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BACK ISSUES AVAILABLE

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

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

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

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Membership Categories (Annual)

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NARA NEWS

Autumn, 1979

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ACROSS THE "NEW" EDITOR'S DESK

First of all, a warm and hearty welcome to new members of NARA and greetings to all past members and readers of this NEWS. In the few weeks since returning to the mainland, I've had the pleasure of meeting with the officers of our organization. Tom Price and his charming wife Phyllis were kind enough to extend their hospitality one weekend. Our treasurer not only discussed the aspects of his efforts for NARA but also brought me up to date on the state of the art regarding events and publications in the field of radio history.

Another weekend and I experienced the warm welcome of S & G Bland, our membership chairman/tape librarians. We spent many hours reviewing the operation of both areas. To the sometimes impatient member who wants faster service on the loan of a tape recording, I can only say, "You'd have to see the amount of work they do to appreciate the reasons for occasional delays." I know I left with a much greater understanding (and appreciation) of what they were doing for our organization. Certainly nothing is quite as effective as face-to-face discussion.

In early November I had the good fortune to enjoy the gracious hospitality of Al Inkster and his lovely wife, Norma. Once again, I was amazed at the amount of NARA material which has been given a home by our officers. And Al's efforts as editor plus printed materials librarian is a daily, time-consuming task even when an issue of our publication is not actively being prepared for the printers. While Al and I sometimes did not agree about content and approach as we worked on putting together this issue, we were able to remain good friends, which says more for his patience and preciseness than it does for any characteristic on my part. These same qualities of his have made NARA NEWS the respected journal it now is. In appreciation of his work, I had the honor of presenting Al with an award on behalf of the other officers and all our members. More about this in the next issue when photos will be ready to accompany mention of the plaque. Al has agreed to continue as librarian for the time being and to offer his help when possible as a consulting editor. Just the transferral of so many files and other necessary paraphernalia from Tucson to San Francisco will take time and involved more of his effort. We all wish Al well in working on his manuscripts for future publication.

Although this issue will have gone to press while I'm in Toronto, I will be visiting with our canadian member, John Pellatt, to discuss the aspects of his efforts. John has certainly been one of the most supportive people in NARA and we've asked him to be our official representative in Canada. I also intend to see what chance there is of clearing up the problems which exist with customs and post office in Canada regarding tapes being mailed back and forth. More on this later along with the many photos of our staff hard at work, in future issues.

This opportunity to meet and visit with the people who make NARA work has been a real experience and pleasure for me. The opportunity in Tucson to meet Tom Garcia (another supportive member) and appear on KTUC with Al, talking about old radio and promoting NARA, was a most memorable experience. My thanks to you all!

The next issue of our publication will be sent from San Francisco. Your comments, questions, contributions should be sent to me in care of any of our officers and they will forward the material to wherever I'm staying at the time. Until then, may you all enjoy the very merriest of holidays and the best prosperity possible in 1980. Thank you all for your continued support of NARA.

Sincerely,
R.W. Hill

John Wesche, Assistant Editor

As assistant editor John Wesche of Syracuse, New York has been a big help to Al Inkster in typing up some of the articles used in past issues of NARA NEWS. John has offered to continue helping the "new" editor with reading and editing copy, proofreading, and typing.

John is a graduate student at Syracuse University, studying for a PH.D. in American history. Some people think this is a switch for him, since his BS and MS are in radio-television; John, however, says he is trying to put his television education and experience in a larger perspective.

He has worked in radio production at a local television station and as the audio-visual teacher for a suburban school district. As a teacher John introduced teachers to audio-visual techniques and taught classes in television production, broadcasting history, and old-time radio. He developed a curriculum plan that used radio listening and production to teach reading and writing to junior high school students. In 1977 the New York State Education Department cited John for the best use of radio or television in any educational institution in the state.

Charna, John's wife, has patience, the number one requisite quality for keeping peace in a radio bug's home. His nine year old daughter Ilyssa has picked up his interest in radio. She especially likes THE LONE RANGER and THE SHADOW, and she is learning to appreciate radio comedy.

Believing that he is fortunate to live in Syracuse, where old time radio has thrived on the air, John comments that the special contribution of Allen Rockford helped to spark his interest in radio drama. Although Allen died last spring, his OTR work is carried on in the central New York area by Don Richardson and John Krauss at WRVO-FM in Oswego, New York.

Another Thanks to Tom Garcia

Member Tom in Tucson has been very helpful to Al during those times when folding, addressing, and preparing of NARA NEWS for mailing was needed. Tom's youngsters also helped. We all thank you for your willingness to lend a hand Tom.

New Informational Flyer

We will have new flyers ready by February to replace the now-outdated ones we've been sending these past 3 years. If you would like some to pass around, please let the Blands know how many you need.

Missing materials

Over two years ago, a member requested and received a number of magazines, scripts, books, and slides from the lending library. After repeated requests that these borrowed items be returned for others to use, this individual still has refused to return most of the above. Of course, he is no longer a member. Once, when called on the telephone by a NARA officer, he took great offense that we would be hounding him for these materials. I wonder if any of our members have a suggestion. The person in question lives in Murray, Kentucky. If any member would like to try and recover these "lost" library items, please contact Roger Hill in care of any of the listed officers.

NARA is Not a Business!

Evidently, there are some members and others who do feel this organization is a business run like any other money-making operation with paid staff, coffee breaks, and sick leave paid for. It would be nice if there were money enough for this to be the case. But, unfortunately, it just ain't so! Each and every officer of NARA carries out his or her duties with no payment except that satisfaction of providing some pleasure through old radio listening and enjoyment. S & G Bland devote an average of 17 hours each week to operating the membership aspect of NARA and running the tape lending library. Any member of our organization who visits the Reno area is welcome to write the Blands in advance and make arrangements to see where and how the tape library is housed. They receive no pay at all from NARA and too often they don't even receive enough written appreciation for all they do. Al Inkster, the editor for these past few years and our current librarian for all printed materials, has turned over a large portion of his home to housing the many many boxes of information, books, slides, scripts, magazines and such. Al averages 10 to 15 hours weekly on behalf of NARA work and that figure triples as time draws near for another issue of our journal. Tom Price, treasurer, has not given us a figure for the time he spends on behalf of this organization but I would guess it must be at least 5 to 8 hours a week. Tom has been responsible for maintaining the State and Federal paperwork which allows us to operate as a non-profit, educational organization. With so many hundreds of members, there is often a lot of time involved in making this organization run well and each member may not be aware of all the "behind the scenes" efforts by our staff. These people do what they do because they believe first in NARA and secondly in you! Sometimes you may feel you're not important to the organization or that your voice doesn't carry any weight with us. This may especially be true if you write and don't receive a prompt reply from us. But let me assure you that each member in NARA does matter to us. If we didn't think so highly of each of you, there would be little desire to devote so much time and effort to the jobs we've accepted. NARA is your organization! NARA belongs to you! NARA exists for you! So please promote us whenever you can and be patient if your letters do not receive as prompt a reply as you might like. To those who have been so supportive of our efforts, we all thank you and hope you will continue. To those who have not felt like being as active or supportive, we ask that you do help by mentioning us to your local newspaper, radio station, friends, and acquaintances. We all thank you!

Westwood seeks Hope!

Fred Westwood of 9 Cheviot Close; Chadderton, Oldham; England OL9 8PR wrote to NARA at the suggestion of London's U.S. Embassy and asked whether any of the 1942 and 1943 BOB HOPE programs were still around. To quote from Fred's letter,

I was in my 'teens during the war of 1939-45. In those days I used to go to my grandmother's house for my Sunday dinner. The radio was always on when I got there even though no one was listening. Some time in 1942 the BBC began to broadcast comedy programmes which had been recorded in the US and flown over here for the benefit of American servicemen stationed in Britain. There was a series of Jack Benny programmes followed by a series of Bob Hope programmes, then another Jack Benny series.

At that time I had never heard Hope on the radio before more had I seen any of his films. At first I could not make much of him, partly because the pace was faster than that of English radio programmes and partly because some of the humour was about unfamiliar things such as KP and crap games. However, I soon learned to understand him and enjoyed his programme more than any other I have ever heard.

O.R.C.A. for Canada!

Several months back we received word of a new OTR group in Ontario, Canada. Reg Hubert, president of Oldtime Radio-show Collector's Association (thus O.R.C.A.), informs us that their organization also has a lending library and strongly discourages commercial selling of radio shows. Membership is \$5.00 per year and anyone interested in contacting Reg may write to: 45 Barry St.; Sudbury, Ontario; Canada P3B 3H6. Good luck to you Reg and here's hoping both of us will enjoy a long and friendly association with each other!

Whatever Became Of . . . HAWAII CALLS?

This item from a recent issue of a local paper in Honolulu.

Shades of Sherlock!



Remember Basil, Ltd.
11 Cadman Plaza West
Brooklyn Heights, New York 11201
(858-3000)

Remember Basil is a relatively young catering firm, but already there is a consensus that it is headed for the top. Dounia Rathbone (granddaughter of Basil Rathbone—thus, Remember Basil), a vibrant, slim brunette, is a former ballet dancer and graduate of the London Cordon Bleu who started catering some years ago in Saudi Arabia.

Very quietly, a sale of "Hawaii Calls" programs (about 1,500 tapes) — and the valuable use of the name — has been taking place here. Two groups we know of have made bids on the valuable property — the Association of Hawaiian Music and Don McDiarmid Jr. You might know that the late Webley Edwards, who originated the show, sold the rights of the show to The Hawaii Corp. You know, further, that THC went bankrupt and, just recently, the famous show and its even more famous library of Hawaiiana went on sale

Allen Rockford Award

As this issue of NARA NEWS goes to press, we understand the Allen Rockford Award has been given to Ken Piletic at the annual convention in Connecticut during October. While we don't know the reason for Ken receiving the award, we wish him well and offer our sincerest congratulations. More on this in the next issue.

Monthly Contest

If you have not yet sent in your name, address, and telephone number to participate in our monthly contest beginning in January, then please get that card off now to Roger Hill in care of any of the staff's addresses. Mail will be forwarded to me during this period of seeking a new address. We have some fine prizes and no call will be made collect.

Wanna trade?

If you would like to be listed on a separate listing of people who trade radio shows, please send a card with your name, address, pertinent details regarding your wants, collection, and equipment to R. Hill in care of any of the listed staff.

Another Librarian?

Several offers have been received from members who would be willing to be in charge of the tape lending library with reels numbered from 700 to 1,500. If you are interested in such a task for NARA, send your letter to R. Hill in care of any of the NARA staff.

Copyright Catalogue Arrival! Latest News

The Copyright Catalogues we had ordered did arrive but not all of those we requested were sent. We have the complete year for 1948, 1951, 1952, 1953, 1954, 1955, 1957, and 1959. For 1956 we have only pt. II (July to Dec.) and for 1958 and 1960, only pt. I (Jan. to July). Cost for borrowing is \$2 per one year of listings but we ask for a \$5 deposit.

Memories of Father Coughlin

From Charles Ordowski of Livonia, Michigan come two articles about the Oct. 26 death at 88 of The Rev. Charles E. Coughlin, the priest whose radio oratory during the Depression excited such controversy that the Catholic hierarchy finally ordered him off the air. Harry Cook, religion writer for the DETROIT FREE PRESS, recalls Coughlin's inflammatory opinions. Motivated by a hatred of Communism and a concern over the social evils brought on by the Depression, Coughlin voiced ideas that were pro-Nazi, anti-Jewish, and anti-big business. Of his own role Coughlin said, "I glory in the fact that I am a simple Catholic priest endeavoring to inject Christianity into the fabric of an economic system woven upon the loom of greed."

Cook quotes other statements which indicate why Coughlin upset so many. Of Russian communism: "Communism was a product not of Russia, but of a group of Jews who dominated the destinies of Russia." Of his failure to support either Roosevelt or Landon in the 1936 presidential election: "Why ask me to choose between carbolic acid

and rat poison?" Of whether the United States was a great country: "Yes, if greatness is identified with the fact that our banks are choking with gold and hoarding it in their vaults; if our public utilities have made more money during the years of Depression than at any other time in their history; if our churches have been emptied; if our streets have been filled with eight million unemployed." Of the lack of social concern of big business: "If the promoter and financier and industrialist believed in the doctrine of Jesus Christ, he would no more exploit his fellow man than would he sell the Master (Jesus) for 30 pieces of silver."

Sony, 1; MCA-Disney, 0

Richard Odlin of Tacoma, Washington provides a clipping from the WALL STREET JOURNAL of Oct. 3, 1979, which reports of a victory for those who videotape television programs. MCA Inc. and Walt Disney Productions had brought suit three years ago to prevent Sony Corporation from manufacturing and selling video-cassette recorders, claiming that the use of the machines violated copyright laws and would seriously affect the future earnings of the two companies. Finding in favor of Sony, Federal Judge Warren J. Ferguson said that video recorders didn't infringe on copyright laws and that their continued sale wasn't likely to hurt movie production companies. He commented that even if the use of recorders infringed on copyright laws, Sony could not be held liable since the copying occurs in the homes of private individuals rather than in stores operated and managed by Sony. MCA and Disney planned to appeal the decision, and as Rich Odlin says, "Justice being what it is today, with appeal after appeal, we may not have heard the end of it yet."

Mutual's 45th Anniversary

Among the many interesting news clippings that Jack French of Fairfax, Virginia has supplied for the NARA Library is Washington STAR Sept. 13 item about Mutual's 45th anniversary. Dennis John Lewis cites some of the memorable programs broadcast by Mutual during radio's golden age: QUEEN FOR A DAY, THE LONE RANGER, THE SHADOW, TOM MIX, SUPERMAN, CHICAGO THEATRE OF THE AIR, GABRIEL HEATER, FULTON LEWIS, JR., BOB CONSIDINE, QUENTIN REYNOLDS, and WESTBROOK VAN VOORHES. At present Mutual is awaiting FCC approval for a satellite system which will in the future free them from the single telephone line and enable them to offer three separate channels of alternate programming to their affiliates.

FCC Proposal to Deregulate Radio

Also from Jack French is a WASHINGTON POST clipping about a Federal Communications Commission proposal which would almost completely deregulate radio stations. Regulations restricting the amount of advertising, requiring a certain amount of news and public service programming, and demanding that stations address the needs and problems of the communities they serve would be removed. Public interest groups are expected to fight against the proposed deregulation. Many fear that deregulation would lead to the elimination of news and public affairs programming. (Sept. 10, 1979)

NARA's Tape Library Equipment?

In response to many inquiries, S & G Bland would like NARA members to know the reel-to-reel decks used by them include a Sony TC-645, a Phillips N-4504, a Dokorder 7100, and a Tandberg 3300X. Their cassette deck is a Sony CD-302A. The open reel tape most often used is Scotch 228 (1200').

McGraw-Hill's Encyclopedia of Collecting

NARA recently received a letter from McGraw-Hill requesting information on our organization. It seems there will be a single volume book published in 1980 which will list just about everything in the field of collecting of all sorts of things. This should be a very welcome addition to our personal and public libraries.

My Personal Thanks to Al Inkster

Since 1976 Al has been the editor of NARA NEWS as well as Librarian for all our printed materials. His efforts have been carried out carefully and with deliberation so we now have one of the finest publications I've seen in the field of radio history. Now that I, Roger Hill, am to once again resume my duties as editor of NARA NEWS, I just want to offer my warmest appreciation to Al for the superb job he has done with this quarterly. Our next issue will include photographs of Al and his award which I was privileged to present on behalf of the NARA staff and members.

YE OLDE (RE)TIRED EDITOR'S FAREWELL

(Preface: Although Al Inkster is retiring as editor of NARA NEWS, he is not leaving North American Radio Archives. He will continue as Printed Materials Librarian and as a sometime contributor to the pages of the NEWS.)

When the wind came up so strong that my Toyota almost left the road on my way to the airport, I should have recognized the omen. The weather had been absolutely calm for weeks and even all morning that October 29. At the terminal I watched the deplaning passengers struggle against the wind as they hurried to reach the shelter of the building. Nowhere did I see the person I was to meet. Suddenly from behind me I was startled by a suave voice saying something like, "Good afternoon, Al. Are you looking for me?" He seemed to have appeared from out of nowhere.

He said his name was Hill. No, not Professor Harold Hill. Music wasn't his game. Claimed Roger was his name, said OTR was his game.

The next day with the sun shining down from a cloudless Arizona sky on to a windless earth I could laugh at my misgivings of the previous day. But in the following days my uneasiness was rekindled. Oh, Hill had a charming manner, a good man with stories about entertainment personalities and snakes and such, but he had a strange way of excusing himself and retreating to the room which serves as an office for NARA, where he would sit pounding upon the typewriter for hours, sometimes late into the night. He never wanted to be parted from the typewriter for long; why, being informed that only

ten minutes remained until it was time to depart for an appointment, he would scurry to the machine to rat-a-tat-tat for the intervening time. And how do you explain the cat's behavior? For months he had hardly left the NARA office, but during the time when the omnipresent typist was at work, the cat positively refused to enter that room. Eerie, very eerie.

As I pondered the ways of our guest, I couldn't help doing some conjecturing. Could any ordinary being spend so much time at the typewriter, slaving hour after hour, turning out page after page of repro copy for NARA NEWS, sometimes transcribing works by others, sometimes producing copy straight from his brain? A half-remembered story by the master of science fiction, Ray Bradbury, came to mind: "Marionettes Inc." I began to suspect that the real Roger Hill was back in San Francisco viewing a horror film or listening to a LIGHTS OUT program or reading underground newspapers or having dinner at a plush Fisherman's Wharf restaurant while at my house in Tucson, working endlessly to produce NARA NEWS, VII:3, was a marionette purchased from Marionettes Inc. My suspicions were confirmed beyond a shadow of a doubt when I observed that the personage here even turned off OTR tapes when he was typing. The real Roger Hill would never do that.

What's that you say? I've been listening to too many X-1 radio shows, you think? Perhaps, but . . . Oh, well, anyway be he the real Hill or a substitute, the energy and perseverance displayed during the frantic week which led to most of the material in this issue will serve him well in the performance of his duties as editor of NARA NEWS. The member of the North American Radio Archives can have confidence that one capable of the superhuman feats cited above will do an excellent job of editing the newsletter.

And as the old order changeth, making way for the once and future editor, it is customary for the retiree to mutter a few words over his watch (or in my case over a plaque presented me by the visiting alien from San Francisco), reminiscing about the frustrations and joys during his time of service. I prefer to forget the former, emitting a sigh of relief that I no longer will have to face them. As to the joys, chalk up these: receiving a variety of interesting news clippings from members all over the nation; receiving friendly letters from readers, offering comments on material and saying that they had enjoyed the latest issue; seeing the final product, the printed NARA NEWS, often looking better than the paste-ups which I provided would have led me to hope for, thanks to the careful camera work of excellent offset printers at Postal Instant Press of Tucson; having the pleasure of reading a manuscript submitted for possible publication from writers new to the NEWS such as Brenda Bland, George Steiner, Mickey Smith, Steve Nordstrom, and Lora Palmer; receiving prompt cooperation from NARA NEWS staff cartoonist Gene Larson when I would write asking for an illustration to with an article; perusing the mail and finding a fat envelope with a familiar return address, indicating that I had another excellent manuscript from Jack French or John Pellatt or Roger Hill or Arthur Delaney or Charles Stumpf or Mike Gerrard to read and to share with readers of the NEWS. To all of the aforementioned and to NARA's officers---Sherill and Gayle Bland, Roger Hill, and Tom Price---, who have been supportive of my efforts, I express thanks for making my tenure as editor of the NARA NEWS a pleasant experience.

Al Inkster

FROM OUR READERS

Holy Mackerel, Dere! Done Goofed Again!

Dear Sir:

The current issue of NARA NEWS (VII: 2) has a story by Charles Stumpf on Minerva Pious. It states that she was born in 1909 and passed away in 1979 at the age of 75. This doesn't add up by my calculating.

Darrell Anderson
Renton, Washington

(Editor's Note: Thank you, Darrell, for catching the error. A call to a friendly reference librarian at the Tucson Public Library elicited the following information. THE FILMGOER'S COMPANION lists the year 1909 as Minerva Pious's birth date. The obituary in the NEW YORK TIMES of March 20, 1979 cites 1904. The use of multiple sources accounts for the error, which a careful editing should have caught.)

Charlie McCarthy Show, Oct. 30, 1938

Dear Sir:

I would like to know if anybody has a recording of THE CHARLIE MCCARTHY SHOW, Oct. 30, 1938. That is the show that was on NBC opposite the WAR OF THE WORLDS broadcast, the show that everyone was supposed to be listening to. If I cannot get this show, I would like to know what McCarthy show exists on tape that is closest to the Oct. 30, 1938 date.

Greg Kreinberg
2201 Sycamore
Quincy, IL 62301

Frank Watanabe, Japanese Houseboy

Dear NARA NEWS Readers:

I would like to have some information about a program that was aired on the west coast in the 1930's and early '40's, until the outbreak of World War II. Please write me if you can provide information about FRANK WATANABE, THE JAPANESE HOUSEBOY.

James L. Davis
Box 55
Palo Alto, CA 94302

And John Pellatt writes . . .

**CHOO
COUNTRY RADIO 14**



JOHN R. PELLATT
47 Stuart Avenue
WILLOWDALE
Ontario
CANADA
M2N 1B2

First, of course, it's been back to school and all the administrative hassles that involves. Then, I've been rummaging around the basement of CKPH a local station and have come up with about 20 or so old CBC transcription discs that seem rather rare and which are mostly in good condition. They're now mine and I'm checking with the CBC to see if they can supply any background information. Third, I've been to New York City for a week to visit my cousin who's studying music at Julliard's. While there I managed to chat with Bob Elliott on the 'phone (I would have seen him too but there wasn't enough time) and I also got to the Museum of Broadcasting (I'll have something on this for you for the next NARA NEWS if you wish.)

Just had another run-in with Canadian customs over NARA tapes. They wanted me to pay excise on the tapes which they valued at \$25. Ridiculous!

Canadians may get around this by getting a letter from the Blands on NARA letterhead stating the value that NARA places on the tapes if they were lost and had to be replaced.

*(Ed. note: Among the discs mentioned by John are such programs as HAWAII CALLS from 1949, ROAD OF LIFE from 1949, MURDER BY EXPERTS from 1950, MYSTERIOUS TRAVELER from 1949, and JACK BERCH SHOW from 1948)

Stay Tuned! You May Be Hearing More From Ron Kula!

Dear Roger,

I just recently received Volume 7 numbers 1 and 2 of NARA NEWS, and although I just had time enough to glance through them, I was once again overjoyed at the great many features, comments, and interesting articles which this booklet contains. Having been a member of NARA for many years, I have found my association with this organization to be one of the highlights of life. Being a nostalgic at heart, and a collector of days gone by (but not forgotten), NARA provides me with a view of the past, and a means to retain much of our rich heritage. I have noted that many give of their time, effort, and most certainly, money, to continue the advancement of NARA. I too have wished to help, and soon perhaps I can.

Ronald C. Kula, Member #178
P.O. Box 273
Emerado, North Dakota 58228

Sincerely,

A handwritten signature in dark ink, appearing to read 'Ronald C. Kula'. The signature is stylized and somewhat cursive.
Ronald C. (R.C.) Kula



VERNA FELTON

By Charles Stumpf

Verna Felton, another of radio's unsung heroes, was born in Salinas, California on July 20, 1890. Her father, Dr. H.W. Felton, was a physician. Her actress mother, Clara Allen, had once been in a convent in Virginia City, Nevada, but she left at the age of fifteen to marry, and later she ventured into a stage career.

Young Verna made her stage bow at the age of eight to star in a touring production of Little Lord Fauntleroy. She later had her own stock company, The Allen Players, and toured for twenty years, mostly in Canada. Among her stage successes were The Second Mrs. Tangueray and The Purple Mask.

In 1916 she was involved in a most unusual accident onstage. While making her way offstage on a horse, the animal missed his footing at the top of a ramp and the horse and rider fell fifty feet. As Miss Felton once recalled: "In my day we learned the physical rudiments of acting first. The time I fell with the horse, I just kept his head up and we sort of wedged ourselves in between the side of the ramp and the brick wall backstage. Neither one of us got a scratch."

In 1922 she married actor Lee Millar; their son, Lee, Jr. also became an actor. On television he was seen on The Bob Cummings Show.

Radio Debut in 1932

Verna Felton began her radio career in 1932 from San Francisco. She was soon being heard frequently on the DEATH VALLEY DAYS radio program carried over NBC. In 1937 she made some early appearances with Jack Benny; later she would be heard frequently as Dennis Day's domineering mother. In 1937 she was called upon to supply the voice for Mother Barton in the famed transcribed series, THE CINNAMON BEAR. She was also heard on programs such as TEXACO TOWN and BIG TOWN. Verna was kept busy on the airwaves during 1938 through 1940, making frequent appearances on CANDID LADY, WOODBURY'S HOLLYWOOD PLAYHOUSE, THOSE WE LOVE, and THE BURNS AND ALLEN PROGRAM. On POINT SUBLIME in 1940 she was heard as gossip Hattie Hirsch. In 1941 she was heard with Joan Davis on JOANIE'S TEA ROOM show and later worked again with Miss Davis on THE SEALTEST VILLAGE STORE, on which she was heard as such bombastic characters as Blossom Blimp and Mrs. Hipperton.

Joining forces with talented Sara Berner, Verna was heard in the transcribed series IT SEEMS TO ME. The actresses portrayed gossips reviewing current events over the back fence. She also was heard as Mrs. McIntyre, the talkative housekeeper on TOMMY RIGGS & BETTY LOU. In 1943 she was heard on the JUDY CANOVA show as Miz Pierce and Cactus Annie. She also made frequent appearances on LUX RADIO THEATRE and THE FIRST NIGHTER programs. She supported such funnymen as Ray Bolger on his RAY BOLGER SHOW (CBS, 1945) and played Na-mah to Red Skelton's Mean Little Kid. 1952 brought her the plum role of Mrs. Odetts on MY LITTLE MARGIE and possibly the best role of her career, zany Hilda Crocker on DECEMBER BRIDE (CBS, 1954). She later brought the role to television and also appeared in a spin-off series PETE AND GLADYS as Hilda. Miss Felton proved her physical prowess on these series by performing

all of her own stunts, which included such physical feats as doing prat falls, boxing, and fencing.

A short 5' 4½", Verna Felton might best be described as bouncy and sassy. She had a comic eloquence which was evident in every role she performed. Very active in private life, she was an Honorary Fire Chief of the city of Los Angeles.

Miss Felton began to make appearances in motion pictures in 1940 and among her film credits are NORTHWEST PASSAGE (1940), IF I HAD MY WAY (1940), SHE WROTE THE BOOK (1946), THE FULLER BRUSH MAN (1948), GUNFIGHTER (1950), BUCCANEER'S GIRL (1950), NEW MEXICO (1951), LITTLE EGYPT (1951), BELLES ON THEIR TOES (1952), DON'T BOTHER TO KNOCK (1952), PICNIC (1955), TAMING SUTTON'S GAL (1957), THE OKLAHOMAN (1957), and GUNS OF THE TIMBERLAND (1960).

Voice for Cartoon Characters

She also supplied voices for many different animated cartoon characters. Walt Disney used her special talents for his productions of BAMBI (1942), CINDERELLA (1949), in which Verna as a bouncy Fairy Godmother sang "Bibbidi-Bobbidi-Boo," and ALICE IN WONDERLAND. Not only did Verna supply the voice for a cartoon character in LADY AND THE TRAMP (1955), but her dog Hildy served as the model for Lady. In addition Miss Felton's voice was also featured in commercials.

While working on the CBS-TV series DECEMBER BRIDE, Miss Felton celebrated her golden anniversary in show business with the episode entitled "Bald Baby," telecast on May 7, 1959.

On radio Miss Felton had played the role of dour Dean Bradley on the MEET MR. McNULTY show. When the series was brought to TV, character actress Minerva Urecal was cast in the role. Miss Felton had hoped for the leading role in a TV series based on TUGBOAD ANNIE, but again when a series was presented, the star was Miss Urecal. There is no doubt that Verna would have been equally effective.

Her verve and good humor always earned her the respect and admiration of co-workers. Away from the TV cameras and the microphones Miss Felton enjoyed swimming, playing cards, knitting, gardening, romping with her granddaughter and "spoiling her dogs." She passed away at the age of seventy-six on December 14, 1966, trouper to the end.



BUD COLLYER AND SUPERMAN

By Rex Miller

Nobody in the business called them "record promoters," although that's what they were, and quite precisely too. They were always "record men." In the disc jockey era, the mid '50's through the late '60's, they were the guys who brought you the booze, the cash, the broads, and the dope--so that you'd spin their records. Well, that's what it said in CONFIDENTIAL, anyway. What they did bring was free records, and infrequently they set up interviews with the passing celebrities.

Even though I worked some bigger markets, Chicago included, I think I lucked into more good interviews in Dallas than anywhere I was ever on the air. I forget if a record man played any part in my interview with Bud Collyer, and in fact I forget most of the INTERVIEW with Bud Collyer. I recall it was around 1960, '59 or '60, and I can remember someone asking me if I wanted to talk to Bud Collyer: "You know, the guy who was on BEAT THE CLOCK"?

"You mean SUPERMAN? Yeah! Sure- HELLO?" Like I say, I forget the substance of the interview, but one comment he made stayed with me to this day. He seemed vaguely annoyed by the fact that a comic book character kept popping up in his interviews a decade after the radio show had expired and he said: "I just wish I could do for Christianity- what I did for Superman!"

That's a wild line out of context, I realized, but it always stayed in my memory. Obviously, at this point in his life he was much more interested in talking about Christianity than old time radio. I mention this now because it points up what a reluctant superguy he was.

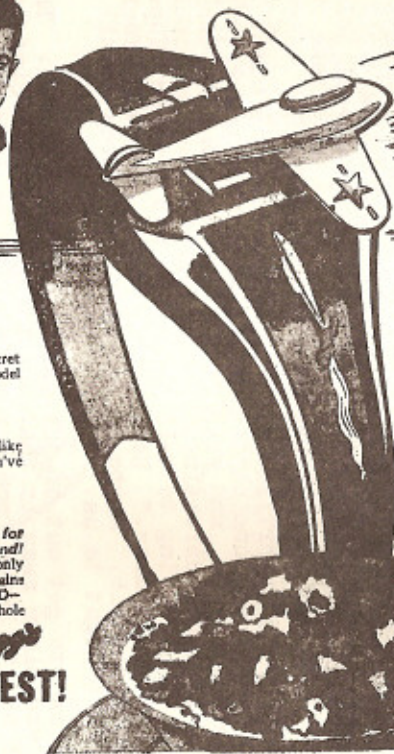
Reluctant Superman

The irony is that while Clayton Bud Collyer will never be forgotten, at least in our century, it's unlikely he would have chosen a muscleman in red and blue tights as the focal point. Mr. Collyer's destiny and the superimage coalesced somewhere out there where they roll the dice to decide these things.

He wasn't that thrilled about the gig to begin with. He had done an audition at some cattle call for blanket parts at the producer's insistence, and when they informed him he'd won the title role he was underwhelmed. He recalled being genuinely embarrassed about having to tell people he was playing "Superman, you know--in the comics." He thought it was a totally foolish, non-dimensional role. Maybe he was right, but look at all the pleasure he brought to us.

He tried to get out of the part but it was no use. The producer was blown away by that deceptively-simple voice doubling: "I knew I had to leave room for the change, so I just played Superman gutsy and took Clark about here (he speaks slightly higher, a bit softer and breathier.) to leave me room to drop down for (hardens voice, moves in) UP! UP... AND AWAYYYY!" The Superman voice sliced down the line like a knife blade.

[REPRINTED FROM THE REX MILLER PUBLICATION
"RADIO PREMIUMS ILLUSTRATED"]



JET PLANE RING

Amazing! Get it today!

- Shiny nickel-finish scale model jet plane complete to pilot's "bubble," wing insignia and exhaust vent.
- Jet planes in flight on sides of ring.
- Secret launching trigger.
- Ring finished in genuine 24 k. gold plate.
- Adjustable to any size finger.

IT'S NEW! IT'S TERRIFIC!

Slickest trick yet! Just touch the secret launching trigger and z-z-ing—your model jet plane takes off!

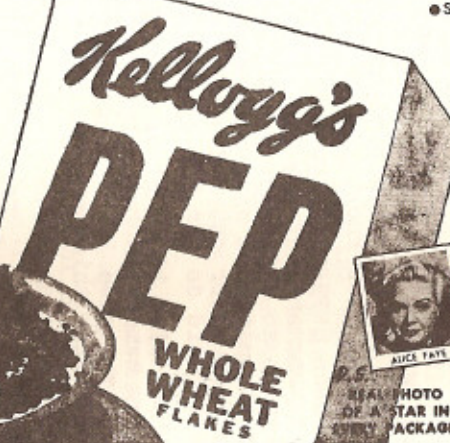
FLIES RIGHT OFF YOUR FINGER!

Wow—its catapult action is almost like magic! How other kids will envy you! You've got to see it to know what fun it is!

MOM! THIS IS FOR YOU!

More mothers buy Kellogg's cereals for their children than any other brand! Kellogg's PEP is toasted and flavored as only Kellogg's does it! A single bowlful contains the day's need of Sunshine vitamin D—plus more vitamin B₁ than the good whole wheat it's made from!

MOTHER KNOWS ^{Kellogg's} BEST!



ONLY 20¢ AND ONE PEP BOX TOP!

FILL IN COUPON, enclose one PEP box top (end of box) and 20¢ for each ring ordered and mail to K Box 209B, New York 8, N. Y.

Name.....
Street.....
City..... Zone..... State.....
This offer is limited to residents of the United States



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* From SUPERMAN — 1948

The Milkman

No one could milk microphones any better than Bud Collyer. He was born for it. Even Bret Morrison, moving in on the studio iso-booth filter to cackle his fiendish Shadow laugh, as great as he was, could only hope to equal "The Milkman." Collyer knew to the fraction of an inch how far to turn his head into the directional mike to achieve the most realistic effect of a doubled voice. Working the Kent voice in a slightly higher register was a brilliant move. Most actors would have opted for a different reading since so much of the dialogue was in the Clark Kent voice. It reflected Bud Collyer's complete understanding of radio.

Like all the convincing hero portrayals, Superman was played as straight as an arrow. On the NARA tape of a "Radio's Golden Age" program, produced by the Western Michigan University of Kalamazoo, Collyer said, "The things that would be keepsakes today were the dress rehearsals on that show. There was something about the way-outness of the characters we portrayed and the situations we found ourselves in that we used to make us camp and horse the dress rehearsals as far out as you could climb the scenery. But if we hadn't done that in the dress, to get the laughs out of our system, it could well have broken you up. . . . Playing it seriously was the right thing to do."

As I sit here hypnotized by the purr of my Smith-Corona, trying to remember the things Bud Collyer said to me that time in Dallas, I'm suddenly aware of the tv soundtrack in the living room. Holy Moly, Batman, it's the rerun of the Woody Allen movie TAKE THE MONEY AND RUN, and that narrator's voice from out of the past keeps tickling my nostalgia glands. Now I know why! In a put-on FBI voiceover, the unique tones of Jackson Beck cut through the years and miles, reminding me that the older I get the smaller the world grows. It was Jackson Beck who narrated Superman. It was Beck who had all those great lines like "faster than a speeding bullet," and "strange visitor from another planet."

Beck's Piledriving Voice

Superman's announcers were the best. It seems as if there were invariably two or three on each show, always someone like Dan McCullough pitching Kellogg's walky-talky premiums or cardboard Pep planes, while Beck did his voice-of-steel number on the narration, doubling as some copy boy or heavy. Beck's voice rumbled out of those cheap Philcos like peals of angry thunder. It's a pile-driver of a voice that starts down around the toes somewhere and comes blasting out of the sinus cavities like Godzilla of the Galaxy.

It took a few years before the more famous McCullough-Beck intro evolved. It was one of the strongest juvenile serial intros in the '40's. But the original version kind of limped out of the radio along the following lines: (female voice is Joan Alexander)

ANNCR: Boys and girls! Your attention please. Presenting:
a new and exciting radio program featuring the
thrilling adventures of an amazing and incredible
personality!

AIRPLANE SOFX

ANNCR: Faster than an airplane!

TRAIN SOFX

ANNCR: More powerful than a locomotive!

WIND SOFX

ANNCR: Impervious to bullets! UP! In the SKY!

MV: Look!

ANNCR: It's a GIANT BIRD!

FV: It's a PLANE!

ANNCR: It's . . . SUPERMAN!

That intro signature just didn't have the old Kellogg's snap and crackle. Close but no cigar. Instead of being able to "leap tall buildings in a single bound" he could "leap an eighth of a mile," and so on. It was the radio parallel of the June, 1938 issue of ACTION COMICS. Like the early artwork the original '30's radio series was primitive.

It's funny to note that over the years as the better, punchier opening evolved, the oft-ridiculed line, "It's a giant bird" - became, "It's a bird." Comics had a field day with this line on radio, remember, and there were many variations along the lines, "LOOK! UP IN THE SKY! IT'S A BIRD! IT'S A PLANE!
. . . (long pause) No . . . it's a bird."

Superman to the Airwaves

It took a few years of super-radio before the folks at Battle Creek glommed on to our hero. The first issue of the actual newspaper THE DAILY PLANET, Vol. 1, #1 - 1939, was a Macy's Department store offer tied to the '39 World's Fair. Advertising an early version of Superman on radio, it carried the clever headline SUPERMAN ON THE AIR! Part of the copy read, "The amazing adventures of Superman, whose exploits of superstrength on behalf of Justice against Crime and Oppression have been reported in THE DAILY PLANET, can be heard on the air three times weekly. The 'Man Of Tomorrow' appears together with Lois Lane and Clark Kent, star reporters, and editor Perry White. . . . The dramatizations of Superman's fight to overcome the nefarious schemes of The Yellow Mask, from the story which appeared exclusively in THE DAILY PLANET, was just completed on the radio serial. Running currently is another exciting and thrilling story that presents a baffling mystery to which only Superman can find the solution. Don't fail to tune in WOR every Monday, Wednesday and Friday - at 5:15 pm."

A comic book ad from the following year announces THE MAN OF STEEL IS ON THE AIR! "Tune in The Adventures of Superman! Brought to you by the makers of FORCE!" Wasn't Force a perfect sponsor? It's almost disappointing to learn that it was the name of a cereal. Anyway, the comic artwork depicts a young boy and girl glued to the speaker as a Superman figure comes exploding out of the radio.

SUPERMAN came over radio in pre-recorded form in the beginning syndicated via electrical transcriptions roughly the size of a Pizza Hut Combination Supreme with no anchovies, a monstrous ET of the kind we just loved, (especially the lateral or reverse-grooved type which were impossible to cue in a hurry). The Man Of Steel came on dinky little EP's too, extended play 45's, Decca 78's, delayed onto acetates of various speeds, and a few years ago re-released by Kellogg in 33 1/3 LP form as part of a promotional spasm.

In a Little Brown Box

Reluctant of not, Bud Collyer and his gang of talented colleagues gave us many a thrill each day after school. But there was no Superpleasure like finding that little brown box waiting for me on the hall table back in the fall of '48. Shazbot! My official Jet Plane Ring! The package was about the size of two postage stamps, sturdy and . . . NOISY. Something neat was rolling around in there. I tore it open. Ahhhh! The joy of being nine back in 1948, and five weeks of waiting for the mailman culminated in a payoff like that: you wear the ornate, golden ring to school the next morning. And, timing it perfectly to roar from your finger at the opening bell, you trigger the tiny lever that sends the silver mini-plane soaring up - UP! AND AWAYYYY!! Far into the air, three or maybe FOUR inches, and splash - into the inkwell.

As much as any of those milling companies who mesmerized us with their box-top lures, Superman's sponsor helped establish radio's juvenile block as the miller's marketplace. Take it from a miller who was there!



Young Bud Collyer
and Superman
(Reprinted from
Rex Miller's
NOSTALGIA ILLUSTRATED

A REPORT ON THE FOURTH ANNUAL
FRIENDS OF OLD TIME RADIO CONVENTION
by David Reznick

This year's Friends of Old-Time Radio Convention, held on Oct. 20 in Bridgeport, Ct., was the biggest and best since the event was originated in 1971 by Jay Hickerson. About 250 OTR enthusiasts attended, as did thirty special guests from the world of radio, past and present.

A buffet dinner was scheduled the night before the Convention for those who arrived early. This was attended by 45 people; it looks as though the trend for future years will be more and more on the schedule for Friday night.

The dealer tables were open for business throughout the Convention, and appeared to be doing brisk business. Movies were shown continuously all morning and afternoon, and were so well selected that I found it hard to drag myself away from them in order to attend the various presentations. Featured in the movies were Fibber McGee And Molly, Bergen And McCarthy, Fred Allen, Hal Peary, the casts of Duffy's Tavern and It Pays To Be Ignorant, and many more.

The first scheduled event was the sound effects workshop with Bob Prescott. For me there were many moments during the Convention that would have made my trip worthwhile all by themselves, and one of these was meeting Mr. Prescott. A 46-year veteran of radio sound effects, he was accompanied by two of his sons who are now doing sound effects for TV. Prescott worked for Cantor, Benny, Jolson, McGee + Molly, Orson Welles, and just about everyone else. He has a thoroughly ingratiating personality and an inexhaustible fund of stories about radio greats. If the entire Convention had consisted of Bob Prescott sitting in the coffee shop telling radio stories, no one would have been disappointed. His sound effects workshop was a real eye-opener. Prescott also served as director of the acting workshop, during which four people from the audience were brought up to perform an episode of Valiant Lady.

Anthony Tollin presented a Shadow slide show, which I missed because of the call of the movies. I did make the trivia contest, conducted by Dick Curland, and, to my astonishment, won first prize. It was impossible to attend all the events, as some were scheduled simultaneously, and so I missed workshops on writing, equipment, videotape, and newsletter editing, the latter conducted by Chuck Seeley of the OTRC, a fast man with a quip and a fork, and one who has done a great deal for OTR fandom.

As usual, one of the Convention highlights was the appearance of Raymond Edward Johnson of Inner Sanctum. Johnson almost did not make it this year. As he told us, he has suffered from multiple sclerosis for more than 30 years, and the week before the Convention he had his three worst days. Although he was even then in considerable discomfort, you'd never have known it as he read a chilling story about a man trapped in a wax museum. It was clear from his reading that Johnson was allowed to use only a small part of his talent on the radio. He gave us all a lesson in what a real actor can do with nothing but a page full of words.

Johnson was followed by the first of the radio show recreations by the honored guests. It was an episode of Joyce Jordan, M.D. Lee Allman and Grace Matthews were particularly impressive in this event. They delivered remarkably polished performances after having been handed the scripts five minutes before the presentation. This outstanding example of professionalism was not lost upon the appreciative audience.

Happily, several hours were given over to meeting and mingling with the honored guests, and I think most people would say that this was the highlight of the program. A complete list of those attending has been published in Hello Again and Collectors Corner, so I won't repeat it here. But I was especially delighted to talk with Arnold Stang, Peg Lynch, and Sybil Trent. Himan Brown, though advertised, failed to show; however, a contingent of Mystery Theater people was there, including Ian Martin, Court Benson, Evis Juster, and Ralph Bell. The Mystery Theater is about to enter its sixth year, and is still going strong.

The banquet was followed by recreations of two more radio shows. A segment of Yours Truly, Johnny Dollar featured Mandel Kramer in the title role. Some of Dollar's expense account items, notably item 5: \$3.70 for a tank of gas, drew enthusiastic applause. The other show was Mark Trail, with original announcer Jackson Beck. Arnold Stang had one of the leading roles in this production, and it's safe to say that the show never got more laughs than it did that evening.

The first annual Allen Rockford Memorial Award, presented to a person who has made significant contributions to OTR fandom, was won by Ken Piletic of Illinois. Judging by the reaction of the audience, it was a popular choice.

The greatest compliment I can pay to Convention co-chairmen Jay Hickerson and Joe Webb is to note how perfectly the program came off, without a single hitch. All the work had been done, well and completely, and there was nothing to do but enjoy every minute of it. I'll be making early reservations for next year's Convention.

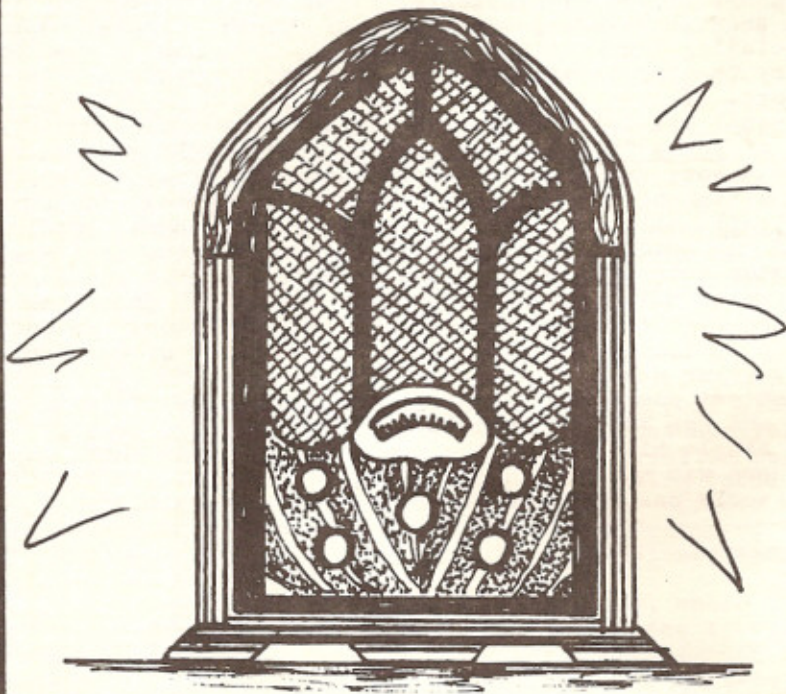
David Reznick
1411 Trollman Ave.
San Mateo, CA 94401

Radio Clubhouse?

We recently received notice from Donald Carney, Jr. of Hollywood, California that several little publications are available from him for free! Well, whenever someone says, "for free" we have to look for the grains of salt. Don did send us a sample of his publications which include a variety of things with interest for anyone involved with radio programming history. Don says he'll send you the six free publications for just \$1. Well, we suppose it's worth your checking into but beware of future offers if much money is involved. Send \$1 to: Donald Carney, Jr.; Hollywood Taft Building; 1680 North Vine St.; Suite 918; Hollywood, California 90028. And write to NARA and tell us what you think about these little publications he offers.

THOSE WERE THE DAYS

ANDERSON
3-12-75



"...AND REMEMBER, FOLKS, TONIGHT
IS 'DISH NIGHT' AT THE ROXY THEATER."

Broadway turns on oldtime radio

By Jay Sharbutt
Associated Press

NEW YORK — Ah, but there's good news tonight — a bright new Broadway musical called "The 1940's Radio Hour." If you miss this wonderful trip into radio's yesteryear, you deserve television.

"Radio Hour," which bowed Sunday, isn't camp, a put-on of the glory days of network radio. It's a valentine to that era, a deft mix of reverence and light satire, rich in detail, good music and outstanding performances.

Set in early World War II, it's a show within a show called "The Mutual Manhattan Variety Cavalcade" aired on a snowy December night in 1942 from the WOV studios at the Hotel Astor in New York.

It opens slowly, before air time. Performers and musicians drift into the studio, past Pops, the elderly doorman who makes book and doubles as Scrooge in the show's version of Dickens' "A Christmas Carol."

Every radio show has a harried producer, an ulcer with a stopwatch. Here, it's Clifton A. Feddington (Josef Sommerst, a middle-aged man who dashes about crying, "Where is everyone?")

His troops — 14 musicians, 15 performers — include a star-struck delivery boy who gets a small break in show biz, a bubblehead girl singer, a clean-cut Joe College vocalist, and a black torch singer.

There's also a young, cocky Sinatra type who, cigarette in one hand, a glass of Scotch in the other, leers at dames and wryly dedicates a tune to "my pretty wife — wherever she is."

There's even a poignant surprise visit by the show's lead trumpeter, Biff Baker, now an Army pilot headed overseas to fly P-38s.

After brief, effective character-establishing prelims, the broadcast kicks off. And what a show it is, replete with brilliant distillations of the cheerful innocence, great music, awful commercials, sound effects and on-air miscues of the good old days.

We're again reminded that Nash has gone to war, ditto a popular laxative. Again partygoers are reminded to make chat last one for the road "a cup of coffee — a cup of Maxwell House Coffee."

And again we hear the big swing band roar, the voicings of the Modernaires, the Pied Pipers, and fine odds like "Chattanooga Choo Choo," "How About You" and the swing version of "Jingle Bells."

The war always is in the show's background, a sad presence. I doubt there's a dry eye in the house when Mary-Cleere Haran reads Yule greetings from GIs overseas, then sings a lovely, touching version of "Have Yourself a Merry Little Christmas."

The cast, which includes Tony winner Dee Dee Bridgewater as the torch singer, is tops, whether acting, singing or tap-dancing (Baker, doubling as sound-effects man, provides the tapping). And Somer, serving as host as well as the show's producer, shines in holding it all together.

As for the studio set, the one cooked up by David Gropman is so superbly detailed, from microphones to flashing "Applause" signs, I hate to note he forgot one thing — the sponsor's booth.

An equally fine sense of detail lurks in the Forties vocal arrangements and orchestrations of Paul Schierhorn and Gary S. Fagin, who clearly have done their homework on the era's music.

A grand show, this one. Rife with on-air drama and widdy comic moments the mythical radio audience can't see, it moves briskly, rarely lags and is solid, industrial-strength entertainment.

It was written and directed by Walton Jones, who was born in 1919, just as old-time network radio was dying. He's restored it to life, and brilliantly, at the St. James Theater.

"The 1940's Radio Hour" may just be the hit of 1970.

What other critics said:

Walter Kerr, New York Times — Call the evening schizoid... when it is good, it is really very good, and when it is bad you know what it is. Ask yourself what you'll settle for, and act accordingly.

Douglas Watt, New York Daily News — Christmas is a little early this year along Broadway. A lively, tuneful, goofy and colorful toy... was opened for us at the St. James. I wish I could take it home.

—S.F. EXAMINER " Tues., Oct. 9, 1970 "

BIG BROADCAST OF 1942

It's a snowy night in December 1942 and we're at the studios of station WOV in "lovely Times Square," getting ready for "The Mutual Manhattan Variety Cavalcade." What happens before, during and after the broadcast in THE 1940'S RADIO HOUR is like a radio version of those frenetic backstage Warner Bros. musicals. Pops the doorman makes book on the side. Wally the delivery boy knows all the parts and gets his chance to go on. Johnny, the star swooner-crooner, gets drunker as the broadcast proceeds. Then there are the jitterbugging juveniles, Connie and B. J., whose smiles are almost audible; Ginger, who specializes

in snoozing and commercials; Geneva, the wisecracking black singer, and Biff, the trumpet player who goes off to war—all presided over by the harried producer-announcer, Clifton A. Feddington.

Writer-director Walton Jones is surely too young to remember firsthand, but he's done his homework well. He gives us a '40s hit parade, sung in a jumble of styles: with his baroque spit curl, Jeff Keller as Johnny does a Sinatroid take on "I'll Never Smile Again"; in her Lady Day dress, the gorgeous Dee Dee Bridgewater as Geneva makes you feel the love-buzz in "I've Got It Bad and That Ain't Good." And a terrific orchestra, evoking bands like those of Glenn Miller, Tommy Dorsey and Johnny Long, captures the rifting optimism of







America's swingtime wartime. The show's tone shifts badly from sweet to sly to silly; the commercials for products like Eskimo Pie and Nash, "the car that's here to stay," are amusing, but the satire on Dickens's "A Christmas Carol" is a dead duck. Still, the cast and the show's spirit are endearing, and Jones has a real feeling for the pre-TV days when your ears were a receiving set for a whole world that opened inside your imagination like a flower of sound.









JACK KROLL

NEWSWEEK, OCTOBER 22, 1970

charting murderers row

26

NAME	SHOW	STATION AND TIME	BACKGROUND	PERSONAL DATA	HOBBIES
 BRIGGS, DON	<i>The Sheriff</i> —(Sheriff)	ABC—9:30 Friday	Motion picture work. Stock. On N. Y. stage in <i>Without Love</i> .	Is 6' tall, weighs 180 lbs., and has brown hair and blue eyes. Married to Audrey Christie. They have 2 kids.	
 CHRISTIE, AUDREY	<i>Dr. Standish, Medical Examiner</i> —(Nurse Mary Benson)	CBS—8:00 Thursday	In vaudeville. On Broadway in <i>Of Thee I Sing, Shady Lady, Without Love, Voice of the Turtle, Light Up The Sky</i> . Film: <i>Without Love</i> .	Born in Chicago, Ill. Has auburn hair and brown eyes. Wed to Don Briggs. Has two kids—Christie and Jeffrey.	Making curtain and her own clothes.
 CLARK, LON	<i>Nick Carter</i> —(Nick Carter)	Mutual— 6:30 Sunday	Graduate of Minneapolis Music School. Had his own band. Sang in Cincinnati Summer Opera Co. On N. Y. radio shows since 1941.	Born in Frost, Minn., on Jan. 12, 1911. Has auburn hair and brown eyes; is 5'11", weighs 165 lbs. Married, and has two sons.	Collects antique furniture.
 GOTSWORTH, STAATS	<i>Crime Photographer</i> —(Casey)	CBS—9:30 Thursday	Studied at Industrial Art School, Pa. Academy Collorossi, Paris. Book illustrator. On Broadway in <i>Alice in Wonderland, Macbeth, Pride and Prejudice</i> .	Born in Oak Park, Ill., on Feb. 17. Is 5'11" tall, 155 lbs. Has blond hair and blue eyes. Is wed to Muriel Kirkland.	Art work.
 CURTIN, JOSEPH	<i>Mr. & Mrs. North</i> —(Mr. North)	CBS—8:30 Tuesday	Appeared at Harvard Workshow when 10. In <i>Merchant of Venice</i> and <i>Ruy Bias</i> on tour. Played Shakespeare at Chicago World Fair. Lead in <i>Second Husband</i> for 10 years.	Born in Cambridge, Mass., on July 28, 1910. Has brown hair and blue eyes; is 5'11" tall, weighs 170 lbs. Wed to Valerie Tochem. Has one boy, 2 girls.	Golf and bowling.
 DOYLE, LEN	<i>Mr. D. A.</i> —(Harrington)	NBC—9:30 Wed.	Dramatic school, stock. Professional debut in <i>The Auctioneer</i> .	Born in Toledo, Ohio, on Feb. 2, 1902. Has brown hair and blue eyes. Married to Anita Lahey. Has 2 kids.	Boating.

	EUSTIS, ELIZABETH	<i>The Haunting Hour,* House of Mystery, Mystery Theatre,* Fat Man, Scotland Yard*</i>	Mutual— 4:00 Sunday CBS—8:00 Tuesday ABC—8:00 Friday	Original Nancy in <i>Angel Street</i> on Broadway. Stock in Bath, Eng., Westport, Bucks County Playhouse.	Has blonde hair and green-blue eyes. Is 5'5" tall, and weighs 128 lbs. Is unmarried.	Cooking Creol dishes.
	FLETCHER, LESTER	<i>FBI in Peace and War, Crime Doctor,* Sherlock Holmes, True Detective</i>	CBS—8:00 Thursday Mutual— 7:00 Sunday Mutual— 4:30 Sunday	Spent two years working with Emil Jannings in Germany. On American stage in <i>The Hasty Heart, The White Steed, Janie</i> .	Born in Cardiff, Wales, Aug. 19, 1922. Is 5'7½" tall, weighs 125 lbs. Has dark blond hair and blue eyes.	
	FROST, ALBIE	<i>Mr. & Mrs. North—(Mrs. North)</i>	CBS—8:30 Tuesday	Graduate of University of Minn. Stock. Toured with <i>Gentlemen Prefer Blondes</i> . On Broadway in <i>Green Grow the Lilacs, That's Gratitude</i> . First radio work with Walter O'Keefe on <i>Caravan</i> . Had title role in <i>Big Sister</i> .	Born in Minneapolis on Aug. 1. Has blue eyes and blonde hair, is 5'7" tall and weighs 125. Is married to Will Tuttle.	Designs clothe and jewelry.
	GAYER, ANNE-MARIE	<i>Mr. D. A. Molle Mystery Big town* Agatha Christie*</i>	NBC—9:30 Wed. CBS—8:00 Tuesday	Summer theatre.	Born in Detroit, Michigan, on Sept. 2. Is 5'4", weighs 110 lbs., and has blonde hair and brown eyes.	Cooking
	GRIGGS, JOHN	<i>House of Mystery—(Roger Elliott)</i>	Mutual— 4:00 Sunday	Made Broadway debut in 1928 in <i>Merchant of Venice</i> . Also on Broadway in <i>The Dark Tower, Lightnin', A Thousand Summers</i> . On many outstanding air shows in N. Y.		The John Grig Theatre for Silent Drama, and Sutton Cinema Societ
	HAMMOND, EARL	<i>Molle Mystery* Mystery Theatre House of Mystery</i>	CBS—8:00 Tuesday Mutual— 4:00 Sunday	14 years radio experience in N. Y. and Hollywood. Wrote, produced and directed shows for the A.A.F. Appeared with the New Stages. Summer Stock.	Born in N. Y. C. 1921. Is 6' tall, weighs 161 lbs., and has brown hair and hazel eyes. Unmarried.	
	HUBBARD, IRENE	<i>Mr. Keen, Tracer of Lost Persons—(Miss Ellis)</i>	CBS—8:30 Thursday	In stock with Ben Greet Players. On B'way in <i>Spread Eagle</i> and <i>The Goat Song</i> .	Born in San Antonio, Texas. Is married and has one son.	Bird study.
	HEATH, JOHN	<i>Mr. Keen, Mr. D. A., Sherlock Holmes, Murder Is My Hobby*</i>	CBS—8:30 Thursday NBC—9:30 Wed. Mutual— 7:00 Sunday	Pasadena Playhouse. On tour with Jason. On B'way— <i>Boy Who Lived Twice, Would Be Gentleman</i> .	Born in Seattle, Mar. 28, 1918. Is 6'1", 160 lbs., brown eyes and hair. Unwed.	Collects miniature horses.

REVIEW

Radio Corporation of America. Radio Enters the Home. Vestal Press; 320 N. Jensen Rd.; P.O.B. 97; Vestal, N.Y. 13850. Reissued 1979. \$13.00 including shipping.

We've recently received a copy of this book which includes numerous articles and illustrations, perhaps more of a technical nature than we find desirable but nevertheless, an interesting addition to any audiophile's library. To quote from the publisher's press release, "In 1922 the Radio Corporation of American published a fat 128-page book that set the stage for its entry into the huge consumer market in a big way. . . . Jammed with pictures and drawings of apparatus made by RCA, General Electric, Westinghouse, and other corporate names, it's a treasure trove of information for today's radio amateur's, radio collectors, and everyone interested in electronic matters." NARA members may borrow this as number 158 in the book lending library.

James R. Parish and William T. Leonard. The Funsters. Arlington House; New Rochelle, N.Y. 1979. \$30.00.

Although this work is an expensive one, it is a large (and heavy!) 752 pages filled with biographies of some sixty comedians of stage, screen, radio, and television. Perhaps half of the personalities mentioned were significant from the standpoint of radio history. Starting with "Abbott & Costello", Parish and Leonard provide the customary background information on how these two teamed up, focusing on their vaudeville and movie careers. Their radio career is also mentioned at scattered points throughout this article.

The authors provide a bit more information about Eve Arden's radio stint since she was so strongly identified with the OUR MISS BROOKS program. Jack Benny, Milton Berle, Fanny Brice, Burns & Allen, Edward Everett Horton, Martin & Lewis, The Marx Brothers, ZaSu Pitts, and Mae West are just a few of the many other talented performers featured in The Funsters. While this massive volume is an enjoyable addition to any collection of books on our beloved laugh-makers, the radio buff may want to think twice before spending quite so much money if his interest does not extend into films and television. The photos are plentiful and enjoyable but very few are of the performers in a broadcasting studio or at the microphone. This is number 159 in the NARA book lending library.



A TIP OF THE ATWATER DIAL TO . . .

Bill Marsh of Carson City, Nevada for continuing to dub cassettes for the tape library

Tom Garcia of Tucson, Arizona for two excellent photographs of Jim and Marian Jordon as Fibber McGee and Molly

Ray Wallace of Richmond, Virginia for a donation of \$14 to the tape library

Jerry Nadel of Albany, New York for information about OTR fans who combine OTR interests with stamp collecting

Jack French of Fairfax, Virginia for Charles Siepman's RADIO'S SECOND CHANCE (B-168) and Max Wylie's RADIO WRITING (B-03) and for newspaper clippings about Clayton Moore's fight to keep his Lone Ranger mask, the death of Roy Larson (former president of Time, Inc.), FCC rulings, Dick Orkin and Bert Berdis, Father Coughlin, Mutual's 45th anniversary, and the death of Robert D. Swezey (first secretary and treasurer of the Corporation for Public Broadcasting)

John Pellatt of Willowdale, Ontario, Canada for J. B. Priestley's ALL ENGLAND LISTENED (B-167)








Peggy Johnson Giddings of Tucson, Arizona for serving as a gracious host to Roger Hill and Al Inkster when they were guests on KTUC's radio show, "Magazine"









Richard Carter and his staff of dedicated printers at Postal Instant Press of Tucson for continually making the pages of NARA NEWS look attractive

Fred L. King of Greentop, Missouri for a copy of the script LET GEORGE DO IT, "The Roundabout Murder" (Mar. 7, 1949) and Fanny Barbour's MEMORY BOOK (B-165)

S. G. Cawelti of San Anselmo, California for the donation of twelve blank cassettes



	NAME	SHOW	STATION AND TIME	BACKGROUND	PERSONAL DATA	HOBBIES
	JOSTYN, JAY	Mr. D. A.—(Mr. D. A.)	NBC—9:30 Wed.	Hollywood stock work. Graduate of Wisconsin Conservatory of Music. Has done hundreds of radio shows.	Born in Milwaukee on Dec. 13. Is 5'11" tall, weighs 160 lbs., and has blue eyes and dirty blond hair. Is married—two sons.	
	KELLY, JIM	Mr. Keen, Tracer of Lost Persons—(Mike Clancy)	CBS—7:30 Thursday	Stock. Was the voice of Popeye the Sailor on the screen.	Born in N. Y. Is married, has a young son, John.	Art collection.
	KILPATRICK, BENNETT	Mr. Keen, Tracer of Lost Persons—(Mr. Keen)	CBS—7:30 Thursday	Has had 30 years of acting experience—17 have been on radio. Former Shakespearean actor.	Born in Great Britain. Is married.	
	LENROW, BERNARD	Mystery Theatre—(Narrator)	CBS—8:00 Tues.	Studied drama at Cornell. On B'way in Ten Million Ghosts, Lorelei, Man With Blond Hair.	Born in Birmingham, N. Y., on Nov. 24. Is 5'11½", has red brown hair and brown eyes. Wed to Libby Maranov—3 sons.	
	LEWIS, ELLIOTT	Casebook of Gregory Hood—(Gregory)	Mutual— 8:30 Mon.	In summer stock. Narrator of record album, Manhattan Tower. Films. Lux Radio Theatre.	Born in New York City on Dec. 28, 1917. Has brown eyes and black hair and is married to radio actress Cathy Lewis.	Collects records.
	MANSON, CHARLOTTE	Nick Carter—(Patsy)	Mutual— 6:30 Sun.	Graduate of N. Y. U. Appeared with Washington Sq. Players. In Parade of Progress. In American Women Show.	Born in Brooklyn, N. Y. Is 5'5", 118 lbs., and has brown hair and brown eyes.	
	MARSHALL, HERBERT	Man Called X—(Mr. X)	CBS—8:30 Sun.	On the London and N. Y. stage. In dozens of films including The High Wall, Flight for Freedom, Forever and a Day.	Born in London on May 23, 1890. Is 5'10", 166 lbs., and has brown eyes and hair. Is married to Boots Mallory.	Breeding dogs.

	MCDONNELL, CRAIG	Official Detective—(Lt. Dan Britt)	Mutual— 8:30 Tues.	Radio work.	Is 6' tall, weighs 250 lbs., and has blue eyes and brown hair. Is married and has 2 kids.	Gardening.
	MCCRATH, PAUL	Inner Sanctum—(Host)	CBS—8:00 Tues.	Carnegie Tech. Stock. On Broadway in Susan and God, Command Decision. Film: No Time for Love.	Born in Chicago on April 11, 1904. Is married to Lulu Hubbard. Has brown hair and brown eyes.	
	MCLAUGHLIN, DON	David Harding, Counter-Spy—(David)	ABC—5:30 Sun.	Appeared on Broadway in 5th Column. Experimental Theatre's Virginia Reel and Happy Journey.	Born in Webster, Iowa, on Nov. 24. Is 6' tall, weighs 185 lbs., and has blue eyes and dirty blond hair. Married Mary Pough. Has 3 kids.	Sailing.
	MERRILL, GARY	Dr. Standish, Medical Examiner—(Dr. Standish)	CBS—9:00 Thurs.	In Winged Victory on N. Y. stage, tour and movie. Lead on N. Y. stage in Born Yesterday.	Born in Hartford, Conn., 1915. Is 5'11" tall, has brown eyes and hair.	Relaxing.
	MORRISON, BRETT	The Shadow—(Lamont Cranston)	Mutual— 8:00 Sunday	Directed, produced and starred in Dracula program in 1930. Singing and acting roles on Chicago Theatre of the Air. Starred on Light of the World, First Nighter series.	Born in Evanston, Ill., 1916. Has blue eyes and blond hair. Is 5'10" tall, weighs 165 lbs., and is unmarried.	Singing.
	MOSS, ARNOLD	Cable 8-13—(Dr. Fabian)	CBS—10:30 Monday	Toured in Shakespearean drama. On Broadway in Flight to the West, The Tempest, Fifth Column. Films Temptation, Loves of Carmen.	Born in Brooklyn, N. Y., on Jan. 28, 1920. Is 6' tall, has brown eyes and hair. Is married to Stella Reynolds.	Amateur technician movies. Cooking.
	ORTEGA, SANTOS	Roger Kilgore, Public Defender—(Roger)	Mutual— 10:00 Tuesday	Has done 23,000 shows during his twelve years on the air. Specializes in detective shows. Played Charlie Chan, Nero Wolfe, Commissioner Weston, etc.	Born in N. Y. C., 1906. Has black hair and brown eyes. Is 6'2" tall, weighs 180 lbs., and is married.	Dialects.
	POWELL, DICK	Final Edition	ABC—7:30 Thursday	Started career as bandleader. Hollywood contract followed. Films include Pittall, Johnny O'Clock, To The Ends of The Earth, Cornered.	Born in Mt. View, Ark., on Nov. 14, 1904. Is 6' tall, 172 lbs., and has brown hair and blue eyes. Is married to June Allyson.	Flying Sch

FROM OTHER PUBLICATIONS

(Editor's Note: Most of the publications listed in this feature welcome inquiries from potential subscribers. The price of a sample copy varies, but none charges over \$2. The brief items listed under entries here are selected from many. Each of the publications is worthy of financial support, some perhaps more worthy than others, although I am certain that individuals would differ about which publications are "The Best" and that the choice would be influenced by a particular issue. If you think that one of the listed publications might deal with your interests, I hope that you will write to the editor, requesting the latest information on subscription rates or membership fees and perhaps enclosing money to cover the sending of a sample copy.)

COLLECTOR'S CORNER (Monthly, edited by Joe Webb and Bob Burnham; P.O.B. 267, Centuck Station; Yonkers, N.Y. 10710).

From some of their past issues, the reader may find much valuable information just as timely today as then. A Dec., '78 article by Frank Gilmore gave some excellent advice to aid the beginning collector in finding ways to trade with us "oldtimers". The Feb., '79 issue continued an ongoing SUSPENSE log and featured a fine article by Jim Maclise on the Private Eyes of radio. The demise of Airwaves (another collector's publication) and Ray Windrix's article on the National Broadcasters Hall of Fame were part of a June, '79 Collector's Corner. Along with many other interesting items in the Aug., '79 issue, there appeared an article by Jim Beedle explaining the whys and wherefores of today's radio, also known as "Audio Junk Food". The following month found an article in the "Technical Tips" section on processing a signal with the DBX unit. (Ed. "It's Greek to me Bob!") Finally, in the most recently received issue of October this year, editor Burnham noted the demise of Chuck Seeley's Station Breaks, an all-ads publication for OTR fans. In addition to completing the log of SUSPENSE shows, a log for THE MERCURY THEATER ON THE AIR series was also presented. Steve Lewis surveyed the MR. & MRS. NORTH programs and plans for an all-inclusive national directory of all OTR fans and such was announced.

THE ILLUSTRATED PRESS (Monthly, Newsletter of the Old Time Radio Club, edited by Kean Crowe; 200 Woodward Drive; West Seneca, N.Y. 14224).

The December, 1978 issue contains an article of some interest in that author Jim Snyder discussed Arbitron, the major radio rating service which many of us may blame for the fact that more radio drama isn't being aired. The March, '79 copy includes some excerpted information from a CBS press release on SEARS RADIO THEATER and some quizzes for the OTR buff. In their June issue, there are three pages of article reprints from a SEARS in-house publication which provides much information on the RADIO THEATER sponsored by that store. Jim Snyder wrote about NPR and the Forum column featured some dialogue concerning problems revolving around non-receipt of a catalogue from a selling concern known as Theater of the Mind.

The last issue which NARA has received to date is their August/September sixteen-pager with an article by Jim Snyder, reminiscing about his favorite kid's shows on radio. Newspaper reprints on Shirley Bell's Orphan Annie character and Clayton Moore's fight to keep his identity comprise the other features of this issue.

NATIONAL RADIO TRADER (Quarterly, edited by Phil Cole; P.O.B. 1147; Mount Vernon, Washington 98273).

The latest effort is a giant sixteen page combined issue of vol. 3:4 and vol. 4:1 with many ads by other collectors of OTR, a fine feature on Rudy Vallee's radio program, an original story by Phil Cole "in the classic tradition of Carlton E. Morse' 'I Love A Mystery' adventure series".

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

This October one-pager included so many names of personalities who had passed away. In particular, Roy Larsen who had worked on developing THE MARCH OF TIME. Jay noted that Joe Webb (of Collector's Corner) would be teaching a course on OTR at Elizabeth Seaton College in Yonkers, N.Y. Recent publicity surrounding the LONE RANGER has helped Charles Michelson gain another 35 stations for his syndications.








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

The October issue has some exciting news for all those interested in radio history. It seems that the Hollywood Museum has given SPERDVAC permission to master tape the 25,000 disc collection they have. Congratulations fellow enthusiasts and we know many listeners will be anxiously awaiting these series which is said to include ROY ROGERS, MICHAEL SHAYNE, SPIKE JONES, and many more. A new "mystery/macabre" radio series was scheduled to begin airing over NPR stations in the Los Angeles area by October 1st. The bulletin also extensively reviews a new book by J. Fred MacDonald, Don't Touch That Dial!; Radio Programming in American Life, 1920-1960. Reviewer Lieber-Mackay comments that this work "is the most significant contribution to an understanding and appreciation of old time radio published thus far."

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

John Alford and J.E. Smith respectively discuss restoration of an AK Model E-2 Speaker and "How the Loudspeaker Was Developed" in the September issue. James Wilkins provides some background on the development of the incandescent lamp and "Doc Radio" (Gordon Thompson) issues troubleshooting guides for two Atwater Kent models. The 1979 convention occupies much of their October issue. Restoration of a general purpose "A" Eliminator is discussed by J. Alford and Carson Baker reviews "Entertainment in the late 1930's".

("From Other Publications" continues on p. 42.)

NAME	SHOW	STATION AND TIME	BACKGROUND	PERSONAL DATA	HOBBIES
 RAWLS, EUGENIA	Mr. Keen, Mol's Mystery, Official Detective	CBS—8:30 Thursday CBS—8:00 Tuesday Mutual— 8:30 Tuesday	Summer stock at Ogunquit, Dennis and Westport. On Broadway in <i>Strange Fruit, The Little Foxes, Harriet, Cry Havoc</i> and <i>Rebecca</i> .	Born in Macon, Ga., on Dec. 11. Has blonde hair and blue eyes and is married.	
 ROST, ELAINE	Counterspy, Nick Carter, Fat Man, Famous Jury Trials	ABC—5:30 Sunday Mutual— 6:30 Sunday ABC—8:00 Friday ABC—7:30 Saturday	Summer theatre.	Born in Cincinnati, Ohio, on July 29. Is 5'4", 112 lbs., and has blue eyes and blonde hair.	
 SMART, JACK	The Fat Man—(Fat Man)	ABC—8:00 Friday	In pictures: <i>One Hundred Men and a Girl</i> . On Broadway stage in <i>Bell for Adamo, The Pirate</i> .	Born in Philadelphia, Pa., in 1902. Has brown eyes and hair. Tips scales at 270 lbs.	
 STANLEY, JOHN	Sherlock Holmes—(Sherlock Holmes)	Mutual— 7:00 Sunday	Actor-director in London Theatre. Made radio debut in 1926 soon after arrival in America. Was announcer, script writer.	Born in London, Eng., in 1905. Is married and has two sons, Johnny and David.	Bridge.
 SWENSON, KARL	Mr. Chameleon—(Mr. Chameleon)	CBS—8:00 Wed.	Studied with American Lab. Theatre. Work in Baltimore, New London, Rhode Island. On Broadway in <i>One Sunday Afternoon, Highland Fling</i> . Is radio's <i>Lorenzo Jones</i> .	Born in Brooklyn, N. Y., on July 23, 1908. Is 5'10 1/4", weighs 165 lbs. Is married to Virginia Hanscom and has four kids.	
 TARPLIN, MAURICE	Mysterious Traveler— (Narrator)	Mutual— 8:00 Tuesday		Born in Boston, Mass., April 1, 1911. 5'8 1/2" tall, weighs 154 lbs., and has grey eyes, and brown hair. Is married.	Fishing.
 ALLACE, IDREA	Famous Jury Trials, Mr. Keen, The Sheriff	ABC—7:30 Saturday CBS—8:30 Thursday ABC—9:30 Friday	On stage in <i>Outward Bound—Blackfriar's Production of Derryowen</i> .	Born in Brooklyn, N. Y., on Aug. 28, 1926. Is 5'3" tall, weighs 105 lbs., and has brown hair and blue eyes. Unmarried.	

THE CBS RADIO WORKSHOP*
"Dedicated to Man's Imagination"
by Steve Nordstrom

The Workshop programs grew out of a conviction that there was much to be done to improve the originality of radio drama, both in content and in production.

--Douglas Coulter, Assistant
Director of Broadcasts of CBS.

Someone once said that 90% of anything was junk. Applying this principle to radio's golden age, finding the "Gold" could be a tedious and time-consuming process. I have found, however, that to find the "Gold," one need look no further than the COLUMBIA WORKSHOP and its reincarnation, THE CBS RADIO WORKSHOP. The WORKSHOP's boast that it is "... dedicated to man's imagination, the theatre of the mind" is not an idle one. Of the some seventy WORKSHOP programs that I have listened to, I have found only a few pieces of junk. The others were gems of originality, covering such diverse areas as surrealism, documentary, short story adaptation, Japanese Noh Play, Dr. Seuss, Shakespeare, opera, horror, satire, science fiction and poetry.

The WORKSHOP can be divided into four distinct periods: the early years from 1937-1942, the Corwin era in 1940, the post war years of 1946 and 1947, and the CBS RADIO WORKSHOP years from 1956 to 1958. Each period had its own distinct styles.

Early years

The early years of the WORKSHOP were noted for the original work of many famous (and soon to be famous) writers. Included among these famous American writers were Wilbur Daniel Steele ("A Drink of Water" and "Luck"), Dorothy Parker ("Apartment to Let"), Edwin Arlington Robinson ("Tristram"), William Saroyan ("Radio Play"), Arthur Miller ("The Confession of William Ireland"), Archibald MacLeish ("The Fall of the City" and "Air Raid"), Pare Lorentz ("Ecce Homo"), Norman Corwin ("They Fly Through the Air With the Greatest of Ease"), and Mary Roberts Rinehart ("Mr. Cohen Takes a Walk").

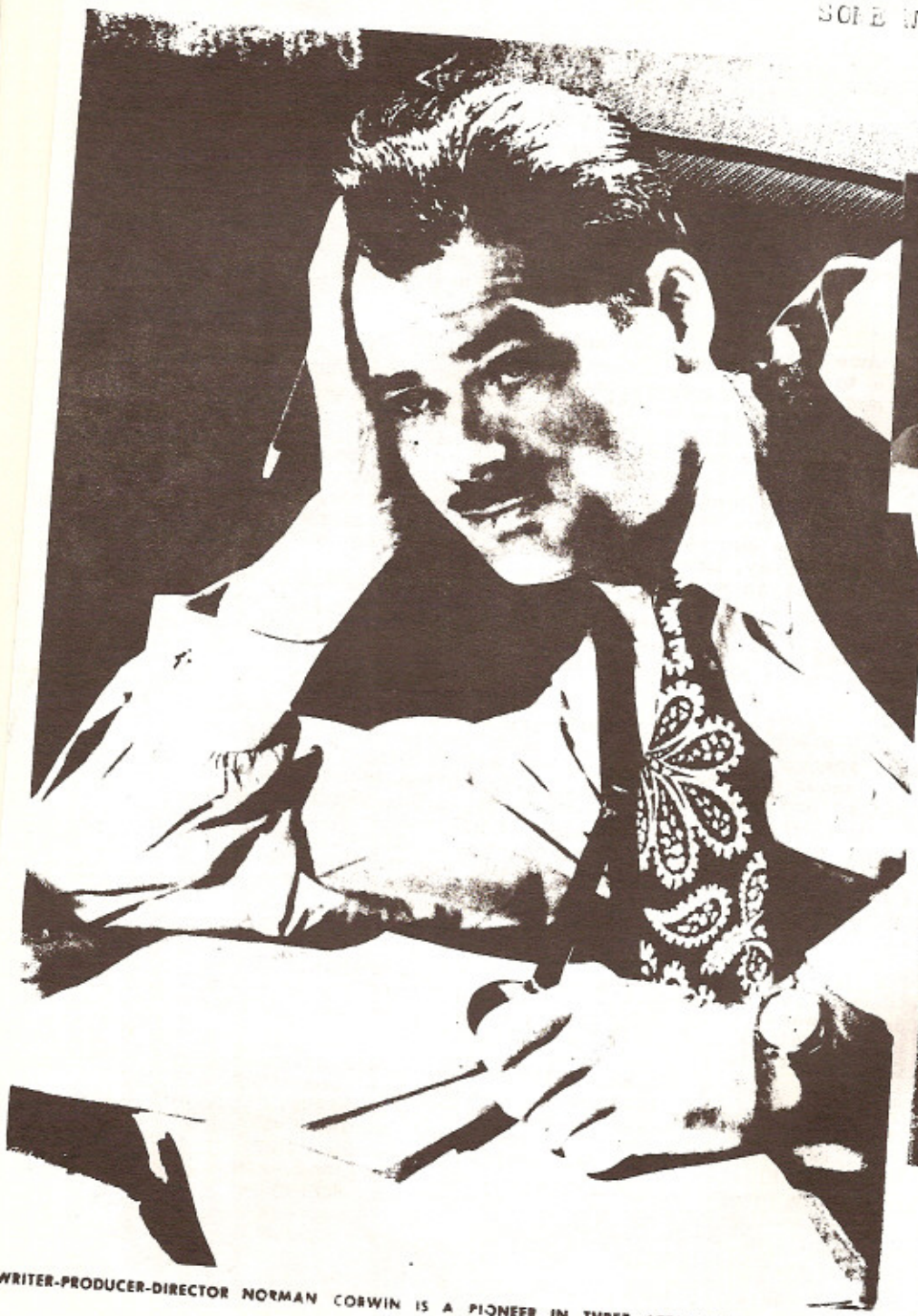
Corwin era

The Corwin years were unique to radio. The WORKSHOP gave Norman Corwin twenty-six consecutive weeks of air time to write, produce and direct his own creations. Critic Carl Van Doren has said of Corwin's radio plays:

Though other writers besides Norman Corwin have written plays to be broadcast on the air, and good ones, he stands as an accomplished, acknowledged master. He is to American radio what Marlowe was to the Elizabethan state. To Corwin belongs the credit for not only seeing what might be done with the radio script as an art form but also for doing it in a whole series of plays, poetic or humorous, which exhibit the full range of the art at present.

*(Editor's Note: This is another of the winning essays in NARA's recent contest. Entrants wrote about their favorite OTR programs.)

SCIENCE WRITERS OF WORKS



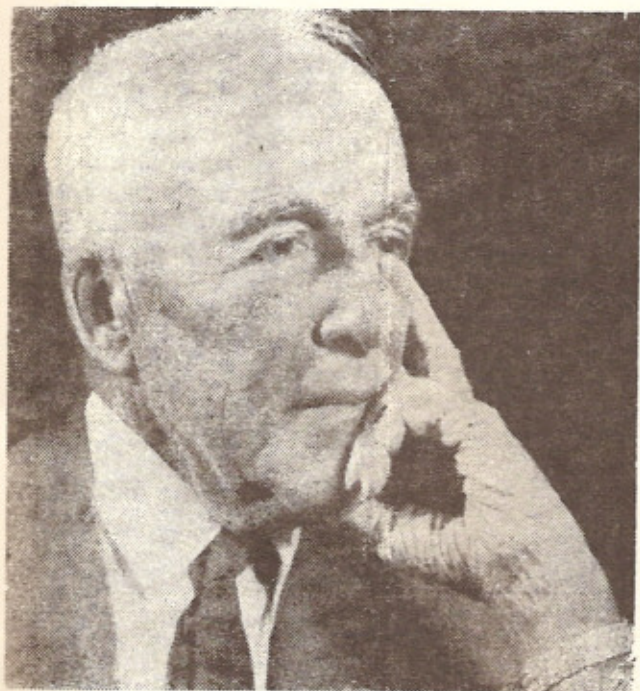
Dorothy



RAY BRADBURY

WRITER-PRODUCER-DIRECTOR NORMAN CORWIN IS A PIONEER IN THREE AERIAL FIELDS

DRAMATIZED BY CBS WORKSHOP



Archibald MacLeish



Arthur Miller



FOE



Sandburg



Irwin Shaw



William Saroyan. "your wise old uncle."

Highlights of that series included "The Odyssey of Runyon Jones", "My Client Curley", "Good Heavens," and "Between Americans."

Post War era

The post war years continued the high standards of the WORKSHOP. More experiments were attempted and the WORKSHOP tried many unique sound patterns. Among the more interesting ideas were folk operas ("The Last Speech"), sound cartoons ("When the World Was New"), and fantasies ("Slim" and "Hard Luck Story").

THE CBS RADIO WORKSHOP carried on in the tradition of the early years. Adaptations of short stories made up many of the programs with the works of such writers as Edgar Allan Poe ("Never Bet the Devil Your Head"), Robert Nathan ("Report on the We'uns"), John Cheever ("The Enormous Radio"), and Ray Bradbury ("Season of Disbelief"). Unique creations of the WORKSHOP included musical legends ("The Legend of Jimmy Blue Eyes", "The Iron Horse"), Japanese Noh Plays ("Japanese Theatre"), poetic interpretation ("1489 Words") and interviews with past masters ("An Interview with Shakespeare").

Following are five of my favorite WORKSHOP programs with a brief description of the show's content.

1. "Daybreak" - broadcast June 22, 1941.

Produced as the eighth program in the twenty-six consecutive broadcasts by Norman Corwin, the subtitle of this gem is "A Program to Follow on Your Atlas." The premise of this radio essay is that the listener circle the globe in an airplane, following the sunrise, beginning in the Atlantic Ocean at latitude 40° north and longitude 25° west. Lynn Murray composed and conducted a beautiful musical score to complement our view of the earth below. At various points we descend, spending a few minutes each with a ship in the mid-Atlantic, a Mecumba singer in South America, a lobster fisherman in Penobscot Bay, a subway toll booth in New York City, a young couple on a porch in Guthrie, Oklahoma, a party in Los Angeles, an operating table in Hawaii, a ship on the International Date Line and a meeting of two farmers in a pasture in Switzerland. Corwin seems to be telling us that the world is smaller than we think, and that because of this, there is hope for the future.

2. "Harmonica Solo" - broadcast March 24, 1957.

In this moving, original radio drama, Arthur Zakouras has written a very realistic picture of the stress war puts on people. The Bloody Red One, led by Sgt. Stone, is walking along a road in Germany during World War II. Stone is sweating it out, afraid that his number is about to come up. When a new recruit, Dino, begins playing his harmonica to break the monotony, Stone breaks. In a moment of insanity, he shoots Dino. The haunting melody of the harmonica adds to the loneliness of "men walking to nowhere."

3. "Meridian 7-1212" - broadcast August 24, 1936.

Irving Reis, one of the founders of the WORKSHOP, tried many new radio techniques in this unique drama. Reis used broad fades, oscillators, dial tones, receiver clicks, cello tones,

filter mikes, broad whistles, coin jingles, pistol shots, door slams and the hum of a high frequency generator. The title of this radio drama refers to the time exchange in New York City and through the freedom of time and space offered by radio, the play tried to demonstrate some of the possible reasons a person would call the time exchange. Using the above as a framework, Reis adds the drama of a young man sentenced to the electric chair and the efforts of two men to work a confession from the real murderer.

4. "Double Ugly" - broadcast November 30, 1941.

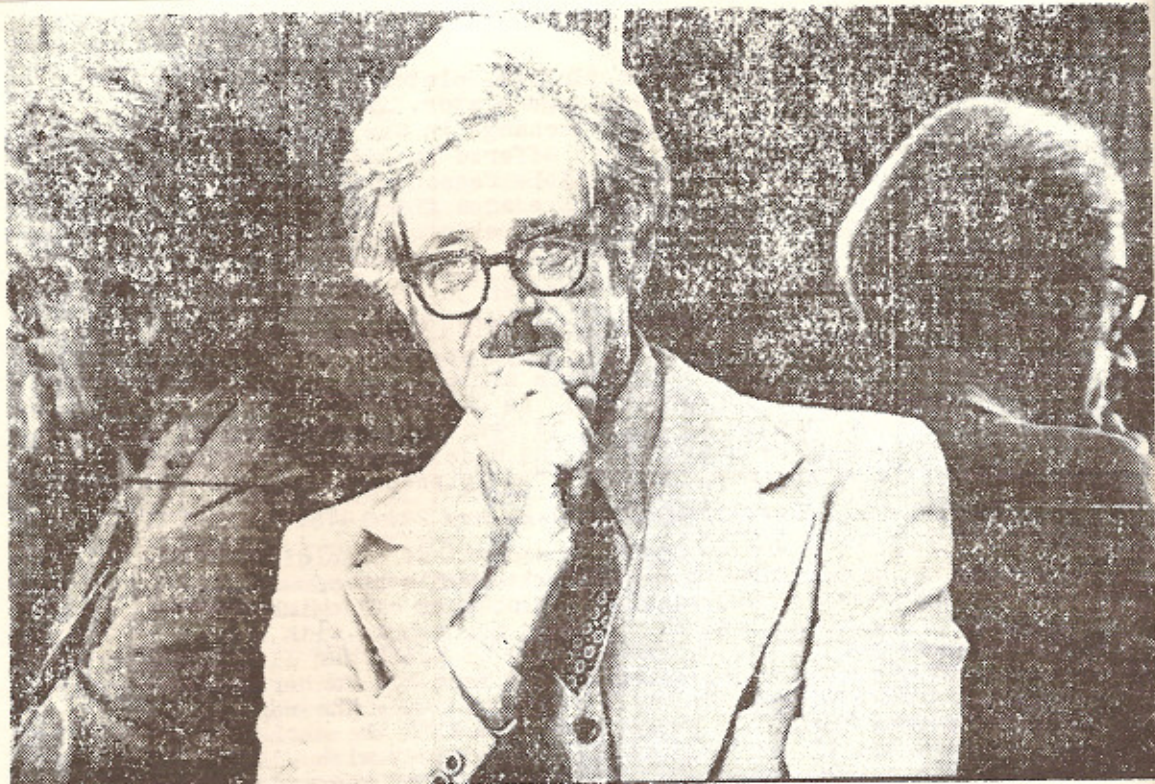
Writer George Lloyd puts us inside the mind of Matthew Eberman, a man who has murdered the only person he ever loved, his wife Sally. Jim Backus plays Matthew, a man who was called ugly as a child. Through his confused mind, he doesn't know how to handle his emotions, and being unable to react to the affection of his wife, he strangles her. Lloyd has made an eloquent comment on the idea that "hating makes so many lonely people."

5. "An Act of Faith" - broadcast February 23, 1946.

Irwin Shaw writes a moving account of a soldier faced with a decision, a decision that deals with man's responsibility to man. Sgt. Norman Seeger, an American soldier of Jewish heritage, will soon be going home. Seeger wants to bring home with him a German Luger, to remind him of the justice of World War II. But before he leaves, Norman receives a letter from his father that shows that hatred of the Jews still exists at home; the war seems to have made no difference. Seeger is faced with the decision of whether he should sell the gun and share the money with his American buddies Welch and Olson on their pass to Paris, or keep the gun and use it when he gets home. The gun becomes a strong symbol of hatred and Shaw makes a very positive statement about our hope for the future.

If you have an opportunity to listen to the WORKSHOP, you will be pleasantly rewarded. Each broadcast is a unique experience. In his compilation Columbia Workshop Plays, Douglas Coulter makes a fitting conclusion:

Because the Workshop is just what its name implies, not all of its airings have been monumental successes, as success is judged by the radio audience. It was never anticipated that they would be. Many of them, however, were more than successes. They were milestones on the path of creative thinking and writing in radio. But whether they were, individually, acceptable radio fare or not, each was produced for an honest reason; and some very valuable discoveries were made about what and what not to do in radio drama.



Norman Corwin

Monday, February 5, 1979 The Washington Star 1-3

Corwin, who has always been a writer, started as a newspaperman at 17 and worked on the late Springfield Republican ("that doesn't describe its politics"), along with Brooks Atkinson and Henry Luce. "It was a platform too good to last. Like the Boston Transcript and the New York World, the Republican was done to death by the jazzy newspapers. It was too literary.

"I divide my life into 10 year periods," Corwin says. That's how long he worked on newspapers before he went into radio. And that's about how long he stayed in radio. His work on television has been limited to the extent that the networks do their own documentaries and the fact that he finds so much to do he seldom goes "soliciting."

"Not that I don't have a high regard for the medium and its potential," states Corwin who says he was "a cheerleader for 'Love Among the Ruins' (the 1975 Katharine Hepburn-Laurence Olivier television movie directed by George Cukor); it broke my heart when it was something like 60th in the ratings."

The only television that even begins to live up to its potential, however, is PBS, Corwin believes. "Without public television we'd be wallowing in a sea of mediocrity."

He has an interesting theory as to why commercial television is in such a low state creatively. The trouble lies in "the genius machines, the computers, the consoles that have turned television into a great Disneyland." Like drama and art, he explains, television is not an exact science, but "all that marvelous hardware" gives that illusion.

"The networks and the producers should give as much attention to the soul as they do to the console."

Instead, there are the results of all that hardware — "Star Wars," "Superman," "Starship Gallactica" — "great technological triumphs with comic strip mentality" and not even good comic strip mentality.

"Boring is the operative word. B-o-r-i-n-g."

"Where the hell is the depth of writing?" Corwin asks. Yet he praises programs like "Roots" and "60 Minutes" as "proof positive that the networks are not just a ocean of dummies." Norman Lear, he believes, is "representative of the best commercial television has done."

Corwin considers the Nielsen ratings are "antagonistic to the very spirit of art. The critical factor of life and death is circulation. By that standard you'd wipe out most artists. You'd wipe out Whitman; you'd wipe out Melville and Thoreau. In her lifetime, Emily Dickenson only had nine poems published. Van Gogh sold only one painting while he lived, and that one to another painter."

He's smiling now, talking about the importance of being able to take risks and make mistakes. "Mickey Mantle didn't get on base every time," he says.

And he admires the "smashing" way television handles live news, "events of transcendental importance. Then you see what it could be doing every day of its life if it wanted to."

Well, then, what about Corwin's old medium, mostly gone to rock and ruin? He smiles again. Radio shows are showing some signs of "stirring from the ashes," he says. For one, Sears' Radio Theater, is gearing up for 100 dramas, and has asked Corwin to contribute to it.

"I will if I have time," he says.

The Washington Star

Portfolio

• Classified • Amusements

SECTION D

MONDAY, FEBRUARY 5, 1979

Norman Corwin, an old radio hand turns to television

By Judy Flander

Washington Star Staff Writer

LOS ANGELES — Norman Corwin. Tall, slim, with a shaggy full head of white hair; lunching at Plaza Four, near the Century Plaza Hotel, at a table tucked away for a leisurely conversation. He's cheerful, warm, an engaging conversationalist, at times epigrammatical.

Enshrined as the first writer in the Radio Hall of Fame, Corwin is still in full stride at 68, teaching, writing books, and a column on the media for Westways Magazine ("a great form of ventilation"); now writer-host for a "why didn't somebody think of it sooner?" television series on PBS beginning tonight.

Corwin is a wry man, but he is not cynical. He used to be much better known. His initial fame came in the 1940s from his radio plays and productions, "26 By Corwin," "Columbia Presents Corwin," "One World Flight," "On A Note Of Triumph." These were what are now referred to as the "golden days of radio," when creativity was nurtured and flourished.

One of his best friends was Edward R. Murrow, whose transition into television correspondent has given him undimmed fame. "He had a personal charmism, burning integrity and reckless courage," says Corwin, who "scolded" Murrow, then a CBS radio correspondent, for going off on bombing missions during World War II. "It would be impossible to replace you; stay away from the slack," Corwin told him. "Ed just smiled and lit up another cigarette."

Corwin's own forays into television have been few in comparison to his radio output, but one was as recent as 1974, when he wrote the special, "The Court Martial of the Tiger of Malaya," and in

1971, he created and hosted, "Norman Corwin Presents," a series of dramas for Westinghouse Group W. He's also written 15 books and many movie scripts; his screenplay for "A Lust for Life" won him an Oscar nomination.

His current project is "Academy Leaders," a 10-part PBS television series opening tonight on WETA-26 at 9, a screening of 31 short films — either nominees or Academy Award winners — with "wrap-around" commentary by Corwin. Corwin credits Mark Waxman, program director of KCET-TV here, as "the hero of the whole enterprise." When Waxman went after an "angel" to give a grant for the series, he had the genius to approach Polaroid, "and they said yes."

The series, produced by KCET, consists of movies you never see, because "selected short subjects" seem to have gone the way of 50-cent movies. And, according to Corwin, who has been for 12 years chairman of the Academy's documentary committee that makes the nominations of these films, some of them are so good he wants to go out and shout, "See that picture!"

That's not an easy command to follow. The films, made by independent producers, some of them fledgelings, are put into distribution, mostly, for schools and colleges and home rentals. Even the most dedicated movie buffs have a hard time seeing them.

Corwin sometimes thinks that the audience doesn't go much beyond his committee of 40. Yet the movies are so good that they have a terrible time making selections for the Academy — another 500 potential viewers. "We can only nominate five," he explains, "but there are three to four times that many nominatable ones that lose by a hairsbreadth."



(Continued from p. 33)

A special feature of The Reproducer which I like is their "Junque Shop" column on the back page. Here you might find such delights for sale as a mid-20's Beckley-Ralston console receiver or new VT-24/864 tubes. Other notices indicate wants of such things as an Atwater-Kent Breadboard, one good UV-199, or even an open transformer for a Grebe CR-12. The Reproducer also provides listings of sources for radio and phonograph information. A shop in N.Y.C. is mentioned for having many vintage radios and records; a group in Canada (Canadian Vintage Wireless Association) publishes a bulletin they call The Cat's Whisker; sources of radio shows are mentioned; and places where one might find that UV-199 piece of equipment are listed.

THE BIG BANDWAGON (Monthly, edited by Roselle T. Scaduto; 3055 Hull Ave.; Bronx, N.Y. 10467).

The September issue features Stan Kenton on the cover, born February 19, 1912 and died August 25, 1979. A nice capsule summation of Stan's career is provided. A brief article on Ray Herbeck provides some information on this lesser-known big band leader. TBB also has a synopsis of "the very best of the films of Harry James." Doris Milberg briefly describes I LOVE A MYSTERY and an interview by George Barber with Larry Clinton is reprinted.

ON THE AIR (Bi-monthly by the Golden Radio Buffs of Maryland, Inc.; 1900 Angleside Rd.; Fallston, MD 21047).

One of the main features in this November/December issue is an article on Guy Travers, staff announcer for the Maryland Center for Public Broadcasting. Guy is completing his fortieth year in broadcasting and pursues an avid interest in the big band sounds. Another fine article by Owens Pomeroy and reproduced by OTA features a personality profile of Ed Wynn. Although Mr. Pomeroy states that everything Ed did was successful, nothing is said of the disastrous venture Ed Wynn made into establishing his own network.

OTRAFAN (Bi-monthly, edited by Chuck Seeley; 294 Victoria Blvd.; Kenmore, N.Y. 14217).

The September and November issues both have a fine front page featuring an assortment of advertisements for old radio shows. The former copy features many articles too numerous to list. But one item of note is the reproduction of Daytime Diary, a synopsis of 26 radio soap operas. The latter issue includes interesting articles on Seth Parker, Walter Winchell, the first radio commercial, and "Sleuths of the Air".

BROADCAST PIONEERS LIBRARY REPORTS: AN OCCASIONAL NEWSLETTER (Edited by Catharine Heinz; 1771 N. Street, N.W.; Wash., D.C. 20036).

This eight page Spring issue includes a page listing those BPL has been able to help in the recent months. Those helped by this group includes the playwright for "The 1940's Radio Hour," Ray Poindexter (author of Golden Throats and Silver Tongues), and a visiting archivist of the Deutsches Rundfunk in West Germany. A second page lists those who've donated material to BPL. Among

donators are Lou Dumont who gave BPL a copy of his "First Ladies of Radio" documentary, Mrs. Jess Kirkpatrick who gave 1930's recordings of the Earl Burtnett Biltmore Orchestra as well as spots on the JUDY CANOVA and BEULAH shows which featured her husband in comedy routines, and several books on radio from the 1920's by Rod Phillips. Other pages in the newsletter feature photographs of materials referring to items mentioned in the text and notes on recent visitors to the Library.

ARSC NEWSLETTER (Quarterly by the Association for Recorded Sound Collections, Inc.; P.O.B. 1643; Manassas, VA 22110).

This is a small publication (one of several, others being a journal and a bulletin) of this group but includes information on recorded materials, new and old; radio as well as classical music. The summer, 1979 issue lists requests for help by the F.D.R. Library, an interest in "recorded dramatic performance and recordings of comedians" by a college professor in West Virginia, another individual seeking a sapphire ball-point needle for playing Pathe' records, a note that the ETS archives in New Jersey has received many deteriorated 16 inch ET's and needs help in restoration before dubbing, an announcement that duplicates of Edison Diamond Discs in a gift of 30,000 to a Utah library would be sold to interested parties, and last but not least, an announcement of a job opening for a recorded sound librarian in Mass.

The most recent copy of the ARSC Journal (194 pp) for 1979 includes a listing of back issue availability as far back as 1968 and a variety of discographys, even one for a performer on cylinder records (Anna Case). Many records are reviewed, including some historical voice recordings and vintage jazz recordings.

* * *

RADIO CURRENTS (Monthly, edited by Joe Webb, 5 Valley View Drive, Yonkers, NY 10710).

The November, 1979 issue is the last for RADIO CURRENTS. Editor comments that the publication never really caught on and assures his subscribers that refunds will be sent out within one month. He also notes that COLLECTOR'S CORNER, which he co-edits, will carry listings of THE CBS RADIO MYSTERY THEATRE but not in advance for an upcoming month and will in the future publish a complete log of the SEARS RADIO THEATRE, which is soon to be canceled, according to Webb. Webb promises more details about the cancellation in the December issue of COLLECTOR'S CORNER.

TODAY'S STUDENT SPEAKS ABOUT YESTERDAY'S RADIO

by Dr. Arthur A. Delaney

On several occasions I have been privileged to write in NARA News about my adventures in teaching today's student with the voices, sounds, and music of yesterday's radio. One article (Vol. 3:2, 1975) presented the general approach of my instructional unit, while another (Vol. 4:4, 1976) discussed an experimental investigation into teaching with old-time radio.

Evaluation of students' understanding was largely empiric. It was never attempted in any formal sense because, as a library media coordinator, I work with other teachers' pupils. Testing students' knowledge and understanding rests with other professionals -- and besides, teaching with and about OTR is so enjoyable that it never occurred to me to administer a factual exam.

It did occur to one teacher to "lend weight" to my radio lessons by including as part of his seventh grade final exam in English an option for writing a paragraph about my OTR unit. Eight of 14 students selected the opportunity to write about our radio sessions. These paragraphs were sent to me along with the following covering letter:

"With unadorned seventh grade sincerity, they thanked you more eloquently for your generosity of time and information than I could hope to do. As I re-typed from their papers the paragraphs, resisting the temptation to paraphrase, I thought back to your many presentations. I remembered the children awaiting your arrival; not even Santa Claus could have aroused such a spirit of joyous anticipation. They were never disappointed, from the first suspenseful event on the broadcast until the final buildup for your next presentation. As you pushed your equipment out the door, they would cry pleadingly for more. Your mischievous insistence on "leaving them hanging" was one of the most effective motivational techniques I've ever seen.

"I share with my former students the hope that you'll be able to carry on this fine work with other classes at the Junior High. If time will not allow us to take advantage of your unparalleled expertise in this field, the school will be missing out on a unique and significant educational opportunity."

"There is one thing I always look forward to on Thursdays: Dr. Delaney's radio program. I am always excited, scared, and pulled away from the boring, everyday school life. I get into the stories, and it puts me into a more positive frame of mind. Besides all this, I learn a lot: creativity for one thing, and imagination for another. I hope I will be lucky enough to have this program again next year. Thank you, Dr. Delaney!!!

— Mary Shannon

"I think Dr. Delaney was a kind man to spend his time with us. I really enjoyed listening to the programs. The programs were taped a long time ago. Dr. Delaney was one of the lucky people to have such good copies. I couldn't wait until he came to visit our class. I wish there were a long enough way for my classmates and I to thank him. Some day I hope to save some tapes, like he did. I want to play them for the young children, so they will know what shows I use to watch on TV when I was young. Dr. Delaney was really appreciated by the class. It must feel good to know that a lot of people appreciate what is done for them."

— Tracy Willis

"I really enjoyed Dr. Delaney's radio unit, not only because it got me out of a lot of working time in English, but because I think I learned a lot from it. I feel that how you express yourself really counts a lot. I feel that I learned how to picture scenes in my mind better than I had ever done before. I learned some very good points about it. When you think about it, it took a lot more imagination to listen to the radio than it does to listen and watch TV today. You can picture your own scenes and put people in your own places. Your mind had to work more, and you probably got more out of radio than you do out of TV. I really liked Dr. Delaney's unit, and I think future 7th grade English classes would really enjoy it also."

— Barbara Remley

"Dr. Delaney's radio unit was very interesting. We heard radio programs from the early 1900's [sic!]. We probably would never have heard of them if Dr. Delaney hadn't played them for us. A person like Dr. Delaney is unique. He gives kids like us a chance to listen to radio programs from the past, rather than radio now. I'm really glad that we have Dr. Delaney in this school. Some parents probably say, 'What kind of man is he? Wasting his time with kids, teaching them about the past!' Well, I know he's a good man. I think kids all over the world should hear them (the programs). Dr. Delaney is a special man. He doesn't have to spend his time playing those tapes for us, but he does it anyway. I think if Dr. Delaney devotes his time to us, then he's a special man. I'll always thank him for what he did."

— Penny Atkins

"What I remember most about Dr. Delaney's radio unit is the interesting stories people in the late Thirties or early Forties thought of. The reason I liked these stories is because most of them were interesting and were able to keep your attention. Another reason I enjoyed Dr. Delaney's radio unit is because it gave me a chance to compare radio with TV. It's hard to say which one I like better, because there are good and bad points about both. I hope Dr. Delaney works with seventh graders next year so they can have the same opportunity I had."

— Sandra Salchunes

"Dr. Delaney's radio unit helped me a lot, because in our society we use TV greatly. In TV all the imagination is gone because it is all visual. With radio you have to listen and picture the story in your mind by yourself. But in radio, in order to know what's going on you have to pay close attention. Also, listening to a radio helps develop a stronger imagination, to show how to almost always make an adventurous story."




— Bob De Santis

"One of the things I enjoyed in English this year was Dr. Delaney's radio shows. Before he actually let us listen to the program, he gave us a preview about what were about to hear. In this way we got more out of what we heard. I also learned a little more about what my parents listened to when they were younger. In listening to the radio shows, together with a few classmates, we were also able to make our own radio broadcast, which I enjoyed doing. I think that Dr. Delaney has done a great service, and taught us a lot, and that he will continue to do so in the future."

— Mike Seplavy

"In Dr. Delaney's unit, I learned something very special about radio. I learned that radio is something you use your brain for, not like TV, where the picture is done for you. On TV the scene or person is shown as the director sees it. But in radio the picture is seen as you - and only you - wish to see it. I found out that old radio is a very personal thing, and I learned that it is a most wonderful thing. I wish I had lived back in the 1930's and '40's! I now listen to old radio shows almost every night when they play them again."

— Erin Healy

	TREMAINE, LES	<i>The Falcon</i> —(The Falcon)	Mutual— 8:00 Monday	Acted with his mother in British films. Came to America and toured in stock. Was star of <i>First Nighter</i> .	Born in London in 1913. Is 5'10", weighs 155 lbs., and has blue eyes and auburn hair.
	TUTTLE, LURENE	<i>Sam Spade, Detective</i>	CBS—8:00 Sunday	Started in show biz at 17. Played stock leads in Portland, San Antonio, Salt Lake City, and 12 legit shows in Los Angeles.	Born in Pleasantville, Indiana. Has light brown hair and blue eyes. Is married— one daughter.
	VOLZ, VICKI	<i>Mr. District Attorney</i> —(Miss Miller)	NBC—9:30 Wed.	Toured in stock at 16. Karloff's leading lady on radio in <i>Dr. Jekyll and Mr. Hyde</i> . Did radio work in San Francisco before coming to N. Y.	Born in Denver, Col., on Aug. 27, 1916. Is 5'2" tall, weighs 100 lbs., and has brown eyes and hair.

BRING BACK OUR OLD GANG

Out of the fog and into the night, and into the American scene...

Comes Bulldog Drummond, earnestly, looking for Mr. Keene... And Keene himself, is searching. He's looking for the group that once made old time radio, as rich as turkey soup.

There were many powerful heroes who fought their way to fame. The Fatman, and the Shadow, and more than I can name.

Let's not forget the funny guys, and even the funny girls. And don't omit old Maisie with her Thursday Island Pearls.

It's hard to find a radio that can once again renew, The sounds of all these heroes that you and I once knew.

The sound of Henry Aldrich and Raymond's squeaking door, Fibber McGee and Molly, the Nose and Garry Moore, Gildersleeve and Beulah, Escape and the Witch's Tale, Omar the Wizard of Persia, and commercials with their sales. So come on Bulldog Drummond, let's round up all the gang, and put them back on radio where they belong again.

Bob Vito

TAPE LIBRARY INFORMATION

Tapes in the Library are available for rental to NARA members in good standing. Most of the Library's holdings are on seven inch open reel tape, recorded for playback on either a $\frac{1}{2}$ track tape recorder or a $\frac{1}{4}$ track tape recorder at 3 3/4 ips. A few tapes are at 7 1/2 ips and full-track (these are studio master reels). A very few tapes are on quarter ($\frac{1}{4}$) track. All programs (with the exception of grab bag boxes A to T) are available on cassette format as well as open reel format.

NO CUSTOM TAPING! You must take the material from an entire reel when borrowing. One 1200' reel is equivalent to 2 cassettes (C-60) and represents 2 hours of program material.

LIMITATIONS! Two open reels may be borrowed at one time (or the 4 cassettes which would contain the same material as that reel if it is 1200'). Cost of borrowing is \$2 for two reels. Please remember to state whether you wish to borrow cassette format or reel-to-reel format.

BORROWING TAPES! 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 reels (4 cassettes) from the Library at any one time.

Do list several alternates! Failure to provide alternatives will delay your order if the reels you request are still out on loan. Allow 8 weeks from the time your order is placed before writing us about your requests. And please do return your borrowed tapes within one week of receipt. If a delay is necessary, send us a postal card. Other members are also anxious to receive these tapes.

POST OFFICE! Because of the increase in library rate mailings, the grab bag boxes are now \$7.50 per box. You can use "LIBRARY RATE" when returning tapes to us but these words must be on the outside of the package and the tapes should be addressed to: NARA LENDING LIBRARY; c/o S & G Bland; P.O.Box 11962; Reno, NV 89510. Please **DO NOT SEND TAPES** by UPS (United Parcel Service) as they cannot send to a postal box number. And if you wish an answer to an inquiry, please send us a SASE as this does help us serve you faster. For most questions or comments, you can address your letters to Roger Hill in care of any of us and he will reply at length.

Your return address on inside and outside of packages will help prevent materials from being lost and will help us process your order faster. Do give membership number when ordering. CANADIAN borrowers need to include an extra U.S. \$1.50 to cover increased postage/dollar difference.

DONATIONS! Always welcome but please notify us first. There should be no sound defects; tapes should be 1200' and recorded so they can be played on $\frac{1}{2}$ track or $\frac{1}{4}$ track machines. We can always use donations of mailing boxes, package sealing tape, blank tape, and other items necessary to operating the library.

One last item: Please remember to use a small piece of sticky tape to fasten the end of the recording tape to the reel before you send it back. Thank you and happy listening!

ADDITIONS! To the tape lending library of NARA. ADDITIONS!

Request the following and the grab bag boxes from S&G Bland;
NARA Tape Library; P.O.Box 11962; Reno, NV 89510. \$2 for two reels.

REEL #538

ESCAPE- Violent Night, with William Conrad 4/1/54
ESCAPE- Port Royal, with John Dehner and William Conrad 3/10/50
SUSPENSE- The Burning Court, with Charles Ruggles
(First program of the Series) 6/1/42
SUSPENSE- Banquos Chair, with Donald Crisp and John Loder 6/1/43

REEL # 539 Four Programs of "I'm Sorry, I'll Read That Again."
British comedy show, no date, but believed of the 1960's/
1st Pgm. "The Rats" 25m.
2nd Pgm. "Alone in the Country" 25m.
3rd Pgm. "Why Do More and More People Go Abroad for Their Holidays"
4th Pgm. "Ticket to the Stars"
(some volume flux on Side 2)

REEL # 540 FIBBER MCGEE AND MOLLY (PET MILK)

Skating Party at Duggan's Lake 1/30/51
Breakfast in Bed for Molly 2/6/51
Nasty Letter to Fred Nitney 2/13/51
Express Company Robbers 2/20/51

REEL # 541 FIBBER MCGEE AND MOLLY (PET MILK)

Trip to Peoria 2/27/51
Molly's Check Up 3/6/51
Antique Vase 3/13/51
Good Deeds 3/20/51

REEL # 542 FIBBER MC GEE AND MOLLY

Surprise Party (Fibber is ill, neither he nor Molly on show.
Cliff Arquette and Dave Willock appear) 3/27/51
Fibber Declared Well. He Resists 4/3/51
Gas Bill 4/10/51
Grocery Budget 4/17/51

REEL # 543 FIBBER MCGEE AND MOLLY

Soapbox Derby Car for Teeny 4/24/51
The Hitchiking Bureau 5/1/51
Fibber the Artist 5/8/51
Hole in One 5/15/51

REEL # 544 FIBBER MCGEE AND MOLLY

Fibber Turns Himself in for Running a Redlight 5/22/51
Letter Trapped in Mailbox 5/29/51
New Fish Bait 6/5/51
The Businessmen's Symphony (last show of season) 6/12/51

REEL # 545 FIBBER MCGEE AND MOLLY

Trip to Omaha (first show of season) 10/2/51
Community Chest Rally in Omaha 10/9/51
Jenny Stays with the McGees 10/16/51
Fibber Cooks on Molly's Birthday 10/23/51

REEL # 546 FIBBER MCGEE AND MOLLY (PET MILK)

Fibber's New Dog, Young Fireball 10/30/51
Fibber is Selling Old Raccoon Coat 11/6/51
Duck Hunter McGee 11/13/51
Some Like it Hot 11/20/51

REEL # 547 FIBBER MCGEE AND MOLLY (PET MILK)

Dance Chaperones for Homecoming 11/27/51
Floorwalker Fibber 12/4/51
Detective McGee 12/11/51
Big Pool Match 12/18/51

REEL # 548 FIBBER MC GEE AND MOLLY (PET MILK)

The Spirit of Giving 12/25/51
New Year's Day Visiting 1/1/52
Rumors 1/8/52
Rummage Sale 1/15/52

REEL # 549 FIBBER MC GEE AND MOLLY (PET MILK)

Locked Out 1/22/52
Fibber Plays Cupid 1/29/52
Paying Bills 2/5/52
The McGee's Braided Rug 2/12/52

REEL # 550 FIBBER MC GEE AND MOLLY (PET MILK)

Called in by the IRS 2/19/52
Pancake Day 2/26/52
Fixing the Back Step 3/4/52
Twentieth Anniversary on NBC 3/11/52

REEL # 551 FIBBER MC GEE AND MOLLY (PET MILK)

Statue of Buckshot McGee 3/18/52
Fibber Runs the Drugstore 3/25/52
Heat Wave Sells Umbrellas 4/1/52
Perilous Horoscope 4/8/52

REEL # 552 FIBBER MC GEE AND MOLLY (PET MILK)

All You Can Eat for a Dollar 4/15/52
Parking Ticket--Traffic Court 4/22/52
Potted Plant and Pet Show 4/29/52
Picnic at Duggan's Lake 5/6/52

REEL # 553 FIBBER MC GEE AND MOLLY (PET MILK)

Fibber Tunes the Piano 5/13/52
McGees at the Carnival 5/20/52
Fibber's Annual Checkup 5/27/52
Fibber Does a Singing Commercial 6/3/52

REEL # 554 FIBBER MC GEE AND MOLLY

Fibber, the Political Worker (last program for Pet Milk) 6/10/52
Molly's Rich Friend Gert Visits (first program for Reynolds) 10/7/52
McGees buy Stock in Transit Company 10/14/52
Postoffice Box Key 10/21/52

CONTENTS OF PREVIOUSLY LISTED GRAB BAG BOXES

IN THE TAPE LOAN LIBRARY ($\frac{1}{4}$ track)

\$7.50 per box--

- BOX A : Includes a wide variety of shows such as SKY KING, BRIDE & GROOM, BREAKFAST CLUB, TED MALONE, TERRY & THE PIRATES, MR. PRESIDENT, CLUB TIME, 26 BY CORWIN, BREAK THE BANK, LADIES BE SEATED, SUSPENSE, THE CLOCK, COLUMBIA WORKSHOP, FAMOUS JURY TRIALS, EDDIE DUCHIN, LUM & ABNER, POLICEMAN, OUR MISS BROOKS, NERO WOLFE, FLEISHMANN HOUR, MY FAVORITE HUSBAND, GREATEST STORY EVER TOLD, TOMMY DORSEY, DUFFY'S TAVERN, THIS IS WAR, ARCH OBOLER PLAYS, MANHATTAN MOTHER, HOPALONG CASSIDY, JIMMY DURANTE SHOW, BAUKHAGE NEWS, DR. PAUL, LONE RANGER, ROSA RIO, DREFT PLAYHOUSE, KITTY KEENE, DON WINSLOW, BOBBY DOYLE SINGS
- BOX B : VOX POP, ERNIE PYLE FUNERAL, FDR SPEECHES, FULTON LEWIS JR., TOM CORBETT, SPACE CADET, BOB HOPE SHOW, JACK BENNY, HAROLD PEARY SHOW, MYSTERY THEATER, GOLDEN DAYS OF RADIO, YOUR HIT PARADE, GRAND OLE OPRY, FRED ALLEN, AMOS & ANDY, FIBBER & MOLLY, LIFE OF RILEY, GEO. BURNS & GRACIE ALLEN, LUM & ABNER, SUSPENSE, MANDRAKE THE MAGICIAN, SMILIN' JACK, LAUREL & HARDY, EDDIE CANTOR, TOM MIX, SF-68, HAUNTING HOUR, COUNT OF MONTE CRISTO, X MINUS ONE, WAR PROPAGANDISTS (LORD HAW HAW, PAUL REVERE, ET AL), DICK TRACY, ABC CLOSED CIRCUIT, MR. & MRS. NORTH, THE BIG STORY, THE LONE WOLF, HARRY LIME, BLACK MUSEUM, GRAND CENTRAL STATION, JOAN DAVIS TIME, MY FRIEND IRMA, CHARLIE CHAN, HAVE GUN, WILL TRAVEL, SUPERMAN, PALMOLIVE BEAUTY BOX THEATER, TRIBUTE TO VIC & SADE.
- BOX C : MEL BLANC SHOW, WITCH'S TALE, LONE RANGER, SUSPENSE, FAVORITE STORY, TED MALONE, SHERLOCK HOLMES, SKY KING, SENATE INVESTIGATIONS, EDDIE DUCHIN, TENNESSEE JED, CANDID MICROPHONE, NEWS OF TOMORROW, ARE THESE OUR CHILDREN, FIBBER & MOLLY JACK BENNY, AMOS & ANDY, IT PAYS TO BE IGNORANT, THE SHADOW, ARCH OBOLER'S PLAYS FOR AMERICANS, MERCURY THEATRE OF THE AIR, DEACON BROWN, PONTIAC SHOW, SI & ELMER, HANCOCK HALF HOUR, SONG SEARCH, THEATER USA, ELMER DAVIS, ABBOTT & COSTELLO, DENNIS DAY, BOB HOPE, GRASSBLADE JUNGLE, ART LINKLETTER, OUR MISS BROOKS, DUFFY'S TAVERN, JOE LOUIS VS. JACK SHARKEY, MANHATTAN MERRY GO ROUND
- BOX D : (half track) Full run of DIMENSION X with 3 X MINUS ONE shows.
- BOX E : PEPPER YOUNG'S FAMILY, LUX RADIO THEATER, BIG SHOW, PHILCO RADIO TIME, DEAN MARTIN & JERRY LEWIS, ELLA FITZGERALD, BIG JOHN & SPARKY, LAND OF THE LOST, HALS OF IVY, BILLIE BURKE SHOW, CHARLIE CHAN, DECEMBER BRIDE, HIGH ADVENTURE, ARCH OBOLER, JOHN STEELE, ADVENTURER, BUCK ROGERS, JACK BENNY, BURNS & ALLEN, RED SKELTON, JOAN DAVIS, MAIL CALL, EDDIE CANTOR, ADOPTED DAUGHTER, DOROTHY THOMPSON & NEWS, BBC SPECIAL ON TOMB OF TUTANKHAMEN, THEATER FIVE, SHOW TIME, JIMMY DURANTE.
- BOX F : THE SHADOW, BUSTER BROWN GANG, GREEN HORNET, ADVENTURES OF JIMMY ALLEN, HOPALONG CASSIDY, JOHNNY DOLLAR, DIMENSION X, MAGNIFICENT MONTAGUE, SUSPENSE (many), MEL BLANC, KRAFT MUSIC HALL, LORENZO JONES, DAVID HARUM, FRONT PAGE DRAMA, SEAL OF THE DON, MARY NOBLE, BACKSTAGE WIFE, EASY ACES, LET'S PRETEND, THE SEALED BOOK, HAUNTING HOUR, FAVORITE STORY, YOUR HIT PARADE, THE BIG SHOW, MR. DISTRICT ATTORNEY, ESCAPE, GOON SHOW, HERE'S MORGAN, VIC & SADE, SHELL CHATEAU, MARK TRAIL, JOE PALOOKA, JOHN J. ANTHONY, WOODY HERMAN, ACADEMY AWARD THEATER, UNEXPECTED

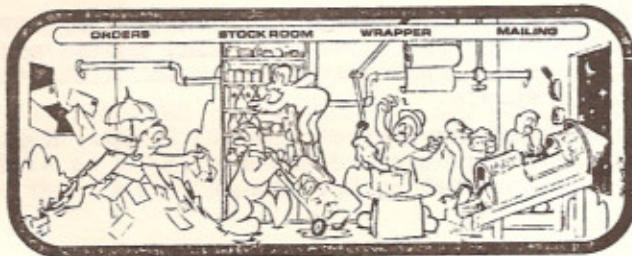
GRAB BAG BOXES ($\frac{1}{4}$ track)

- BOX G : SECRET MISSION, THAT'S OUR BOY, YOU CAN'T TAKE IT WITH YOU, GABRIEL HEATER THEATER, NIGHTMARE, OUR MISS BROOKS, GUEST STAR, LUM & ABNER, BROADWAY IS MY BEAT, BIG JOHN & SPARKY, DRAGNET, MISS PINKERTON, SUSPENSE, PHILIP MARLOW, THEATER FIVE, BLACK MASS, MYSTERY PLAYHOUSE, AIR ADVENTURES OF JIMMY ALLEN, MARY MARLIN, VALIANT LADY, THIS IS NORA DRAKE, ROAD OF LIFE, THE PEABODYS, HEDDA HOPPER'S DIARY, JANE ARDEN, GENE AUTRY, AGAINST THE STORM, RIN TIN TIN, SECRET AGENT K-7, CHARLIE CHAN, MAGIC ISLAND, THE CRUCIFIXION, FRANKENSTEIN, ON SAFARI, VOYAGE OF SCARLET QUEEN, GOODYEAR THEATER, NIGHTBEAT, SOUNDS OF DARKNESS, DESTINATION FIRE, MEL BLANC SHOWS, INFORMATION PLEASE, EASY ACES, HOLLYWOOD ON THE AIR, JACK BENNY, BURNS & ALLEN, KRAFT MUSIC HALL, FRED ALLEN, FIBBER & MOLLY, GREAT GILDERSLEEVE, JUST PLAIN BILL, HARDY FAMILY, PHIL HARRIS & ALICE FAYE SHOW, PHILCO RADIO HALL OF FAME, ORDER IN THE COURT, JOHNNY DOLLAR, ACADEMY AWARD THEATER, SEAL OF THE DON, BEULAH SHOW, GENTLEMAN ADVENTURER, BEHOLD A WOMAN, THE BERRIES, BILL STERN NEWSREEL, LITTLE ORPHAN ANNIE, MYRT & MARGE, UNCLE JUDGE BEN, THE UNEXPECTED, LORA LAWTON, STEPMOTHER
- BOX H : DR. MANNING, X MINUS ONE, JUDY & JANE, PERIL, AUNT MARY, MASTER RADIO CANNARIES, MAN ABOUT TOWN, DANGER DR. DANFIELD, WEIRD CIRCLE, GO GET IT, CALVALCADE OF AMERICA, FOURTH ESTATE, MOVIE TOWN THEATER, PURSUIT, THIS IS OUR ENEMY, THE FITCH BANDWAGON, LIFEBOUY SHOW, JOAN DAVIS TIME, GREAT GILDERSLEEVE, HAUNTING HOUR, THE ANSWER MAN, OUR GAL SUNDAY, HILDEGARDE'S RADIO ROOM, MANHATTAN MERRY-GO-ROUND, OBSESSION, THEATER FIVE, FIVE STAR MATINEE, ONE MAN'S FAMILY, HENRY MORGAN SHOW, INNER SANCTUM, SUSPENSE, BREAK THE BANK, LONE JOURNEY, GRAND MARQUE, BOB BURNS, JOAN DAVIS TIME, HARDY FAMILY, RAY BOLGER SHOW, HORATIO HORNBLLOWER, VIC & SADE, GOON SHOW, CAN YOU TOP THIS GET THAT STORY, MEET MILLIE, TELL IT AGAIN, ESCAPE, GUNSMOKE, THE LINE UP, THIS IS YOUR FBI, SPACE PATROL, GUIDING LIGHT, CBS RADIO WORKSHOP, DR. TWEEDY, CAMEL CARAVAN, SLEEP NO MORE, HERMIT'S CAVE, CASEY CRIME PHOTOGRAPHER, LIGHTS OUT, GREEN HORNET, FAMILY THEATER, LUX RADIO THEATER, WOR SUMMER THEATER, MYSTERY HOUSE, JACK BENNY SHOW, THE WHISTLER, DAMON RUNYON THEATER, FIBBER & MOLLY, COMMAND PERFORMANCE, ARTIE SHAW, ESCAPE, RADIO NOVEL, BLACKSTONE THE MAGIC DETECTIVE, TARZAN, GILDERSLEEVE, BURNS & ALLEN
- BOX I : TARZAN, TOWN HALL TONIGHT, ALDRICH FAMILY, BERGAN & MC CARTHY, VOICE OF FIRESTONE, JACK BENNY, SAMMY KAYE, SUPPER CLUB, SOUSA CONCERT, TOSCANNINI CONCERT, LONE RANGER, SUSPENSE, YOUR HIT PARADE, RED RYDER, THEATER FIVE, FRONTIER GENTLEMAN, EDDIE BRACKEN STORY, SEALED BOOK, FIBBER & MOLLY, FRED ALLEN SHOW, I LOVE A MYSTERY, JOHN'S OTHER WIFE, PERRY MASON, HARRY RICHAMN ORCHESTRA, THE LINE UP, GLENN MILLER, GUNSMOKE, THIS IS JAZZ, THE MAGNIFICANT MONTAGUE, HOPALONG CASSIDY, THE AVENGER, KRAFT MUSIC HALL, AMOS & ANDY, EDDIE CANTOR SHOW, GREEN HORNET.
- BOX J : GREEN HORNET, DANGEROUS ASSIGNMENT, HIDDEN TRUTH, FRONTIER TOWN, BLACK MUSEUM, ESCAPE, PRUDENTIAL FAMILY, RADIO NOVEL, RAWHIDE LITTLE THEATER, MIDSTREAM, THE PLAYER, THEATER 10:30, GULF SCREEN GUILD THEATER, MYSTERIOUS TRAVELER, TWO THOUSAND PLUS, CHANDU THE MAGICIAN, HOP HARRIGAN, BROADWAY IS MY BEAT, INTRIGUE, CORLISS ARCHER, LIFE WITH LUIGI, SUSPENSE, CBS WORKSHOP, DAMON RUNYON THEATER, OUR MISS BROOKS, ARCH OBOLER'S PLAYS, THEATER OF THE MIND, WHAT'S MY LINE, BOBBY BENSON, MY FRIEND IRMA, EXPLORING TOMORROW, LET GEORGE DO IT, FAVORITE STORY, NBC RADIO THEATER, KRAFT MUSIC HALL, TWENTY QUESTIONS, DUFFY'S TAVERN, PHILCO RADIO TIME, EDDIE CANTOR, OZZIE & HARRIET, LUX RADIO THEATER, MY LITTLE MARGIE, MAXWELL HOUSE TIME, ESCAPE, THE SIX SHOOTER, BOX 13

GRAB BAG BOXES (¼ track)

- BOX K : THE MAN CALLED X, ARCHIE ANDREWS, ABBOTT & COSTELLO, BERGAN & MC CARTHY, BOSTON BLACKIE, BULLDOG DRUMMOND, DUFFY'S TAVERN, FAMILY THEATER, FITCH BANDWAGON, HOPALONG CASSIDY, SGT. PRESTON OF THE YUKON, SHADOW OF FU MANCHU, LET'S PRETEND, MYSTERIOUS TRAVELER, FRONTIER TOWN, EXPLORING TOMORROW, JOHNSON FAMILY, JUDY CANOVA SHOW, GEORGE JESSELL, VICTORY PARADE, FRED ALLEN, THAT OTHER GENERATION, THE WHISTLER, COMMAND PERFORMANCE, HOLLYWOOD OPEN HOUSE, WHATEVER BECAME OF..., COLGATE SPORTS NEWSREEL, ROAD TO AMERICA, THE CLOCK, WITCH'S TALE, THE QUEEN'S MEN, LUX RADIO THEATER, YOUR STORY HOUR, X MINUS ONE, BABE RUTH SHOW, DEVIL & MR. O, GANGBUSTERS, WEIRD CIRCLE.
- BOX L : ARCHIE ANDREWS, TOWN HALL TONIGHT, FORD THEATER, WORLD EVENTS, MAXWELL HOUSE SHOWBOAT, ABBOTT & COSTELLO SHOW, HOUSE OF TERROR, HOUR OF CHARM, WOR JUKEBOX, JOHNSON'S WAS PROGRAM (FIBBER & MOLLY), KEEP 'EM ROLLING, NIGHTWATCH, CANDY MATSON, BIG SHOW, BOB HOPE, BING CROSBY, CBS WORKSHOP, GREAT GILDERSLEEVE, DEAN MARTIN & JERRY LEWIS SHOW, JOHNNY DOLLAR, SUSPENSE, CLARA LU & EM, KEN MURRAY, WORLD SECURITY WORKSHOP, WISHING WELL, RADIO FANFARE, ELEVENTH HOUR, MARY FOSTER EDITOR'S DAUGHTER, MAYOR OF THE TOWN, IT PAYS TO BE IGNORANT, CAPT. MIDNIGHT, GOON SHOW, QUIET PLEASE, LEVIATHAN 99, EXPLORING TOMORROW, TWO THOUSAND PLUS, INNER SANCTUM, GREAT GILDERSLEEVE, DRAGNET, LUX RADIO THEATER, RICHARD DIAMOND,
- BOX M : LUX RADIO THEATER, HOBBY LOBBY, VIC & SADE, AGAINST THE STORM, LUM & ABNER, FRONTIER OF SCIENCE, COLUMBIA WORKSHOP, PEPPER YOUNG'S FAMILY, RIGHT TO HAPPINESS, FRANK SINATRA SHOW, LADY ESTHER SCREEN GUILD THEATER, DORIS DAY SHOW, VILLAGE STORE, PHIL HARRIS & COCONUT GROVE ORCHESTRA, HENRY BUSSE ORCH., GREAT GILDERSLEEVE, BUSTER BROWN GANG, ED. R. MURROW, ARCHIE ANDREWS, SEIH PARKER, COAST TO COAST ON A BUS, BIG TOWN (rehearsal), TEN O'CLOCK WIRE, JOHN B. GAMBLING'S GYM CLASS, ED WINN SHOW, COMMAND PERFORMANCE, BULLDOG DRUMMOND, BOB & RAY, BEYOND TOMORROW, RAILROAD HOUR, IT PAYS TO BE IGNORANT, MOVIE PROMOS, GI JOURNAL, DANGEROUS ASSIGNMENT, NICK CARTER, YOU CAN'T TAKE IT WITH YOU, SECRET MISSION, LITTLE MAN INSIDE, COUPLE NEXT DOOR, JACK HALEY SHOW, WALTER WINCHELL, MR. ACE & JANE, CBS NEWS, HENRY MORGAN SHOW, TAKE IT FROM HERE, GOON SHOW, A MAN NAMED JORDAN, ZERO HOUR, AXIS SALLY, FULTON LEWIS JR., AMELIA EARHART, TAYSTEE BREADWINNERS, ZIEGFELD FOLLIES OF THE AIR, LET'S HAVE FUN, NEWS OF EUROPE, MOVIE TOWN THEATER, TONIGHT AT 9:30, TOWN MEETING OF THE AIR, PALMOLIVE BEAUTY BOX THEATER, STAGE 55, HARRY JAMES, SHELL CHATEAU, EDDIE CANTOR SHOW, WE HOLD THESE TRUTHS (Corwin), MARCH OF TIME.

(order from S & G Bland. \$7.50 per box)



PRINTED MATERIALS LIBRARY

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

- B-158 RADIO ENTERS THE HOME by Radio Corporation of America. Reissued in 1979 from a 1922 book. 128 pp. Reviewed in this issue.
- B-159 THE FUNSTERS by James R. Parish and William T. Leonard, 1979. 752 pp. Reviewed in this issue. (\$3.00)
- B-160 SOUND RECORDING by John Eargle, 1976. 328 pp. Concerns physical aspects of sound, microphones, acoustics, and other aspects of audio work. Filled with charts, graphs, and mathematical equations.
- B-161 SAGA OF THE VACUUM TUBE by Gerald F.J. Tyne, 1977. 494 pp. Another rather technical book which explores developments prior to 1880 and the effect of industrial laboratories and military demand in electronics by various nations in the very early years. The electronics end of early broadcasting in the U.S. are covered but nothing is said concerning software, i.e. programming.
- B-162 THE FABULOUS PHONOGRAPH: 1877-1977 by Roland Gelatt, 1954. 350 pp. This work does a fine job of tracing the history of the "talking machine" from the first chapter entitled "Talking Tin Foil" to the final section, "Renaissance at a New Speed."
- B-163 STAY TUNED: A CONCISE HISTORY OF AMERICAN BROADCASTING by Sterling Kittross, 1978. 562 pp. This item is meant to be used as a text so the reader may find that everything is laid out a bit too orderly. But if it's facts, dates, and trends you want, this is one of the best source books for radio and television broadcasting. And unlike some texts, this one devotes plenty of space to radio and the contents of what was on the air.
- B-164 CAVALCADE OF BROADCASTING by Curtis Mitchell, 1970. 254 pp. Mitchell's book is filled with many photos and makes for an easy-reading, pleasurable book for a night in front of the fireplace.
- B-165 MEMORY BOOK by Fanny Barbour, 1940. 24 pp. A photographic album issued by Standard Brands.
(Donated by Fred King)

- B-166 THE SON THAT ROSE IN THE WEST by Jim "Red Ryder" Bannon, 1979. 202 pp. This autographed copy is in the form of letters and traces Jim's career.
- B-167 ALL ENGLAND LISTENED; The Wartime Postscripts of J.B. Priestly, 1967. 146 pp. Beginning with Wednesday 5th June, 1940 to Sunday 20th October, 1940, Mr. Priestly's broadcasts gave courage to the listener. These broadcasts are presented here. (Donated by John Pellatt)
- B-168 RADIO'S SECOND CHANCE by Charles Siepman, 1946. 282 pp. Radio's obligations, failings, and successes are examined in Mr. Siepman's work. (Donated by Jack French)
- B-169 THE PROCESS OF COMMUNICATION: AN INTRODUCTION TO THEORY AND PRACTICE by David Berlo, 1960. 318 pp. While this is not a "radio" book, it delves into the theory of communication and may be of worth to the individual interested in more than just listening to OTR.
- B-170 CLOUD COUNTRY by Jimmie Mattern. Book one "Wings of Youth" and book two "Hawaii to Hollywood", 1936. 128 pp. total. These little items were issued in 1936 by the Pure Oil Company for Listeners to the Radio Show THE DIARY OF JIMMIE MATTERN.
- B-171 WHATEVER BECAME OF...? Vol. V. by Richard Lamparski, 1974. 276 pp. paperback.
- B-172 HANDBOOK OF RADIO DRAMA TECHNIQUES by Donald Riley, 1938. 94 pp. The author provides a little history but also offers an extensive glossary of terms relevant at that time along with points on doing dramas.
- B-173 UNDERSTANDING BROADCASTING by Eugene Foster, 1978. 494 pp. Another textbook which provides some background to radio history but does concentrate primarily on television, advertising, ratings, and FCC regulations.
- B-174 RADIO FOR EVERYBODY by Austin Lescarbours, 1923. 354 pp. An interesting volume which provides insight into the really early radio broadcasting problems and equipment used. Some emphasis on using the telegraph code properly and "dot-and-dash broadcasting."
- B-175 TREADMILL TO OBLIVION by Fred Allen, 1954. 240 pp. This superbly funny book contains a wealth of material relating to Fred's experiences with radio. There are also numerous scripts.
- B-176 MICROPHONES-How They Work & How to Use Them by Martin Clifford, 1977. 224 pp. Many illustrations and charts explaining the characteristics of modern microphones.
- B-177 FM BROADCASTING by RCA Laboratories, n.d. 45 pp. This pamphlet would seem to be from the late 1940's and includes good basic explanations of FM characteristics. (50 cents)
- B-178 THE ASCAP REGISTER OF THEME SONGS AND MUSICAL SIGNATURES by ASCAP, 1938. 118 pp. An alphabetical listing by song title of works used with various radio programs as well as the station on which they were heard.

- B-179 RADIO AND POETRY by Milton Allen Kaplan, 1949. 334 pp.
A rather good book for research particularly. Discusses such things as content of verse plays, dramatic technique, poetic technique, and the reading of poetry on radio.
- B-180 THE BOOK OF THE GOONS by Elizabeth Rose, editor. 1974. 144 pp. Another delightful volume for those who love THE GOON SHOW with many photos, illustrations, foolish letters, and bits of scripts.
- B-181 THE BIG RADIO COMEDY PROGRAM edited by Ross Firestone, 1978. 250 pp. A collection of scripts for 20 of radio's comedy shows. Includes FIBBER MCGEE & MOLLY, ED WYNN, FRED ALLEN, W.C. FIELDS, HENRY MORGAN, EASY ACES, and many more.
- B-182 THE SHADOW SCRAPBOOK by Walter Gibson, 1979. 162 pp. This paperbound work contains just about everything anyone would want to know about The Shadow, including a fine and comprehensive section about The Shadow on radio.
- B-183 FROM MA PERKINS TO MARY HARTMAN: The Illustrated History of Soap Operas by Robert LaGuardia, 1977. 422 pp. A paperback filled with photos and minimal text.
- B-184 OBOLER OMNIBUS by Arch Oboler, 1945. 254 pp. An anthology of scripts for such radio plays as "The Ugliest Man in the World," "The Word," "Ivory Tower," "The Visitor From Hades," and many others. Paperback.
- B-185 JACK BENNY by Irving Fein, 1976. 306 pp. A paperback version of the biography which has an introduction by George Burns.
- B-186 MILTON BERLE by Milton Berle, 1974. 366 pp. The author tells of his experiences in and out of the entertainment industry. Includes some mention of his radio years. Paperback.
- B-187 CAGNEY BY CAGNEY by James Cagney, 1976. 222 pp. Another paperback which does not say much about Cagney's work in radio since there wasn't much to begin with. But an interesting insight into one of America's rarest personalities.
- B-188 HEDDA AND LOUELLA by George Eells, 1972. 382 pp. A gossipy paperback which does mention briefly some of their radio performances.
- B-189 THE GLORIOUS DECADE by Tedd Thomey, 1971. 224 pp. Paperback survey of TV in the 1950's.
- B-190 TV: THE MOST POPULAR ART by Horace Newcomb, 1974. 272 pp. Paperback survey of recent programming.
- B-191 THE ONE AND ONLY BING by Bob Thomas, 1977. 152 pp. A paperbound item full of photos which does touch briefly on Bing's radio career.
- B-192 BEACH RED by Peter Bowman, 1945. 122 pp. This work is a novel but is included here since there is a radio play circulating based on Bowman's story of wartime killing in the Pacific.

- B-193 THE EDISON EFFECT by Vice Admiral Harold Bowen, 1951. 72 pp.
A paperbound item including information on DeForest inventing the Audion and other technical aspects of electronics.
- B-194 RELUCTANT REGULATORS: THE FCC AND THE BROADCAST AUDIENCE by Barry Cole and Mal Oettinger, 1978. 310 pp. More concerned with regulation of broadcasting in the 1960's and 1970's rather than historical insight.
- B-195 TELEVISION PRODUCTION HANDBOOK by Herbert Zettl, 1961. 448 pp.
Information for anyone interested in basic TV producing.
- B-196 TELEVISION AND SOCIETY by Harry Skornia, 1965. 268 pp.
A paperback concerned with improving tv.
- B-197 TELEVISION: THE BUSINESS BEHIND THE BOX by Les Brown, 1971. 374 pp. A paperbound book about the industry.
- B-198 TELEVISION, edited by Barry Cole, 1970. 606 pp. A paperbound work of selections from TV Guide.
- B-199 THE TV ESTABLISHMENT: PROGRAMMING FOR POWER AND PROFIT, edited by Gaye Tuchman, 1974. 186 pp. Paperback.
- B-200 THE NEWSCASTERS by Ron Powers, 1977. 242 pp. Paperback on the making of news with a show-biz slant.
- B-201 HOW SWEET IT WAS; Television: A Pictorial Commentary by Arthur Shulman and Roger Youman, 1966. 200 pp. A paperbound item with many many photos about early TV.
- B-202 TV BOOK: THE ULTIMATE TELEVISION BOOK, edited by Judy Fireman, 1977. 402 pp. A real fun book with lots of photos as well as lots of text.
- B-203 THE VIDEOTAPE BOOK by Michael Murray, 1975. 248 pp. A paperback to help with an understanding of videotape.
- B-204 GUIDE TO FILMMAKING by Edward Pincus, 1969. 256 pp. A paperback with basic information for movie camerawork.
- B-205 DOWN THE TUBE, OR MAKING TELEVISION COMMERCIALS IS SUCH A DOG-EAT-DOG BUSINESS IT'S NO WONDER THEY'RE CALLED SPOTS by Terry Galanoy, 1970. 258 pp. Nothing to do with radio but a heck of an interesting book about what's behind some of the TV commercials made.
- B-206 ART AND VISUAL PERCEPTION: A PSYCHOLOGY OF THE CREATIVE EYE by Rudolf Arnheim, 1954. 482 pp. A paperbound item which may be of some use to understanding the visual nature or effectiveness of film and tv.
- B-207 THE ROAD TO HOLLYWOOD: MY FORTY-YEAR LOVE AFFAIR WITH THE MOVIES by Bob Hope and Bob Thomas, 1977. 270 pp. Totally film-related but interesting. Many pictures.
- B-208 THE MALTESE FALCON edited by Richard Anobile, 1974. 256 pp. A picture story of the movie.

Magazines

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

- M-140 RADIO MIRROR, November, 1933. Photocopy. Cover page with Cantor. 64 pp. (Donated by Arthur Retzlaff)
- M-141 LIBERTY, June 28, 1941. One article by Jack Oakie, another by Bob Hope. 58 pp.
- M-142 RADIO ALBUM, Winter, 1942. 52 pp. Joan Edwards on cover.
- M-143 RADIO GUIDE, May 21, 1938. Tyrone Power on cover. 40 pp.
- M-144 RADIO NEWS, July, 1932. Among other articles, one about using radio as a babysitter. 64 pp.
- M-145 ARTHUR GODFREY AND HIS GANG, 1953. 74 pp.
- M-146 RADIO-TV MIRROR, February, 1954. Godfrey on cover. 108 pp.
- M-147 TV-RADIO MIRROR, June, 1967. Big Valley Cast on cover. 92 pp.
- M-148 RADIO TELEVISION MIRROR, August, 1951. Gordon MacRae and Mary Margaret McBride on cover. 98 pp.
- M-149 TUNE IN, January, 1946. Mary Patton, cover. 48 pp.
- M-150 TUNE IN, September, 1945. Can You Top This cast on cover. 48 pp.
- M-151 RADIO MIRROR, March, 1939. Tyrone Power and Annabella on cover. 94 pp.
- M-152 TV RADIO LIFE, April 12, 1958. Emmy statuette on cover. 52 pp.
- M-153 LIBERTY, July 5, 1941. Contains Irving Wallace's article, "Always Leave Them Laughing." 62 pp.
- M-154 RADIO GUIDE, Dec. 19, 1936. Lulu Belle on cover. 46 pp.
- M-155 RADIO GUIDE, March 11, 1939. Nan Grey and Robert Cummings on cover. 40 pp.
- M-156 RADIO GUIDE, February 13, 1937. Jessica Dragonette on cover. 44 pp.
- M-157 MOVIE-RADIO GUIDE, February 20, 1942. Carole Lombard on cover. 36 pp.
- M-158 RADIO GUIDE, May 5, 1934. Wayne King on cover. 34 pp.
- M-159 TELEVISION PUPPET SHOW (comic book), 1950.
- M-160 COLLECTIBLES MONTHLY, Sept., 1977. 24 pp. (50 cents)
- M-161 ILLUSTRATED PRESS by OTRCOB, Oct., 1978. 15 pp. (50 cents)
- M-162 MEMORIES by OTRCOB, 1975. Featured AMOS 'N' ANDY. (50 cents)
- M-163 MEMORIES by OTRCOB, 1975. Featured FRED ALLEN. (50 cents)
- M-164 MEMORIES by OTRCOB, 1975. Featured GROUCHO. (50 cents)
- M-165 MEMORIES by OTRCOB, 1975. Featured THE SHADOW. (50 cents)
- M-166 MEMORIES by OTRCOB, 1975. Featured LUX RADIO THEATER. (50 cents)

Scripts

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

- S-127 FRED ALLEN, June 4, 1944 with Peter Lorre. 22 pp.
- S-128 PAT NO VAK FOR HIRE, May 28, 1949. 25 pp.
- S-129 STEVE CANYON, pgn. #1. 27 pp.

Other Printed Materials

These may be borrowed at a cost of 10 cents per page. Originals are indicated by PO; copies by PX.

- PX-38 "The McGees of Wistful Vista" by Robert Yoder. A two-part article from the Saturday Evening Post, April 9, 1949. 11 pp.
- PX-39 Log of THE ELECTRIC HOUR with Nelson Eddy, 9/20/44-6/9/46. 4 pp.
- PX-40 Log of THE WESTINGHOUSE PROGRAM with J.C. Thomas, 1/10/43 to 6/2/46. 6 pp.
- PX-41 Log of THE HARVEST OF STARS, 10/7/45-9/17/50. 9 pp.
- PX-42 Article from Hobbies, Sept., 1977 on Jessica Dragonette. 3 pp.
- PX-43 Article from Hobbies, Jan., 1978 on Lyric Theatre. 3 pp.
- PX-44 Article from Hobbies, Feb., 1978 on Lyric Theatre, pt. II. 3 pp.
- PX-45 Article from Hobbies, Mar., 1978 on Lyric Theatre, pt. III. 3 pp.
- PX-46 Article from Hobbies, April, 1978 on Lyric Theatre, pt. IV. 2 pp.

Slides

Unless otherwise noted, charge is \$1 per 10 slides borrowed.

- SL 407 - Radio in shape of RCA BK 44 Microphone
- SL 408 - 1930's radio, front view
- SL 409 - same radio as SL 408, back view showing tubes
- SL 410 - 1930's radio (same as SL 408) front view

In addition to the above, there is a package of 12 slides in a slide protection plastic folder which may be borrowed only as a unit for \$2.00. Contents include:
front and back views of 1930's radios
wire recorder
horn & cloth separate speakers
1920's long table radio, front and top views with top open & view of tubes
cathedral and other radios

Request Radio Packet of 12 slides.