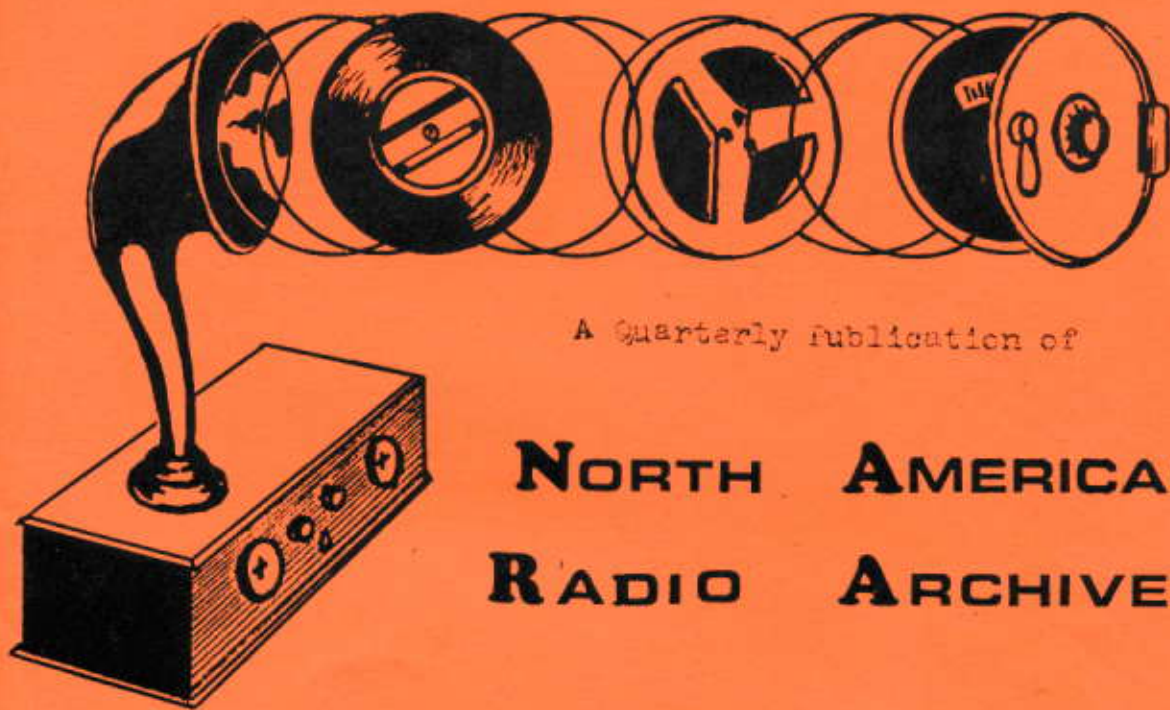


N A R A NEWS[®]

A JOURNAL OF RADIO HISTORY



A Quarterly Publication of

**NORTH AMERICAN
RADIO ARCHIVES**

SPRING 1981

VOL. IX NO. 1

NARA NEWS, a journal of the North American Radio Archives, is published quarterly for distribution to members. Sample copies may be purchased from publisher S.K. Ham for \$2. Editorial correspondence should be addressed to Jack French. Canadian members should send all publication materials and journal correspondence to John Pellatt.

our staff



Treasurer

Don Aston
1301 N. Park Ave.
Inglewood, CA
90302

Membership

S. & G. Bland
P.O. Box 11962
Reno, NV
89510

Editor

Jack A. French
5137 Richardson
Fairfax, VA
22032

Vice. Pres. and Printed Materials Librarian

Al Inkster
3051 S. Jessica
Tucson, AZ
85730

Tape Library (Reels)

S. & G. Bland
P.O. Box 11962
Reno, NV
89510

Tape Library (Cassettes)

Ron Kula
P.O. Box 273
Emerado, ND
58228

President and Publisher

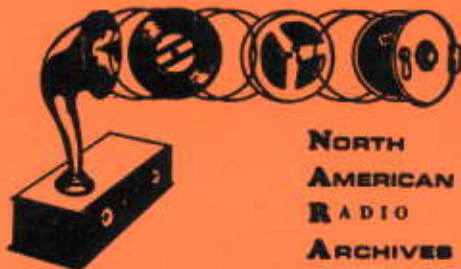
Steve K. Ham
4418 Irvington
Fremont, CA
94538

Staff Artist

Gene Larson
P.O. Box 7231
Salt Lake City
Utah 84107

Canadian Editor

John R. Pellatt
47 Stuart Ave.
Willowdale, Ont.
M2N 1B2
CANADA



**NORTH
AMERICAN
RADIO
ARCHIVES**

President Emeritus

Roger Hill
1725 Kahulika1, #9
Honolulu, HI 96817

N.A.R.A. membership is \$14 per year and restricted to residents of U.S.A. and Canada. Non-residents may receive all publications without membership privileges or rights, by sending a donation of \$15 or more to the editor. Funds sent to NARA must be U.S. currency or redeemable for U.S. currency.

The North American Radio Archives is a non-profit, educational corporation duly registered in the State of California and licensed with the California State Tax Board as well as the Internal Revenue Service. All donations/gifts are tax deductible. Opinions expressed in the journal and newsletter are those of the authors and do not necessarily reflect opinion or recommendation of the organization or staff. Permission to reproduce contents in this publication may be freely given upon request. NARA was founded in 1973.

★ ★ ★ ★ ★ In This Issue ★ ★ ★ ★ ★

DEPARTMENTS

Letters to the Editor.....	2
Reel to Reel Library (by S. & G. Bland).....	6
In Memoriam (obituaries).....	13
Transcribed From Toronto (by John Pellatt).....	22
From Other Publications (by Al Inkster).....	27
President's Message (by Steve Ham).....	34
The Old Adlibber (by Grandpa Ed Bates).....	41
Cassette Library (by R.C. Kula).....	52
Editor's Notes.....	59
A Tip of the Atwater Dial.....	60

ARTICLES

He Slud Into Third Base (by Mark Castner).....	10
Captured German Sound Recordings.....	14
Scholarly Journalist (by Thomas Mowrer).....	35
Timing Sheets and Script Guides (by Dr. B.T. Farrenkopf).....	47
Chickens-a-a-n! (by Maude Burnis-Squillstrom).....	48
CTR Singing Cowboys Return (by Nadine Dreager).....	56

FEATURES

Radio News & Notes.....	5
Webster Cartoon (a reprint).....	19
Owning A Piece of the Klondike (a reprint).....	20
Radio Premiums of 1935-1945 (photo spread).....	30
Joy Of Watching Baseball on Radio (a reprint).....	32
Printed Materials Library (by Al Inkster).....	54

ALL LETTERS ARE WELCOME. THEY MUST BE SIGNED BUT YOUR NAME WILL BE WITHHELD IF YOU SO SPECIFY. LETTERS MAY BE EDITED FOR BREVITY BUT THE ORIGINAL VIEW OR OPINION WILL NOT BE ALTERED. ADDRESS ALL CORRESPONDANCE TO EDITOR; IF REPLY REQUESTED, ENCLOSE SASE.



to the



Dear Editor:

I am a member of NARA and particularly interested in hearing from those who collect and perhaps want to trade (as I do) any of the following taped programs (either cassette or R to R):

- A. Any series starring Jack Webb, such as
 1. Pat Novak for Hire (1946, 48, 49, ABC)
 2. Jeff Regan, Investigator
 3. Johnny Madero, Pier 23 (Summer, 1947)
 4. Pete Kelley's Blues (Summer, 1951, NBC)
 5. One Out of Seven (1946, ABC)
 6. BUT NOT DRAGNET
- B. One Man's Family (1932, book 1 to book 71 only)
- C. The Bickersons
- D. Ted Malone
- E. Easy Aces
- F. Vic & Sade
- G. AND ESPECIALLY, Scripts of the above, and all kinds, particularly those written by Richard (Dick) Breen, and E. Jack Neuman.

David B. Ward
11955 Walbrook Dr.
Saratoga, California
95070

Ed. Note: We certainly hope our readers will be able to assist in your search, David, particularly in the rare Jack Webb shows. We enjoy his programs too, particularly Pat Novak for Hire, which may have spawned a whole genre of hard-bitten, disillusioned detectives.

Dear Editor:

I enjoyed Escot Altament's article on "Sound Effects" in the last issue of NARA NEWS. It was very thorough.

An interesting contrast to U.S. radio sound effects is provided by Joe Julian in his book, "This Was Radio!," speaking of his experiences in Japan just after World War II. Cricket noises were made by rubbing the backs of two small seashells together while the putt-putt of a small motor was created by the

sound-effects man clamping his hand rapidly on and off the end of a hollow piece of bamboo. The Japanese produced the sound of rain by gently shaking two large fans, to which about thirty small dried beans were attached, each with a 2-inch length of string.

Perry Smithers
Minneapolis, Minn.

Ed. Note: We appreciate your comments, Perry, and we hope that our articles are a springboard to our readers' views, thoughts, and memories. Moreover, we hope that they'll share them with us through letters or articles in NARA NEWS or THROUGH THE HORN.

Dear Mr. French:

Thanks for NARA News. The Information Please article is excellent -- fair, complete enough, no sentimental nonsense. One small error -- I did MC the TV version, but I don't recall whether I lit out before the series ended, or whether I stayed to the bitter end.

Clifton Fadiman
Santa Barbara, CA

Ed. Note: Our thanks to you, sir, for your help in the preparation of the article. It is gratifying when people of your stature take the time and effort to respond to our writers or editorial staff and assist them in their research.

Dear Jack:

Great job on the last issue of the NEWS. I commend your efforts to the hilt. You'll sure inspire others to give their all for NARA's future, if you continue this kind of work. Hopefully, I will be among that group who chooses to do a little extra. I can assure you that I want to be. I'm looking forward with great anxiety to seeing your next effort with the NEWS. Take care.

Jim Petrowski
St. Louis, MO.

Ed. Note: Thanks for the encouragement, Jim, all of us at NARA NEWS will keep trying to give you, and all our readers, a better product. And we appreciate your efforts too, including the cartoon you submitted which appears in this issue.

Dear Editor:

The Winter 80-81 N.A.R.A. NEWS was a real treat; I thought it was very good. However, I did notice one mistake. In the article, Information Please, it says that John Kieran was making \$200 for doing one quiz show, which equaled the salary he was "then being paid at the New York Times seven days a week."

Certainly Kieran was not being paid 7 days a week, nor was he making \$ 1,400 per week writing for the Times in 1978.

Mary Lu Mason
Cleveland, OH

Ed. Note: You have sharp eyes, Mary Lu, and you're right on this one. Our typesetter dropped the phrase "for working" from the middle of the sentence you quoted. It should have read that Kieran made \$200 a week at the New York Times for his seven days work and made the same amount for the half-hour on Information Please.

Dear Editor:

As a NARA member, I would be interested in obtaining tapes of the Saturday morning children's radio show which had the title, "Red Lantern."

I would appreciate any assistance that your readers could give me in this search.

Bill Knowlton
125 Meyers Lane
Liverpool, NY 13088

Ed. Note: We're always happy to print any "wants" in our Letters to the Editor. We hope that someone in our readership will be able to help Bill.

Dear Mr. French:

I can't begin to tell you how much John and I enjoyed your comprehensive piece on Information Please. We both picked up little nuggets we'd never run into before.

Even though my husband will be 89 in August he still receives mail from fans who remember the show with great nostalgic pleasure.

Thanks so much for thinking of making sure John would see your most interesting and appreciative piece.

Margaret Ford Kieran
(Mrs. John)
Rockport, Mass.

RADIO NEWS & NOTES

Helen O'Connell, who entered the Golden Age of Radio while she was still a teen-ager, is now at age 60, still entertaining audiences who love good music. She's doing small night spots and supper clubs, including Marty's in mid-town Manhattan, and still sings the songs she made famous over the airwaves. Most OTR fans associate her memory with the Jimmy Dorsey orchestra and hits like: "Green Eyes", "Anapola" and "Tangerine." Helen likes to tell fans how she she broke into radio: in 1938 she was doing a 15-minute radio show in St. Louis for a now-unknown beer, Alpenbrau. Larry Funk and His Band of a Thousand Melodies stopped at the Chase Hotel in St. Louis, and when they left, Helen went with them. Ten months later she left "1000 melodies" and joined the Dorsey orchestra.

* * * * *

Fifty years ago, 1931, was a time of many radio "firsts" and many are recorded in Dunlap's Radio and TV Almanac. On May 23rd we had the first practical coverage of a news event by radio from plane through the joint efforts of Radiomarine Corporation of America, Eastern Air Transport, and the New York World Telegram. The event was U.S. Army maneuvers at Ossining. In July the U.S. National Open Golf Championship radio coverage included a back-pack 25-lb. portable transmitter operating on 5 meters by NBC Radio. On August 21st the Vienna Philharmonic Orchestra was rebroadcast in America by radio station WJZ. Then on Christmas Day we had the first broadcast from the Metropolitan Opera House when they did "Hansel und Gretel" over WEAJ and WJZ.

* * * * *

A Toronto sportscaster who toppled from popularity in 1962 after a highly publicized trial recently died in Canada. Joe Crysdale (whose real name was Chrysdale) died in early March of this year after three-quarters of a century of color and controversy. Crysdale broke into radio in the 1930's when still a college student at St. Michaels in Hamilton, and by the forties he was a big attraction on radio station CKEY. He broadcast Toronto Maple Leafs baseball games, both live and "reconstructions" from tickertapes. In 1962 he was plunged into a criminal trial where he was charged with possession of stolen furniture, and although acquitted, he found it difficult to work on radio or TV after that. In his later years, he was taking a few fill-in jobs by old or sympathetic friends.

* * * * *

In 1952 the top radio shows were: (in order) Jack Benny, Lux Theater, Walter Winchell, Gangbusters, Arthur Godfrey's Talent Scouts, Bing Crosby and Gene Autry.



REEL TO REEL

TAPE LIBRARY

S. & G. BLAND

We have had another postal rate increase for Library Rate in sending you tapes. From the responses on the NARA Questionnaire most people would like to see the library in 1/4 track format for value received and to keep up with increased postage cost. Hence, the 1/4 track reels listing for \$2.00 each allows the borrower a great bargain and enables us to reduce cost.

REEL TAPE LISTINGS

REELS #642 through #655 are 1/4 track recorded at 7½ ips and are \$1.00 each.

#642 HAVE GUN WILL TRAVEL

4/12/59 "Gloria Morgan"

4/26/59 "A Special Gun"

5/3/59 "Stolen Chess Set"

5/10/59 "Mission San Sebastian"

#643 HAVE GUN WILL TRAVEL

5/17/59 "Trapped in Mine"

5/24/59 "\$500,000 and a Legend"

5/31/59 "John Sutherland and The Duel"

6/7/59 "The Mosley Gang"

#644 HAVE GUN, WILL TRAVEL

6/14/59 "Partnership"

6/21/59 "Mennonites"

7/12/59 "Drought"

7/26/59 "The Bet"

#645 HAVE GUN, WILL TRAVEL

8/9/59 "Manny Caine"

8/16/59 "Guide and Interpreter"

8/23/59 "Bonanza"

8/30/59 "Jealous Husband"

#646 HAVE GUN, WILL TRAVEL

9/6/59 "All That Glitters"

9/13/59 "Lost Claim"

9/20/59 "Retired Actress"

9/27/59 "Not Guilty"

#647 HAVE GUN, WILL TRAVEL

10/4/59 "Dying Grandmother's Revenge"

10/11/59 "Stop Over in Tombstone"

10/18/59 "Brothers Lost"

10/25/59 "Rome"

#648 HAVE GUN, WILL TRAVEL

11/17/59 "Wedding Day"

11/8/59 "Mistaken Identity"

11/15/59 "Landfall"

11/22/59 "Texas Rangers"

#649 HAVE GUN, WILL TRAVEL

11/29/59 "Incurable Disease"
12/6/59 "Disappearing Gold"

12/13/59 "Who Stole \$10,000?"
12/20/59 "Stolen Ranch Payrolls"

#650

HAVE GUN, WILL TRAVEL

1/3/60 "Return Engagement"
1/10/60 "Lonely One"

1/17/60 "French Leave"
1/24/60 "Nataemhon"

#651 HAVE GUN, WILL TRAVEL

1/31/60 "Bad Bert"
2/7/60 "Lawyer Defends Town"

2/14/60 "Back Alive"
2/21/60 "That Was No Lady"

#652 HAVE GUN, WILL TRAVEL

2/28/60 "Diamond Springs"
3/6/60 "Somebody Out There Hates Me"

3/13/60 "Montana Vendetta"
3/20/60 "Ceasar's Wife"

#653 HAVE GUN, WILL TRAVEL

4/10/60 "Heyboy's Buried Treasure"
4/17/60 "Gun in the Back Marriage"

5/1/60 "Dressed to Kill"
5/8/60

#654 HAVE GUN, WILL TRAVEL

5/22/60
5/29/60

6/5/60 "Apache Concerto"
6/12/60 "Wylie Dawson"

#655 HAVE GUN, WILL TRAVEL

6/19/60
6/26/60 "Dr. From Vienna"

7/3/60
12/27/59

REELS #656 through #663 are 1/4 track at 3 3/4 and are \$2.00 each

#656 HAVE GUN, WILL TRAVEL w/ John Dehner 1800 ft.

"The Hidden Valley Gold" 4/17/60 ?

"Dressed to Kill" 5/1/60

"Ft. Larson, Arizona" 5/8/60

"Matthew Penrod of Prescott, Az.

5/22/60

"Professor Alonzo" 6/5/60

"Dusty" 5/29/60

"Wylie Dawson" 6/12/60

"The Old Cavalry Unit" 6/19/60

"The Doctor From Vienna" 6/26/60

"The Gold Mine of Yankee Hill" 7/3/60

"Mr. Finletter of Nevada" 7/10/60

"The Range War" 7/17/60

#657 HAVE GUN, WILL TRAVEL w/ John Dehner 1800 ft.

"The Riverboat Race" 7/24/60

"Carlos" 7/31/60

"An Organ to Mexico" 8/7/60 Part 1

"An Organ to Mexico" 8/14/60 Part 2

"No Title" 8/21/60

"No Title" 8/28/60

"Adam Foley of Phoenix" 9/4/60

"Foreman of the Railroad" 9/11/60

"Nellie Watson's Boy" 9/18/60

"Oly and Cora Beardsley" 9/25/60

"The Murder of Amos Leland" 10/2/60

"Skeeter Hicksaw and Sam Crow" 10/9/60

#658 HAVE GUN, WILL TRAVEL w/ John Dehner 1200 ft.

"Lola Blackwood of Sacramento" 10/16/60
"Mrs. Arbothnaught" 10/23/60
"F. Milton Gardner -Reward, Calif. " 10/30/60
"Seymore Van Courtney" 11/6/60
"Colonel Potter and the Army Payroll" 11/13/60
"Greenwood, California" 11/20/60
"Paladin leaves San Francisco for Boston" 11/27/60 (last show)

#659 SUSPENSE 1800 ft.

9/16/42 "The Kettler Method" Roger Decoven
9/30/42 "One Hundred in the Dark" - Eric Dressler
10/27/42 "The Lord of the Witchdoctors"
11/10/42 "Will You Make a Bet with Death- Michael Fitzmaurice
11/17/42 "Menace in Wax" - Joseph Julian
9/25/47 "The Blue Hour"- Claire Trevor
12/5/47 "The Clock and the Rope" - Jackie Cooper
2/2/43 "Doctor Prescribed Death"- Bela Lugosi
4/27/43 "Diary of Sefronia Winters- Agnes Moorehead
7/7/47 "Murder By An Expert"- Lynn Bari
1/16/47 "Overture in Two Keys"- Joan Bennett
7/20/45 "Murder Goes for a Swim"- Warren Williams

#660 SUSPENSE 1800 ft.

7/27/43 "Last Letter of Dr. Bronson"- Laird Cregar
8/3/43 "Friend to Alexander- Robert Young
8/10/43 The Fountain Plays- Edmund Gwenn
8/21/43 "Sorry, Wrong Number"- Agnes Moorehead
8/28/43 "The King's Birthday"- Delored Costello
9/2/43 "Singing Walls" - Preston Foster
9/23/43 "The Most Dangerous Game- Orson Welles
12/16/43 "Wet Saturday - Charles Laughton
12/23/43 "Back for Christmas" - Peter Lorre
8/24/44 "Actors Blood"- Frederic March
3/7/46 "Black Path of Fear" Cary Grant
4/5/45 " A Guy Gets Lonely" Dane Clark

#661 SUSPENSE 1800 ft.

6/28/59 "Analytical Hour - Jack Carson
9/20/59 "The Beetle & Mr. Bottle - John Gibson
11/2/58 "The Dealings of Mr. Markham- James Mason
3/16/58 "The Game Hunt"-Everett Sloane
12/21/44 "The Brighton Strangler"- John Loder
21/29/49 "The Bullet"- Ida Lupino
5/12/49 "The Light Switch"- Claire Trevor
1/28/52 "The Carnival"- Joseph Cotton
8/4/57 "The Fleshpeddler" - DeForest Kelly
11/24/52 "Man Alive" - Paul Douglas
11/6/60 "The Green Lorelei"- Robert Readick
11/12/61 "The Imposters" Reynold Osbourne
3/8/59 "Madman of Manhattan"- Myron McCormick
9/24/61 "The Man in the Fog" - Robert Dryden

#662 SUSPENSE 1800 ft.

11/11/48 "Muddy Track" - Edmund O'Brien
5/24/45 "My Own Murderer" - Herbert Marshall
9/11/47 "The Twist" - Michael O'Shea
7/16/61 "The Man Who Knew How to Hate" - J. Lorrington
5/31/59 "The Man Who Would Be King" - D. O'Herlihy
8/20/61 "Murder is a Matter of Opinion" - P. Meador
12/21/58 "Out for Christmas" - Raymond Burr
2/1/59 "Return to Dust" - Richard Beals
5/6/62 "The Second Door" - Robert Readick
8/27/61 "Sold to Satan" - Kermit Merdock
7/23/61 "Stranger with My Face" - Bernard Grant
2/14/46 "The Lucky Lady" Fay B inter
3/13/60 "Revolution" - Rosemary Rice
10/9/60 "Witness for Death"- William Redfield

#663 SUSPENSE 1800 ft.

5/2/46 "Crime Without Passion" - Joseph Cotton
12/13/45 "Argyle Album" - Robert Taylor
12/20/45 "Double Entry"- Hume Cronyn
12/6/45 "I Won't Take A Minute" Lee Bowman
9/8/49 "Chicken Feed" - Ray Milland
4/14/49 "Murder in Black & White" Edwin Gwinn
10/16/60 "Inferno"- Mandel Kramer
9/22/57 "Shadow on the Wall" Jackie Kelk
4/26/54 "Bertillion Method"- Charles Boyer
11/1/45 "Dunwich Horror"-R. Coleman
3/24/57 "Shooting Star"-J.Lockhart
2/2/58 "The Silver Frame"-
C. McGraw
12/7/62 "Tom Dooley"-R. Horton

The End 

PLEASE REMEMBER ALL RANDOM REEL BOXES ARE \$10.

(continued from page 53)

551-RC
552-RC
553-RC
554-RC

555 thru 622 are available on reel-to-reel tape only. All random reel boxes are available only on reel-to-reel tape.

'HE SLUD INTO THIRD BASE'



by Mark Castner



As one expert said: "The postwar 20's brought with them two scientific achievements that changed all sports, one was the invention of radio, another one was the airplane." (1) The 1920's were the years when spectator sports became popular; attendance at games more than doubled. This was also the time when sports heroes became household names and even idols to little children. Sporting events benefited enormously by being broadcast through the medium of radio. Radio made it possible for fans to listen to sporting events that they were unable to attend. It created more fans from those who could not see a game because they lived too far from the stadium.

Baseball has long been America's number one sport. So it was natural that baseball was the first sport to be covered by radio. Baseball was broadcast for the first time on radio by KDKA in Pittsburgh on August 5, 1921. The announcer of this historic game was Harold Arlin. He announced the play-by-play of a game between the Pittsburgh Pirates and the Cincinnati Reds. Regular play-by-play started in Chicago in 1924. Hall Tottin did the announcing for the Chicago Cubs.

There was a big controversy over whether baseball should be made available to the public by radio. Owners of the teams thought that this would decrease attendance and take away the money from ticket and souvenir sales. They could not believe that fans would pay to see a baseball game that could be heard for free. Some colleges were worried about this and banned their campus radio stations from broadcasting home games. In 1932 baseball was almost taken off the air because of the fear that radio would lower attendance. The baseball commission decided to leave this issue up to the individual clubs. The Yankees, Dodgers, and Giants even signed a contract agreeing not to broadcast their baseball games for five years. This contract lasted until 1939. By the 1930's all sixteen major league teams were broadcasting their home games to local audiences for large sums of money. The World Series games were broadcast without opposition because they were guaranteed sellouts, but the regular season games were another story. A breakthrough came when the owner of the Chicago Cubs, William Wrigley, let the Cubs' home games be broadcast free of charge. He could foresee the possible benefits radio possessed. He believed radio would increase interest in baseball and consequently attract more people to the ball park. He also believed that the ladies would become more interested in baseball and would start coming to the games. He was right and attendance at Wrigley Field soared. The Cubs were very popular in Chicago. It was the regular broadcasting of baseball games that made radio a dominant factor in sports. This goal was not easily accomplished.

The first World Series ever to be broadcast was the 1921 World Series between the New York Yankees and the New York Giants. Tommy Covan announced the game by getting the play-by-play over the phone and repeating what he heard over the air. By the end of the game, he was so confused that he could not remember who had won. Another invention of radio was "Radiogame." In Louisville, baseball players and officials were hired to act out what was

happening during the 1925 World Series. All the players and officials wore radio equipment and moved where the announcer told them. People who attended the game said that it was just as good as the real World Series. Attendance averaged about 2,000 fans a day during the series.

Radio announcers had their own ways of adding excitement to the games. Graham McNamee was one of the most popular sports announcers in the early years of radio. He was not a baseball fan and really did not know all the aspects of the game. But he did have the warmth and enthusiasm that made listening to him very exciting. No other announcer has achieved such acclaim as Graham McNamee did. Ted Husing was another very popular sports announcer. He was the first sports expert to become an announcer. Husing was banned from broadcasting because of some of the remarks he made during one

of his broadcasts. Jack Greney was the first player to become a radio announcer. Since then there has been a long line of sports heroes who have retired to become color commentators. One of the most colorful announcers was part of the famous "Gashouse Gang" of the old St. Louis Cardinals. His nickname eventually became so well-known that today very few people can remember his first name: Jerome H. "Dizzy" Dean. This pitcher-turned-sports announcer brought to the microphone an Oklahoma twang and a brand of English that delighted fans and drove English teachers into a frenzy. One of Dizzy Dean's most famous lines was, "He slud into third base..."



Yankee Baseball Club
DIZZY DEAN

With the success of baseball broadcasts came the broadcasting of other sporting events. The first coast-to-coast broadcast was the 1927 Rose Bowl game which was heard by millions of listeners. The announcer of the game was Graham McNamee, and Alabama tied Stanford 7 to 7. By 1922, all important Eastern football games were on radio with the play-by-play coming directly from the field. This was very popular with the listening audience. Some colleges even broadcast their home games to special rooms so that students unable to attend the game could listen. A football game between Princeton and the University of Chicago made history on October 28, 1922. The game was played at Stagg field in Chicago and was carried on long distance lines to New York where an announcer relayed the football game to a crowd of eager fans who had gathered on the street. It was a lot harder to describe a football game than it was to announce a baseball game. A baseball game can be described with a lot of detail, but a football game is a lot of confusion.

Boxing matches were also broadcast by radio. Florent Gibson did the play-by-play for the first prizefight ever to be broadcast by radio. He announced the fight between Johnny Ray and Johnny Dundee. This broadcast was an instant success, and started a whole new concept of sports. July 21, 1921 was the date of the first championship fight to be covered on radio. It was a fight between Dempsey and Carpentier. Dempsey won in the fourth

round by a knockout. It was fortunate that the fight was a short one because shortly after the fight, the transmitter wore out. George McClland was providing "local color" for WEAF's first prize-fight broadcast while a local celebrity described the fight. The audience response to McClland was so positive and swift he was ordered to switch places with the local celebrity. You had to be adaptable in the early years of radio.



Radio soon began to cover other sporting events as well. Marconi was hired by the New York Herald to report the America Cup Race. KDKA broadcast the first play-by-play of the Davis Cup tennis matches, in which an Australian team defeated a British team in August of 1921. The first broadcast of the Kentucky Derby was in 1929. Sporting events have had a large audience since the beginning. Radio has covered all the greatest moments in sports history, from the World Series to the Olympics. Radio, with its play-by-play of all types of sporting events, brought the excitement and thrills of professional and amateur athletics to the most remote parts of our continent. Many of the men behind the microphone eventually became as well known, and sometimes better known, than the athletes on the field, gridiron, in the ring, or elsewhere. Radio has always been there, growing up with American sports.

FOOTNOTE

Ford C. Frick, Games, Asterisks, and People (New York: Crown Publishers, 1963) page 106

ABOUT THE AUTHOR: Mark Castner is a resident of Pittsburgh, PA, and is a freshman majoring in pre-med at Washington and Jefferson College in Pennsylvania. He recently completed a course in Old Time Radio taught by Prof. James G. Greenwood, a NARA member.

W **RUN**
1150

THE FAT MAN
MURDER
IS HIS BUSINESS
FRIDAY NIGHTS AT
8 O'CLOCK—Brought to
YOU by PEPTO-BISMOL
and UNGUENTINE

WRITE FOR PROGRAM SCHEDULE

2/25/49

PHILCO CORPORATION
Invites you to
LISTEN TO
OUR SECRET WEAPON
Hear Rex Stout
Expose AKIS LIES!
WIBX TONIGHT 7:15 P.M.



2/7/50
TONIGHT... HEAR
RAYMOND MASSEY

as Abraham Lincoln
BEATRICE PEARSON
as Ann Rutledge

Don't miss the annual radio play tonight on
the Du Pont "Cavalcade of America." It's a
dramatic portrait of Lincoln, woven from the
eloquent words of eight gifted writers: Carl Sand-
burg, Stephen Vincent Benét, Robert E. Sherwood,
Julia Dickinson, Walt Whitman, Edgar Lee
Masters, Edna St. Vincent Millay and E. P. Conkle.

Du Pont
Cavalcade of
America
WBEN
8:00 p.m.

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

IN MEMORIAM

Ex Radio Star Lester Zins, Known as Les Sand, Dies

Lester Zins, 65, radio personality and sports announcer known to thousands by the stage name Les Sand, died Thursday of cancer in Sibley Hospital. He lived on Glenkarney Road in Silver Spring.

Zins' last job before his retirement early this year was with radio station WEAM where he played big-band music. Before that he had been part owner and general manager of radio station WRGM in Richmond.

A native of Brooklyn, N.Y., Zins in his youth played professional baseball in Montreal for a minor league team belonging to the Brooklyn Dodgers organization. He also played for the House of David team which toured the United States and Canada.

In the late 1940s Zins had humor and jazz programs on radio station WWDC in Washington. During the 1950s he was master of ceremonies for "The Game Room," a television program which appeared on WTTG-TV. He later served as a National Public Radio announcer in New York.

In recent years Zins had been a sports announcer for the Alexandria Dukes minor league baseball team and for American University basketball.

He was a member of the American Federation of Television and Radio Artists.

He leaves his wife, Jo Ann; his mother, Dora Zins of Silver Spring; and a brother, Sid of Bethesda.

A memorial service is scheduled for 1:30 p.m. tomorrow at the Joseph Danzansky Funeral Home, 1170 Rockville Pike, Rockville. Interment will be at Mount Lebanon Cemetery, 9500 Riggs Road, Hyattsville.

The family suggests that expressions of sympathy be in the form of contributions to the Heart Fund of the American Heart Association in memory of Mr. Zins' deceased son, Herbert.

(WASH. STAR 4-25-81)



Alice Lon Bowling, Singer on Welk Show

DALLAS (AP) - Alice Lon Bowling, 54, the original "Champagne Lady" on bandleader Lawrence Welk's popular television show during the 1950s, died Friday in the Baylor University Medical Center of scleroderma, a disease that thickens and hardens the skin. She had been ill for several years.

Mrs. Bowling spent six years as Alice Lon on Welk's Saturday night musical series.

Mrs. Bowling began her singing career on radio at age 10. She later joined the Don McNeill Breakfast Club show in Chicago and was singing there when Welk held a national tryout in 1955 for a "Champagne Lady" who would greet and sing to the show's viewers.

From the time she left the Welk show in 1959 until she retired two years after her marriage in 1962, Mrs. Bowling sang at supper clubs, state fairs and recorded several record albums featuring songs by Cole Porter, George and Ira Gershwin and Irving Berlin.

She leaves her husband, George; three sons, Bobby of Dallas, Clint of Atlanta and Larry of Waco, Texas; and a sister, Betty Rader of Kilgore, Texas.

(WASH. STAR 4-27-81)

Madge Evans at 71, Ex-Hollywood Star

OAKLAND, N.J. (UPI) - Madge Evans, 71, a child film star in the early part of the century who later played numerous roles in the 1930s as an ingenue, died of cancer at her home Sunday, a family spokesman said. She was 71.

Miss Evans was married to Sidney Kingsley, a playwright who won the Pulitzer Prize for the 1934 play, "Men in White."

She was born July 1, 1909, in Manhattan and educated by private tutors.

Miss Evans was a stage actress in her teens when she signed with MGM in 1927 and went to Hollywood. There, she consistently starred as the ingenue, the beautiful fiancée of the film's leading man.

She left Hollywood when she married Kingsley in 1939 and moved to their estate in Oakland, N.J. Later, she worked in radio and television in New York, refusing repeated offers to return to Hollywood. She retired 10 years ago.

She leaves her husband.
(WASH. STAR 4-28-81)

Star of jazz, radio dies at 84

CHICAGO (AP) - Edith Wilson, a singer, actress and vaudeville performer for more than six decades, has died at the age of 84.

Wilson, who portrayed Aunt Jemima for the Quaker Oats Co. for 18 years, died in hospital.

During her long career, she sang blues and jazz and appeared as an actress in stage, radio, film and television productions. One of her best-known radio roles was that of Kingfish's mother-in-law on the radio series Amos 'n' Andy. (3-30-81)

CAPTURED GERMAN SOUND RECORDINGS

AT THE
NATIONAL ARCHIVES



Note: The following is a summary of a paper prepared by Agnes F. Peterson of Stanford, California and Bradley F. Smith of Aptos, California, based upon the holdings of the National Archives World War II record groups.

The publication of a heretofore little-known collection of captured Nazi recordings requires no elaborate justification. Serious historical inquiry and popular interest virtually guarantee that nazism and the Third Reich will ever be topical and relevant. Recorded oral history provides us with a unique, historical perspective on our times. Thus the combination of important historical subject and fruitful source material is sufficient reason to prepare such a list.

Although there is some duplication in this collection, it contains many significant items. Most of the speeches of the German leaders are not extant in any other form and therefore the collection maintains material of genuine historical import.

Throughout its history, the Nazi party and its leaders placed heavy stress on speeches to publicize their programs. Hitler and Goebbels, excellent public orators, pushed the party into prominence by means of mass rallies, providing the oral punch for the Nazi drive to power. Using speech as a propaganda device, the Nazis were quick to exploit two means for disseminating and preserving the spoken word: radio and phonograph recordings.

For the speaker and audience, Nazi radio speeches were extensions of the rallies out of which the movement was born. The Nazis made less effort to tap the propaganda potential of recordings, but they did grasp the efficiency potential of recordings. Although Himmler's speeches were taken down in shorthand by SS aides who later typed the texts from their notes, beginning in 1940 efforts were made to replace stenographers with sound recording equipment. Though unsuccessful at first, by late 1942 the techniques were perfected and nearly all of the Himmler speeches since 1943 were derived from actual recordings.

Though the recordings were chiefly just useful tools, Himmler, Goebbels, and other prominent Nazis were careful not to destroy the original discs. The Nazis' interest in preserving oral records matched their prodigious efforts to save written records of their rise to power. Since they believed that they were participating in events of great historical magnitude, it must have seemed obvious to them to preserve the spoken word.

As World War II entered its last destructive phase and the rapid advance of the Allied armies turned the Nazi recordings into "dustbin" history, the havoc, disorganization, and collapse of the German civil government scattered collections and destroyed materials. In that dazed and defeated country, overrun by conquering armies, there was little time or opportunity to worry about the preservation of anything as fragile and seemingly unimportant as Nazi phonograph records.

The Allied military authorities, as well as individual soldiers, had different ideas about what should be done with the recordings they found. Some left them where they found them, some seized them as captured documents, and others destroyed them. In consequence, pure chance determined the selection process by which certain recordings moved upward through the chain of command, some of which became part of the U.S. Army collection of captured enemy records. The very randomness of this wartime and immediate postwar collection procedure should allay any suspicion that what remains is a group of recordings purposefully arranged to further the ends of the Nazi propaganda aspirations.

By June 1947 so many Nazi recordings had found their way to higher levels of the U.S. War Department that the Army began transferring them to the National Archives, on a selected basis. Other military and civil authorities obtained custody of groups of sound recordings. The largest and most significant collection was that of the war crimes investigators at Nuernberg. This collection seems to have included a large number of Himmler's speeches, some of these were to be used against the SS men in the 1946-49 trials.



Some time after the trials were concluded, the recordings in Nuernberg and recordings from other sources were sent to the National Archives. Over 300 recordings took their place by the 525 recorded items that the Archives had earlier acquired from the War Department.

In 1962 the National Archives began re-recording and systematizing the entire Nazi collection. In 1971 the writers became interested in the collection, and with the assistance of Leslie Waffen of the Audiovisual Archives Division, began to locate and reassemble the Himmler speeches (over 500 of the total items.)

In arranging the materials the writers have grouped them into three general sections. Section I contains recordings of individual speakers, Section II contains ceremonial performances, and Section III includes radio broadcasts made by the Allies in the summer of 1944 that were monitored by the Germans in Lille, France. Included in the latter are intercepted code messages.

Throughout the below list, various file numbers are used. File numbers containing the letters "NG" or "NO" refer to prosecution documents used by the twelve U.S. military tribunals at Nuernberg. File numbers prefaced by "EAP" indicate an archival classification used by the Germans. The German "Heft Nr." simply means pamphlet number. The designation "IMT" stands for International Military Tribunal. Occasionally a file number contains the letters "PS," and these refer to a prosecution series number of the IMT. Finally, in Section III, the file numbers used are the original ones of the Germans.

NARA NOTE: The listing below
represent a sampling of the total
inventory. For complete list, ask
the National Archives for their
booklet, "Captured German Sound
Recordings."

SECTION I

- Item 242-223, reels 1-13 (approx. 6 hrs., 15 min) "Speeches to the Reichs and Gauleitertagung" Posen, 10-6-43. Speeches by Martin Bormann, Albert Speer, Willy Schliecker (iron industry), Walther Rohland (Panzer production), Karl Frydag (aircraft building), Otto Merker (naval expansion), Erhard Milch (Luftwaffe) Karl Doenitz (Navy), Wilhelm Schepmann (the SA), and Heinrich Himmler (the SS.)
- Item 242-108 (approx. 9 minutes) "Introduction for Adolf Hitler" Joseph Goebbels, Tempelhofer Feld, Berlin, 9-28-37
- Item 242-181 (approx. 90 minutes) "Speech to Reichswerke Employees" Hermann Goering, Berlin 9-9-39
- Item 242-187, 242-188, 242-191 (approx. 34 minutes) "Speech to SS Fuhrer, Fifth Division 'Deutschland'." Heinrich Himmler, Apeldoorn, Netherlands, 12-13-40
- Item 242-214 (approx. 80 minutes) "Speech to SS Panzerkorps Commanders" Heinrich Himmler, Charkov, 4-24-43 Note: Text is extant in unpublished file of PS-1919, IMT
- Item 242-204 (approx. 90 minutes) "Tag der Freiheit, Warthegau" Heinrich Himmler, Posen, 10-24-43 Note: Compare with text in Heft Nr. 16, EAP 161-b-12/87, T175, roll 91, frames 261*053-075
- Item 242-107 (approx. 10 minutes) Introduction of Benito Mussolini by Adolf Hitler, Tempelhofer Feld, Berlin, 9-28-37
- Item 242-178 (approx. 130 minutes) "Speech to Reichstag" Adolf Hitler, Berlin, 4-28-30 Note: Incomplete, of sequence of 45 discs, numbers 1-5, 7, 22, and 24 are missing.

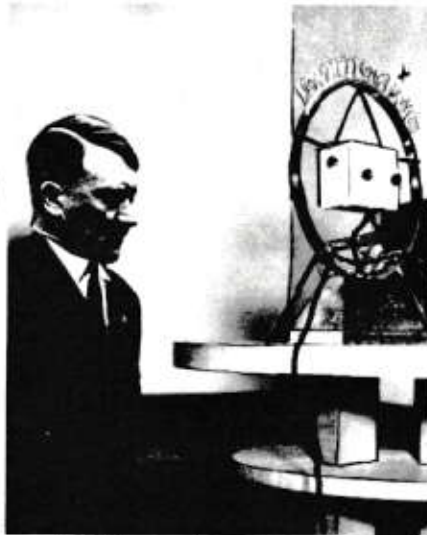
SECTION II Item 242-176 (approx. 26 minutes) "Ceremony Erecting a Monument for the Fallen of the NSDAP and the Wehrmacht in Kurhessen" Kreis Melsungen, Kurhessen, 5-21-79 Note: speakers include Dr. Reinhard, K. Weinrich, and Dr. Schwitz

Item 242-222 (approx. 10 minutes) "Christmas Address on Radio to German Troops" about 1941, place and speaker unknown

Item 242-225 (approx. 8 minutes) "A Christmas/New Year Greeting to the SS Troops" about 1943, place unknown, Heinrich Himmler's speech read by unknown speaker

Item 242-199 (approx. 8 minutes) "The Commemorative Ceremony for Establishment of the Anti-Comintern Pact" Berlin, 11-25-41 Note: Only the remarks of the representatives of Hungary, Manchukuo, and Spain are in this recording

Item 242-216, 242-216A (approx. 50 minutes) "Commemorative Ceremony for Naming of the SS Standarte Aurt Eggers" place unknown, 11-7-43 Note: Includes military review, speeches, and reading of Hitler's formal orders of 10-31-43 for this ceremony



Hitler's first speech as Reich Chancellor over German radio, January 1933

SECTION III

Item 242-276 (approx 15 minutes) English language coded messages monitored by Germans at Lille, France. Date Unknown (No. 190, Lille 20)

Item 242-239, 242-240 (approx. 25 minutes) English language coded messages, unknown date. Includes discussion of Royal Armoured Corps, tank usage, minesweepers in action, and airbourne ambulance operations. (No. 196, Lille 43)

Item 242-241 (approx. 15 minutes) 1944, exact date unknown. This monitored section includes radio comedy by Eddie Cantor, Lionel Barrymore and Fred Waring from Armed Forces radio series, "Mail Bag," war correspondent Frank Gilliard of BBC, and brief coded section (No. 197, Lille 61)

Item 242-244 (approx. 15 minutes) June 18, 1944. A monitoring of BBC review of parliamentary sessions, discussion on V-bomb attacks, a fragment of "News from Canada," a BBC broadcast by Jerry Wilmot, and parts of coded British messages (No. 201, Lille 70)

Item 242-272 (approx. 15 minutes) date unknown. Monitored radio communications of U.S. and British forces, most in number codes (not further identified)

Item 242-234 (approx. 15 minutes) date unknown, but after D-Day. Monitoring of BBC broadcasts, British coded messages, and a section of Canadian news. Note: part of this recording is duplicated on 242-244 above

Item 242-279 (approx. 10 minutes) place unknown, July 1944. Monitored Allied radio broadcasts including BBC radio commentary (not further described)

Item 242-231 (approx. 25 minutes) "Stalag III-B Conference" place unknown, 5-22-44. Recording of British and American voices, sometimes unintelligible. Note: Although the Germans called this a "conference," it appears to be monitoring of POW's in a German prison camp.

NARA NOTE: The National Archives does not rent or loan any of the materials in their vast collection. Anyone can listen to the above tapes, or any others they have, by visiting their Audiovisual Department in Room 20-E of the National Archives Building, 8th and Pennsylvania Avenues, Washington, D.C. It is open from 8:45 am to 5:00 pm Monday through Friday (except holidays) and they prefer you make a reservation in advance, telephone 202-523-7267. The space is very limited and it could take hours to locate the tape you want so it can be played. If you bring your own tapes, you can record their material, subject to certain restrictions including copyright laws, equipment availability, etc....

For those not close enough to visit the Archives in person, it is still possible to obtain copies of what they have, but it is quite expensive. They maintain practically no copies of anything "in stock" so everything that is ordered, must be taped by hand. Reel to reel (1/4") is 51¢ a minute while the cassette tape is 44¢ a minute. Both have a minimum of \$5 and it takes 3-4 weeks to fill an order. Checks should be made payable to National Archives Trust Fund (or NNVM) and orders sent to National Archives and Record Service (GSA), Cashier, NABC, Room 605, Washington, D.C. 20408.





In keeping with the baseball emphasis in this issue of NARA NEWS, we've selected a baseball cartoon from the pen of H.T. Webster.

(copyright N.Y. Herald-Tribune)

Owning a piece of The Klondike

by Roma Sachs Freedman

Editor's Note: This reprint, although it deals with premiums offered on television, will be of interest to readers for several reasons. The show, Sergeant Preston, first achieved fame as a radio program. Its sponsor, the Quaker Oats Company, hosted many a popular show in the Golden Age of Radio. In addition, several radio premiums were based upon this same premise and it gives us a good idea of what was involved in the work of the advertising agency charged with handling all the details that had to be completed before we got "our deed" in the mailbox.

In 1955 Quaker Oats sponsored a television program which was a follow-up to its radio network show whose hero was Sergeant Preston of the Yukon. The story continued on year after year, but the merchandising offers began to grow dull and boring. There had been a compass, a skinning knife, a firefighting prism ring, and other goodies. By this time 87 other ready-to-eat cereals marketed by other companies were offering much the same kind of premiums.

So Quaker asked its advertising agency to think of something different. It must be truly unusual, but also inexpensive. An appealing premium must be found that would draw huge business without costing more than two to five cents each of their advertising dollar.

Bruce Baker, of the advertising agency, was the one chosen to come up with this clever idea, and it was not until the night before the scheme was to be presented to the company that he, by then quite desperate, remembered something he had heard about years before, wherein tiny bits of land had been given away in Oklahoma. He stopped rolling and tossing in his bed and asked himself, "Why can't we offer a deed to a square inch of land right in Sergeant Preston's own Yukon Territory? The cost should be small, and just as the radio and TV program, surely must give children a mysterious, faraway setting for their imaginative adventures while they are toiling away at chores and homework. Why wouldn't actual ownership of land in the Gold Rush country appeal to millions of children?"

So Baker was able to sell his idea to the agency,

and to Quaker's merchandising department as well, but the lawyers didn't like it at all. They could see many legal complications ahead. But Baker was sure this was an idea that would have real appeal. Eventually he chartered a plane to fly himself, a Quaker representative and lawyer to the Yukon.

They were like children themselves in their lack of knowledge of what the gold rush country would be like. They wore their Brooks Brothers suits, and bench-made shoes, and carried no overcoats, although winter was near. They had to change planes three times before they reached Dawson. There were only a few old sourdoughs still living in what had become a ghost town, although Dawson at one time was the capital of the territory. These old prospectors, seeing the elegance of the men's clothes, believed someone must have found the mother lode, and a rumor started that kept all the Territory and parts of Alaska busy talking the rest of the winter.

Baker and his two companions had arranged a meeting with the Queen's Counsel, but when he heard that they wanted to buy land in the old gold fields to give away in one-inch parcels, he wasn't sure he wanted to waste his time on it, or on them. But after much argument, they worked out the details making it legal in the Territory, and also safe to give in the United States, where some laws against the promotion of questionable securities existed.

Bending over a map, they finally selected a 19.11 acre spot on the Yukon River 12 miles north of Dawson. They paid \$10,000 for this, passing ti-

tie to the Big Inch Land Company, Inc., which would disperse the land by subdivision.

This land was divided into 21 million parcels, each an inch square, and marked by letter and number so that each bit was different from the piece next to it. The deeds were enclosed as free premiums in Quaker Puffed Wheat and Puffed Rice. They were promoted on the Sergeant Preston show in the spring of 1955. Additional deeds could be had by sending in a box top from the cereal package.

After the Klondike Big Inch Land Company had distributed all the property it wished to, it was kept in existence for ten years, and then, having no further need for it, the company was dissolved in 1966. This land could never be used for anything useful, since the grantor (the Big Inch Land Company) gave each one an easement over the other square inches of land to get to his own square inch, so nothing could be built on it. And the Crown reserved all mineral rights.

A later promotion was dirt from the Yukon, which was sledged to Whitehorse, then taken up the Alcan Highway to an orphanage near Anchorage. Here the children earned a little spending money by making tiny sacks, each to be filled with an ounce of this real Yukon dirt. Twenty million of these were offered as premiums, and were soon gone.

Years passed, and occasionally the company

got inquiries about the land, and whether the deeds were of any value. One man claimed to have collected 10,800 deeds which he believed would be equal to a piece of land 75 feet square. The lawyers, a humorless lot, said that the real value of the deeds was the romantic appeal of being a property owner in the Great Yukon Territory. They said they would have to see the serial numbers of each deed, to discover if even two of the one-inch bits were side by side. Since there were twenty million owners, none of whose names or addresses were known to the company, he was not likely to be able to find other owners with which to swap parcels. It was true that these were not just certificates allowing the person to claim title at some later date, but really were deeds. When the person filled in his or her own name after taking the deed from the package at home, he had acquired title to that square inch of land.

Some 21,000,000 deeds were handed out during that campaign, but none of the claim holders ever bothered to register their titles with the Yukon Territorial Land Office. (The kids evidently didn't read the fine print; perhaps they were too young to read.) Eventually the government reclaimed the land for \$37 in back taxes. A spokesman for the Quaker Oats company claims they never received the bill. Who are you going to trust — the bureaucracy or your breakfast cereal?

But I still have my deed. Don't you? □

**RADIO
LAND**
BY GENE ARSON ©1980



"GRANPA! HAVE YOU SEEN MY SUPERSUDS?"



transcribed from toronto

Hello and welcome back to our continuing story. When we last left our hero, he was combating university examinations, insanity, craziness, insanity, university examinations and some craziness! Fortunately I've been let out just long enough to gather together a few hastily scribbled notes (or should that read, unfortunately?)

First of all, I want to congratulate Jack French and Steve Ham on the great job they did on the last issue. I was really impressed. (I was even more surprised to see they bothered with my column. I guess they got desperate or something!) Anyway, I really enjoyed it and I hope you did too.

Some friends of mine in Great Britain (they like to get as far away from me as possible!) tell me the BBC Radio series A Hitchhikers' Guide to the Galaxy (now heard in some areas on NPR) has transferred quite successfully to television. To my feeble mind, however, the radio version still remains the definitive one. You don't get your imagination compromised on radio by inept television art directors or a low budget. As author Douglas Adams put it, radio is fantastic because radio is "mind pictures". But we already knew that, didn't we? By the way, the second Guide LP record is out--and a paperback sequel to the first book too. Both are entitled The Restaurant at the End of the Universe. The LP parallels the second radio series quite a bit but has some major changes and is drastically shortened. If you liked the first book, radio series or LP, you'll love the sequel. I highly recommend it. For information on the LP you can write to Original Records Limited, 2 Bloomsbury Place, London, England WC1. I wish that I had written it!

Reg Hubert, president of the Oldtime Radio Collectors Association or ORCA in Sudbury, Ontario sends along their latest newsletter with best wishes to all NARA members. Reg writes to tell me that ORCA has received some positive local media coverage for their club by donating some OTR cassettes to their local public library, as well as some OTR shows on open-reel to the CNIB--Canadian National Institute for the Blind--to be transferred to their Talking Books system. Reg also agrees with me that the CBC Radio Nightfall series (drama-horror) is certainly highly commendable in its return to "theatre of the mind" and urges all fans of the show to write in to the CBC to express their support. I couldn't agree more.

By the way, CBC Radio drama are currently working on a true Canadian crime series. The thirteen week series, scheduled for fall

broadcast (1981), is being organized by George Jonas, writer-playwright-director. He has spent the last year doing extensive research and says that the series will cover the gamut from murder to possession of counterfeit money. Host for the series will be Edward L. Greenspan, one of Canada's best known--and certainly most successful--criminal lawyers. (Aren't they all?) Greenspan was chosen for his "absolute credibility, confident delivery, and colourful sense of humour". (But does he clean behind the ears?) Jonas concludes wryly (me, I prefer pumpernickel) that "when it comes to committing crimes, Canadians take a back seat to no one". Of course not! If they take one, they keep it!

I'm also told ("You will tell your readers or else!" "No!" "Yes". "Alright",) that CBC Radio drama are working on a Nero Wolfe detective-mystery series for the fall, and also plan to expand the cassette sales of CBC radio dramas to the general public. If you'd like more information, you can write to CBC Merchandising, P. O. Box 500, Station A, Toronto, Ontario, Canada M5W 1E6 and ask for their free catalogue of tapes, records and books.

Graham Chapman (of Monty Python fame) was in town last month promoting his new book for Methuen Publications, A Liar's Autobiography. A kind of a strange book from a kind of a strange guy! I attended the press conference and later put together a show for U of T Radio. If you are a Monty Python fan--like me; I think they're brilliantly imaginative--then you'll be pleased to learn that their new film should be out by Christmas, 1981.

Stuart Hibberd, writing about his early experiences in 1926 as a BBC announcer, said that he felt it was important that he wear full evening dress while on duty--tails and white tie or a short coat and a neat bow tie. He wrote: "Announcing is a new, serious profession and the wearing of evening dress is an act of courtesy to the artists". Times have certainly changed; from my own experience I would rate most radio people today as the worst dressed in any crowd! (And perhaps the worst paid too!)

Back to Reg Hubert; he tells me that ORCA are planning a big second annual "salute" to oldtime radio for the Sudbury region, in late April, or sometime in mid-May. He didn't supply me with any other details but I hope that it's a success Reg and I'm sure we will hear how it came off. Oh yes, if you'd like to write to ORCA, you can write to Reg at 45 Barry Street, Sudbury, Ontario, Canada P3B 3H6. And Reg, I like your writing style. (Perhaps that doesn't mean much--maybe we're both crazy?)

Stan Freberg (yes THE Stan Freberg) was in Toronto last month for Radio Day, put on at the luxurious Sheraton Centre hotel by the Broadcast Executives' Society. I had hoped to meet him personally and interview him for NARA but this was just not possible. Nevertheless, his appearance (a lecture-presentation on commercial writing-production for radio as well as some comedy, etc.) was THE highlight of the convention. Organizer Lou Tamenko of the BES reports that his last conversation with Stan went like this:

STAN: How'd I do?
 LOU: Great. They loved you. You've got a whole new audience of fans.
 STAN: Don't think I talked too long, do you?
 LOU: No. Just right. Everybody I talked to enjoyed you thoroughly.
 STAN: Like they say, if you can do it in Toronto, you can do it anywhere. Toronto's a tough town. (But)...in speaking around America, it was the best.
 LOU: Yeah. But we have a warm heart for talented people.
 STAN: Maybe you'll have me back sometime?
 LOU: You bet!

How could you refuse such a genius? I should add a funny story about Stan's visit that NOBODY else knows about: upon arrival at the hotel Stan was going over his tapes, etc. for the presentation. He found out that his tapes were all messed up! He was worried that maybe the custom's luggage checking-devices might have erased them. Since he wanted to put on a really good show he was obviously upset. The Toronto producer of his show had to find a subtle way to remind Stan that he had brought his reels of tape from L. A. "tail out" (wound backwards on the reel as most broadcast tapes are stored--so the tapes were just backwards!) Another crisis averted folks!

CBC Radio drama report ("Get this report to John immediately, Captain!" "Aye, aye, sir, shall I use the electronic radar to send it in code?" "Yes, and just before he reads it---" "Yes sir?" "Set fire to it." "Very good sir.") that their new training programme for radio drama writers /producers is well underway. They were virtually inundated with a FLOOD of applicants from all over the country. I hope that this is the first of a series of good news reports about a revived radio drama schedule for the CBC--an immediate goal they hope to reach soon is about an hour of drama broadcasting daily.



Did you know? That station CJYC (no longer extant) owned by the Jehovah's Witness, hired a young Ernie Bushnell (later a really "big wheel" in Canadian broadcasting) to line up new shows and sponsors in 1926. Later that year he put together a new kind of commercial for the Toronto Wet Wash Laundry Show. It was a singing commercial and one of the earliest of its kind in the whole world.

An article recently appeared in the Journal of Popular Culture by Catherine McLay about Canadian playwright/author W. O. Mitchell and his early CBC Radio serial Jake and the Kid. Entitled Crocus, Saskatchewan: A Country of the Mind, it appears on pages 333-349 of Volume 14, Number 2. Fans of W. O. might like to read it for themselves.

CBC Radio have finally decided to revamp their bi-weekly Programme Guide. Starting May9th, they will publish Radio Guide

every two weeks. The first issue coincides with CBC Radio Week celebrations and will be a 16 page magazine containing profiles, articles, photographs, listings, features and stories about shows and personalities. It is available for \$10 a year from Radio Guide, 69 Front Street East, Toronto, Ontario, Canada M5E 1R3. Send before midnight tonight folks!

Until next we meet, thankyou for reading, enjoy the rest, and remember to vote to align all azimuths!

--John Pellatt



CONNIE HAINES

"America's Dainty Lady of Song"

Third Year with ABBOTT and COSTELLO
Featured Weekly with ANDY RUSSELL

Personal Management
Edward Sherman



LON CLARK

Title Role in "NICK CARTER"

Actor

Announcer - Narrator

L.A. 4-1200

DIAL WHEC TONIGHT!



**MR. & MRS.
NORTH
8:30**

In tonight's mystery story, a boy who finds it difficult to tell the truth leads the Norths into great adventure. Alice Frost and Joseph Curtis star.

(continued from page 29)

HELLO AGAIN (Monthly, Newsletter of Jay Hickerson, Box C, Orange, Conn. 06477, Telephone 203-795-6261 or 248-2887)

The Golden Age of Radio 6th Annual Convention will be held on Friday October 16, 1981 and Saturday October 17th at the Holiday Inn on Lafayette Blvd. in Bridgeport, Conn. Friday will feature coffee, cocktails, buffet, video tapes, musical trivia, workshops, and slide shows. Saturday will be more of the same (but different) as stars of CTR mingle with guests and dealers. Cost is \$17 for Friday (includes coffee and buffet dinner); Saturday is \$22 (\$19 for children under 16) which includes coffee, hors d'oeuvres, and buffet dinner. Cost includes all activities and programs for each respective day. Dealer tables are \$5 each; display tables are free. Special guests will tentatively include Lon Clark and Charlotte Manson so a Nick Carter Radio Show is planned. Workshops, talks, and presentations will include: sounds effects, three live radio shows, acting workshop, Al Jolson or Kate Smith presentation, video & audio discussions, panel by CTR book authors, techniques of collecting, presentation on radio premiums and other collectables. (12, 4; April 1981)



THE WASHINGTON STAR

Thursday, March 12, 1981

Bob Elson, 'Voice Of the White Sox'

CHICAGO (UPI) — Bob Elson, 76, whose 40 years as a baseball broadcaster won him a spot in the Baseball Hall of Fame, died Tuesday in a Chicago hospital.

Elson, a native of Chicago, gained prominence as a staff announcer for WGN television and was dubbed "the voice of the Chicago White Sox." During his long career he handled sports as well as general and news assignments.

Elson was the No. 1 announcer for numerous World Series and baseball All-Star games and for professional and college football games.

He leaves a son and two daughters.

FROM OTHER
publications

by **AL INKSTER**

(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 \$ 2.50. The brief items that are listed in the below entries here are selected from many. We believe that each of the publications is worthy of financial support, some perhaps more worthy than others, although individuals would differ as to which publications are "the best" and might be influenced by a particular issue. If you think that any of the below publications appeals to your interest or specialty, please contact the editor of that periodical directly and request subscription rates or membership fees.)

COLLECTOR'S CORNER (Quarterly, edited by Joe Webb and Bob Burnham; Business Office: Nostalgia Warehouse, Inc., P.O. Box 267, Centuck Station, Yonkers, NY 10710).

Two reprints from regional newspapers feature reminiscences of Lenore (Lee) Allman, who played Casey on THE GREEN HORNET from 1936 through 1952. Now retired and living in New Jersey at 71, she reveals what making a living was like for a radio performer in the 1930's. Her basic contract with Detroit's WXYZ paid \$35 per week. The cast would rehearse for three hours before doing the half-hour show; the Hornets paid \$2.50 per show and THE LONE RANGER shows \$5 each. Lest one condemn the 20th century descendant of the 19th century masked rider of the west as a cheapskate, Allman explains the reason for the difference. THE LONE RANGER had to be performed thrice: once for local broadcast, another time for the Midwest, and still another for the west coast, since transcriptions were not done in those days. She recalls working seven days a week at WXYZ, sometimes as late as till 11:30 p.m., but still going across the border to work through the night at Canadian stations. Allman was recently inducted into the National Broadcasters Hall of Fame at Freehold, New Jersey. (No. 29; Winter, 1981)

Jim Maclise, having previously written about I LOVE A MYSTERY, offers an informative commentary on ADVENTURES BY MORSE (1944-45), including a plot summary of the series "The City of the Dead." Maclise examines the problems, the few highpoints, and the personnel changes that occurred on the show during its four 10-chapter serials and four 3-chapter serials. He maintains that the latterday Bart Friday and Skip Turner were second stringers coming in for Jack Packard and Doc Long of ILAM and comments, "Needless to say, the second stringers weren't as good as the first, but they did have their moments." The contention is well-supported by Maclise. (No. 29; Winter, 1981)

Editor Joe Webb reviews the publication THE THING WOULDN'T DIE and recommends it highly. THE THING provides articles on shows such

as I LOVE A MYSTERY and LIGHTS OUT, including logs, synopses for series, and reviews of single shows. Webb calls the publication a labor of love that is well-written. Single copies sell for \$1; subscription rate is eight issues for \$6. Those interested can write the editor: Michael Ogden; 607 Collins Dr.; Tallahassee, FL 32303. (No. 29; Winter, 1981)

* * *

DIAL-LOG (Monthly, KCSN-FM; California State University, Northridge, CA 91330)

Frank Brady in an article headlined "Star Wars comes to Radio" reveals the magic that director John Madden and sound engineer Tom Voegeli work in bringing to PBS radio the adventures of Luke Skywalker and friends. A full day is spent on each half-hour episode, and Madden, who learned his craft working for the BBC, instructs the actors on how to use the sound medium and insists upon rehearsals and re-records. An inserted publicity blurb features ideas that OTR fans have long known: "Listening to radio demands the exercise of imagination, and the resulting rewards far outweigh the effort: the listener becomes the set designer, the costumer, the casting director. Through dialogue and sound effects alone, an interstellar space flight to the far reaches of the universe becomes eminently possible in the mind of the listener. . . . Through headphones or stereo speakers, the tactical warfare between the Falcon and the Death Star can become more real, more vital, than they were in the film. The mental images formed in each listener's mind often have more impact, more personal involvement than the pictures 'supplied' on the screen." (March, 1981)

* * *

THE ILLUSTRATED PRESS (Monthly, Newsletter of the Old Time Radio Club, edited by Richard Olday, 100 Harvey Drive, Lancaster, NY 14086).

In his column "Say! Who was That Masked Man" Bob Davis praises Beverly Linet's biography of Alan Ladd as one of the few biographies of actors that does not skim over the radio activity of its subject. . . . Jerry Collins in "Don't Touch That Dial" again discusses great radio performers, this time treating Jack Webb, Jackie Kelk, Bret Morrison, Orson Welles, Richard Crenna, Olan Soule, and Alan Reed. . . . Jim Snyder reviews Lowell Thomas's autobiography GOOD EVENING, EVERYBODY, sharing among other tidbits one of the goofs which broke up the esteemed announcer. When he inadvertently transposed the two vowels in the first and last names of British statesman Sir Stafford Cripps not once but twice, Thomas laughed so uncontrollably that he knocked the microphone over. (No. 54; Feb., 1981)

Jim Snyder also recommends highly the Fibber McGee and Molly log (1935-1959) compiled by Tom Price and Charles Stumpf, even though the \$15.15 price may seem overly expensive. Noting that the authors researched the files of the NEW YORK TIMES, the CHICAGO DAILY NEWS, and the NBC Archives, he says, "I don't see how it could be more accurate or more complete. It lists all 1,600 plus shows from this period of time, and each entry has the program number, title, date, list of all actors and characters appearing that program, and additional

pertinent comments." The log may be obtained from Tom Price, 847 Bedford Drive, Salinas, CA 93901. (No. 54; Feb., 1981)

* * *

THE TEXAS BROADCAST MUSEUM TRANSCRIPTION (Monthly, Texas Broadcast Museum, 1701 Market Street, Dallas, TX 75202).

The initial newsletter from the Texas Broadcast Museum brings the good news that plans for the spring opening are on schedule. The exhibit areas for historical radios, television sets, and phonographs; listening and viewing booths where visitors can play old programs and commercials; both a TV station master control and a radio station master control; a hands-on section where kids of all ages can fiddle with equipment; a 1930's living room which will have both an old Philco radio and a Victrola in working order; a room decorated to resemble the inside of a jukebox, which will house a 1940's Wurlitzer jukebox and vintage records available for listening; and a gift shop done as a 1930's general store, which will sell old radios and phonographs, OTR tapes, and other memorabilia. Those wishing to become a member of the museum can do so for \$15. Members receive the monthly newsletter, advance notice of special exhibits and events, and discounts on selected gifts and admissions. (I, 1; February, 1981)

* * *

THE REPRODUCER (Monthly, Journal of the Vintage Radio and Phonograph Society, P.O.Box 5745, Irving, Texas 75062)

On April 11, 1981 the Olden Year Musical Museum in Ducanville, Texas was broken into and nearly forty valuable items, principally old radios, graphophones, and phonographs were stolen. The stolen goods included a Regina 20 3/4 disc music box (style 79), a 1921 Sears cob roller organ, Olympia 8 3/4 disc music box with highest tooth in comb missing, several Columbia Graphophones (series includes Types AC, AT, BF, BA and Q), several Edison phonographs including Home, Standard, Gem, and Concert, as well as many other pieces. If you hear of anyone in possession of this stolen property or wish more information regarding the theft, contact Rick Wilkins, 214-298-5587. There is a reward for positive information leading to arrest.

A new column, which will appear every other month, will be called "Wind-up Woes and Wemedies" and it will deal with common ailments of wind-up phonographs. Dave Gulliksen of Stratford, Conn. will begin with a series of articles on that subject. The society's winter auction results are set forth in this issue; a total sales figure of \$ 3,653 was reached, 10 % of which went to the society. (8, 4; April 1981)

* * *

(continued on page 26)

Become a Code Captain!

-and Get a Beautiful Orphan Annie

CODE CAPTAIN PIN!



From the collection of Ernie Trova, an artist and sculptor of St. Louis, Missouri, we present a variety of OTR premiums. Below is a Buck Rogers "Liquid Helium" water pistol, Dick Tracy badge and watch. On the opposite page we find another Dick Tracy badge, Jack Armstrong Hike-O-Meter, Little Orphan Annie Code Captain Pin, and a Lone Ranger six-shooter ring. All are believed to be from the 1935-1945 era of Old Time Radio.



Recalling the Joy of Watching Baseball on the Radio

By MARK HARRIS

For almost everybody, a game of professional baseball was an image before it was a reality. We heard about it before we saw it. Depending on the year of our birth, it came to us first as a voice through the air into that blind box we called radio. Or it came to us in more recent decades as figures moving on a screen that, in its early stages (I'm remembering the Yankees and Dodgers in the World Series of the early 1960's), often appeared to be men gallantly struggling through a snowstorm.

In time the picture was fine-tuned or cabled, the snowstorms ended, color was introduced and the visual transmission of the game equaled any dream we could have generated out of mere imagination. This perfect colored clarity was known as television.

Is television better than radio? Each instrument brings a different kind of satisfaction. Each has different uses and emphases. When radio was all we knew, it was good enough, marvelous beyond telling. One set oneself up with



the scorepad and beverage and followed the action without the slightest sense that he was somehow deprived by the fact that he was following something he could not see.

Indeed, he may have seen it better, for he saw it in the stadium of his mind, where nothing intervened, free of the limitations of realism. I saw very vividly in 1932 Babe Ruth's pointing to the fence, hitting the ball over it, and thereby crushing the Chicago Cubs and every National League fan. I saw very vividly, my head poked through the open window of somebody's automobile, the first All-Star Game ever played, when Carl Hubbell for the National League mowed down by strikeouts five American Leaguers in succession.

Of Playback and Slow Motion

It does not now occur to me that I did not literally see those things. I saw them as truly as I saw Dave Parker in the 1979 All-Star Game make his remarkable game-saving throw from right field: saw Parker make his throw not once, not twice, but half-a-dozen

times at least by the miracle of instant playback and slow motion. Of playback, nobody had ever heard in 1933. And life itself was slow motion.

The family radio was a luxury, a big item; it occupied a place in the house in the space now reserved for television. A boy of radio days aching to know the score may not have owned a "portable radio." He was pleased enough if somebody posted the line score somewhere outside a shop or hanging on a banner from a window. It was knowledge in depth to know who was pitching, who hit a home run. "How did they get those two in the third inning?" one asked, and someone told how, perhaps accurately, perhaps not.

For details, the fan was required to wait for the 7 o'clock sports resumé, delivered once upon a time by a fast-talking sports announcer named Ford Frick, who signed off with "Adios" and rose to become nobody less than the Commissioner of Baseball. The newspapers carried line scores, but they were often incomplete regarding games in the West (St. Louis, Chicago), and sometimes one went to bed ignorant of outcome, forced to wait for the morning newspaper to tell him who had won and how.

Most of us who are interested in the baseball results choose to watch on television in preference to radio. Some purists among us contend that they watch best by following the television picture and the radio voice—I appreciate that. And a few people scorn television for radio altogether on the ground that the more we see with our eyes the less we truly see in that stadium of the mind where the best excitement dwells.

Radio left things to the brain, to the imagination and to fantasy. On radio we saw the whole baseball field because we saw it in our minds through wide-angled fantasy. We knew no limits upon our vision. We were our own camera. Pictures arose in our imaginations from the merest hints of things. Our minds were tubes that seldom blew.



This is not to say that radio was better than television, or that one age of mankind was better than another. But that radio was significantly different from television, and not always less efficient, cannot be denied. Radio was awe. The awe was produced by remoteness. No baseball player ever entered my house by radio, as he seems to do by television, staring at me in my own rooms through the eye of the camera, telling me quietly in his soft-spoken voice, through the mediation of an interviewer, how things have been going with him. Television reduces awe. In the days of radio, we scarcely knew the faces



of the players, and so they were gods in ways the modern player can never be, whose face is familiar to us; whose stance and style we so clearly see; who sweats, who spits, who tugs at his crotch; whose tight-fitting uniform in living color reveals his merely mortal form.

Television subsidizes baseball. Radio, of course, never did. Exposed to millions of eyes at any given moment, the baseball player is implored by his industry to behave like a gentleman. He is not only visible but tame, and he and all television sports announcers are remarkably precise in describing his skills. When radio was alone in the field, it provided a different order of excitement. It gave sound and language to the fantasies of boys who not only played the game but announced their own actions in the voice of radio.

"This is your neighbor Bobby Smith Junior at the plate, folks, look at those muscles, here comes the pitch" — and there it went, powered by the voice of the radio announcer. The announcer was the key. He was the whole show. He supplied excitement at a level the television announcer can never

achieve, for the voice of radio was free to tell it not as it was but as he cared to dramatize it. The world was his. He was describing things his listeners could not see, nobody could check him out; he made a crowd of 900 fans sound like 50,000 with tricks of his trade.



And yet, without doubt, almost all of us watch baseball games on television, which we prefer to the particular kind of excitement radio offered. Television is a partial view. Yet we choose it. Proprietors of television drama tell us of the terrible dangers of "two heads talking," and yet baseball games on television are largely two heads playing — the batter, the pitcher. Behind the batter crouch or stand two men whose heads are masks. Mesmerized, hypnotized, we do not demand of television that spacious view of the ball park that radio gave us by the act of suggestion, to which our blind imaginations responded. On television we see the whole arena infrequently from the height of a blimp, but when we see from such a height, we see few details; you can't watch a ball game from a blimp.

Radio is a supplement to television. Radio is what you listen to when television is unavailable; when you are driving your car, tending shop, walking the street, bathing; at any moment when you can listen but cannot look. It is at such moments that you must set the scene for yourself, as everybody did in radio days, carrying in your mind things you cannot see; how many men are on base, and where.

The old form imitates the new, and wisely. The voices of radio are no longer the voices of excitement, as they were when they were the only voice. They have modulated themselves, striving to be informative, as if they know that they are only holding actions; you will tune them out as soon as you can get to a TV set.

The voice of radio came to us in duet with a roar of the crowd, but radio can no

longer hold us on a plateau of indiscriminate excitement. Television has abolished the mindlessness of continuous excitement. Think of women! Most women never required the fantasy of radio because they seldom played baseball; were never ambitious along baseball lines, and were discouraged, as many men were, by the insanity of the radio announcer's sustained excitement.

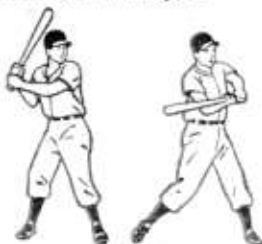
Fans are released to see for themselves the reason and symmetry of the game. As in all drama, baseball's moments of supreme excitement are periodic, not continuous. Not the announcer's excited descriptions of fine plays,

but the sight of fine plays increase appreciation of the idea of baseball and develop its audience. Radio conveyed excitement. Television brings an accurate, hard image out of which everyone may make his own excitement at beckoning moments.

In television the voice of the announcer is not so much provocation to excitement as background to the action. The announcer does not excite us, he informs us. Our eyes now see that scene our fantasies created in the days of radio. Our vision forces modesty, silence and discretion upon the television announcer; only a fool dares to describe what we can see for ourselves.

History has ordained that the pattern of broadcast baseball follow from excitement to information. Radio served the fantasizing fan; television serves the viewer watching the game for himself. This being so, little wonder that baseball has moved from a focus upon heroes and myths toward an obsession with its finances and feuds.

Television is closeup. In politics and in warfare in recent years television has cast a cruel but salutary light upon realities. Baseball is neither war nor politics, and whether it required the cruel light of television I do not know. But we may be better off than we were for its having brought us closer to an understanding of the way the game is played afield, and the way it is played by the men and women at every level of enterprise. Truth is better than fakery, and we are better off for having come to the end of the spurious excitement that was radio at worst. We are free to enjoy the act of observing for ourselves the real rhythm of the sport.



Of course, some of the voices of television may irk us, even as some of the voices of radio do. But observers of baseball have options for a kind of excitement different from the excitement of 1922, 1933, the 1950's, days of radio, days of snowstorm television. The voice of the television announcer is low. The voice of radio was shrill, fast. The voice of television is cool. The voice of radio was high and hot.

Mark Harris is the author of "Bang the Drum Slowly" and other Henry Wiggen baseball books. His most recent book is entitled "Saul Bellow: Drumlin Woodchuck" published by the University of Georgia Press.



Indeed, some baseball announcers in radio days compellingly told play-by-play games they no more saw than you or I. These marvels of communication were somewhere along the line described as "re-creations," but that was a word you almost never heard above the recorded noise.



A Message

FROM THE PRESIDENT

The By-laws, as changed in our Salinas staff meeting, are being written up now and will be available to those who request them after a short time.

Al Inkster has been elected Vice-President. I plan to work closely with Al so we can have a smooth transition as necessary should I no longer be able to hold office as President.

Your cooperation and assistance will be needed to make NARA an increasingly better organization. If you want to write for NARA NEWS or THROUGH THE HORN, feel free to do so. None of us are professionals, but we all have ideas, likes, information to share, etc.

Our campaign to raise money through the offer of a T-shirt for a \$15 donation was not successful. So we do need suggestions from you, our membership, as to how we can raise money and get more members.

If you know of a college where you live that teaches a course in radio history or radio broadcasting, please let us know.

Remember too, if you donated anything to NARA, your donation is tax deductible.

We always enjoy hearing from our members. If you have something to say, say it. We are here for the benefit of all members. You may have a good idea even if it may seem that we won't accept it, no idea is a stupid idea. There is no such thing as a bad suggestion either.

An award has been sent to Roger Hill proclaiming him "President Emeritus." This honorary title was awarded to Roger at the Salinas meeting; it was given in recognition for all the good Roger has done for NARA.

If you would like to be on a committee to help NARA, giving an hour or so a month, we'd like to hear from you. Check your June issue of THROUGH THE HORN for the committee assignment needs. As a committee members you can spend as much or as little time as you like (you should spend a little time or be dropped from the committee but you don't have to spend much.)

Have a nice summer!

Steve Ham

SCHOLARLY JOURNALIST

The Story of Raymond Gram Swing

by
Thomas W. Mowrer

In the 1930's Raymond Gram Swing was a little-known scholar and journalist. He had worked his way to the top of his field, first with various midwestern newspapers, then as foreign correspondent in Europe and finally, as a radio commentator. Until the end of the decade, however, he was known better in Britain than in America. In America he was known only among intellectuals who had read his articles in the Atlantic Monthly, Harper's Magazine, or the Nation. Swing was knowledgeable in domestic politics, but especially knowledgeable in economics and foreign affairs. Swing did not have a flair which might bring mass appeal, but he did have an uncanny ability to bring the news into perspective, both historically and relative to the rest of the world. Perhaps Swing's most valuable asset was his ability to capture the attitudes of a nation's people rather than its government. He did this in February of 1939 when he edited a special issue of Survey Graphic devoted to the political situation in Europe.

Writing of the appeasement of Hitler at Munich and the decision to allow Hitler to annex the Sudetenland from Czechoslovakia, Swing observed "The issues of last September were clear to anyone who established contact with the people, rather than the leaders who were disposing for the people. It was my own experience to be in Prague, watching the streets fill with crowds clamoring for a government that would stand up to Hitler; and then to be in London and Paris when their populations knew that war was almost overhead. The spirit of the people was unflinching." (1) Swing was able to give the news meaning and to make it understandable, but without giving a simplistic view of complex events.

Raymond Gram Swing was born on March 25, 1887, in upstate New York. His parents were conservative and puritanical. Both his father and his grandfather were professors of theology at Oberlin College. His parents insisted that he attend Oberlin although he would have preferred Amherst. He was expelled from Oberlin after his freshman year. He revolted in other ways as well; he played cards, which was forbidden; he smoked; he even rejected his Christianity. Swing's upbringing, according to one description, left him a "permanently guilty conscience." (2)

Swing left home and found a job as night reporter for the Cleveland Press. He worked his way through a few jobs before having a nervous breakdown in 1913. An uncle sent him to Europe where he got a job with the Berlin office of the Chicago Daily News. (3) Americans had little interest in European affairs before the first World War; therefore, Swing had only to greet visitors from home and send the list of visitors by mail to be published in the Daily News. He did write a few articles warning of the mounting tension and mobilization in Europe, but these were ignored. (4)

Swing always seemed to be in the middle of the action in Europe. Once he learned of powerful new guns being developed by the Germans, the "Big Berthas." He was able to get the story out of the country and it made headlines around the world. (5) Shortly thereafter Chancellor Theobald von Bethmann-Hallweg sent him to British Foreign Secretary Sir Edward Grey with a peace proposal asking for an indemnity for being forced into the war and guaranteeing that Belgium would not be annexed. (6) In 1915 he was able to witness the British Navy's attempt to take the Dardanelles Straights. Shortly after that battle he was aboard a freighter and a British sub surfaced with the intention of sinking the freighter and asked the traditional question of one ship to another, "Who are you?" Swing replied, "Raymond Gram Swing of the Chicago Daily News." "Glad to meet you, Mr. Swing - but what is the name of your ship?" was the commander's reply. Rudyard Kipling wrote a story about this exchange, and soon it was a popular joke told in the British navy. (7) Swing was told that he could never be successful in Britain; ironically that is where he began his highly successful career as a radio commentator.

Although Swing was often able to get valuable information it was sometimes uncertain whether he would choose to help the Allied or the German cause. Once, having gotten a tip that the British were planning to act in Holland behind the German lines, Swing passed the information on to the German minister at the Hague and an army corps was soon stationed there. (8) And, at the outbreak of the war, Swing wrote an article, "How Germany Was Forced into the War," which ran in the Daily News on September 4, 1914. (9) However, little damage was caused by either incident and Swing had to return home before America entered the war, having suffered a second nervous breakdown. (10) Swing's experiences in Europe were to be the basis for his intricate knowledge of the European people and this knowledge was to be invaluable when the Second World War erupted.

Swing's fascination with radio began as early as 1924, but his first broadcast was not until 1930. At that time he interviewed a British lecturer for the British Broadcasting Company. In April of the same year he commented on the London Naval Conference for CBS, and he helped report British election returns for that network in 1931. In 1934, when the managing director of the BBC, Sir John Reith, visited the United States, President Roosevelt asked that the BBC exchange commentaries with an American network to help develop a better understanding between the two nations. Reith agreed on the condition that Swing be the American commentator. CBS was the American network which carried these broadcasts but it soon dropped the British broadcasts because many Americans found them boring. (11) Thus Swing was better known in Britain than he was in America during the 1930's.

Swing was to have various difficulties with both sponsors and network administrators. At CBS, vice-president Edward Klauber disliked Swing's voice and refused to give him an on-the-air job. Rather than sit behind a desk he chose to work for the Mutual Broadcasting System in 1936, doing a weekly commentary for forty dollars from New York station WOR. His popularity grew quickly and by 1938 he did four shows a week for \$87,000.00 a year and was ranked as the third most popular radio commentator behind H.V. Kaltenborn and Lowell Thomas. (12)

If Swing had been uncertain of his sympathies during the Great War,

he certainly did not hesitate to rally for the Allied cause in the Second World War. Also, he had no doubt as to what the American role would be in the conflict. He was head of the Council for Democracy, a propaganda organization which he later admitted was intended to bring America into the war on the Allied side. (13) Besides heading the Council for Democracy he was the first radio commentator to join William Allen White's Committee to Defend America by Aiding the Allies. (14)

Swing was intensely anti-Hitler and fully in support of the Allied cause. His denouncement of the Munich Pact was quick and severe as was his criticism of British Prime Minister Neville Chamberlain. Swing's faith in America and in the democratic way of life was great. Thus he had confidence that there would be an Allied victory but he realized that the price would be high and the war would be a long one. On December 16, 1941, a little more than a week after the Japanese attack on Pearl Harbor, he reported, "1941 was a year of catching up by the Allies. 1942 will be a year of drawing even. Not til 1943 will there be a surplus of Allied power..." (15) His tone was somber, but his faith in ultimate victory was unmistakable. Thus when Swing reported that difficulties were still to be encountered and that success could be won only after years of hard times, no one doubted.

He was both a scholar and a commentator; this was a rare combination and could only have brought success in such unique times as were the war years. While other commentators could often be sensational, he was able to avoid that temptation. In the Atlantic Monthly, July 1945, Dixon Wecter scrutinized the records of the radio commentators during the war. Wecter chose a single story and examined how each of the various radio commentators handled it. The story, released by Pravda in January 1944, rumored that British and German agents were negotiating peace. The news comments ranged



RAYMOND GRAM SWING

from wise to foolish, but nothing was said by Raymond Gram Swing. After this example, Wecter continues by discussing the best-known commentators: "At the top of his profession stands Raymond Swing,...a man of almost fanatic integrity...Swing has the temperament of neither firebrand nor evangelist." (16) Throughout the article Wecter is somewhat critical of others, but gives the greatest praise to Swing.

Swing received such praise because he remained levelheaded and soothed the public when other commentators aroused fear through their sensational remarks. In Swing's own words, "I tried to give attention to what was significant, not to the merely dramatic." (17) Swing was also better able to put events into perspective than any other commentator of the era. Perhaps the finest example of this ability can be found in the broadcast of May 10, 1943, the tenth anniversary of the burning of books in Berlin. Swing recalled on

that evening a meeting he had with an old friend who had served in the Weimar Republic:

I was expecting news of persecution, torture and terrible personal disasters, and he began by mentioning what I already knew, that in Berlin they were burning books. But he was a true messenger of tragedy, for that was in the furthest depths of the tragedy, the burning of books. That was the symbol of it. A power had been formed in Germany capable of assassinating ideas, of destroying other men's words of truth, of shackling the freedom of men's minds. And that was what distinguished the Hitler regime from all other modern political menaces. (18)

Such broadcasts as this one reaffirmed in the minds of millions all over the world the true meaning of the Second World War. And indeed Swing's broadcasts were international in their scope. Besides broadcasting over 110 Mutual stations in America he was shortwaved to the British Commonwealth nations and translated into Spanish, French, and Norwegian, with a peak audience of thirty-seven million listeners. (19)

Swing's popularity was not to last forever. As the war neared its end and victory was assured, people no longer needed his "...heavy and solemn interpretation." (20) As Dixon Wecter phrased it: "The growing sunrise of victory has made him seem less indispensable to many listeners than when he was a reassuring voice in the dark..." (21) Thus with peace on the way and a brighter world on the horizon, Raymond Gram Swing's heyday as a commentator ended; but for many millions, both at home and abroad, he has been remembered for his reassuring confidence in the difficult years of World War Two. In fact, at his peak, Swing was heard by President Roosevelt, Winston Churchill, George Catlett Marshall, and a 'Swing Club' which was organized by members of the British Parliament to hear his commentaries. (22)

Upon his death, Fred W. Friendly called Swing, "the closest thing broadcasting ever had to a Walter Lippmann." (23) Perhaps this was the finest epithet he could have received. Just as Lippmann had brought a scholarly approach to print journalism, so Swing brought the same approach to broadcasting. He was slow and diligent in his work, employing four assistants to aid him: One to read current books and magazines, one to read the newspapers, one to edit the wire services, and one as a personal secretary. (24) This scholarly preparedness along with his somber temperament account for the prophetic nature of many analyses. Perhaps the finest example came in 1931 when he predicted that Britain would be forced to go off the gold standard. All the newspapers refused to believe him. On Monday he received the reasons for their objections in his mail. Britain had abandoned the gold standard over the weekend. (25)

Raymond Gram Swing's popularity didn't last as long as the war. He was still respected for his viewpoints, but he gradually dropped out of the public eye. After the war he continued writing on international affairs, urging the formation of a world community, and fighting against the arms race as well as right-wing McCarthyites at home. The Council for Democracy was continued in order to fight racism, inform public opinion, protect

civil liberties, and basically to continue to espouse liberal policies. (26) Swing was especially critical of the anti-communist movement in America and government officials who bent under their pressure. He resigned from the Voice of America in 1953 because of the failure of the State Department to protect employees smeared by Senator Joseph McCarthy. (27)

Raymond Gram Swing died in 1968, leaving behind a highly respectable career. His commentaries in intellectual journals and his radio broadcasts informed and strengthened millions when they needed it most. Swing's life was tragic in that his popularity lasted only as long as people were forced to look realistically and with concern toward the international situation.

FOOTNOTES

- (1) Raymond Gram Swing, "Over Here," Survey Graphics (February, 1939), p. 56.
- (2) David Holbrook Culbert, News for Everyman (Westport, Connecticut, Greenwood Press, 1976), p. 97.
- (3) Culbert, p. 98
- (4) Irving E. Fang, Those Radio Commentators (Ames, Iowa State Univ. Press, 1977), p. 153.
- (5) Fang, p. 154.
- (6) Fang, p. 154.
- (7) Culbert, pp. 98-99; Fang, pp. 155-156.
- (8) Fang, pp. 154-155.
- (9) Culbert, p. 98.
- (10) Culbert, p. 99.
- (11) Culbert, p. 102; Fang, pp. 159-160.
- (12) Fang, p. 161.
- (13) Culbert, p. 111.
- (14) Fang, p. 161.
- (15) Raymond Gram Swing, Preview of History (Garden City, New York, Doubleday, Doran and Company, Inc., 1943), p. 32.
- (16) Dixon Wecter, "Hearing is Believing," Atlantic Monthly, 176 (July, 1945), pp. 38-39.
- (17) Earl Sparling, "Let's Listen to Swing," Reader's Digest (August, 1940), p. 43.

- (18) Swing, Preview of History, p. 217.
- (19) Fang, p. 166.
- (20) Fang, p. 167.
- (21) Wecter, Atlantic Monthly, p. 39.
- (22) "Raymond Swing, Radio Commentator, Dies at 81," The New York Times (December 24, 1968), p.23.
- (23) The New York Times, p. 23.
- (24) Fang, p. 164.
- (25) Sparling, Reader's Digest, p. 45.
- (26) "Council for Democracy Votes to Go On," The New York Times, Oct. 5, 1945, p. 4.
- (27) Culbert, p. 110.

ABOUT THE AUTHOR: Thomas W. Mowrer is a resident of Columbus, PA and a junior majoring in history at Washington and Jefferson College in Pennsylvania. He recently completed a course in Old Time Radio taught by Prof. James G. Greenwood, a NARA member.



JACKIE KELK
"HOMER"



AUNT JENNY
IS HERE!

REAL LIFE STORIES
NOW ON WIRX

YOU'LL welcome AUNT JENNY!
...Her kindly personality and true-to-life dramas make her program a daily "must" in millions of homes. Tune in today and you'll see why!

11:45 A.M. MONDAY
FRIDAY

SPONSORED BY
NEW EASY-MIX **SPRY**

7/31/44 ↗



EDDIE "ROCHESTER" ANDERSON

The OLD ADLIBBER

a column of
trivia by "Grandpa" Ed Bates

Howdee neighbors, here we go agin. My furst page er so of my ramblins was purty well took by NARA readers, iffen yer editor kin be believed, so he's letten me knock off a nother one fur you folks.

There probly haint much worth seein' outside of the bounders of West-by-God-Virginis, but that don't mean ever body here haint never travelled a fur piece. Yurs truly has been otta the state nigh onto four times since his Cristenin' and that don't even count a purdy long hitch in W.W. 2.

Anyhoo, the trip I recollect bettern most was a longway jaunt to Philadelphia we done made on the two hunnert anniversary of the U S of A. I kin tell you, neighbors, that is one purdy town. Jist fergit ever smart crack you've heerd them radio jokaters lay on bout Philadelphia. Wellsir, one of the spots what wuz no#1 at the tippy-top of my list of things to see in that there town wuz the Atwater Kent Muzeum.

Bein' fetched up onna scratch-bottom farm near Jordon Run, the ol' Atwater Kent wuz more then jist a gaget a-settin there in the livin-room. It twas our onliest entertainment and edgication, and winder to the Outside World. SoATCHERLY when I got to Philadelphia, I high-tailed it fer the Atwater Kent Muzeum.

Landagoshen, neighbors, whatta setdown that done turned out to be. It twarn't atall what I spected---no radios atall. Jist paintins, statutes, seafarin stuff, books, and all tother kinds of whatchamaycallits from the real early days of that there town. Twas a history muzeum, plain and simple---and not one blessed theng about Old Tyme radio. I speculate it wuz still a mite interestin to different folks, but fer a feller what wanted to see some old Atwater Kents---the chicken house was plumb bare. An so much fer that.....

Seemslike everbodys inta what they now call "Nostalgia" er somesuch. Lemme git on that bandwagon fer a short spell. Ever heerd of a singin cowboy with the real front moniker of "Orvon?" No takers? Lemme give you a cupple a more clues. His pappy's name wuz "Delbert" and his mammy, afore she got hitched to Delbert, wuz called "Elnora Ozment." Still corn-fused? Allrightee, our cowboy Orvon wuz 'borned September 29th in nineteen-ought-seven in the little bitty town of

Tioga, Texas. That won't do it fer you yet? Looks like I'm a-choppin but there's no chips flyin. Ok, neighbors, the feller I'm jawin bout is Orvon Gene Autry. I spect you knew that he got his jump from tellygraph operator to Big Star on account of becuz of Radio. An spite of all them pitcher shows what made him famous, Gene was always jist as poplar on the airwaves as biskits an red-eye gravy, yessir.

Theres a bowdacious lot of people who figger that ever good thang on Radio kin be jammed into the twenny years twixt 1930 and 1950. Taint so. Iffen you haint convinced, lemme show a teeny CBS radio ad I done clipped otta an old "TIME" magazine what I found in Puttnam's Feed Store. Near to givva guess on the year of the program? Welleir, this here "TIME" what it peers in hss got a date of January 4, 1960.

FEATURED LISTENING EVENT

SORRY, WRONG NUMBER

The Award Winning Radio Classic
Presented on Suspense

CBS Radio Network . . . Sunday, Feb. 14,
6:30 P.M. EST

Oh shuckins, your probly sayin, that wuz twenny years ago, Grandpa, so what bout right now? Hokay, lemme tell you, theres still purdy good listenin on the Airwaves and I haint jist talk-in bout CTR re-runs. Take for zample, the stuff bein cranked out on National Public Radio.

Rite now my top favoryte show on NPR is a lil beauty whats called "Prairie Home Companion" which I been toldt is carried on over a hunnerd differnt stations coast-to-coast. The Prairie Home Companion started bout seben years ago on Minnesota Public Radio but course I didnt start pickin it up in these parts until the show went "national" bout one year ago. Its a 2-hour shot from eight to ten on Saturday night. A feller name of Garrison Keller done thought the whole theng up and hes been a-crankin out the scripts ever since. Its still broadcast "live" and thats as scarce az dogwood blossoms in January.

The shows got a mite more music, mostly folk songs an sech, than I kear for but its still a dadbleme bettern most else. Its a kinda variety show with mosta the humor a-comin otta them fake commercials....ferinstance the Powdernilk Biskits what cures shyness, the St. Paul Helsinki Sauna ("Iffen your fellin stinky, heed for Helsinki") and then theres Minnsota musician, Dr. Tom Weaver, who kin tap out the William Tell Cverachure on his teeth. Well neighbors, iffen you think that kinda show might jist tickle your innards an funny bone, give it a listen. You gotta check your local NPR listings for yore territory to see which stations is a-carryin it.

That jist about duz it fer now, good people, I reckon Ive took up bout nuff a your time. Iffen theres anythin you want Grandpa Bates to take a whack at in his column, you kin drop me a line in care of NARA NEWS. Dont rite me direct---they closed the post office in Jordan Run when Eb Squints retired in 1972. So fer now, bye-bye and be good.....

TIMING SHEETS & SCRIPT GUIDES

BY DR. BURTRAN T. FARRENKOPF

The informality and ad-lib factors in the OTR interview shows, quiz programs, as well as the audience participation broadcasts, virtually prohibited two essentials of all other shows: a written script and rehearsal. This precluded exact timing and required instead, a "timing sheet" which was a proposed layout setting forth time units of what would transpire on the show, allowing for certain latitudes of time for each unit.

Timing sheets were mere guideposts and they were not expected to, or did they, come out exactly as a formal script would. But they did serve to regularly remind the director and the Master of Ceremonies (or host) where they were supposed to be at a given point in the program and how much material had to be covered in the air time remaining. Obviously flexibility was the key to their success and the quick thinking of the director and the nimble tongue of the M.C. was a must.

When a block of questions or a sketch ran a little longer than planned, the lost time would have to be made up by abbreviating the next unit. Conversely should there be a little time left at the end of the program, "stretch" material was available and could be used at that point.

To illustrate, the below chart represents the actual timing sheet of the October 4, 1949 broadcast of the NBC show, People Are Funny, followed by the "script-guide" which would be a guide for host Art Linkletter since it indicates alternate wording in the event of success or failure of contestants in the stunts.

TIMING SHEET

Spot Timing	Running Time
:45 Opening	:45
:25 Linkletter Opening	1:10
:25 Intro Carpenter Spot	1:35
:30 Interview	2:05
2:00 Carpenter Go Out	4:05
1:15 Intro 1st Commercial	5:20
:50 1st Commercial	6:10
:15 Intro Person's Accent	6:25
:20 Establish Strangers	6:45
:20 Bet	7:05
1:00 Both Interviews	8:05
:45 Set Up Contest	8:50
3:45 Contest	12:35
1:00 Payoff Accent	13:35



1:20	Intro Movie serial	14:55
1:15	Set Up Chinning	16:10
:15	Chinning	16:25
1:45	Kissing To Fall	18:10
1:25	Payoff Serial	19:25
1:00	Intro Lost Wallet	20:25
1:50	Payoff	22:25
:50	Second Payoff	23:15
:15	Intro Second Commercial	23:30
1:00	Second Commercial	24:30
:30	Intro Comeback	25:00
2:00	Comeback	27:00
1:05	Payoff	28:05
:25	Linkletter Closing	28:40
:30	Prizes Wrapup	29:10
:15	Announcer Closing	29:25

SCRIPT GUIDE

LINK: Over the valiant hero's head...a sword hangs by a single thread!

ANN: And tonight we cut the thread...because this is....

LINK: PEOPLE ARE FUNNY!
(APPLAUSE)

ANN: Yes, from Hollywood, John Guedel's production of People Are Funny, brought to you by Raleigh Cigarettes!

COM: Smokers--remember this: It pays to buy Raleigh Cigarettes because Raleighs...and only Raleighs...give you the finest quality cigarette made, plus those famous Raleigh premium! So get the pack with the coupon on the back!

ANN: And now here is radio's top master of ceremonies:
ART LINKLETTER!
(APPLAUSE)

LINK: Hello there! Anybody here like to have free health insurance for a whole year?
(THEY YELL)
That lady down in _____ yelled first. Boys, give her the 365 apples...two whole crates of health insurance, that'll keep the doctor away. And now, Rod O'Connor, who's next on Raleigh's People Are Funny?

ANN: Mr. and Mrs. _____ from _____ meet Art Linkletter!

LINK: Hello folks...Mrs. _____ what am I handing you?
(A CARTON OF RALEIGH CIGARETTES)
Remember Raleighs, and only Raleighs, give you the finest quality cigarette made, PLUS those famous Raleigh premiums! Now, Mr. _____ what am I handing you?
(LOOKS LIKE A BOTTLE OF LINIMENT)
That's right...a bottle of liniment...just in case.
(INTERVIEW)
Mr. _____ do you think the average person in Hollywood is too smart to fall for one of the oldest tricks in the world?
(CONTESTANT RESPONDS)
Well, we're going to find out tonight with your help.....

first boys, put the carpenter's cap on him...and the carpenter's apron. That's it. Now give him a carpenter's saw, a carpenter's hammer....and a carpenter's 50 foot tape measure. Now, Mr. _____ do you know what you're going to be tonight?

(A CARPENTER?)

No...a plumber! You go to a busy corner of Hollywood and Vine and get a passerby to hold one end of your tape measure against the building about 15 feet from the corner; then unwind the tape around the corner and ask another passerby on that side of the building to hold the tape for a moment while you go in the alley for more tools....See what happens, Mr. _____?

(YES, NEITHER GUY KNOWS ABOUT THE ONE ON THE OTHER END)

Ah, but that's only part of the picture...You don't ever come back from the alley....you just hide there behind some trash cans until our man comes in a car and picks you up. Now, Mrs. _____ what do you think you're going to do?

(CONTESTANT RESPONDS)

Oh no, you go along and stand right on the street corner where you can watch both sides of the building and see what happens. How long do you think those two innocent dupes will stand there holding the tape before they tumble to the trick?

(I DON'T KNOW)

That's what we want you to find out...Will smart Hollywood people fall for the oldest trick on earth? And will they come back here and admit it afterwards? Well, better get started. Irvin Atkins here will show you the way. Good-bye...say goodbye to them, audience.

(AUDIENCE GOODBYE AND APPLAUSE)

Isn't that Mr. _____ an old trickster? But wait until you hear the trick we're going to play on him!

LINK: Now I'm coming down in the audience and give a woman a chance to win a hundred dollars worth of prizes in just five seconds! Where's a man and wife?

(PICK COUPLE...NAMES...OCCUPATIONS)

Mrs. _____ we'll give you one hundred dollars worth of fine Raleigh Prizes if you can tell me, within 20 cents, how much loose change your husband has in his pocket...not in his wallet...his pocket.....No whispering, Mr. _____.

(SHE GUESSES....CHECK TO SEE IF SHE'S RIGHT)

(IF WIN) You win, Mrs. _____! And you get 100 dollars worth of those beautiful Raleigh prizes up there....accurate bathroom scales...gold trim electric clock...streamlined electric iron...beautiful glassware...sheer nylons.....anything you want!

(OR)

(IF LOSE) Too bad, Mrs. _____! You should look through your husband's pockets more often. However, as a consolation prize, you get your choice of any of those prizes on display up there....(LIST PRIZES AGAIN)..anything you want!

LINK: Every prize is the best of its kind--top quality---advertised nationally....And every one of you listeners can get these wonderful gifts we give away on People Are Funny because they're all Raleigh premiums!

COMM: (FIRST COMMERCIAL)

ANN: Yes, it pays--pays handsomely--to smoke Raleigh cigarettes ...for Raleighs..and only Raleighs...give you the finest quality cigarettes made plus those famous Raleigh premiums! There are over 75 premiums! They're beautiful! And you get them just like gifts! Just smoke Raleighs and save the coupons. And remember:

2ND ANN: Raleighs are the finest cigarettes made. Raleigh cigarettes are richer tasting---more satisfying!

ANN: Yes, Raleighs are America's greatest cigarette value. So always get the pack with the coupon on the back!

LINK: Rod, who's next?

ANN: Mrs. _____ and Mr. _____ Meet Art Linkletter!

LINK: Here's a carton of Raleigh cigarettes for each of you. Now in your travels around the country have you noticed that people talk differently in various sections...I mean a person's accent sort of tags him from where he's from. I'll bet a dollar I can tell the states you two came from. Wanna bet?

(CONTESTANTS RESPOND)

Well, I have to hear you talk a little more.....

(INTERVIEW...OCCUPATIONS...HOW LONG MARRIED...KIDS?.....)

Okay, I have it. (GUESSES STATES...PAYS OR COLLECTS DOLLARS FOR EACH)

Now, we have five special guests tonight...each from a different part of the United States, and here they are: (FIVE COME OUT, ONE EACH FROM MASSACHUSETTS, ARKANSAS, KENTUCKY, MAINE AND ANY DEEP SOUTH STATE)

LINK: Now after each one says a few words I want you to call out the state you think he's from. The first one to call out each correct state wins \$50 worth of beautiful Raleigh prizes. Listen carefully. Hello folks!

(ALL FIVE YELL "HELLO" IN UNISON)

Okay, you heard them--Where are they from? Well, maybe you better hear each one in turn. Don't start calling out the state until I tell you to-----

(GET EACH ONE TO SAY NAME, OCCUPATION AND READ PHRASE:

"MARRY, WILL YOU MARRY ME IF I RUN THE STORE FOR YOUR FATHER?") (READ OFF CARD)

LINK: Okay, start guessing for \$50.

SOUND: ON CUE AFTER TEN SECONDS IN EACH CASE...GONG

(LINK AWARDS \$50 WORTH OF PRIZES FOR EACH WIN)

(HINTS IF NECESSARY)



KENTUCKY.....Famous horse race
ARKANSAS.....The ol' Traveler
MAINE.....A famous ship destroyed
MASSACHUSETTS.....Home of a tea party
ALABAMA.....Down Mobile way

(GUEDEL CALLS OUT STANDINGS)

LINK: Well, that's all. John, how did they finish?
(JOHN READS SCORES AND PRIZE AMOUNTS)

LINK: Make your choice of prizes after the show, folks,..... inlaid bridge table.....tailored sport jacket.....anything you want.

(NOTE: IF A LOSER GETS NOTHING, AWARD CHOICE OF ANY ONE PRIZE ON DISPLAY)

LINK: And for each of you five special guests, your choice of any Raleigh gift....and thanks from Raleigh's People Are Funny!

(APPLAUSE)

ANN: Remember Raleighs, and only Raleighs, give you the famous Raleigh taste of quality tobacco, plus those beautiful Raleigh premiums!

2ND ANN: (CLOSING COMMERCIAL AND OUT)

* * * * *

The timing of the above show, or any contestant-type show, depends on very large measure upon the M.C. He follows the studio clock (or a stop watch held by an assistant) and makes any necessary adjustments to time by units as the program progresses. If a director is assigned to a program, he will signal "go faster" (or slower) and count down the final three minutes of each show. It is important for the M.C. to think of the program in time units, so that as much ground as set forth in the timing sheet as possible is covered.

In fact, the only firm time on each show is that allotted to the sponsor. Rest assured this was pre-set and no matter what else get chopped to make room for the too-long contestant or sketch, it will not be the commercials. Not all of the programs during the Golden Age of Radio packed as many commercials into every square inch of copy in the "script guide" as did Raleigh cigarettes in the broadcast set forth on preceding pages.

From the above, one can see that there are various guideposts for Linkletter and his assistants to follow in the script guide. If the first round goes quickly, the M.C. will engage in more chatter with the next guests, and vice-versa. However, while keeping to the time was important, it was not the only consideration, of course. For example, when a particular guest was exceptionally entertaining, it would be bad showmanship to cut his time down, even if the show is running ahead of the time sheet. On the other hand, the very dull or frightened contestant is best handled by shortening his air time, even when it's necessary to "pad" the show at this point. Better to make it up in another time unit than bore the audience.

PEOPLE ARE FUNNY...



the life of the most fantastic crimefighter the world has ever known —

Chickenma-a-a-a-n

(He's everywhere! He's everywhere!)

by Maude Burnis-Squillstrom

Since 1965 Chickenman, the "Wonderful, White-Winged Warrior," has delighted the radio audiences of the United States and given them the courage to turn on the radio again. Our airwaves of today are a clogged morass of rock 'n roll "music," bland but rapid news, and endless talk-shows where announcers and their call-in audiences pool their ignorance. Against this mountain of mediocrity a few creative and talented people are struggling to bring back the sparkle, vitality, and genuine humor that was so characteristic of the Golden Age of Radio. Chickenman's creator, Dick Orkin, is one such person and another is his partner, Bert Berdis.

While their names are not exactly "household words," Orkin and Berdis are known to thousands by their style, comedy, and distinctive voices on hundreds of innovative radio commercials. They are the ones who created the series of Time magazine commercials, including the timid man in the airplane, writing to his mommy, and refusing to relinquish his security blanket: the only available Time magazine on the plane.

An excellent example of the ingenious way they combine humor with product emphasis can be found in the following commercial they wrote and produced for Bud Solk & Associates: (In this spot Orkin plays a hungry tourist who wanders by mistake into a blue jeans store where Bert Berdis is the voice of the store clerk)

Dick: Oh now this is a terrific place, I love it,
oh yes----

Bert: May I help you?

Dick: Corned beef on rye to go, please.

Bert: Ahhh, just jeans here.

Dick: Karl Kellerman here, Jean. With a little

Bert: mustard and a little pickle on---

Bert: Just jeans is all we have in the whole place.

Dick: A family operation, huh? Nice and lean, please--

Bert: Buffed jeans, plaid jeans, faded jeans, straight
jeans, skinny jeans---

Dick: Everybody is named Jean, huh? I always liked the
name Karl myself. Can I have my corned beef?

Bert: Jeans is all we've got.

Dick: Jean's corned beef?

Bert: Jeans! jeans!

Dick: Slow down...you won't stutter.

Bert: Just...jeans...here!

Dick: Just Karl Kellerman here, just corned beef on
rye to go, please?

Announcer: When you walk into "Just Jeans" you can expect a lot of jeans, friendly people in a friendly

place, but no corned beef.
Bert: We don't sell any corned beef here.
Dick: No wonder the service is so slow. How about
pastrami, Jean? Have that?

But let's not get ahead of our story....the zany comedy that bloomed in the Chickenman series had its roots in the childhood of Dick Orkin who grew up in Lancaster, Pennsylvania. (We shall ignore the hundreds who claim Orkin never grew up.) An entertaining youngster with a gift for humor and an imagination to match, Dick got his first job on radio while still in high school. This local radio station gave him an opportunity to work on a good variety of studio jobs, some of which allowed him to create his own voices and accents.

Dick continued his education at Franklin and Marshall College in Lancaster, while holding down a part-time job at another radio station. Then he parlayed a Theater Guild scholarship into two years of graduate study at Yale Drama School where he was cast in a series of sombre characters (usually villains) in several classic dramas, including Shakespeare. Although comedy was always his strong suit, "I look like a heavy, so that's what I wound up playing," Orkin explains.

By the time he finished Yale, Dick had to find a paying job to support his wife and infant son. He returned to radio, first at WLAN in Lancaster, and a few years later, at WCFL in Chicago. While on the staff of the latter in 1965, Orkin created Chickenman, a radio spoof, inspired by the then-popular Batman show on TV.

Chickenman, "The Crusading Capon," was an immediate success! The timorous but bumbling crime-fighter took himself seriously in a zany world where no one else did. As he blundered from amusing situation to another, the Wonderful White-Winged Warrior turned every problem into a crisis and regularly snatched defeat from the jaws of victory. Usually he was the one who needed rescuing and he would turn for help to his unsympathetic secretary or his domineering mother. Each of his episodes was only 2½ minutes long, but each was part of a continuing series, and each segment had a beginning, middle and humorous ending.



Bawkbawk
bawkbawk

Orkin, who was then the WCFL public affairs director, wrote most of the scripts, played the title role, and even donned a Chickenman suit and made personal appearances at supermarket openings, poultry conventions, and shopping center events through-

out the Chicago area. (How much his Yale Drama School training helped him in these theatrical endeavors is not known.)

It was toward the end of 1969 that WCFL decided that advertising dollars could be enticed into their coffers faster by the "format sound" which meant nothing but music, news, and weather. Crkin was thrown out on his creative ear. Determined to explore the limits of his own talent and imagination, he started his own firm in Chicago, producing radio features and commercials.

His new firm spun off syndications of Mini-People (a kiddie quiz show), You Had to Be There (a funny flip-side of CBS's You Are There) and another hero series, probably triggered by the success of Chickenmen: the Tooth Fairy. This "Midnight Moler Marauder" series made its debut in 1971 and it told the guts-and-glory story of Newton E. Snookers, a kindly dental assistant who dedicated his life to the little people whose teeth fall out. Tooth Fairy's popularity was most gratifying to Orkin and the others in the show; in a few years the series was being aired on over 300 radio stations throughout the U.S.

By 1974 the second half of Radio Advertising's Dynamic Duo, Bert Berdis, had arrived in Chicago, was drawn to Orkin's studio by some mysterious force, joined talents with him, and the resulting combination bore the corporate name of "Dick & Bert Creative Services." (Historians are at a loss to explain how they came up with that title.) At first, Orkin and Berdis wrote the commercials and features and had other radio actors do most of the recordings, except for Orkin in the title roles of Chickenmen and the Tooth Fairy. But gradually they decided that recording the scripts was as much fun as writing them and so now they appear in about two-thirds of their own spots and features.

Orkin plays the worried, confused one and Berdis, the semi-straight announcer. Their voices, like their creative talents, form a perfect blend of unique impact. Their commercials alone are so interesting they once entertained a record turnout of 600 peo-



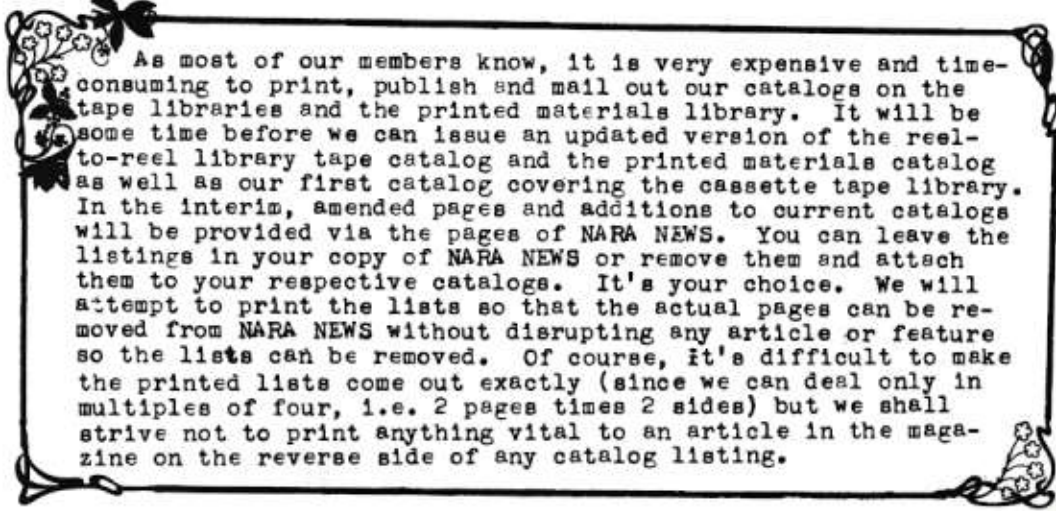
Bert Berdis and Dick Orkin
laugh at their own
corny jokes as they record a
commercial

ple at the Adcraft Club in Detroit merely by playing a tape of several of their radio spots. Their sparkling humor avoids the traditional gags, one-liners, or puns but instead it relies upon building a ridiculous situation into a dramatic one (or is it dramatically building into a ridiculous situation?)

Although advertising has been very rewarding financially to Dick and Bert (now known by their new company name of Chicago Radio Syndicate) neither is very satisfied with its effect on the media. In 1979 Orkin said that radio should put out a better overall product than TV because most of radio originates locally-- "But it doesn't happen. (Advertising) is too strong a force in this country. Bringing goods to the marketplace has its material advantages. But it also inundates us with a lot of crap."

In that same interview, Orkin said, "The truth of the matter is, radio stations are all making millions of dollars with very little imagination or enterprise....(but) it'll change. In the end, it'll be economics...stations will start losing money because people won't be listening to them anymore. That'll force them to re-examine their programming policies. They'll figure out that the way to solve their problems permanently is not cheap tricks like contests, but hiring creative people who will make their stations entertaining. If I didn't believe that, I wouldn't stay in radio."

So Dick and Bert will stick to radio, for better or otherwise. They have done some TV commercials (including some very funny ones for Big Boy Restaurants) but basically they prefer writing, and performing, for radio. As Orkin says, "The mind's eye--the imagination--paints the best scenery in the world....All our characters are much more wonderful on radio than they could ever be on television."



As most of our members know, it is very expensive and time-consuming to print, publish and mail out our catalogs on the tape libraries and the printed materials library. It will be some time before we can issue an updated version of the reel-to-reel library tape catalog and the printed materials catalog as well as our first catalog covering the cassette tape library. In the interim, amended pages and additions to current catalogs will be provided via the pages of NARA NEWS. You can leave the listings in your copy of NARA NEWS or remove them and attach them to your respective catalogs. It's your choice. We will attempt to print the lists so that the actual pages can be removed from NARA NEWS without disrupting any article or feature so the lists can be removed. Of course, it's difficult to make the printed lists come out exactly (since we can deal only in multiples of four, i.e. 2 pages times 2 sides) but we shall strive not to print anything vital to an article in the magazine on the reverse side of any catalog listing.



R.C. KULA

P.O. Box 273

Emerado, ND 58228

Good news is here for all you people who prefer cassettes to reel-to-reel tapes. This year we are concentrating on dubbing all reel-to-reel tapes onto cassettes, thereby giving you all a choice of using cassettes or reels. All dubbing for the first 500 tapes in the NARA library will, yes I said will, be finished by the end of the year. Previous problems in obtaining good quality blank cassettes have been overcome, and we are now "cranking" them out. I wish to state, however, that since the majority of tapes are being dubbed from reels, the reels will have a better quality sound than the cassettes in most cases. If you have both reel-to-reel and cassette players, I might suggest you use the reel-to-reel for better quality sound. And if the cassette tape you receive is below your expectations, please let me know, as I do (occasionally) make mistakes in dubbing, and don't always have the time to re-edit all finished tapes.

In this issue is a complete listing of all tapes contained in the NARA Tape library, including the format available. R by the tape number means the tape is available in reel-to-reel format. C means the tape is available in cassette format. RC means the tape is available in reel and cassette. We will update this listing with each issue of the NARA NEWS, as well as make any corrections, if applicable.

Some of you are returning the tapes by first class mail, thus incurring extra postage expenses. Remember to return all tapes by library rate, which is much cheaper, and it gets here almost as fast as first class. Be sure to mark on the tape box "LIBRARY RATE", to get the library rate proper postage rate.

We have recently received some cassettes from Canada pertaining to some Canadian radio shows, and those will be available in the very near future. More on that later.

Yours truly has been behind with a backlog of work, including dubbing, answering mail, and remodeling and revamping my store, including putting all my inventory on a computer (which still has me baffled). So please bear with me if I am sometimes slow to respond to your requests. The end of the tunnel is near, and I will try to adhere to your requests more promptly in the future.

By the way, I am also into video recording (VHS format), and if anyone out there wishes to trade programs, please let me know. (Anyone out there want to start a video tape club?)

Until our next issue, Happy Listening!

R.C. Kula

NARA TAPE LIBRARY

R=Reel-To-Reel

C = Cassette

N/A = Not Available

1-RC	51-RC	101-RC	151-RC	201-R	251-RC	301-R	351-RC	401-RC	451-RC	501-RC
2-RC	52-RC	102-RC	152-RC	202-R	252-R	302-R	352-R	402-RC	452-RC	502-RC
3-RC	53-RC	103-RC	153-RC	203-R	253-RC	303-R	353-RC	403-R	453-RC	503-RC
4-RC	54-RC	104-RC	154-RC	204-RC	254-RC	304-R	354-RC	404-R	454-RC	504-RC
5-RC	55-RC	105-RC	155-RC	205-RC	255-RC	305-R	355-RC	405-RC	455-RC	505-RC
6-N/A	56-RC	106-R	156-RC	206-RC	256-RC	306-RC	356-RC	406-RC	456-RC	506-RC
7-RC	57-RC	107-RC	157-RC	207-R	257-RC	307-RC	357-RC	407-RC	457-RC	507-RC
8-RC	58-RC	108-RC	158-RC	208-RC	258-RC	308-RC	358-R	408-RC	458-RC	508-RC
9-RC	59-RC	109-R	159-RC	209-RC	259-RC	309-RC	359-R	409-RC	459-RC	509-RC
10-RC	60-RC	110-R	160-RC	210-R	260-RC	310-R	360-R	410-R	460-RC	510-RC
11-N/A	61-RC	111-RC	161-RC	211-RC	261-RC	311-R	361-RC	411-R	461-RC	511-RC
12-RC	62-RC	112-RC	162-RC	212-R	262-R	312-R	362-RC	412-R	462-RC	512-RC
13-N/A	63-RC	113-RC	163-RC	213-RC	263-R	313-RC	363-RC	413-R	463-RC	513-RC
14-RC	64-RC	114-RC	164-RC	214-RC	264-RC	314-R	364-RC	414-R	464-RC	514-RC
15-RC	65-RC	115-R	165-RC	215-RC	265-R	315-R	365-R	415-R	465-RC	515-RC
16-RC	66-RC	116-N/A	166-RC	216-RC	266-R	316-R	366-RC	416-RC	466-RC	516-RC
17-RC	67-RC	117-RC	167-RC	217-RC	267-RC	317-R	367-R	417-RC	467-RC	517-RC
18-RC	68-RC	118-RC	168-RC	218-RC	268-R	318-R	368-RC	418-RC	468-RC	518-RC
19-RC	69-RC	119-RC	169-RC	219-RC	269-R	319-R	369-R	419-RC	469-RC	519-RC
20-RC	70-RC	120-R	170-RC	220-R	270-R	320-R	370-R	420-RC	470-RC	520-RC
21-RC	71-RC	121-R	171-RC	221-R	271-R	321-R	371-RC	421-RC	471-RC	521-RC
22-RC	72-RC	122-RC	172-R	222-R	272-RC	322-RC	372-RC	422-RC	472-RC	522-RC
23-RC	73-RC	123-R	173-R	223-R	273-RC	323-RC	373-RC	423-RC	473-RC	523-R
24-RC	74-RC	124-R	174-R	224-R	274-RC	324-R	374-R	424-RC	474-RC	524-RC
25-RC	75-RC	125-R	175-R	225-RC	275-R	325-RC	375-R	425-RC	475-RC	525-R
26-RC	76-RC	126-RC	176-R	226-RC	276-R	326-R	376-R	426-RC	476-RC	526-RC
27-RC	77-RC	127-RC	177-R	227-RC	277-R	327-RC	377-RC	427-RC	477-RC	527-R
28-RC	78-RC	128-RC	178-R	228-RC	278-RC	328-RC	378-R	428-RC	478-RC	528-R
29-RC	79-RC	129-RC	179-R	229-RC	279-R	329-RC	379-R	429-R	479-RC	529-RC
30-RC	80-RC	130-RC	180-R	230-R	280-RC	330-RC	380-R	430-R	480-RC	530-RC
31-RC	81-RC	131-RC	181-R	231-RC	281-R	331-RC	381-RC	431-R	481-R	531-RC
32-RC	82-RC	132-RC	182-RC	232-RC	282-R	332-RC	382-RC	432-RC	482-R	532-RC
33-RC	83-RC	133-RC	183-RC	233-RC	283-R	333-RC	383-R	433-R	483-RC	533-RC
34-RC	84-RC	134-RC	184-RC	234-RC	284-R	334-RC	384-R	434-R	484-RC	534-RC
35-RC	85-RC	135-RC	185-RC	235-RC	285-R	335-RC	385-RC	435-R	485-RC	535-RC
36-RC	86-RC	136-RC	186-RC	236-RC	286-RC	336-RC	386-RC	436-RC	486-RC	536-RC
37-RC	87-RC	137-RC	187-RC	237-RC	287-R	337-RC	387-R	437-R	487-RC	537-RC
38-RC	88-RC	138-RC	188-RC	238-RC	288-R	338-RC	388-R	438-RC	488-RC	538-RC
39-RC	89-RC	139-RC	189-RC	239-RC	289-RC	339-R	389-RC	439-RC	489-RC	539-RC
40-RC	90-RC	140-RC	190-RC	240-RC	290-R	340-R	390-RC	440-RC	490-RC	540-RC
41-RC	91-RC	141-RC	191-RC	241-RC	291-RC	341-RC	391-RC	441-R	491-RC	541-RC
42-RC	92-RC	142-RC	192-RC	242-RC	292-RC	342-RC	392-R	442-R	492-RC	542-RC
43-RC	93-RC	143-RC	193-RC	243-RC	293-RC	343-R	393-R	443-RC	493-RC	543-RC
44-RC	94-RC	144-RC	194-RC	244-RC	294-R	344-RC	394-R	444-RC	494-RC	544-RC
45-RC	95-RC	145-RC	195-RC	245-RC	295-R	345-R	395-RC	445-RC	495-RC	545-RC
46-RC	96-RC	146-RC	196-RC	246-RC	296-R	346-R	396-RC	446-RC	496-RC	546-RC
47-RC	97-RC	147-RC	197-R	247-RC	297-R	347-RC	397-RC	447-RC	497-RC	547-RC
48-RC	98-RC	148-RC	198-R	248-RC	298-R	348-R	398-RC	448-RC	498-RC	548-RC
49-RC	99-RC	149-RC	199-RC	249-RC	299-R	349-R	399-RC	449-RC	499-RC	549-RC
50-RC	100-RC	150-RC	200-RC	250-RC	300-RC	350-RC	400-RC	450-RC	500-RC	550-RC

(continued on page 9)



PRINTED
MATERIALS

LIBRARY

BY AL INKSTER

In the near future Members of NARA will receive a new printed materials library catalog. Most of the recent additions to the library, which would usually be listed in this section of the NEWS, are in the copy for the forthcoming catalog, which will be printed and mailed when funds are available. (See "Atwater Dial" this issue.)

Orders for materials from the PM Library should be addressed to the following:

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

Within two weeks of receipt materials should be returned (in the same container, if it has not been damaged in transport) to the above address. Materials previously ordered must be received at the library before a following order will be filled.

Additions

Charles Ordowski of Livonia, Michigan, has donated several issues of CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE. For many years Schaden has hosted OTR shows on various radio stations in the Chicago area. In addition to advanced program information for shows to be aired during the upcoming month, briefly annotated with dates and names of stars and occasionally one-sentence descriptions of content, the newsletter provides reprinted articles and accompanying pictures (excellently reproduced), letters from listeners and readers, classified ads and display advertising, annotated listings for Memory Club Movies to be shown by a Chicago saving and loan organization, and current pieces about nostalgic subjects. A few of the articles or their subjects are listed after the entries below. The format is $5\frac{1}{2}$ " x $8\frac{1}{2}$ ". M-168 through M-175 are each 32 pages; M-176 through M-189 are each 16 pages.

- M-168 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, May, 1977: "The March of Time" (RADIO NEWS, May, 1938); "Riverview, Chicago's Famous Amusement Park"; Butch Jenkins (MOVIELAND, Jan., 1945); "The Story Behind the Song Chicquita Banana" (DISC, Sept., 1946)
- M-169 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, June, 1977: "Radio Takes to the Open Road" (MOVIE AND RADIO GUIDE, Mar. 23, 1940); "A Letter to Daddy from Baby Snooks" (Mar. 21, 1942); "This Was Hollywood" (MOVIELAND, Jan., 1945)

- M-170 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, July-Aug., 1977: Jane and Goodman Ace (RADIO GUIDE, Jan. 30, 1937); "Hollywood Glessing or Menace? Radio Moves West" (RADIO GUIDE, Oct. 16, 1937); June Valli and Howard Miller (TV-RADIO, Feb., 1955)
- M-171 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, Sept., 1977: "The Eddie Cantor I Know" by Ida Cantor (RADIO GUIDE Sept. 22, 1934); "Patsy Montana, America's Cowboy Sweetheart"; Lena Horne: "Unwritten Laws of Radio Row" (RADIO STARS, June, 1935)
- M-172 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, Feb., 1978: "Jim and Marion and Fibber and Molly" (RURAL RADIO, Dec., 1938); "Roots of Chicago Radio Broadcasting"; Paul Rhymer's problems with cast attrition on VIC AND SADE in 1943 (CHICAGO SUN, Feb. 14, 1943); "Who's Who on GUNSMOKE" (RADIO MAGAZINE, Feb., 1955)
- M-173 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, Oct., 1977: Uncle Don (RADIO STARS, 1935); "How the Hoosier Hot Shots Got Their Names" (RURAL RADIO, Oct., 1938); "Big Town" (TUNE-IN, Mar. 1944)
- M-174 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, Nov., 1977: "Love That Oz and Harriet" (RADIO-TV, Nov., 1953); Jo Stafford (TUNE-IN, Aug., 1946); WLS SCHOOL TIME (RURAL RADIO, Nov., 1938); Arthur Godfrey
- M-175 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, Dec., 1977-Jan., 1978: "Wallace Wimple Home for Chicago Christmas" (CHICAGO SUN, Dec. 27, 1942); "What Jerry Lewis Couldn't Tell About Dean Martin" (TV BEST, Feb., 1958); PEOPLE ARE FUNNY (RADIO ALBUM, Fall, 1948)
- M-176 CHUCK SCHADEN'S NOSTALGIA NEWSLETTER AND RADIO GUIDE, Mar., 1978: "Amos 'n' Andy Aid in America's War Effort" (MOVIE-RADIO GUIDE, July 11, 1942); Kay Kyser (RURAL RADIO, Nov., 1938); "Whatever Happened to Silent Movies?"; Edward G. Robinson on BIG TOWN (RADIO GUIDE, Oct. 22, 1938)

(This listing will continue in the next NARA NEWS or in the CATALOG OF THE PRINTED MATERIALS LIBRARY OF THE NORTH AMERICAN RADIO ARCHIVES.)

ON THE AIR
★ TONIGHT ★

"MEET MR.
MEEK"
THE IDOL OF MILLIONS

ME?
AN IDOL?
OH...
GOLLY
GUMDROPS!

7:30 - WGR

PRODUCED BY
LIFEBUOY
HEALTH SOAP AND
SHAVING CREAM



FIX OLD RADIOS IN A JIFFY!

Fix 'em
good as new . . .
without test
time or
needless testing

THRILLS, CHILLS
—AND ALL TRUE!

HERE IS
TONIGHT!

FLOYD GIBBONS'
TRUE ADVENTURES

America's top headline hunter
brings you the amazing, hair-raising
and shocking stories of people in
remote and dangerous and life
and death situations. Presented by the
makers of Colgate Tooth Paste
and Colgate Mouthwash Cream

WKWB 8 to 10:30 p. m.
TUESDAYS

1/7/77

Old Time Radio's SINGING COWBOYS ARE RETURNING

by *Nadine Dreager*



Right out of the Midwest's golden era of radio, the yodeling cowboys are bringing back their toe-tapping, hand-clapping music to sing out through the rolling farm hills of Atlantic, Iowa on June 19-21, 1981. The fifth annual "Golden Age of Radio" Reunion Festival will be held there in the Community Building of Sunnyside Park. The former radio entertainers who gathered around the studio microphones to bring their programs "live" to listeners will be doing the same foot-stomping music, cornball jokes, and cackle yodeling that they featured during the 1930's, 40's, and 50's. Each program during the entire week will be top-notch family entertainment for radio buffs of any age.

How did the Reunion originate? Let's start at the beginning. Little did I know as a child growing up on a farm north of Atlantic, Iowa that "live" broadcasting would reach out and touch my life forever! In a one-room country schoolhouse, I waited in great anticipation each day to hurry home to listen to my favorite entertainer, Jimmy Morgan, billed as "The Man from Old Kentucky". His warm and friendly voice enchantedly beckoned his friends to gather round the old radio speaker. Strumming his Martin guitar, he sang beautiful country songs that echoed happiness, loneliness, sadness and faith. During his 25 year radio career, which included working on twenty stations throughout the country, his theme song, "The Curtains of Night," brought the promise of more beautiful songs, homespun philosophies, and an extension of genuine friendliness reaching over the airwaves to his fans. Indeed, he was one of the more popular stars of this era, and had an organized fan club.

In those "good old days" when roads and cars were not as modernized as those of today, a 40 mile visit from my hometown of Atlantic to Shenandoah, Iowa radio studios seemed quite a long journey. But the highlight of my childhood was the time my parents took me to the radio station there to meet Jimmy Morgan and watch "live" broadcasting. With eyes as large as saucers, I absorbed the chaotic appearing proceedings on stage. There were electrical cords everywhere, sound effects items, people running around in a seemingly aimless direction, coffee cups, and a general muddle of paperwork everywhere. It was quite a different

scene in reality, than the smooth productions that projected over the airwaves into our homes.

In the days of my childhood, which included mud roads, kerosene lamps, and the crankstyle telephone, the battery radio was an especially important source of entertainment and education for rural folks. Indeed for some, it was the only link with the outside world. Our frantic, scrambling world of today had not yet threatened the bonds of family unity. In the evening, after the chores were done, and we had been served a delectable meal cooked on a crackling woodstove, we'd relax and gather around the radio for an evening of listening to our favorite programs.

From the crack of dawn to "early to bed", we could tune in a variety of shows like: The Shadow, Amos and Andy, Fibber McGee and Molly, Country School, or an educational homemaker's show. The diverse radio personalities could adapt to any situation for which the daily programming called. The multifaceted talents of the studio musicians proved to be a prerequisite for the diverse daily agendas that they faced.



Radio Reunion

This was the era when the nearly-lost art of yodeling had many practitioners. The more popular yodelers throughout the Midwest were Bob Stotts, "The Mile High Yodeling Cowboy"; "Happy Valley" June Campbell; and Mae and Oma, "The West Sisters," who were perfectionists at cackle or "trick" yodeling. Even Eddie Comer got into the act with his "yodeling" clarinet. Each of these performers will appear in this year's Radio Reunion Festival.

The radio entertainers had dramatic effects upon their listeners, and in time, they became "part of the family." Although I loved them all, KMA's Jimmy Morgan remained my favorite. In 1976 our family planned a trip to Nashville, Tennessee. It was Jimmy who had inspired by deep love of country music. Planning the trip to "Music City" brought back thoughts of Jimmy. Was he alive? What had become of him after thirty years? We had traced him through the Missouri towns in which he lived after leaving radio. Our search ended when we located his daughter who lived in St. Joseph, Missouri. She directed us to Campbellsville, Kentucky where Jimmy had gone to retire. He had received recognition from his home state when the Governor commissioned him a Kentucky Colonel.

But when we found him, he was lonely, forgotten, and in a deep depression. The generation gap was too wide to close in the many years he had been away from his home state. He had put aside his guitar and would no longer entertain. Obviously, he missed that part of his life immensely. We persuaded him to move back to northern Missouri to be near relatives and our own family. This he did in the fall of 1976.

We spent many happy hours fishing with Jimmy while he related stories and reminisces of his years in radio. It was then that Jimmy and I decided it would be exciting to gather together the former radio entertainers and present a Reunion program. In 1977, at the Iowa's Pioneer Exposition in Council Bluffs, this idea became a reality. The popularity of the show exceeded all our expectations. It became an annual program at the Exposition and grew larger and larger. More and more of the former radio broadcasters were eager to appear on the show. Last year it was evident that an expansion was necessary. Since my hometown of Atlantic was where I became enchanted with "live" broadcasting, it seemed quite natural to bring the festival "home."

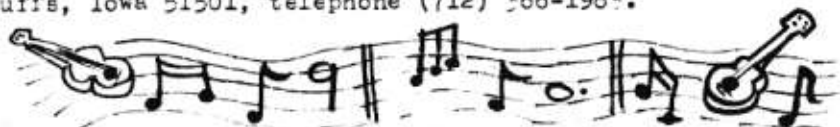
Jimmy Korgen died in 1978. But in the two years of our association with him, he again picked up his guitar and entertained all over the Midwest. The festival remains dedicated to his memory. He left for this writer a profound affection for country music and the inspiration to work for its preservation.

Each of the performers appearing in the weekend shows are a living chapter in the history of Midwest radio. To perpetuate and preserve this radio era is the primary purpose of the festival. Preparations are underway for a book to be written on the lives of Midwestern "live" radio broadcasters.

Headliners on the festival programs are: Eddie Comer, sax and clarinet virtuoso from Kansas City, Bob Stotts, the "Mile High Yodeling Cowboy," Mae and Cma, the cackle yodeling "West Sisters," the Blackhill Brothers, Bobby Dick of Des Moines, Dick Hill of Hastings, Nebraska, the Ruby Trio from Shenandoah, Lucky Chamberlain (radio pioneer from Utah), Mickey Shannon from Kansas City, "Yodelin' Vi" White from Hooper, Nebraska, Roy McGeorge from Kansas, Morrie Jones (master of the gutt-organ) from Des Moines, Bill Callahan from Dallas, Texas (who was a part of the brother team of border radio, "The Callahan Brothers," Luke and Lillie McNeeley from Springfield, Missouri, Merle Douglas from the same town, "Fiddlin' Buck" Dilley and Warren Nielson, long-time radio and TV personalities.

Continuous programs from 7:00 p.m. Friday June 19th through Sunday evening June 21st offer a variety of attractions including a Midwest Dance Championship on Friday night in the categories of Charleston, waltz, and two-step. On Saturday an antique auto parade plus a hot-air balloon demonstration will kick off the day of individual radio performer shows which will end with a square dance and show with the Corder Bluegrass Band. Sunday, June 21st, starts with a gospel sing and it will feature that afternoon, the Radio Reunion Extravaganza.

More information can be obtained by contacting the writer: Nadine Dreager, Radio Reunion Director, 8 Gayland Drive, Council Bluffs, Iowa 51501, telephone (712) 366-1987.





Editor's Notes



With this issue we begin volume nine, and I think all of us, NARA old-timers and recent arrivals, can take a special note of pride as we approach our tenth year.

This is our Spring issue and "...in Spring a young man's thoughts turn to...baseball?" so we've included two articles on the "Play ball!" sport as well as one cartoon. But the baseball theme is but a minor chord and you'll find a smattering of news, views, photos & bios, facts & fiction from all phases of CTR. If there can be one over-riding consideration in putting together NARA NEWS it would be the Questionnaire our readers responded to recently, the results of which appeared in the February 1981 issue of THROUGH THE CORN.

Readers with sharp eyesight will note several minor changes in format and logo in this issue; we've modified the cover, put a new heading over our Letters to the Editor, and changed somewhat our table of contents. As always, please let us know whether or not you approve of additions, changes, and modifications. We sincerely appreciate your advice.

We include in this issue contributions from several new folks and that pleases us, and we hope it will do the same for you. A new cartoonist debuts on page 26, Jim Petrowski, and writers who are appearing in NARA NEWS for the first time include: Dr. Burtran T. Farrenkopf, Thomas Kowrer, Nadine Dreager, Mark Castner, and Maude Burnis-Squillstrom. Perhaps they will inspire still more of our members to put their thoughts to paper and give us the benefit of it. Don't worry about style; our editorial staff can do any re-write you request and handle the illustrations.

Our biggest response relating to the last issue concerned the Information Please article; you'll find some of those responses in our Letters to the Editor department. Of course, we welcome all letters from our readers, and that includes pats as well as pans. A long letter or even a short postcard will help us to jointly produce a better publication.

The new NARA president, Steve Ham, has a special message for all members and it's printed on page 34. He has several suggestions which will enable NARA members to improve the organization and we trust you will give his words deep consideration.

Well I see by the ol' clock on the wall that it's time to say good-bye, so until next time, don't touch that dial.....

Jack French

A TIP OF THE ATWATER DIAL TO....

- John Pellatt of Willowdale, Ontario, Canada for the book RADIO AND TELEVISION by Samuel Beckoff (B-247)
- Tom Price of Salinas, California for the following scripts: twenty-one VIC AND SADE episodes (S-132 through S-152); THAT BREWSTER BOY, Sept. 8, 1941 (S-153); BACHELOR'S CHILDREN, Dec. 25, 1942 (S-154); IN CHICAGO TONIGHT, "The Long Voyage Home," Nov. 21, 1940 (S-155); GRAND HOTEL, "Ambition," Feb. 11, 1940 (S-156)
- Jack French of Fairfax, Virginia for donations of the following books: BBC HANDBOOK, 1961 (B-237); GOOD TALK 2: AN ANTHOLOGY FROM BBC RADIO (B-238); CREAM OF THE CROP: THE NEW CAN YOU TOP THIS LAUGH ROUNDUP (B-229); MILTON BERLE: AN AUTOBIOGRAPHY with Haskel Frankel (B-240); RAMBLING WITH GAMBLING by John Gambling (B-241); RADIO AND TELEVISION BROADCASTING ON THE EUROPEAN CONTINENT by Burton Paulu (B-242); MOLLY AND ME by Molly Berg with (B-243); THE MEMORIES OF AN ANNESIAIC by Oscar Levant (B-244); DOCUMENTS OF AMERICAN BROADCASTING, edited by Frank J. Kahn (B-245); RADIO AND TELEVISION: AN INTRODUCTION by Giraud Chester and Garnet R. Garrison (B-248); HOW TO SPEAK AND WRITE FOR RADIO by Alice Keith (B-249)
- Misty Dawn Lane of Seattle, Washington for the donations of several excellent "SUSPENSE" reels
- S.G. Cawelti of Clifton, Virginia for his monetary contributions to our Cassette Library
- Tom Price (again) of Salinas, California for the donations of tape reels of several shows each of "GUNSMOKE" and "HAVE GUN, WILL TRAVEL"
- Jim Petrowski of St. Louis for his cartoon on Fred Allen and his promise to draw more for future issues

COMING IN FUTURE ISSUESperhaps even the next issue****

An article on Bing and Bob entitled "Faith, Hope, and Crosby**
****A very special review of the 12-hour programs on the lat
ladies of Radio (NARA Tape Box CC) written by Al Inkster*****
Another article on the National Archives holdings (Egad, not
more on the Archives?) concerning audio records from the per-
iod 1945-1954*****This covers from FDR's death to the Kor-
ean War*****And also an article on the early history of NARA
by our President Emeritus*****Plus more quips and quotes on
Radio, now and then****AND photos, quizzes & More*****



NARA:

**We fill your ears
and what's between them.**

NARA NEWS



Jack A. French, Editor
5137 Richardson Drive
Fairfax, VA 22032



NON-PROFIT ORG.
U.S. POSTAGE
PAID
Permit #296
Fremont, CA