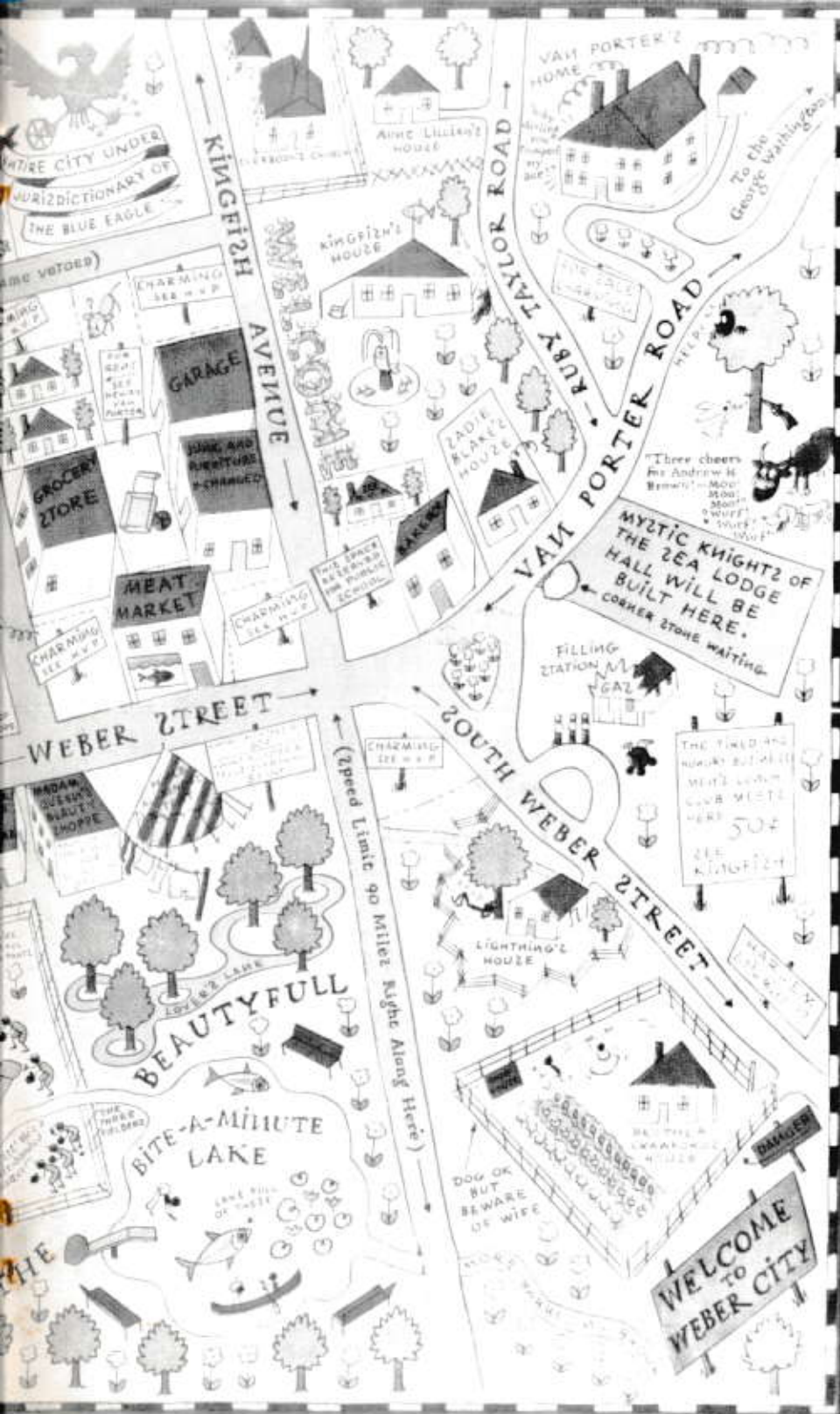
THIS SPACE RESERVED FOR VERY LARGE STATUE OF ANDREW H. BROWN

All in flavor zignally by de vutal tign, de represent's no, de It's got it!

THIS PLOT RESERVED FOR THE KINGSTON'S MOTHER MOLLAN

RESERVED FOR STATUE OF AMOR JONES

FRESH AIR BAZE BALL GROUND



Half-tone reproduction  
Donated by Charles Ordowski

REVIEW

December 7, 1941: Day of Infamy. Honolulu: Kalmar Company, 1978.  
(May be obtained on 33 1/3 record album or tape cassette from Kalmar Company, P.O. Box 25851 Dept. B, Honolulu, HI 96825. \$6.50 postpaid.)

Having read of this album in NARA NEWS, I ordered two, one for myself and one for a friend. Mine arrived badly warped, the outside two inches of the disc being egg shaped and almost impossible to play. I haven't heard from my friend in Kentucky as to how his copy made it through the mails.

As for the content and the quality of what I was able to hear, it is very good. There are the usual CBS network items (available from NARA in expanded form on reel to reel), but there are also some new and very interesting items. Along with President Roosevelt's address to congress, there are also a few of the congressmen's remarks. The CBS news analyst George Fielding Elliott (a retired army major I gather) makes some remarks, and I am amazed at how close to the mark he came, considering the sketchy information available at the time.

The only rough spot is the trans-Pacific telephone (or radio) report from one of the Honolulu radio stations. I'm sure it's the best version available, the poor quality probably due to its being a trans-Pacific message. It's so interesting that I am glad it was included.

The record concludes with FDR's fireside chat of Dec. 9. I thought that finishing up with "The Star Spangled Banner" after the chat was a little hokey, until I remembered that that's what actually happened on the air.

All in all, it's a good condensed version of the excitement of the day, using a selection of parts of broadcast item available and adding little narration. I suggest that you order the cassette version.

---Tom Garcia

(Editor's Note: Informed that Tom Garcia had received a warped record from Kalmar, Roger Hill contacted Doug Hodge, creator and producer of DAY OF INFAMY. Hodge urges buyers receiving a DOI record or cassette in less than satisfactory condition to let him know so that he can replace the item. He also mentioned that he has had a problem with the mainland company which produces his cassette tapes, some wound backwards and others with seconds cut off at the beginning and end. The problem he hopes has been corrected, but, if a faulty cassette reaches a buyer, Kalmar will replace it upon request.)



CHANDU, THE MAGICIAN  
A SYNOPSIS OF 69 Episodes  
by Roger Hill

Part I

This series is from an original radio drama by Harry A. Earnshaw; this particular presentation's version is written by Vera Oldham. All episodes were sponsored by White King Soap and were presented over the Mutual/Don Lee network.

Announcer.....Howard Culver  
Producer/Director.....Cyril Armbruster  
Frank Chandler (Chandu)...Tom Collins  
Dorothy Regent.....Irene Tedrow  
Betty Regent.....Joy Terry  
Bob Regent.....Lee Millar  
Koxor.....Luis Van Rooten  
Special musical effects....Korla Pandit

Dorothy Regent is Chandu's sister. Her children are Betty and Bob. Chandu tries to help Betty find her long-lost husband, Robert. During the search, the Regents must contend with the evil Koxor.

.....

Episode 1    Mon., 6/7/48  
Dorothy, Betty and Bob Regent await the arrival of Frank Chandler. They receive instructions to darken the room; suddenly Frank is in the room. He receives a psychic summons, looks into the crystal ball and sees an ominous scene in the Mid-East.

Episode 2    Tue., 6/8/48  
Frank and the Regents look through Robert's room and papers. They discover that important papers are missing.

Episode 3    Wed., 6/9/48  
Frank looks into his crystal ball again and sees Koxor and Princess Nadja talking. They mention the name "Robert Regent." Frank tells Dorothy and the kids he'll take them with him to Egypt to try and locate Robert Regent.

Episode 4    Thu., 6/10/48  
Frank uses his mysterious powers to transport them all to Egypt. Their first experiences land them locked up in an upstairs rug room above a cafe in the bazaar in Alexandria, Egypt.

Episode 5    Fri., 6/11/48  
The Arab Youssef mysteriously appears and shows the Regents how to escape from the rug room. They all dress like Arabs and make a run for a mosque, but Dorothy disappears.

Episode 6 Mon., 6/14/48  
Frank, Betty and Bob are with Youssef when an Arab appears outside the room on the balcony. he won't tell Chandu (Frank) what Frank wants to know so Chandu makes snakes appear. The Arab says Roxor sent him. Before they learn more, another man appears and tries knifing the Arab Chandu is questioning. Both men escape.

Episode 7 Tue., 6/15/48  
Chandu and Bob magically appear below ground in a darkened room after Youssef told them what he'd discovered about Dorothy's disappearance. They find Dorothy about to be sold as a dancing girl, but they flee with her and a young girl named Natasha, rescued by Bob Regent. After Dorothy explains what happened, they find out the train they were to have taken to Cairo was ambushed.

Episode 8 Wed., 6/16/48  
Frank and the Regents are driven to Cairo by car. Another auto tails them, but they elude it. In Cairo, the Regents go shopping and meet a singing storyteller who is wearing a ring Dorothy once gave to her husband Robert.

Episode 9 Thu., 6/17/48  
Frank and the Regents meet at the hotel. After exchanging their accounts of recent experiences, Frank receives a blue flame message from Nadja, who asks Frank to come to her.

Episode 10 Fri., 6/18/48  
Frank and the others sail up the Nile River to a hut where they're to meet Nadja. After landing, they meet the storyteller Abdullah from Cairo. he warns them about Roxor. They don't find Nadja.

Episode 11 Mon., 6/21/48  
At one of the other Nile huts, Frank finds a message for him to meet Nadja at the pyramids. As they are exploring the pyramids, Abdullah appears and secretly talks with Betty, telling her to meet him that night if she wants to know of her father.

Episode 12 Tue., 6/22/48  
Back at the hotel, Betty goes into the garden for her secret rendezvous with Abdullah. he extracts a promise from her that she'll go with him the next day into the desert.

Episode 13 wed., 6/23/48  
Frank and Nadja go back to the pyramids and explore the interior tunnels and rooms. Bob and Dorothy wander around outside. Frank receives a Psychic Summons in which he sees Betty getting into a car with Abdullah.

Episode [15] Fri., 6/25/48  
 Betty and old woman await alone in a room for the return of Abdullah. The old woman reveals Abdullah's evil intentions. Abdullah returns and proclaims his love for Betty as Bob arrives to take his sister home.

Episode 16 Mon., 6/28/48  
 Betty tells the others of her experiences. The Arab Ahmed arrives and does some magic, reads the sands and tells their fortunes. He then speaks alone with Frank of recent developments in the attempt to locate Robert Regent.

Episode 17 Tue., 6/29/48  
 Roxor and Nadja discuss the possibility of working together. Nadja visits Frank and tells of her plans and Roxor's suggestion. Together, Frank and Nadja return to the tunnel in the pyramid and there they see a blue flame vision.

Episode 18 Wed., 6/30/48  
 As Frank and Nadja explore the tunnel, Bob and Betty bring news about their father possibly being in Cairo. Frank finds some secret steps and the group descends into the darkness.

Episode 19 Thu., 7/1/48  
 In the pyramid's tunnel, the group sees a statue resembling Nadja. They leave Dorothy behind to look at the statue and it talks to Dorothy, foretelling of death. Later, in the hotel room, she hears the voice again and Frank then goes to see about breaking the spell. Betty and Bob lock their mother in her room after they take a knife away from her.

Episode 20 Fri., 7/2/48  
 Betty and Bob try using Frank's crystal ball but nothing happens. Frank visits a Yogi who tells him what to do about Dorothy's spell.

Episode 21 Mon., 7/5/48  
 Frank and Dorothy return to the tunnel. The statue tells her to kill Frank. Frank pits his power against the statue's and breaks the spell it has over Dorothy. Later, at a cafe, an Arab lures Frank to a room and pulls a knife on Chandu, who uses his power for good and defeats the Arab.

Episode 22 Tue., 7/6/48  
 Frank and Nadja meet in the pyramid's secret room. Frank tells Dorothy he has proof her husband didn't drown with the sinking ship nine years earlier. Betty and Bob explore on their own and disappear through a secret door.

(To be continued in the next issue of NARA NEWS)





We knew you would want to see this new and charming picture of Irene Wicker, the ever increasing popular Singing Lady, with her husband, Walter Wicker. These two have worked together successfully for years. They have two children.

## RADIO'S BELOVED "SINGING LADY": IREENE WICKER

by Charles K. Stumpf

She was born Irene Seaton in Quincy, Illinois, on the Mississippi River, November 24, 1906. She began to act as soon as she learned to speak. Her first stage appearance was made at the age of four in a Sunday school entertainment. Her days were sparked and colored always by the overwhelming urge to act. When she was twelve, at first against her mother's wishes and finally with her reluctant consent, young Irene joined a stock company. For a little while she lived all of the drama and excitement she had always imagined. They offered her an endless variety of roles, among them Shakespeare's Juliet and, employing her first "deep voice," Shylock. Her performance was so outstanding that she was presented with a twenty dollar goldpiece.

Throughout high school and during her one year at the University of Illinois she joined every dramatic club and took part in every school play. Romance entered her life and she left school at the start of her second year at the university to elope with writer-actor Walter Wicker. Irene was just seventeen and he was not quite twenty-one. In 1925 a son, Walter, Jr. (always called Charlie), was born. Two years later the Wickers welcomed a daughter, Nancy. The busy young housewife was never too busy to remember that she wanted to be an actress. While her children were in nursery school, she took advantage of the free time to study at Chicago's Goodman Art Theatre. From there it was a very easy step to acting in daytime radio, since many of the early soap operas originated in Chicago. About this time an astrologer advised her to add an extra "e" to her name, and thus she changed the spelling to---Irenee.

### Chicago Soap Days

On Oct. 10, 1932 Irenee was heard on the new serial JUDY AND JANE, heard over stations in the Midwest over the NBC Blue Network. Sponsored by Folger's Coffee, it was the story of a beautiful young housewife, Jane Lee (played by Irenee) and her wisecracking friend, Judy, played first by Donna Reade and later by Margaret Evans. Miss Wicker left the series in 1934.

Beginning in 1933, Miss Wicker was heard in two additional serials. Back in 1930 from WGN in Chicago she had been heard in an early serial titled SUE AND IRENE in which she appeared with writer-actress Irna Phillips. Later when Miss Phillips created the serial PAINTED DREAMS, she played the role of kindly old Mother Moyahan and cast Irenee as her daughter Eileen. It was a multi-plotted story of intertwined lives. Sometime later when station WGN refused to permit writer Phillips to sell her serial PAINTED DREAMS to a network, she wrote TODAY'S CHILDREN, using almost identical characters with a slight change in names. The Moyahans became the Morans with Irenee continuing in the role of daughter Eileen Moran. Miss Phillips continued her court battle to win the right to use her original title, but, when the case was finally settled in 1940, the Illinois State Court ruled in favor of WGN.

During the run of TODAY'S CHILDREN Walter Wicker joined the cast as Bob Crane, the romantic interest for Irene, and the fictional characters played by the real life spouses were eventually married on the air.

On Aug. 14, 1934 Irene and Walter Wicker were part of the cast of a new serial heard over NBC Red Network. Known at first as RAINBOW COURT, the program soon had its title changed to SONG OF THE CITY. It was the story of a young crippled girl (Irene) and her doctor. A very young Mel Tormé was featured as a newsboy.

#### Actor and Writer

The Wickers moved to New York City in 1936 and gave up their roles in the Chicago serial. Later that year they divorced. Irene's career continued in high gear. Back in Chicago in the spring of 1931 the program director at WGN had been auditioning actresses for a new children's program which would consist of fifteen minutes of nursery rhymes and songs, five times each week. Irene had been asked to audition, but she had objected to the program format, insisting that no child would listen to nursery rhymes for fifteen minutes each day. She hadn't expected the director to ask her to go home and write her own idea of a show for children. When he did, she had started thinking of the kind of program that she would like to have on the air for her own children. The next day she had returned to the station and presented her own dramatization of Winnie the Pooh, doing all of the voices. Needless to say, she won the audition.

On Jan. 11, 1932 Miss Wicker was heard for the first time over the NBC Blue Network and thus began the coast to coast broadcasts of The Singing Lady, sponsored for many years by Kellogg's cereals. The program won every award offered for children's programs, including the Parents Magazine Award for Distinguished Service to Radio and the Peabody Award. Year after year The Singing Lady topped all newspaper and magazine polls and went on to become the most beloved and highest rated children's program on the air.

With the program's success writing became much easier for Irene and she continued to turn out her own scripts. She has had many songs and plays published by Irving Berlin, Inc. Irene has also authored four books: The Singing Lady's Favorite Stories, The Little Horse, Young Music Makers, and Young Master Artists. She has also written special operettas for children: William Tell, Around the Christmas Tree, and The Magic Flute, which were published by Samuel French. She has made records for Golden Records and has also recorded for such major labels as Victor, Decca, Mercury, Regal, and DeLuxe.

#### Unjust Accusation

In 1939 she signed the necessary papers so that her only son might join the RCAF. The boy was under age and needed parent's consent. He was killed in action in 1942. During the war years The Singing Lady used her many talents to serve her country in many ways. She served as coordinator of radio for children for the Civilian Defense and did volunteer work each week for the Lenox Hill Settlement



House through the American Theatre Wing. She entertained throughout the war at The Stage Door Canteen as well as at army and navy hospitals. On her daily program she offered a war bond each week for the best essay sent in by one of her young listeners on the subject, "I'm Glad I'm an American, because . . ."

Ever a humanitarian, she opened her home to any child that was in need. It was this display of kindness which led the publication Counterattack to question her Americanism. Miss Wicker had loaned her home in 1945 to aid the refugees who had fled fascist Spain, thereby suggesting to Counterattack that she favored Franco's communist opponents. It failed to consider that her home was open to any child in need. Counterattack accused her of subverting the minds of American children for two decades, implying that Miss Wicker was a communist or at least a communist sympathizer. In spite of conclusive evidence to the contrary, one of radio's most popular and best loved performers was controversial. A TV show for which she had been signed was canceled. A few years later she did begin a series on ABC-TV but it did not last long.

### Versatility as Performer

In 1941 Irene had married Victor Hammer, owner of one of the most prestigious art galleries in New York City. She continued her Singing Lady program on through the mid '50's. After a brief retirement she returned to the air in 1959, devoting her service to a series of children's programs for New York's Municipal Station WNYC, for which her husband provided the air time. In 1960 the program won the coveted Peabody Award. Part of the presentation praised her work: ". . . for the literate taste, the tender understanding, the wit, gaiety and style which Miss Wicker brings to her weekly program, The Singing Lady. A benign sorceress as well as an artist of consummate skill, Miss Wicker has been a steadfast foe of violence and brutality and a true friend to children everywhere." An award most justly deserved.

In addition to her hundreds of Singing Lady broadcasts, Miss Wicker was heard on many other programs. One of her unique assignments was on DEADLINE DRAMAS, heard over the Blue Network during the mid '40's. The unusual program was created by writer-actor Bob White. Listeners sent in plot situations of no more than twenty words. White and his quick-witted cast---Miss Wicker, actress Joan Banks, and organist Rosa Rio---assembled in the studio. White gave the cast the plot, whereupon they retired to a soundproof room where they had exactly two minutes to work out a fully developed plot. When they emerged they presented an unrehearsed seven minute playlet, amazing both studio audience and listeners at home.

Further proof of her acting versatility is her appearance on the radio chiller INNER SANCTUM on Jan. 8, 1946 in a tale called "The Creeping Wall."

During the more than 25 years that Miss Wicker presented her Singing Lady programs, she acted and sang all of the roles herself. Her versatile voice was heard portraying many varied roles in original

scripts, many adapted from the classics---folklore, history, myths, and fairy tales. Her theme song was taken from Dohany's "Children's Suite."

### A Gracious Lady

Through the years radio's beloved Singing Lady has helped many children have their dreams come true. She played a very important part in having one of my own dreams become a reality. In June 1973 I worked with a group of young people in converting the basement of the Art League Building at Hazleton, Pennsylvania into a little theatre. We called it the Theatre of the Nine Muses after the nine muses who were the guardians of the arts and sciences in Greek mythology. For our dedication ceremony we planned a program dramatizing some of the myths. I sent an invitation to Miss Wicker, who had broadcast many stories of the myths which I had listened to as a child, asking her to join us for the opening of our little theatre. She graciously consented and attended with her husband, Victor Hammer. I was enraptured, as was our entire audience on that opening night, as Miss Wicker presented a dramatization of the myth, Proserpine and Ceres, telling the tale of how the seasons came about. She portrayed all of the roles, displaying her unlimited versatility. Her performance was magnificent.



Seeing the opening of the theatre was a dream I had long nourished; to have it become a reality was truly a thrill. An even bigger thrill, and delight, was the opportunity to meet the Singing Lady, whom I had admired for so many years. She was even more luminous than I had imagined: beautiful, gracious, and tremendously talented.

Thank you, dear Singing Lady, for so many wonderful hours of listening pleasure.

*Happier Wicker Can gratefully  
on your work - and thank  
you again - Gratefully  
James J. Wicker  
The Singing Lady -*

# THE LONE RANGER WAS A CALCULATED MYTH

by

George E. Steiner, Ph.D.  
San Francisco State University

Over the past years the Lone Ranger program, as well as the characters portrayed therein, has been subject to some interesting scrutiny as well as criticism by a variety of writer types. With but a few exceptions these writers relied totally on either a limited program listening experience for their data, or spent, as one author did, most of her time using scholarly and anthropological research techniques in an effort to determine the correct interpretation of just one saying accredited to Tonto, which was "kemo sabe."

John Bryan, the writer referred to above with the limited listening experience, drew some very critical and negative conclusions about the effect the Lone Ranger program had on millions of impressionable kids here in America.<sup>1</sup> The tone of his article would leave little doubt but what he was one among those millions of impressionable kids who was now very upset with his earlier listening experiences.

The anthropologist Dr. Martha Kendall, a specialist in American Indian languages, was much more philosophical in her conclusions following her research on the tribal roots of Tonto's famous phrase "kemo sabe." She concluded that, "--- Tonto and his masked friend are mythical characters, and as such, they do not have to be fixed in historical reality."<sup>2</sup>

Dr. Kendall's concluding perception is an interesting one for it suggests nearly the exact same program philosophy expressed by the people who created, wrote and produced the original Lone Ranger programs. However, even among the actual program people who created this broadcasting phenomenon, there were some philosophical differences of opinion; not so much in terms of what the program characters should be, but rather in terms of how the programs should be written and what the programs should include in order to properly convey and perpetuate the Lone Ranger and Tonto myth.

This article will address itself to the forgoing point for two compelling reasons. First of all it would seem that it was time that someone who had a personal and close relationship to the Lone Ranger program should be heard from. This writer was an actor on the series and he also had the opportunity to study the writing techniques of Mr. Fran Striker, the original and head writer for the series. Secondly, the information contained herein will not be all conjecture as was the case of the limited listener writer, but rather some very practical and logical details to which this writer was privy as a result of his being in a class as a



The

It



+



2,596  
ENTERTAINING  
HACK-WRITTEN  
SCRIPTS

Ranger

GENE  
LARSON

student at the right place, at the right time in history in Detroit, Michigan during 1949-1950. Hopefully this unpublished information will provide a clearer insight, understanding and appreciation of what was involved at least in the writing phase of one of America's most successful mythical creations.

There are some interesting contradictions between the published statements of Mr. George W. Trendle, the accredited creator of the Lone Ranger program and Mr. Fran Striker, the original and supervising writer for the series regarding how the programs were to be written.

In the peak years of the programs existence Mr. Trendle was very serious about what the programs should contain.

There is an iron-bound script code back of the Lone Ranger. Above all the program aims to entertain. In addition, without detracting from the thrill and excitement, it tries to convey a message that subtly teaches patriotism, tolerance, fairness and respect for the rights of all men.<sup>3</sup>

Two years before Mr. Trendle died at the age of 87 in 1972, he expressed a much more casual point of view about the program's composition and even suggested that he may have been a major writer of the series. "I never had much trouble thinking up a show's format. I'd seen so many movies when I was a theater owner that I knew every plot there ever was. I'd just take the best of these, sit down with a pencil and start improvising."<sup>4</sup>

He made it sound so simple. Perhaps after 85 years and some 2,596 Lone Ranger scripts later, the creator, producer and promoter of the original Lone Ranger idea has the right to mitigate what it took to build his idea into a very successful commercial broadcasting empire. It is also possible that with time some of Mr. Trendle's facts became a little distorted. Mr. George W. Trendle was not credited with being an immodest man.<sup>5</sup> He was always the "boss," everyone knew it and no one in his company ever ignored or forgot it.

Mr. Fran Striker worked for Trendle enterprizes for some twenty-five years. He was not just one of the writers. The late James Jewell, who was also an early contributor to the development and to the direction of the Lone Ranger series, stated the following about Fran Striker:

---But I'll never demean Fran's performance. He was too good a man. Fran Striker was in my estimation the greatest hack writer that ever lived. Now I'm not casting any crumbs to the man when I call him a hack writer, because a hack writer was a person who could hack it out day after day after day. When you figure that that man was in there writing--I mean actively writing for twenty-five years, you don't demean a person like that. That's a great job. ---Mr. Trendle had nothing whatsoever to do with the creation of the "Lone Ranger." He never put anything on paper but his signature to a check.<sup>6</sup>

Author David Rothel in his recent book, Who Was That Masked Man? confirmed the tribute Jewell gave to Striker.

It was estimated that in 1939 Striker was pounding out approximately sixty thousand words every week of the year. Someone figured that it was equivalent of the Bible every three months. Each year, Striker, with the assistance of a small staff of writers, wrote 156 "Lone Ranger" radio adventures, 365 newspaper cartoons. Striker was putting in fourteen hour work days in 1939 for his ten thousand dollar salary.<sup>7</sup>

Apparently the above evidence does not support the quoted statement by Mr. Trendle that "writing the programs was just a matter of sitting down with a pencil and improvising."

It was not the purpose of including the forgoing to demean in any way the genius of Mr. George W. Trendle, but rather to reveal, at least in part, what you would never hear coming out of your home radio receiver at 7:00 PM or 7:30 PM, depending on where you lived, on Monday, Wednesday and Friday evenings following the playing of Rossini's "William Tell Overture."

One of the very first things Mr. Fran Striker said to us about 30 years ago in his writing class at Wayne University in Detroit was:

There are no new plots and this includes the writings of today's top writers. Plots never change. Don't rack your brain for new ones. Hang new ornaments onto the old ones, use unusual devices and gimmicks. Try to be original with an old plot. Avoid freaks and give your character a true-to-life personality.<sup>8</sup>

It is quite possible that Mr. Trendle took some of his programming ideas from Mr. Striker in addition to those he said he remembered from seeing many movies. The author Rothel indicated that "the reason Trendle hired Striker initially was because he (Trendle) had recognized Striker's talent for writing, for developing character and for sustaining a program with a proper mix of suspense and adventure."<sup>9</sup>

Be that as it may, Fran Striker knew what he was about and he didn't hesitate to reveal his feelings or his writing techniques. What follows was taken from a class lecture given by Mr. Striker at Wayne University on October 4, 1949. In this lecture he not only contradicted the official program writing policy, but he reveals quite honestly how he managed to be a writer, "hack" or otherwise.

The boss would kill me if he heard me say this, but I don't pay too much attention to this business about the show teaching tolerance and patriotism and all that. That's just so much crap. This story is a formula story and it follows the pattern of Horatio Alger. You know what I mean. The good guy always wins and the bad guy always loses. It's been a very successful pattern for an awful long time. With the Ranger, he's fearless, and strong and clean living and he chases horses, not women; that's about the only difference.



I can tell you exactly how I write a show. And I'll never run out of plots. We have these eight elements:

1. Establish a character.
2. Give him a problem he can't solve.
3. Explain why he can't solve it and that involves the villain.
4. The Lone Ranger learns about the situation.
5. The antagonist learns that the Ranger is going to interfere.
6. The antagonist plots to kill the Ranger.
7. The Ranger outwits or outfights the crooks and survives.
8. The Ranger solves the situation.

Now you don't have to do every show in just that order, you can shuffle them around if you like. About one out of every five shows we do conforms exactly to the pattern. So here's what you do. Under the eight elements you list the possibilities:

1. Establish a character.  
Old man, young man, old woman, young woman, etc.
2. Give him a problem he/she can't solve.  
He's going to lose his ranch.  
He's going to lose a gold mine.  
She can't marry someone.  
He's falsely accused of a crime.
3. Explain why he can't solve it and that involves the villain.  
He can't find any witnesses.  
The people in town don't trust him.  
He's a coward.

You do the same thing for all of the remaining points. So when you take them in all of their possible combinations you have 8 to the 10th power of possible plots. The thing could go on forever.

Now, when you get your good character, give him something to make people like him. I mean he loves a dog, or maybe he can't walk. And the villain has to be as bad as the other guy is good. We don't have time to show WHY he's bad. So what you do is you open with 'Scar' throwing a baby out of the window, or beating his horse or something so that people will immediately see that he is bad. We don't have any time to go into the psychology of all this. Anyhow, if you explain WHY a man is bad, he's likely to get sympathy. I mean if you show a drunken bum and then you explain that the reason he's drunk is that he has incurable cancer, he gets sympathy.

It's instinctive to choose sides. And people want to have good and bad guys. Like if you go to a game you hate, like basketball, for example. You don't even know who's playing and really don't care. Suddenly one of the players gives another player a low blow. Immediately you choose the side of the good guy. But remember the bad guys feel justified in being bad. Like the guy who hates the railroads, because some railroad man threw a bomb into his house when he was a kid.

Fran Striker also had some interesting observations to make about some of the other aspects related to the Lone Ranger program and what the program didn't do to the young listener.

I don't know what the kids learn from the Lone Ranger, but I'll tell you what they DON'T learn. They don't learn the things that make them delinquent. They don't learn that crime pays. Of course everyone knows that crime does pay. I mean if you can steal \$150,000 and only spend three years in jail, it's the same thing as making \$50,000 a year. And they don't learn that a man can steal state secrets and only get eight months in jail for it. And they don't learn that a man can embezzle and get away with it. And they don't learn that a drunk driver can kill three people and get off scott free. I don't deny that those things exist in real life, but I don't think that it should be the function of the Lone Ranger to teach that bad goes unpunished which often is actual fact. If they get disillusioned later in life when they find out about this "real" life, their philosophy should be that those things are the exceptions, not the rule.<sup>10</sup>

This writer reviewed thirteen original Lone Ranger radio scripts in order to examine the extent to which Striker's writing formula was actually applied. Three of Striker's formula writing elements were immediately obvious.

On the first script page one was immediately introduced to the character or to the "bad" guy and by Page 2 one knew exactly what his evil plans were. The "bad" guy was not only easily identified by what he said he was going to do, but even his name suggested that he wasn't close to being a "nice" guy.

Here are just a few of the "bad" guy names that were listed on the cover sheets of the actual scripts: SLADE----Smooth Crook, BUCK CANTON----Tough Killer, BLACKY PIERCE----Tough Crook, ADOBE DODGE----Heavy, JAKE MARKLE----Tough Gunman, and my two favorites, MORT SLINGER----Smooth Killer and TUCSON THORPE----Smooth, Quiet Talker-Outlaw Leader.

Striker's formula writing element No. 4 "The Lone Ranger learns about the Situation" was also very easy to identify early in the scripts. The average page length of the 13 Lone Ranger scripts reviewed was 27 pages. The scripts were duplicated on legal size paper (14" by 8½") and all of the dialogue was double spaced. In nearly all of the 13 scripts the Lone Ranger and Tonto learned about the situation they were about to enter around Page 5. There was nearly as great a consistency to this No. 4 formula element appearing in the first quarter of the script and program as there was to the final writing formula element No. 8 "The Lone Ranger Solves the Situation" appearing on the last two pages of the script.

It should be noted, quite obviously, that a sampling of only 13 scripts out of a written total of 2,596, is not statistically defensible in terms of any

kind or type of research design. Nevertheless, these small sample findings would seem to be a fairly good indication that formula writing was followed in the radio Lone Ranger programs and whether one wishes to defend this type of writing or not, there is no doubt about the fact that this particular program worked its listening magic in the minds of millions of Americans during a period of time where there was little hope or opportunity for any other kind of escape.

With his typewriter, not a white horse, it was Fran Striker, the writer, who was the resourceful one; it was Fran Striker's words, names and ideas that helped create and sustain and yes establish this Western myth in America and it is Fran Striker who, in this writer's opinion, should now be finally recognized as the real Champion behind the black mask.

#### FOOTNOTES

- 1 Berkeley Tribe, p. 13, November 7-13, 1969.
- 2 Martha Kendall, "Hi Yo Silver Away," The Smithsonian, p. 113, September, 1977.
- 3 Trendle, Campbell, Murer, Inc., Publicity Release, January 16, 1952.
- 4 'Lone Ranger' Creator Reflects on Radio's Golden Age, (Article) Author and Source not Identified.
- 5 Ibid.
- 6 David Rothel, Who Was That Masked Man? (New Jersey: A.S. Barnes & Co. Inc.,) 1976, p. 40.
- 7 Ibid., p. 83.
- 8 Fran Striker, Class Lecture Notes, Wayne University, Detroit, Michigan, October 4, 1949.
- 9 Rothel, op. cit., p. 29.
- 10 Fran Striker, op. cit.

Dr. George Steiner received his BA Degree at Fresno State University, his MA Degree at Wayne State University in Detroit, Michigan and his Ph.D. at the University of Southern California at Los Angeles. While attending Wayne University in the late 1940's, he was hired as an actor on the Lone Ranger, Green Hornet and Challenge of the Yukon radio broadcasts that originated in Detroit.

Dr. Steiner was appointed to the Faculty at San Francisco State University in 1957. Since 1963 he has served as Educational Television Coordinator for the campus in addition to teaching a "History of Radio Broadcasting" course for the Broadcast Communication Arts Department each semester. While on a sabbatical, Dr. Steiner requested the appointment of Roger Hill as lecturer for his history course. His occasional lecture-demonstration on the people behind the microphones of the Lone Ranger programs has been well received by numerous groups throughout the San Francisco Bay Area.



FROM OTHER PUBLICATIONS

OTRAPAN (Monthly, edited by Chuck Seeley, 294 Victoria Blvd., Kenmore, NY 14217).

In issue #1 Editor Charles Seeley describes the content that each issue of his new monthly publication will have: four pages of ads and articles reprinted from newspapers and magazines of the past along with additional pages of ads from collectors, dealers, and traders. The publication will be mailed first class. Subscription rates are \$3 for 6 issues and \$6 for 12 issues. A sample copy can be purchased for 50 cents. Seeley assures his readers that nothing which has appeared in THE ILLUSTRATED PRESS, also under his editorship, will be used in OTRAPAN.

The first issue contains reprints about Fred Allen, Bob Hope, and Red Skelton being censored for making jokes about NBC (1947), Frank Sinatra's losing his radio sponsor (1947), and Edgar Bergen's planning to introduce two new dummies, Alphy and Lars, on his TV show (1953) along with a radio schedule for 8-27-45 and ads for several good old movies. NBC cut the joke off the air and let its comedians know that attempts to poke fun at NBC would be faded out. Skelton was cut when he quipped, "You know what NBC means, don't you? Nothing but confusion, nothing but cuts, and nobody certain." Hope began, "[In Las Vegas] you can get tanned and faded at the same time," but was cut from the air when he followed with, "Of course, Fred Allen can get faded any time." After four days NBC rescinded its edict, and the network's comics, among them Dennis Day, Burns and Allen, Ed Gardner, Henry Morgan, and Kay Kyser, all pulled the tail of the peacock. (Editor's Note: The latter phrasing is an anachronism which I couldn't resist.)

\* \* \*

THE BIG BANDWAGON (Monthly, edited by Roselle T. Scaduto, 3055 Hull Avenue, Bronx, NY 10467).

Write-ups about Jack Teagarden, Teddy Wilson, Tony Pastor, and Tommy Dorsey recall some of the artists' memorable records. . . . "Strange and Silly Song Titles" lists such memorable jewels as "Scrub Me, Mama, With a Boogie Beat" by the Andrew Sisters, "I'm a Vulture for Horticulture" by Jimmy Durante, and "Celery Stalks at Midnight" by Will Bradley. (II:1; Dec., 1978)

\* \* \*

HELLO AGAIN (Monthly, edited by Jay Hickerson, Box C, Granage, CT 06477).

Of the 940 broadcasts of SUSPENSE about 785 stories were represented. (X:1; Jan., 1979)

THE ETERNAL LIGHT is 35 years old. Produced by the Jewish Theological Seminary, it is the longest continuous radio drama. (X:2; Feb., 1979)

\* \* \*

THE REPRODUCER (The Monthly Newsletter of the Southwest Vintage Radio and Phonograph Society, edited by Glen Zook, P.O. Box 5345, Irving, TX 75062).

J. R. Wilkins continues his series in honor of the 100th anniversary of Thomas Edison's incandescent lamp. The latest installment tells of the change from the bulky wooden screw base to a smaller cone shaped ring and screw shell of wood in 1880 to a plaster of paris base in 1881. (VI:2; Feb., 1979)

Glen Zook provides extensive advice on how to photograph radios and phonographs. He recommends a 35 mm single lens reflex camera; a low high quality film such as Panatomic X (Kodak) or Pan F (Ilford) for black and white, KodakVericolor II for color photos, and Kodachrome for color slides; and a heavy tripod. The article offers many suggestions for "making" pictures and includes several illustrations. (Jan., 1979)

\* \* \*

COLLECTOR'S CORNER (Monthly, edited by Joe Webb and Bob Burnham, 5 Valley View Drive, Yonkers, NY 10710).

Frank Gilmore explains what it was like to produce Springfield, Missouri's first radio drama. Having determined that none of Springfield's 12 stations had ever aired a locally produced drama, Gilmore wrote a script, "The Madness Dust," got eight volunteers (including himself as the lead) to take the speaking roles, had each participant record his part separately from the others since assembling proved impossible, and then used his SelSync machine to blend and edit the speakers into the whole drama. After all of this, Gilmore, chief of the Springfield Fire Department, did not hear the Halloween night broadcast of the show because he was fighting three fires set by an arsonist. Phone calls of appreciation the next day from many who had heard "The Madness Dust" assured him that the program had been a success. (II:1; Jan., 1979)

The November issue, a follow-up to the Friends of Old-Time Radio Convention held Oct. 7 at Bridgeport, Connecticut, has twenty pages of pictures from the occasion and reprints many articles run in area newspapers. Lisa Faye Kaplan of the Westchester Weekend in a feature on Raymond Edward Johnson, notes that, though twenty years of multiple sclerosis have crippled the legs of the 67-year-old performer, his voice remains strong and resonant. For another feature Kaplan interviewed sound effects man Ed Blainey, who commented on the timeliness of the WWII kids' serial HOP HARRIGAN: AMERICAN ACE OF THE AIRWAYS. The scripts were written at the last minute and used the latest events of the war. Blainey said, "If they invaded Normandy on Monday, we did it on the show Tuesday. When they dropped the A-bomb on Hiroshima, the day after the news broke, we put it on the air."

\* \* \*

John Tefteller reports that the SPERDVAC Archives Library of first generation shows is approaching 250. To protect the library from sellers, borrowers are asked to sign the following agreement: "Warning, the enclosed programs are provided for the personal use and enjoyment of SPERDVAC members only. The programs contained herein are compiled for the preservation of an art form---radio. These programs are made available to SPERDVAC members upon the express condition that they are to be for the members personal use and collection only and are to be neither sold nor provided free of charge to any sellers or commercial activity, put into the stream of commerce or used for rebroadcast purposes without express permission. Failure to observe this express condition may subject the violator to civil and criminal penalties and/or loss of SPERDVAC membership." (V:1; Jan.)

Tefteller emphasizes too that the first generation shows in the Archives Library will never go into the regular library and states that he believes it wrong for members to dub their personal copies of archives selections. He explains, "The purpose of the Archives Library is to set up a library that is known worldwide as the source of Source recordings. For historians and posterity, to maintain a library of the highest quality sound on the highest quality and longest lasting tape and to not compromise our goals for financial or other reasons. In short, to be the best and to stay the best. Putting Archives recordings in the regular library would slow down the speed and cause loss of fidelity, and hiss and dropouts by using lower quality tape; and also allow for crosstalk and a whole host of other problems." (IV: 12; Dec., 1978)

\* \* \*

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

The Jan.-Feb. issue reprints articles from other publications, many of which appeared earlier in the Oct., 1978 ILLUSTRATED PRESS, produced jointly by the Old Time Radio Club and the Radio Historical Association of Colorado. Owens Pomeroy reveals some of the means of producing radio sound effects: among them, striking knives and forks together rhythmically to produce a rapier duel, slapping the chest to indicate a stabbing, and hitting a hose against the arm to simulate a character's being beaten. (VII:1)

The Mar.-Apr. issue concludes a reprint of a comprehensive article on FIBBER MCGEE & MOLLY by Roger S. Smith of the Radio Historical Association of Colorado and offers a memory piece from Pomeroy. Back in the thirties Pomeroy's parents took him to a live broadcast of the FLEISHMAN HOUR. He learned that the studio audience could not hear Rudy Valle because the orchestra drowned him out; those at home listening to the radio had the engineer to thank for balancing voice and orchestra so that they could enjoy Valle's singing. Announcer Graham McNamee and comics Olson and Johnson were also on the program. Pomeroy remembers this Olson and Johnson exchange: "Why is a rabbit's nose always shiny?" "Because its powder puff is on the other end!" (VII:2)

\* \* \*



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

Donald Richardson urges his readers to let local CBS outlets know that they want all of the programs of both the CBS MYSTERY THEATRE and SEARS RADIO THEATRE and to notify CBS Radio that the programs have an audience by writing CBS Radio Drama Network, 51 W. 52nd St., New York, NY 10019. Richardson warns that some stations may drop MYSTERY THEATRE in favor of SEARS RADIO THEATRE, which is potentially a better money maker. (VI:1; Jan., 1979)

In an article about the Boswell Sisters, David McCain notes that they, and not the Andrews Sisters, started the close harmony style. (Jan., 1979)

Charles Stumpf in both the December and January issues devotes "Charlie's Corner" to unsung heroes: the actors who used their voices to assume the roles of crying babies, animals, children, and characters with voices far different from their own. Among the actors paid tribute are Madeline Lee (Baby Wendy on THE SECOND MRS. BURTON); Madeleine Pierce (the four year old granddaughter on STELLA DALLA); Dolores Gillen (baby voice for both howling twins on ABBIE'S IRISH ROSE); Sara E. Fussel (Wiki on JUST PLAIN BILL); Leone Leddux (Robespierre on BABY SNOOKS); Henry Boyd (Aunt Jenny's canary); Marlin Hurt (the best known voice of BEULAH); and Sara Berner (Mabel Flapsaddle on JACK BENNY, vocalist on Spike Jones' Tennessee Waltz" and "They Try to Tell Us We're Too Young").

Sad news came in place of the anticipated February issue. The illness of Allen Rockford has forced the temporary suspension of NOSTALGIA RADIO NEWS. In a message to subscribers the editors explained that Rockford has been ill since mid-December and has spent much of the time in the hospital and that Don Richardson cannot alone produce the monthly publication. The message says, "We will resume publication within 30 days after Allen Rockford is home and sufficiently well to be able to return to his duties." Current subscriptions and advertising contracts will be adjusted to reflect both the suspension and resumption. Rockford and Richardson hope that their subscribers will remain with them but they add that those who wish pro-rated refunds may receive them after Mar. 15 by requesting them and enclosing self-addressed stamped envelopes.

(Editor's Note: We of NARA are sorry to hear of Allen Rockford's illness, and we hope that he recovers good health soon. In the meantime we encourage all NRN subscribers not to seek refunds. In six years of publishing, NRN has established its worth and the reliability of its editors.)

\* \* \*

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

The organization has dropped "of Buffalo" from its name as of Jan. 1, 1979, so as "to help enhance the club's national image." (#29;

Nov., 1978) The club has always extended its services nationwide and having Buffalo as part of the name may have misled some to believe that it was limited to the community.

Howard Brenner of Mar-Bren Sound Ltd. maintains that OTR dealers, rather than being disparaged, should be thanked for the many services which they have performed for the hobby: bringing new consumers into the ranks of collectors, finding new programs, providing reliability and stability to OTR fans who fear being victimized by fast buck artists. (#31; Jan., 1979)

In "Where Did the B Westerns Go?" Stu Mann pays tribute to the heroes of yesteryear. He recalls Wild Bill Elliott's "I'm a peaceable man, but . . ."; William Boyd's hearty laugh and the good location and action in the Hopalong Cassidy series; the superiority of action and dialog of Roy Rogers' movies over Gene Autry's; the real life heroic death of Buck Jones while rescuing people from a nightclub fire in Boston; Hoot Gibson's difficulty in making the transition from silent to sound movies; and Robert Blake's stint as Little Beaver in the Red Ryder series. Impressive is the number of oaters that some of the heroes turned out: Roy Rogers, 104; Gene Autry, 56; Hoot Gibson, 121; William Boyd, 66 as Hoppy. (Jan., 1979)

\* \* \*

IT'S NOT JUST NOSTALGIA (#35) and ILLUSTRATED PRESS (#32), collaborative Feb. issue (INJUN. Monthly Newsletter of The Western New York Popular Culture Society, edited by Brad C. Becker, 818 Elmwood Ave., Buffalo, NY 14222).

The INJUN items in the joint issue include Richard Hurst's summary of the society's activities of the past year; Kean F. Crowe's column about the superiority of Arthur C. Clarke's science fiction, PLAYBOY's twenty-fifth anniversary, and his selection of the best movies, comics, and television programs of 1978; and Chuck Seeley's appreciation of Robert A. Heinlein's science fiction. One of the accomplishments of WNYPCS during 1978 was the putting together of an exhibit on popular culture in American history, which is currently displayed in Buffalo but which will eventually travel throughout western New York. Crowe, who was born the same year as PLAYBOY, believes that the magazine "echoed and influenced the changing sexual mores of America" and notes the similarity of the magazine's life to that of the youth of the '60's: "It is not unlike those of us who marched for peace and in protest a decade ago and who now find ourselves surrendering our dreams for survival and apathy." Seeley cites Heinlein's TIME ENOUGH FOR LOVE (1973) as the best book he's ever read; Lumox, the lovable behemoth of THE STAR BEAST (1954), as one of his favorite aliens; and SPACE CADET (1948) as providing the model for TOM CORBET, SPACE CADET of radio, TV, and comic book fame.

ILLUSTRATED PRESS items include Hy Daley's information about ZIV's radio series BOSTON BLACKIE, Jim Snyder's article on the Armed Forces Radio Service, and a reprint of a 1953 PARADE MAGAZINE piece about Groucho Marx's heckling of announcer George Fenneman. Daley lists the 178 BOSTON BLACKIE shows that he has heard and expresses

his optimism that the remainder of the 220 shows produced will turn up. He speculates that the reason Blackie is popular with kids may be that he thinks like they do. Blackie, says Daley, is "a down-to-earth person with no gimmicks, no shrewd assumptions, just a swift wit, a fast tongue, and luck." Snyder offers the information that during WWII, soldiers made their own "fox hole radio" with a razor blade and a piece of lead serving as a crystal.

\* \* \*

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

The fall issue includes Frank Bresee's memories of the recently deceased Bret Morrison and Edgar Bergen, Buddy Thompson's article about the March, 1939 success of Glenn Miller at Meadowbrook, and a piece about EASY ACES. Bresee had performed a parody of THE SHADOW with Morrison at a Knott's Berry Farm Salute to Radio a week before the actor died on his way home after having recorded a HEARTBEAT THEATRE program. Thompson points out that Miller was such an unknown before his Meadowbrook appearance that, when Larry Clinton, his predecessor on the Meadowbrook bandstand, announced who was to follow him, many in the audience called out, "Who's Glenn Miller?" The ACES piece establishes that the popular program got started purely by accident. Goodman Ace had finished a program, THE MOVIE MAN, based upon his newspaper reviews, and, when the cast for the show to follow did not show up, the director asked Ace to continue. Ace called upon his wife Jane to join him, and the two chatted about trivia.

#### 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 evidence by the condition of returned items, will lead to revocation of borrowing privileges. All materials should be returned within three weeks of receipt.

All orders for printed materials should be addressed as follow:

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

#### Additions

##### Books

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

- B-113 INVENTORY OF MAIN HOLDINGS: SOUND ARCHIVES OF PUBLIC ARCHIVES, CANADA, compiled by Jacques Gagne, 1978 paperback, 8 1/2 x 11, xi, 70 pp. An annotated index of the collections available through the archives. Listed in alphabetical order by the names of those who deposited them. An index is organized by subject matter.

(Donated by the Sound Archives of Canada)



- B-114 SETH PARKER AND HIS JONESBORO FOLKS: WAYBACK HOME by Phillips H. Lord, 1932. 238 pp. Includes "The Story of the Country Boy Who Created Seth Parker" (Lord), the story "Way Back Home," "The Heart of America" as seen by Seth Parker, two scripts of "Sunday With Seth Parker," and two songs by Seth Parker, with music as well as words.  
(Donated by John Pellatt)
- B-115 RADIO CONTINUITY TYPES by Sherman Paxton Lawton, 1938. xx, 529 pp. Provides a classification of radio continuity types and illustrates each with excerpts from popular programs of the thirties. Such a classification has value for historians, writers, and those who wish to increase their appreciation of radio, according to Lawton. The five main classifications (dramatic, talk, hybrids, novelties and specialties, and variety) are subdivided into a total of 35 divisions, illustrated with selections from 82 programs, among them JACK ARMSTRONG, BOBBY BENSON, BETTY AND BOB, AMOS 'N' ANDY, BURNS AND ALLEN, JUDY CANOVA AND ZEKE, BING CROSBY, BOAKE CARTER NEWS COMMENTARY.  
(Donated by Jack French)
- B-116 YOUR CAREER IN TV AND RADIO by George N. Gordon and Irving A. Falk, 1966. 221 pp. Discusses qualifications, education, background, and skills necessary for the various jobs in radio and TV: director, playwright, researcher, announcer, engineer.  
(Donated by Jack French)
- B-117 HANDBOOK OF BROADCASTING by Waldo Abbot and Richard L. Rider, 1957. ix, 531 pp. Fourth edition of a textbook for elementary classes in broadcasting. Covers announcing, writing, directing, producing for both radio and television.  
(Donated by Jack French)
- B-118 A FLICK OF THE SWITCH by Morgan E. McMahon, 1976. 311 pp. Treats personalities and broadcast programs (20 pp.), radio and television sets (150 pp.), hardware of radio amateurs (60 pp.), radiomen and radio collecting (25 pp.), radio-electronics during WW II (25 pp.). Largely a picture book. Many reproductions of ads for radio sets. Brief text is informative.  
(Acquired for NARA by Tom Price)

Back Issues: All back issues of NARA NEWS are available for members to rent. The rental fee is 50 cents per issue except for II:1, which rents for \$1. Issues include I:1 (13pp.); I:2 (17 pp.); II:1 (85 pp.); II:2 (30 pp.); III:1 (60 pp.); III:2 (44 pp.); III:3 (32 pp.); IV:1 (20 pp.); IV:2 (8 pp.); IV:3 (20 pp.); IV:4 (36 pp.); V:1 (60 pp.); V:2 (60 pp.); V:3 (60 pp.); V:4 (72 pp.); VI:1 (72 pp.); VI:2 (60 pp.); VI:3 (80 pp.) Only two may be borrowed at any one time.

(Librarian's Note: In the following pages is a list of books compiled by Roger Hill. NARA would like to have them in the Printed Materials Library. We hope that our members will help us find them and donate them to the library. A parenthesized number preceded by a B following the bibliographical information indicates that the book is already in the library. Very few are.)

A SELECTED LISTING OF BOOKS FOR THE RADIO HISTORY BUFF

- Ace, Goodman. The Book of Little Knowledge. N.Y.: Simon & Schuster, 1955  
A collection of his Saturday Review articles on radio and television.
- Allen, Fred. Much Ado About Me. 1956 (B-08)
- Allen, Fred. Treadmill to Oblivion. 1954
- Archer, Gleason. History of Radio to 1926. N.Y.: The American Historical Society, Inc. 1938  
This highly detailed book runs to more than 400 pages and includes much worthwhile information on the very early commercials.
- Arnheim, Rudolf. Radio. London: Faber & Faber, Ltd. 1936  
An excellent volume concerned with theory and aesthetics. Includes such chapter titles as, "imagery of the ear", "world of sound", "spatial resonance", "sequence and juxtaposition". Especially useful for anyone working with radio drama instruction today.
- Barber, Red. The Broadcasters. N.Y.: The Dial Press. 1970
- Beeby, Alan Edward. Sound Effects on Tape.
- Barnouw, Erik, ed. Radio Drama in Action. 1945  
Includes scripts and commentary on such programs as: "The Lonesome Train", "Grandpa and the Statue" (from Cavalcade of America), and AGAINST THE STORM.
- Bliss, Edward, ed. In Search of Light: The Broadcasts of Edward R. Murrow, 1938-1961. 1967
- Carlisle, John S. Production and Direction of Radio Programs. N.Y.: Prentice-Hall, Inc., 1939  
A well-done book and useful today as a reference text on radio's history. Several dozen pages on sound effects and their creation.
- Cantril, Hadley. The Invasion from Mars. 1940
- Chase, Francis Jr. Sound and Fury: An Informal History of Broadcasting. N.Y.: Harper & Brothers, 1942  
This is another superb book but unfortunately has no index and is not chronological. Includes such chapters as: "Silent nights", "Nights which were better silent", "Early medicine men of radio", "Seeds of American Fascism", "The Soap Operas", "The Wizards of Farce", "...In the Public Interest!", "Of maestros and mikes". There is a wealth of material on Fibber & Molly, soap operas, Arch Oboler, Orson Welles, Father Coughlin, News, uses of radio, H.V. Kaltenborn, War of the Worlds, politics, music, and radio's comedians.
- Codel, Martin, ed. Radio and It's Future. Arno Press, 1971 (reprint of 1930 edition)  
An outstanding collection of 29 articles by such greats as Lee DeForest, David Sarnoff, Wm. S. Paley, Merlin Aylesworth on the many aspects and regulations regarding political use, business, and such of radio.

- Corwin, Norman. On a Note of Triumph. 1945 (B-12)
- Crews, Albert. Radio Production-Directing. N.Y.: Houghton Mifflin Co., 1944  
A good source for reference as textual material in teaching history.
- Crozier, Mary. Broadcasting: Sound and Television. N.Y.: Oxford University Press, 1958.  
This work provides an assemblage of information, mostly on the history and background of British Broadcasting.
- Crosby, John. Out of the Blue. 1952  
Autobiographical!
- Davis, George. Music: Cuing for Radio Drama. Boosey & Hawkes (publishers), 1947
- Dunlap, Orrin Jr. Talking on the Radio: A Practical Guide for Writing and Broadcasting A Speech. N.Y.: Greenberg-Publisher, 1936  
Includes tricks in political oratory, laws & ethics, do's and don'ts.
- Fisher, Sterling & Russell Potter, ed. Radio News Writing. NBC-Columbia University Broadcasting Series, N.Y.: McGraw-Hill, 1948
- Floerty, John J. Behind the Microphone. N.Y.: J.B. Lippincott Co., 1944  
Very good for the factual information it contains. Includes such chapters as "slips behind the mike", "that world of sound", and "the voice and the man".
- Gaver, Jack and Dave Stanley. There's Laughter in the Air. N.Y.: Greenberg Publishers, 1945 (B-43)  
Among the many comedians discussed and scripts reprinted are: Fred Allen, Bob Hope, Jack Benny, Fibber & Molly, Eddie Cantor, Ed Wynn, Fanny Brice, Milton Berle, Easy Aces, Phil Baker, Joan Davis, Jack Kirkwood, and Raymond Knight.
- Grandin, Thomas. The Political Use of the Radio. Arno Press History Series, 1971 (reprint of 1939 edition)
- ..... History of Broadcasting: Radio to Television. Arno Press/New York Times Collection, 1971  
A reprinted series of 32 books including: Big Business and Radio (1939), History of Radio to 1926 (1938), First Principles of Television (1932), Radio Censorship (1939), The American Radio (1947), Television: A Struggle for Power (1938)
- Hackett, Walter. Radio Plays for Young People. Boston: Plays, Inc., Publishers, 1950
- Hayman, Sylvie. Television and Radio as a Career. London: B.T. Batsford, Ltd., 1963
- Henneke, Ben Graf & Edward Dumit. The Announcer's Handbook. N.Y.: Rinehart & Co., 1959
- Hickok, Eliza Merrill. The Quiz Kids. Boston: Houghton Mifflin Co., 1947
- Kaltenborn, H.V. Fifty Fabulous Years: 1900-1950, A Personal Review. N.Y.: G.P. Putnam's Sons, 1950 (B-40)
- Landry, Robert. Who, What, Why is Radio? N.Y.: George W. Stewart, Inc. 1942  
A worthwhile book with such topics as the regulators, broadcasters, advertisers, folkways, techniques, attitudes, problems, neighbors, critics, prophets.
- Lass, A.H., ed. Plays From Radio. Boston: Houghton Mifflin Co., 1948  
Includes "Sorry, Wrong Number", "My Client Curley", and others which would be excellent for use as text. There are discussion questions suggested at end of each play.



Lawrence, Jerome, ed. Off Mike. N.Y.: Essential Books; Duell, Sloan & Pearce, 1944

A superb collection of articles in which the writers discuss their craft in comedy, drama, adaptations, series, and children's shows. Includes writers such as Norman Corwin, Nila Mack, Carlton E. Morse, Gertrude Berg, Goodman Ace, Don Quinn, Bill Morrow, Arch Oboler and many others.

Lawton, Sherman Paxton. The Modern Broadcaster: The Station Book. N.Y.: Harper & Brothers, 1961

Good source of information for the state of the art as it was in 1961. Many illustrations: audience, equipment, directing, announcing, filming.

Lawton, Sherman Paxton. Radio Continuity Types. Boston: Expression Co., 1938 (B-115)

Another excellent reference book with examples of written transcripts of shows and discussion of the types: dramatic, talk, hybrid, novelties, variety. Includes scripts of: JACK ARMSTRONG, BOBBY BENSON, BETTY & BOB, JUDY & JANE, AMOS & ANDY, BURNS & ALLEN, KRAFT MUSIC HALL, MARCH OF TIME, ROSES & DRUMS, and many others.

Kendrick, Alexander. Prime Time. 1969

Life and times of Edward R. Murrow, including career in radio and television.

Morell, Peter. Poisons, Potions, and Profits. 1937

Includes many facets of radio advertising.

Morris, Lloyd. Not So Long Ago. 1949

Discusses the development of radio with some pertinent comments on programming.

Oboler, Arch. Fourteen Radio Plays. N.Y.: Random House, 1940

Includes "Catwife", "Profits Unlimited" and others.

————— Oboler Omnibus. N.Y.: Duell, Sloan & Pearce, 1945

Includes "Ugliest Man in the World", "Visitor from Hades", and others.

————— Plays for Americans. N.Y.: Farrar & Rinehart, Inc., 1942

Includes "Adolf & Mrs. Runyon", "Paul Reverski", "Chicago, Germany", and others.

————— This Freedom. 1942

Includes script for "The Word".

..... Leslie Baily's BBC Scrapbooks vol. 2: 1918-1939. London: George Allen & the Unwin Ltd. with BBC, 1968

Chapter 5 contains information of note on radio in the twenties.

Paulu, Burton. Radio and Television Broadcasting on the European Continent. Minneapolis: University of Minnesota Press, 1967

Excellent source of information on facilities, structure, organization, finances, and programming.

Phillips, David C., John Grogan, Earl Ryan. Introduction to Radio and Television. N.Y.: The Ronald Press, Co., 1954

An excellent source book for information on regulation of R-TV, films for TV, audience measurement, and the role of radio as seen by 1954.

Rolo, Charles J. Radio Goes to War. 1942

Presents information on use of radio's role as a propaganda medium.

..... Studies in the Control of Radio #1-6. The Arno Press Series, 1948

Very good for reference.

Saerchinger, Cesar. Hello America. Boston: Houghton Mifflin Co., 1938

Chapters include, "Get Shaw on anything", "Putting the Pope on the Air", "Trotsky's Week Out", "Radio gets the News", "Ten Nights that Shook the Ether", "Radio Over Europe".

Slate, Sam and Joe Cook. It Sounds Impossible. N.Y.: The Macmillan Co., 1963

An outstanding book including chapters on the big hook-up, radio's royalty, accent on agony, radio's finest hours, and many other newsy, nosy bits of information.

..... Stars of the Radio, 1932

Full page photos and descriptions of such people as Amos and Andy, Bing Crosby, Myrt & Marge, Harold Peary, Cyrus Trotbe, Rudy Vallee, Walter Winchell and many others.

Turnbull, Robert. Radio and Television Sound Effects. 1951

Tyler, Kingdon S. Modern Radio. N.Y.: Harcourt Brace & Co., 1944

Chapters include sound effects, master control room, frequency modulation, colored television, and many others.

West, Robert. Soooo You're Going on the Air! and The Radio Speech Primer. N.Y.: Radio Publishing Co., Inc., 1934

A very good source of information including chapters on "Comics of the Ether", "Radio Drama", "The Cult of the Announcer", "The Ear of the Public" and many others.

White, Melvin. Beginning Radio Production. Minneapolis: The Northwestern Press, 1950

Williams, Albert. Listening: A Collection of Critical Articles on Radio. University of Denver Press, 1948

Wylie, Max. Best Broadcasts of 1938-1939. N.Y.: Whittlesey House; McGraw Hill, 1939

Full of scripts for best quiz show, best human interest, variety, news, comedy, children, melodrama, and many others. Scripts of "Air Raid", LET'S PRETEND, GANGBUSTERS, TOWN HALL TONIGHT, etc.

Wylie, Max. Radio and Television Writing. 1958

Articles and scripts of OZZIE & HARRIET, HENRY MORGAN, INNER SANCTUM, Murder, mystery and crime, comedy, and daytime serials.

Oftentimes these out-of-print books can be found in antique shops, used-book stores, garage sales, and from book search services. NARA is interested in obtain any of the above listed books, even when the association already has a copy in its library.



A TIP OF THE ATWATER DIAL TO . . .

Bill Kapp of St. Louis, Missouri for a photocopy of the article "Bret Morrison---A Truly Splendid Career" (TV DIGEST, Oct. 21-27, 1978) and a Don Freeman column on Hans Conried (COPLEY NEWS SERVICE)

Jack French of Fairfax, Virginia for Sherman Paxton Lawton's RADIO CONTINUITY TYPES (B-115), Raymond Gram Swing's PREVIEW OF HISTORY (B-05), George N. Gordon's YOUR CAREER IN TV AND RADIO (B-116), Waldo Abbot and Richard L. Rider's HANDBOOK OF BROADCASTING (B-117), and Judy Flander's article about Norman Corwin

Jackie Morris of San Jose, California for a clipping about the death of Myrtle Vail Damerel of the 1930's program MYRT AND MARGE and a LOS ANGELES TIMES article about "The Big Broadcast of 1978," an event held at Knott's Berry Farm in mid-September, which featured exhibits and speakers on old time radio

W. D. Clark, III, of Thonotosassa, Florida for making a list of contents for NARA Reel #91

Bill Marsh of Carson City, Nevada for helping to transfer reel to reel programs to cassettes

Ellen Robinson of Syracuse, New York for donating six large rolls of plastic packaging tape

Billy Stricklin of Chattanooga, Tennessee for donating six tape mailing boxes

Tom and Kevin Garcia of Tucson, Arizona for help in preparing the NARA NEWS for mailing

Ed Osterman of Central City, Nebraska for a \$10 contribution

James L. Davis of Palo Alto, California for 70 tape mailing boxes

John Fellatt of Willowdale, Ontario, Canada for Phillips H. Lord's SETH PARKER AND HIS JONESPORT FOLKS (B-114); brochures about the Association for the Study of Canadian Radio and Television, the Journal of the 1960's Canadian Communications Association, Radio Canada International (which lists stations and times and offers suggestions for buying a shortwave radio); and newspaper clippings about CBC drama, Edgar Bergen and Charlie McCarthy, SUSSEX DRIVE, the retirement of Announcer Bruce Smith after thirty years on Toronto's CBL, David Lennick's OTR collection, and John Reeve's novel MURDER BY MICROPHONE

Herbert Carlin of Chappaqua, New York for retyping S-09, making xerox copying of the script possible

Ernest J. Dick, head of the Sound Archives of Canada for a copy of INVENTORY OF MAIN HOLDINGS: SOUND ARCHIVES, CANADA (B-113)

Tom Price of Salinas, California for five copies of MEMORIES, the magazine of the Old Time Radio Club, and the game "Fibber McGee and the Wistful Vista Mystery"





NARA NEWS  
3051 So. Jessica  
Tucson, AZ 85730



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