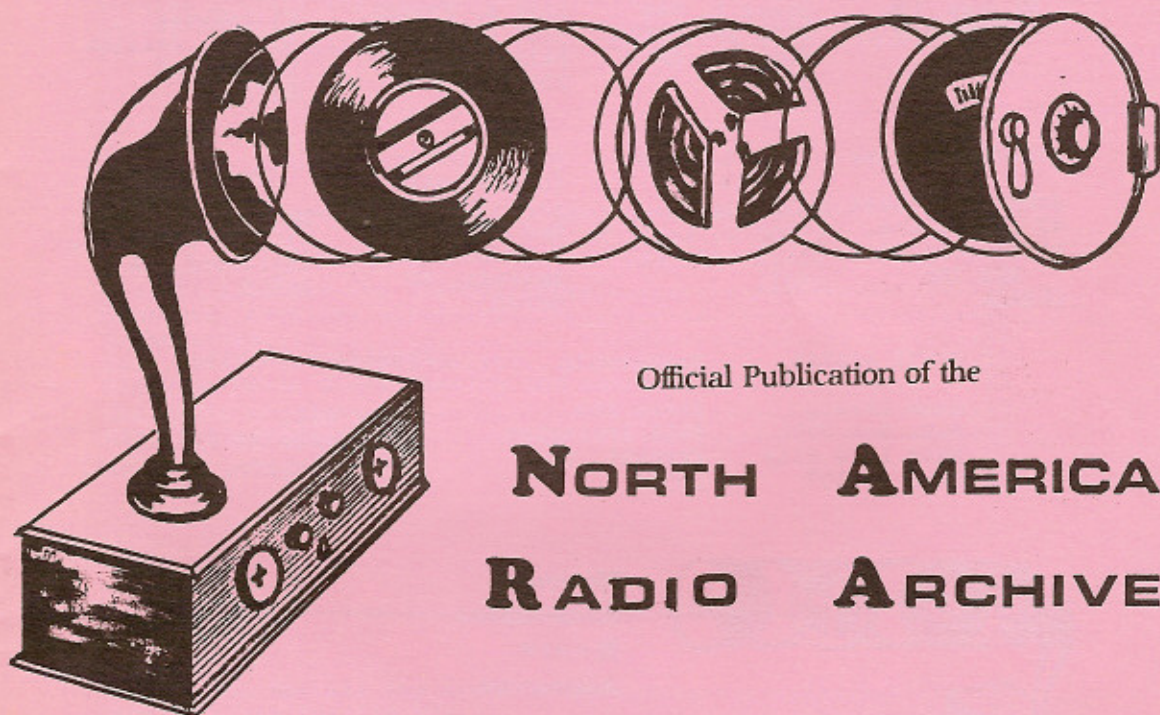


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N A R A NEWS[®]

A JOURNAL OF RADIO HISTORY



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our staff



President and
Publisher

Steve K. Ham
4418 Irvington
Fremont, CA
94538

Editor

Jack A. French
5137 Richardson
Fairfax, VA
22032

Vice. Pres. and
Printed Materials
Librarian

Al Inkster
3051 S. Jessica
Tucson, AZ
85730

Canadian Editor

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

Tape Library
(Reels)

H. Widdison
15300 N. Ariz. U.
Flagstaff, AZ.
86011

Tape Library
(Cassettes)

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

Treasurer

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

Staff Artist

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

Membership

Steve Ham
4418 Irvington
Fremont, CA
94538

President Emeritus

Roger Hill
1231 Grove St #10
San Francisco, Ca. 94117



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to the



Dear Mr. French:

I am a collector of radio shows and I recently found out about the NARA. I have received letters from Jim Jordan, Hal Peary, Ken Darby (Kingsmen Quartet Leader), George Burns, and Bob Hope.

Could you send me a copy of your publication and also could you give me Freeman Gosden's address? I think he is still living. Our college radio station plays Fibber McGee & Molly, The Shadow, Inner Sanctum, Life of Riley, plus specials like Sorry, Wrong Number.

Cameron Currin
P.O. Box 1679
Buiss Creek, N.C. 27506

Ed. Note. Our archives do not reflect this information, Cameron, although some of our members may know Gosden's address. Possibly you could try Jay Hickerson of "Hello Again", P.O. Box C, Orange, Conn. 06477. Back copies of our publications are available from publisher Steve Ham (address enclosed) for a reasonable cost.

Dear Editor:

Regarding your inquiry on changing Tom Mix from a U.S. Marshall to a "G-Man", I do recall that issue being discussed at a Chicago staff meeting. I even remember a telephone call from J. Edgar Hoover saying it would be O.K. But we never followed up on it and Tom Mix stayed a Marshall; I'm not sure I can recall why, probably it had a more Western or cowboy flavor than "G-Man." At any rate, thanks for the copy of the NBC letter...it brought back good memories of a show I devoted almost 20 years of my life to.

Charles Claggett, Sr.
St. Louis, Missouri

Ed. Note. Thanks for your note, Mr. Claggett, and we'll keep you advised if we learn anything more about this Tom Mix mystery.

Dear NARA NEWS:

Can anyone help me to locate a phono oscillator or wireless broadcaster that will let me play a tape recorder through a radio without wires?

Darrell Anderson
17254 Lk. Desire Dr. N.
Renton, Wash. 98055

Ed. Note. None of us on the staff of NARA NEWS have a source of what you're hunting, Darrell, although such must exist. Radio Shack or one of the other major electronic catalogues should carry a suitable piece of gear you can modify for your purpose. Any readers out there who can help Darrell?

Dear Publisher:

The National Serials Data Program (NSDP) is responsible for the assignment of an International Standard Serial Number (ISSN) to every periodical published in the U.S. The ISSN is an internationally accepted eight-digit number which serves as a brief, unique, and unambiguous identification code.

We request that you begin printing your ISSN (which is 0730-014X) on future issues of your publication. The preferred location is the top right corner of the cover, but the masthead or other places are also acceptable. You may have seen the ISSN in the mastheads of Time, Newsweek, and U.S. News & World Report.

The ISSN has several advantages including: suitable for computer retrieval and transmission, simplifies interlibrary loans, accurate citing by scholars and researchers, and all registrations are maintained in an international data base made available through us.

Thank you for your cooperation; if we may be of additional assistance, please let us know.

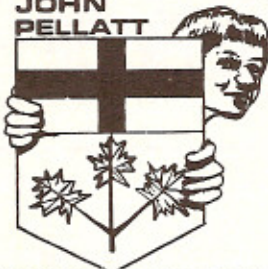
Phyllis M. Martin
Publisher Liaison Assistant
Nat. Serials Data Program
Library of Congress
Washington, D.C. 20540

Ed. Note. We are happy to cooperate and assist in archival research and retrieval in any form relating to OTR and that includes your request. Our ISSN appears on the cover of this issue and it will so appear in future issues.

Thank you for writing...

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.

JOHN
PELLATT



transcribed from toronto

Canadian OTR fans received a pleasant bonus this past summer and fall (1981). In addition to the superb 26 part serial, The Lord of The Rings from BBC Radio, we also heard a different OTR programme each night on CBC Radio. They played a different show--such favourites as X Minus 1, Johnny Dollar, Sam Spade, Escape, The Whistler, etc. etc.-- each weeknight at 730pm local time. The shows ranged from comedy to drama to mystery. Needless to say, I'm sure a lot of tape recorders were in use north of the border during those months!

In the fall of 1981 the CBC also ran classic hour long episodes from the great CBC Stage drama anthology series from the early and mid-1950's. The series was produced by Andrew Allan and was responsible for the training and professional growth of numerous Canadian actors and writers. The shows rebroadcast included such memorable hits as Heart of Darkness, Mr. Arcularis, Ibsen's The Lady From The Sea, etc. Now that the CBC strike is over, I hope they will run more of their earlier productions. There is a wealth of material in the CBC archives and I think a lot of us would like to hear it.

The Goon Show Preservations Society (GSPS) send us an interim newsletter and report that they will have a new format in 1982. The newsletter will go quarterly and become off-set printed to incorporate graphics and photos. This is good news to all Goon Show fans everywhere. By the way, BBC Records have released another Goon Show LP--featuring World War One (from 1958) and The Nasty Affair at the Burmai Oasis (from 1956). The newsletter also contains brief reviews on three new books about Peter Sellers; news about GSPS tee-shirts; a recollection of a member who actually attended a Goon Show recording back in the 1950's and much more of interest. The GSPS would like very much to have more contact with American and Canadian Goon Show fans, and so if you are a fan, why not write to their secretary: Mike Coveney, at 7 Frances Gardens, Ramsgate, Kent, England CT11 8AF.

The weekly half-hour horror series Nightfall is back on the air again. (CBC Radio, Fridays at 730pm local time; also heard on Radio Canada Int'l.) This CBC Radio Drama series is now into its second year. Bill Howell, its executive director says that "horror is a very personal idiom. This year we're opening up interpretation as well as story selection to include as many individual tastes and phobias as possible". Nightfall follows in the grand tradition of Inner Sanctum and Suspense. Each week we hear a different story. Turn out the lights and turn up your mind! There is nothing finer than well done radio horror, terror and macabre fantasy. The series, on the whole, has produced some very fine episodes. CBC report the sale of 26 Nightfalls to National Public Radio, the first such sale of a CBC drama series to another international broadcaster. So if you live near an NPR

station, give them a call and tell them you want to hear Nightfall. (If you don't, the shadow will know! Heh heh heh.)

Canadian playwright Len Peterson, well known for his brilliant radio plays during the 1950's and 1960's, returned to the radio medium on Christmas Day 1981 with an exceptionally fine fantasy drama entitled Dreamy. ("The laziest elf in the world knows the greatest Christmas secret of all".) Speaking of Len, Joan Thompson of Quebec is working on an M. A. thesis in Literature on Len Peterson. The thesis will focus on his contribution to the "form of radio drama through his development of dramatic techniques and will deal with plays written between 1942 and 1961". This should prove to be a most interesting, most worthwhile study.

CHNS Radio in Halifax, Nova Scotia (N.S.) has given the Public Archives of Nova Scotia (PANS) over 300 programmes on disc and tape from its archives, as well as original scripts and journals. CHNS was set up in 1926 and was once a CBC affiliate so there should be a lot of good material in that collection. PANS is also preparing a province-wide survey of all radio stations in N. S. to collect basic information of their origins and histories. They also hope to discover what programme archives already exist.

The plans to establish a new kind of Canadian research institute, The Centre for Broadcasting Studies at Concordia University, have now been confirmed. The Centre is a direct outgrowth of the Concordia Radio Project, which has published a number of papers including a history of North American radio drama. Next year U of T Press will publish their comprehensive descriptive bibliography of related materials. The Centre can only be a step in the right direction for cultural research in Canada and I look forward to many productive and exciting developments to emerge from it in the years ahead.

There will be some interesting meetings in 1982: CBC Archives, Public Archives of Canada, and others holding CBC collections will meet in Toronto, Ottawa and Montreal between January 18 and 21st. Details from CBC Archives, Toronto. Later in May, The Association for the Study of Canadian Radio and Television (ASCRT) will hold its annual conference in Toronto under the collective banner: "The Canadian Broadcasting Heritage: The Last Fifty Years and the Next Fifty". This looks like a most fascinating event. Of particular interest, two forums: "Early History of Canadian Broadcasting" and "The Role of the Public Archives of Canada in the preservation of Canadian broadcasting". The luncheon with former CBC Radio Drama director Esse Ljungh looks most promising; it is entitled "CBC Radio Drama from the perspective of the director". Participants will include Len Peterson.

To close on a personal note, The Programme Previously Scheduled At This Time... a college radio comedy series I am involved with, has started to tape in front of a live studio audience. The idea is so old it is new. The response has been very positive so far--most of the college-age audience knows nothing about radio's potentials beyond Top 40 and Muzak. It is quite remarkable to consider that over a hundred people will get together to watch a purely radio show. It shows that there is more to radio--a kind of imaginative magic--that goes beyond Top 40 and sixty second news bulletins. But we OTR fans knew it all along, didn't we?

I hope that you had a very fine Christmas and a splendid New Year. Despite any problems, I hope 1982 is an even better year for NARA--and for YOU.

The OLD ADLIBBER

a column of
trivia by "Grandpa" Ed Bates

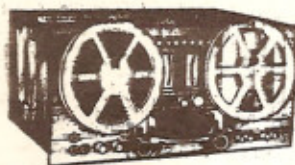
Howdee to you agin good nabors, and a happy nuyear to one en all. I'm agonna tell you strate-off that West-by-God-Virginia iz the onliest spot to live but longabout Januerry, when a Northly wind done whips thru the hollers and pertneer goes rite thru a fellers britches, I kinder give the hole thing a secont thot.

Well no matter, jist thro nother hunka split red oak into the old potbelley, hev ol' Blue come over and lie on yer feet, and crank out nother Old Tyne Radio tape.

Junior Zeb Tyler recklected tother day that its been long bout six years since Phillips H. Lord done passed on tuh his Great Reward in the Sky. We done checked wif Miz. Gowers over at Clinkers Gap Liberry and she sez that Mr. Lord died October 19, 1975. But like they sed bout Georgie Cohan---he dun it all! Lord wuz a writer, perducer, actor, director en whatever in Radios thurties en forties. That feller done turned out a heap of shows, like Mister District Atturnee, Seth Parker, G-Men, David Harding, Counter-Spy, and many others. When he went to meet his Maker, he had retired en livin in the state of Maine fer over twennty years en I spekulete them winters there are wurstern ars.

R. C. Kula (ever dad-blamed time I heer that name I caint hep thinkin of RC Cola) one of are liberrians likes to jaw bout how Old Tyne Radio ree-lates to Hollieewood. The bestest zample I recklect twas the summer of thurty-seben when CBS Radio got a buncha movie picture folks to voice-out there Shakespeer Summer. CBS got bout umpteen of his plays chopped down tuh one hour and most of them major roles was filum stars. Like mosta the folks in Jordan Run, I haint never put no grest stores by the Bard, but I gotta admit to you nabors, twas a mite temptin to givva lissen when Humfree Bogard er Edward G. Robinsen er Burgiss Kerrydeth wuz at the mike. Cuzzin Emmalu Schradeder who lives in Morgantown done allowed ez how them CBS Shakespeer shows hev been re-released on Ariel Records so a feller might jist run into them at the reckert Store.

Eif Slater, who runs are clostest airport over at Apple Flats, collectks only radio shows bout fliers en hes got Sky King, Captin Silver, Hop Harrigan, Captin Midnite, en Jimmie Allen. That lest one iz purdy rair, he sez. But old Grandpa Bates likes en all en he'll be stalkin more bout that in are next issue. An thets gotta dooer fer now, good frens.



Reel-To-Reel

LIBRARY

HAROLD WIDDISON

New Tapes (\$1.00)

669 I was a Communist for the F.B.I.

I walk alone
I can't Sleep

Boston Blackie

#113 Fredericks stick up racket

#114 Donald Carter framed for
murder by his brother

#115 Pet shop gambling scheme

#116 Johnny "Cash" Burns for murder

670 Boston Blackie (\$2.00)

- #11 Sam Bellows murdered
- #12 Larry Brown and the \$100
- #13 Blackie jilts Mary
- #14 Worthington Pearl Stolen
- #17 Body on a boat
- #18 Murder and hypnosis
- #23 Forgery murder case
- #24 Fred Arlen murder case

671 Boston Blackie (\$2.00)

- #43 Brandon jewel robbery
- #44 Canyon ransom
- #41 Disappearing body
- #42 Jim Williams Inherits case
- #45 Henry Benson murders wise
- #46 A vase leads to murder
- #47 Murder with an alibi
- #48 Color blind accomplices

672 Boston Blackie (\$2.00)

- #49 Worthington Ghost
- #50 Pierre the designer
- #103 Cy Gardner murdered
- #104 Aggie leaves money
to newspaper
- #105 James Grant
- #106 Millicent Brown kidnapped
- #107 Sammy Saunders, baseball
- #108 Mrs. Peterson's \$100,000
insurance policy

673 Boston Blackie (\$2.00)

- #100 Joe Adams and the sea lions
- #110 Blackie in prison for murder
- #111 Florence Newton, a ghost?
- #112 The stalker
- #5 Mary kills John Richards
- #6 William Blaine hires Blackie
- #9 Brewster Allen
- #10 Oscar Wolfe (Frank Lovejoy)

674 (a, b, c) Star Wars (\$3.00)

(Star Wars is in stereo, 3 3/4 and must be ordered as a set)

- a. The making of Star Wars, plus episodes 1 - 5
- b. Episodes 6 - 11
- c. Episodes 12 & 13

675 X-Minus One (\$2.00)

2-20-57 Field study
4-24-57 Man's best friend
11-21-57 The coffin cure
11-22-57 Shocktroop
7-16-57 Early model
7-25-57 The haunted cornse
6-22-57 Drop dead!
10-03-57 A wind is rising
12-10-56 The reluctant heroes
1-14-57 The Girls from earth
12-28-55 A logic named Joe
2-15-56 Skulking permit
1-30-57 How to
4-03-56

SEND REEL-TO-REEL
ORDERS TO:

HAROLD WIDDISON
15300 N. ARIZONA
UNIVERSITY,
FLAGSTAFF, AZ 86011

676 Pat Novak for Hire (\$2.00)

11-24-46 Lydia Reynolds
9-03-47 The gambling ring
8-10-47 Jack Lanson
11-30-47 "no title"
2-19-48 2nd program of new Hollywood series
4-16-49 The missing microfilm
5-07-49 Earl Hayes Laundry (APRS #10)
6-13-49 The Gangland war
The Fat Man
Murder plays hide N' seek
Order for murder
Murder is the medium
9-04-41 The crooked horse

677 X-Minus One (\$2.00)


5-1-56 Sea logs
10-24-56 Pictures don't lie
5-08-56 The 7th order
4-27-56 Jaywalker
1-19-56 Perigi's wonderful dolls
1-25-56 The parade

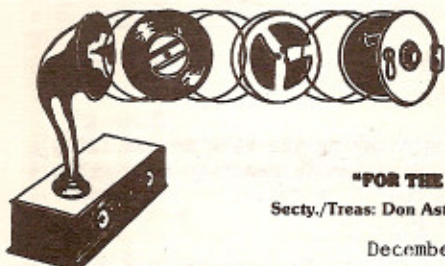
The Sealed Book

#4 Devil's island
#5 Escape by death
#11 I'll die laughing

Mystery Theater--- Ready for murder

Nick Carter
2-04-45 Ready for murder
10-04-43 Flying duck murder

The End 



**NORTH
AMERICAN
RADIO
ARCHIVES**

"FOR THE BEST OF RADIO'S HISTORY"

Secty./Treas: Don Aston, 1301 N. Park Ave., Inglewood, CA 90302

December 31, 1981

TREASURER'S REPORT

Here is my first annual treasurer's report for the NARA. I became the Treasurer on January 1, but I did not actually get things settled in the take over until February 25, 1981. There were some transfer problems dealing with corporation law and bank policy that had to be satisfied before funds could be transferred from Tom Price in Salinas to me in Los Angeles. All questions were satisfied and I took over as the NARA Secretary/Treasurer on February 25.

Our membership was shrinking and so were our finances during the early part of 1981. We did reach a point where a call for help was sent out to the membership and the response was terrific. Our membership has increased during the last quarter of 1981. I understand that the fall months of a year are our lean months for funds. We ended the year on the upside membership wise. It does appear that NARA is growing and I am very optimistic for 1982.

The NARA derives its income from three sources. The first is membership, then library fees, and third is donations. We received a total income of \$4080.42 in 1981. Adding a beginning balance of \$760.09 to our income, NARA had assets of \$4840.51 for 1981. This is less than 1980, however I look for a larger income in 1982. Subtracting our expenditures of \$4589.47 from our assets leaves us with a closing balance for 1981 of \$251.04.

Here is how we spent our funds in 1981.

I. Printing Costs-----	\$2662.10
II. Tape Library Supplies-----	746.09
III. Equipment Purchase-----	150.00
IV. Postage and Shipping-----	597.90
V. Telephone charges (officers communications)-----	68.20
VI. Advertising-----	33.08
VII. Awards-----	28.99
VIII. Bank Charges-----	43.60
IX. Miscellaneous-----	259.51
TOTAL EXPENDITURES -----	\$4589.47

The NARA is growing and our future is bright. We are working on a 10th Anniversary celebration in 1983 that should be the biggest event in the hobby's history (I hope). Our membership is growing and our tape library is being improved with new material.

Sincerely,


Don L. Aston Secretary/Treasurer

TO: Members of the Association for
Recorded Sound Collections

FROM: Broadcast Archives Directory Project
Broadcast Education Association

The Broadcast Education Association is undertaking the task of compiling a Directory of Broadcast Archives. The publication is meant to be a vehicle for expanded activity among Associations and individuals. We need your assistance to assure the success of this project.

The Archival work of many private individuals and institutions has grown far beyond the hobby of collecting radio programs. Producers, scholars and educators are beginning to realize the value of these historical materials and usage is increasing. It is, however, hampered by the time required to locate some programs. The traditional producer/scholar is often detracted in the search and finds it easier to rely on the printed text.

The proposed catalogue will provide a comprehensive directory of collections in the United States, Canada and major international institutions. It proposes to describe each collection, to focus on its specialty and thus provide the researcher with a knowledge of its primary resources. As a result, we hope to eliminate the time consuming task of searching for the program material and thus increase the usage and availability of our resources.

The basic organization of the Directory will be as follows:

Section I, Organized Collections, will list and describe each Institutional, University and Private collections. Section II, Research Institutions & Private Organizations, will list each professional, educational and private association conducting research or involved in the preservation of broadcast programs. Section III, Microfiche Reproduction of Selected Catalogues or Catalogue Bibliography, is meant to guide the researcher toward specific material and to compliment existing publications. Its inclusion is dependent upon the number and spectrum of catalogues not already in circulation. Should the results of our initial survey indicate that the microfiche distribution would be a duplication of effort, then Section III will provide an annotated bibliography of the available catalogues.

I solicit your assistance in this project. Its value and success will be heightened by your participation. Would you alert those who are involved in the archiving of broadcast program material. Have them complete the following questionnaire and forward a copy of their catalogue to the address indicated.

I thank you for your assistance.

Donald G. Godfrey
Associate Professor
Department of Radio-Television
University of Arizona
Tucson, Arizona 85721

Note: We are responding to this survey and the NARA tape holdings will be listed in this directory.

IN MEMORIAM

12-11-81

NY DAILY NEWS **OBITUARY**

Thursday, January 7, 1982

THE WASHINGTON POST

JOHN KIERAN

Rockport, Mass. (UPI)—John Kieran, 89, award-winning naturalist, long-time sports columnist for The New York Times, author of more than a dozen books and a star of the radio and television shows "Information Please," died Wednesday.

Kieran was the author of "Natural History of New York," for which he won the highest award given for natural history by the John Burrows Society. He also was the author of the story of the Olympic Games, published in 1936 and updated every four years, and various other books about birds, flowers and trees. His autobiography, "Not Under Oath," was published in 1964.

Kieran wrote the "Sports of the Times" column from 1927 to 1943.

He served as a panelist on "Information Please" from 1938, when it began as a radio show, until 1952, when it went off the air.



John Kieran

Actor Hans Conried Dies; Star of Radio, TV, Film

BURBANK, Calif. (AP)—Actor Hans Conried, 64, who started a multifaceted career on radio and moved into a long-running television role as the eccentric Uncle Tonooose in "The Danny Thomas Show," died Tuesday at St. Joseph's Medical Center after a heart attack.

Mr. Conried, who also performed in movies and on Broadway, was a founding member of the American Federation of Television and Radio Artists. The tall, thin actor recently completed a cable television version of "Barefoot in the Park."

His perfect diction and variable voice won him numerous jobs as the voice in hundreds of cartoons, and he appeared in regional theatrical productions across the country.

"I started out to be a Shakespearean actor, but there was really no market for Shakespearean actors," he said in a 1966 interview. "But there was radio. Wonderful radio. Twenty years of radio. When the bottom fell out, there I was. Jack



HANS CONRIED

Paar transformed me into a television personality."

Mr. Conried had been a regular on radio shows such as "The Great Gildersleeve," "My Friend Irma" and "Life With Luigi."

He also hosted the 1960s television comedy series "Fractured Flickers."

He appeared as a guest star recently on the TV shows "The George Burns Christmas Special," "Love Boat," "Fantasy Island," "Alice" and "Laverne and Shirley."

He is survived by his wife Margaret, and four children, Tribby, Hans III, Alexander and Edith.

CHICAGO
TRIBUNE
Sept. 13, 1981

Z. Wayne Griffin, 74, is dead; produced 'Burns & Allen' show

LOS ANGELES (AP)—Z. Wayne Griffin, who produced the "Burns and Allen" show on radio and "General Electric Theater" on television, has died at the age of 74.

Griffin, who had an extended illness, died at his home here Thursday night.

Griffin amassed a small fortune as a film, radio, and television producer and in his later years was an arts patron and civic booster.

He started in the entertainment industry in 1934 as a writer-producer in San

Francisco. His productions included such shows as "Burns and Allen," "Maxwell House Coffee Time," and "Eddie Bracken."

At Metro-Goldwyn-Mayer and Universal, he was responsible for the films "Family Honeymoon," "Key to the City," and "Lone Star."

On television he produced "General Electric Theater," which brought increased fame to a B-movie actor, Ronald Reagan.



Book Reviews

BY NORMAN
RELST

The term "labor of love" is one that is casually tossed around today but never was it more accurately applied until Tom Price's creation, "Performances Logs of Marian & Jim Jordan (1917-1980)." With his faithful winded companion, Charles K. Stumph, Tom has turned months of research, personal interviews, tapes, records, logs, and broadcasting archives into a comprehensive compendium of every program the Jordans ever aired.

Tom and/or Charlie painstakingly examined microfilm copies of the New York Times, Chicago Daily News, NBC archives, as well as every clipping, scrapbook and script they could find. Numerous interviews with Jim Jordan (Marian died 20 years ago), Ken Darby, Hal Peary, Frank Breesee, and countless others rounded out this very thorough research. The resultant product is a whopping 8 1/2 X 11 in. size nearly 2 in. thick. The bound book is divided into ten separate sections, each devoted to a different series. To the casual CTR fan the Jordans mean only Fibber McGee & Molly, but of course, they were in several shows before, during, (and for Jim) after their famous series.

The following Jordan programs are covered: Air Scouts (1927-1929), Smith Family (1927-1932), Farmer Rusk's Top C' Morning (1931-32), Mr. Twister, Wind Trickster (1932-33), Marquette, the Little French Girl (1931-32), Kaltenmeyer's Kindergarten (1932-33) and Smackout (1931-35), as well as logs of miscellaneous specials and shortseries (some of them unnamed.) With these first nine sections, the logs contain the title, program number, station, date & day, time, and some program notes, i.e. time change, re-enactment, etc. For Smackout series, in which Jim was "Luke Grey" a bragging grocer who was "smackout" of everything, the logs include network changes, alternate shows, pre-emptions, and more notes.

Because of its length (1935-1959) Fibber McGee & Molly rates nearly one-half of Price's book. It begins with an 8 page synopsis log containing an excellent overview of the series, listing changes, station origins, sponsors, and summer replacements. It is followed by a 9 page listing of virtually every actor/actress that ever appeared on FM&M with the date of first and last appearance if known. In the third part of FM&M author Price logs a total of 1609 programs with as much detail as he can cram in. Each show has its title, a brief description, list of all people in it, and brief show notes. This portion of the book consumes about 80 pages and is a mother-lode of detail and nostalgia, much of which has never appeared in print before.

Tom will sell any or all of the 10 sections, although the full composite of all 10 is a bargain at \$18.95 plus shipping. You can contact him at 847 Bedford Drive, Salinas, CAL 97901 (telephone 408-422-6729) for complete details. (Sorry, no NARA discounts, although Tom has generously donated one complete copy to the NARA Library.) When you contact Tom, you might also inquire about his Log of Kings Men music on FM&M as well as Radio Program Timelines, both currently available. His biography of the Jordans, Heavenly Days, will be published in late 1982.

OLD TIME RADIO CONVENTION

By Don
Aston

The Friends of Old Time Radio Convention October 16, and 17 at the Holiday Inn, Bridgeport, Connecticut was an outstanding event. All of the NARA members on the east coast that didn't attend missed one of the best events in OTR. It is my hope that many more NARA members will try and attend the convention next year when it may be held in Newark, New Jersey.

Friday afternoon October 16 began with registration and getting settled at the hotel. Meeting all the people who had been only a voice on the telephone or words on a piece of paper was one of the outstanding things that resulted from my attending. I was greeted by nearly everyone saying "You sure don't look like you sound" or "I imagined you would appear different than you do." Whether I looked better or worse was never indicated.

A cocktail hour followed by a buffet dinner at 6:30 was followed by Jay Hickerson playing OTR theme songs on the piano and we tried to guess the show to which they belonged. Lots of fun. After the contest and entertainment, video made its appearance with several chapters of the 1940 serial The Shadow presented.

Saturday was a very full day. Dealers and sellers of all kinds of OTR items were set up in one large room. Discs, posters, machines, premiums, tape, pictures, and advertising as well as shows, were for sale or trade. I set up a table displaying NARA and passed out membership applications and various publications of NARA. We did receive a good response and it was gratifying to know NARA is truly a national organization.

During the afternoon several workshops and presentations were offered to the convention goers. The presentations were an Al Jolson Special, a narration by Raymond Edward Johnson, and a Radio Program Re-creation. Workshops included Recording Techniques, Video Workshop, Trivia Contest, a panel discussion with radio personality guests, and Views of Collecting Experts. I was on the panel of the Collecting Experts. The central question was how can a collector obtain a program in good sound quality and why were so many programs in such poor sounding condition? Other questions dealt with cataloging programs, reel to reel vs. cassette collecting, and equipment.

Following the afternoon events it was time to get ready for the highlight of the convention, the big awards and presentations dinner. A cocktail hour began at 5:30, and to me, this was the best part of the whole evening. Many of the guests mingled with the convention goers. I was able to engage Lon Clarke, Walter Gibson, Arnold Moss, Rosa Rio, Evie Juster, Jackson Beck, and Charlotte Manson in conversation. All the guests seemed eager to talk to all of us and it was really interesting and a lot of fun.

I ate dinner with Court Benson and his wife Grace Matthews, Lee Allman and her husband. The awards were presented with the Allen Rockford Award being given to Charles Stumpf. All were entertained by a presentation of the radio show Nick Carter by the stars of the show and a real surprise was a special appearance by Kenny Delmar.

Jay Hickerson and Joe Webb should be congratulated for their work in planning this and previous OTR conventions. It was well worth the time to attend and I am already looking forward to next year. I hope to see a lot of you in Newark.

CBS RADIO COLLECTION NOW AT NAT. ARCHIVES

On November 23, 1981 the National Archives in Washington, D.C. officially opened to students and the public a newly acquired collection of World War II news broadcasts by CBS Radio Network. This vast collection, donated by the University of Washington, contains approximately 3,500 original glass recordings (discs), 5,000 tapes of original discs, as well as related descriptive material.

This large collection, the "Milo Ryan Phonoarchive," is named after a former professor of communications at UW, and it presents a complete oral history of WW II from the invasion of Poland through VJ Day. Among the voices heard include: Eric Sevareid, Elmer Davis, Charles Collingwood, Douglas Edwards, Edward R. Murrow, John Charles Daly, Daniel Schorr, William L. Shirer, and Quentin Reynolds.

According to Les Waffan, an audiovisual expert at the National Archives, "No other collection in existence covers the war in such great detail, and on a daily basis." For more information, contact the National Archives Motion Picture & Sound Recording Branch, 8th and Pennsylvania, (Room 20-E) Washington, D.C. or telephone them at 202-523-3267.



WWII photographs of newscasters: (top) Eric Sevareid, Charles Collingwood and Edward R. Murrow (bottom) Daniel Schorr and William L. Shirer. All of these news announcers appear in the CBS Radio collection at the National Archives.

Joan Edwards, Radio Singer And Star of 'Your Hit Parade'

By PETER B. FLINT

Joan Edwards, a popular singer and star of the 1940's radio show "Your Hit Parade," died Thursday, apparently of a heart attack, at her Manhattan apartment. She was 61 years old.

Sporting a sweater and bobby socks, the versatile and bubbly blond vocalist became a pop figure when Frank Sinatra joined her on the radio program in 1944. The show was a national Saturday night institution, and the pair were idolized by teen-agers.

Miss Edwards was also an accomplished pianist and song arranger who prepared her own material and, with Lyn Duddy, a lyricist, provided the score for "Tickets, Please!" a popular 1950 Broadway revue starring the dancers Paul and Grace Hartman.

From Show-Business Family

The singer was nurtured in a leading show-business family, the Edwards. Her uncle Gus was a legendary vaudevillian who composed such standards as "School Days" and "In My Merry Oldsmobile." Her father, Ben, was a leading Tin Pan Alley publisher; her aunt Dorothy, now 100 years old, was a vaudeville headliner, and her late uncle Leo was a songwriter. So is her brother Jack.

Miss Edwards was born in the Washington Heights section of Manhattan. She directed the glee club at George Washington High School. At Hunter College, she majored in music and juggled her classes to fill piano engagements at radio stations.

Soon after, she sang and directed the orchestra of a radio network show, was a vocalist with Paul Whiteman's orchestra, sang in nightclubs and starred in a CBS radio series, "Girl About Town."

Then, for five seasons starting in 1942, she sang the nation's most popular songs on CBS's "Your Hit Parade." In later years, Miss Edwards wrote scores for nightclub revues as well as many



Joan Edwards

successful advertising jingles, including "I Love Bosco."

Once described by Time magazine as "delectable and show-businesslike," Miss Edwards offered this tip to career women: "A girl usually gets along much better if she camouflages her fast-working brain. Then all the shrewd operators underestimate her ability, and she has a fine opportunity to come out two jumps ahead of them."

Miss Edwards's husband, Jules Schachter, a violinist, died in 1976.

Surviving, besides her brother and aunt, are three daughters, Judith Ann Miller of Hawthorne, N.Y.; Linda of Manhattan and Bonnie of Hartford, Conn.; a son, David of St. Petersburg, Fla., and four grandchildren.

A funeral service will be held tomorrow at 1 P.M. at the Riverside Memorial Chapel, 76th Street and Amsterdam Avenue. Burial will follow at Mount Pleasant Cemetery in Hawthorne, N.Y.

"Broadcasting" Magazine December 1981 Issue Deaths

Arthur Hanna, 75, retired radio and television director, died of natural causes, on Nov. 17, at his farm near Paoli, Pa. Hanna who had been a professor at Valley Forge Military Academy and Junior College for the past 20 years, directed such radio soap operas as *This is Nora Drake*, *Stella Dallas*, and *Our Gal Sunday*. He is survived by son, Colin, and daughter, Dierdre.

Lee Little, 79, former owner of KTCU(AM) Tucson, Ariz., and producer of *Professor Quiz* on CBS Radio in 1940's, died Aug. 27 in Tucson of cancer. He is survived by wife, Lou, and brother, Donald Little of Decatur, Ill.

The Washington Post

November 23, 1981

At Age 75

Harry Von Zell, Character Actor, Comedian, Dies

LOS ANGELES (UPI) — Harry Von Zell, 75, the character actor and comedian best known for his role in the "George Burns and Gracie Allen Show" of the 1950s, died of cancer Saturday at the Motion Picture and Television Hospital in Calabasas, Calif.

The Indianapolis-born Mr. Von Zell began his career in radio in the 1920s as an announcer for dramatic shows. He won his first big break when he anchored the "The March of Time" program, during which he delivered the commentary of Admiral Byrd's broadcasts from the South Pole.

Mr. Von Zell, recognized for his booming voice and infectious laugh, later began to inject some humor into his routine and worked as an announcer for such comedians as Fred Allen, Eddie Cantor, Jack Benny and Ed Wynn.

During the 1950s, Mr. Von Zell gave up radio to concentrate on films, appearing as a character comedian in some 30 movies, including "Son of Paleface," "Two Flags West" and "For Heaven's Sake."

In 1956 he joined the Burns and Allen television show.

More recently, Mr. Von Zell could be seen as the spokesman on the Home Savings and Loan television commercials.

Survivors include his wife, and a son.

Vera-Ellen, Dancing Star

HOLLYWOOD (AP) — Actress Vera-Ellen, 65, a dancer who starred in such movie musicals as "White Christmas" and "On the Town," died of cancer Sunday at the UCLA Medical Center.

Born Vera-Ellen Robe in Cincinnati, she studied dancing as a small child to build up her body. As a teenager she won the Major Bowes Amateur Hour radio competition and

toured New York theaters dancing for \$50.

She also toured with the Ted Lewis band and eventually broke into Broadway musicals, where she was noticed in 1943 by Samuel Goldwyn, who launched her movie career.

WASHINGTON POST
SEPT. 3, 1981

"The FBI on the Air!"

by Lynn Vines

This article, which originally appeared in the November 1981 issue of "The Investigator", published by and for the employees of the FBI, is being re-printed here through the courtesy of the FBI, Office of Congressional and Public Affairs.

"CLEAR THE WIRES, CLEAR THE WIRES . . . SPECIAL AGENT FIVE, THROUGH THE COURTESY OF J. EDGAR HOOVER, DIRECTOR, U.S. BUREAU OF INVESTIGATION, YOU ARE PERMITTED TO RELATE THE AUTHENTICATED STORY OF 'ALASKA KILLER!' . . . SPECIAL AGENT FIVE PROCEED."

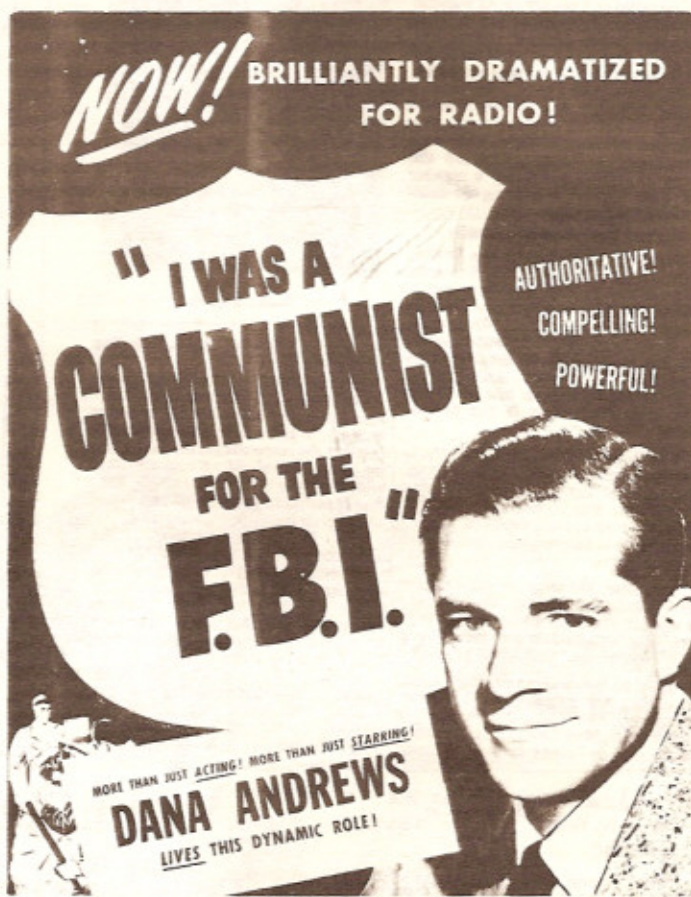
"Special Agent Five talking. The story of 'The Alaska Killer' . . . real people . . . real places . . . real clues . . . a real case. For obvious reasons, fictitious names are used throughout. Tonight's case happened in Alaska . . ."

With these words, the first radio program to dramatize Bureau cases on national network debuted on NBC. The day was October 25, 1932, and the show was called "The Lucky Strike Hour."

Before the era of television, radio played a prominent role in American entertainment and education. There was vigorous competition among the various networks to produce imaginative and entertaining programming. The multitude of dramatic programs included a number of shows about the Bureau and its struggle with crime and subversion.

"The Lucky Strike Hour," which had presented radio programs based on the files of the New York City Police Department, sought permission to dramatize Bureau cases. NBC indicated the proposed program would demonstrate the strength and efficiency of the Federal Government in combatting crime by providing the listening public with accounts of its accomplishments.

Attorney General William D. Mitchell agreed that such a program would provide an excellent opportunity to promote



1950's poster promoting the program, "I Was A Communist For The FBI."

cooperation with citizens throughout the country. Therefore, he and J. Edgar Hoover granted permission to present Bureau cases in a dignified and interesting manner. In all instances, fictitious names and places were used but the stories were based on actual

cases. By combining entertainment with information, "The Lucky Strike Hour" strove to produce a greater respect for law enforcement. The lesson to be learned from these early programs would remain consistent and clear: Crime doesn't pay.

George F. Zimmer produced these shows, and the American Tobacco Company was the sponsor. Broadcasts aired on Tuesday nights from 10 to 11 p.m. for a period of 15 weeks. When the programs concluded in February, 1933, many favorable comments had been received from an appreciative listening audience and the FBI's future in dramatic radio was assured.

The 1930's were filled with gangster sensationalism and nearly everyone knew about the criminal activities of hoodlums like Pretty Boy Floyd, Baby Face Nelson, and Clyde Barrow. Some people even envied the glorified, "exciting" lifestyles of these underworld figures. Therefore, it was the ideal time for radio to present a show glamorizing the other side, the crime fighters.

In early summer, 1935, at least four different groups were attempting to secure authority to dramatize FBI cases for a new radio series. The Associated Broadcasters of San Francisco, author Courtney Ryley Cooper, and producer George Zimmer each made separate overtures to J. Edgar Hoover requesting cooperation but it was a group headed by Phillips H. Lord that was chosen. The latter was not the FBI's choice, but Attorney General Homer S. Cummings overruled the Bureau so Lord proceeded to develop a "thoroughly authoritative" radio series about the Government's war against crime. And so it was that on July 20, 1935, his new radio program entitled "G-Men" first was broadcast on NBC.



The first program dramatized the FBI's shoot-out with John Dillinger which had made headlines the year before. "G-Men" was sponsored by Chevrolet and it ran for only one 13-week season, perhaps because of the FBI's grudging cooperation. Hoover did not appreciate the melodramatic style of the Lord program and the Bureau gave it little assistance.

Despite the short run of "G-Men," Lord was convinced the theme could be modified into a popular show. So he next created "Gangbusters" and on January 15, 1936, it began its Wednesday-night run on CBS for Palmolive Soap. It was billed as "the only national program that brings you authentic police case histories."

Each week, a prominent local lawman or Federal agent was introduced to narrate the evening's episode. The actors took some liberties with the cases and usually told stories dramatizing the criminal's violent and always hopeless flight to avoid justice. The FBI provided no cooperation or assistance to the show, and only after several years did the Bureau furnish Lord with information on Federal fugitives to use on the program.

After each episode, nationwide alerts were broadcast for wanted criminals on "Gangbusters' Clues." The details of the criminals' appearance were given and listeners were advised to notify local police or the nearest office of the FBI if they had information about one of these armed and dangerous men. Since Director J. Edgar Hoover disapproved of "Gangbusters" he was reluctant to have the show make reference to fugitives wanted by the Bureau. He later revised his opinion and on the show's 14th anniversary he sent a telegram which said, "The clues broadcast on 'Gangbusters' have assisted in many apprehensions. Therefore, be sure to listen carefully when these clues are given."

"Gangbusters" survived many changes in its 21 years on the air. During its long run, it was carried by five different radio networks, so naturally the day and time of broadcast varied. Its sponsorship likewise changed several times. In 1957, "Gangbusters" was heard for the last time on Mutual as a Wednesday-night show with various sponsors.

The next program to dramatize the FBI began during World War II. The FBI cooperated fully with author Fred

Collins in the writing of the book, "The FBI in Peace and War," and it was his book that inspired the CBS radio show of the same name. However, the Bureau had no connection, either officially or informally, with the radio program and, therefore, never would permit any reference to this as an FBI show.

"The FBI in Peace and War" aired fictionalized cases of the G-Men under the sponsorship of Proctor and Gamble for Lava Soap "... that cleans up dirty hands like the FBI cleans up crime." Many who have never heard the program recognize the bouncy, rousing rhythm of its musical theme taken from Prokofiev's opera, "The Love for Three Oranges." The series began on

**The G-Men
Capture Spies,
Public Enemies!**



Hear the exciting stories
of America's famous bureau,
based on the book by
Frederick L. Collins

**"The FBI
in Peace
and War"**

"The FBI in Peace and War," which had advertisements in various publications, was never officially endorsed by the FBI.

November 25, 1944, and although it ran until 1956, it was usually edged out in the listener ratings by a competing show on another network.

"This Is Your FBI" was inaugurated as a regular series on April 6, 1945. The program was broadcast over the 180 stations of the Blue Network (later to become ABC network) under the sponsorship of the Equitable Life Assurance Society.

Produced by Jerry Devine, one of radio's top writer-directors, the show was a dramatization of cases direct from the official files of the FBI. The stories were based on closed cases but used only fictitious names, dates, and places.

There were striking similarities between this new program and "The FBI in Peace and War," which had been on the air less than a year. However, "This Is Your FBI" had the Bureau's complete cooperation and assistance and its authenticity was a distinct advantage. The show's narrator, Frank Lovejoy, was an unknown radio actor, who later achieved fame in Hollywood. Others who appeared in the series during its long run were Art Carney, Dean Jagger, and George Murphy, who years later was elected to the U.S. Senate.

The show was believed to perform a worthwhile service by promoting cooperation with citizens and other law enforcement agencies throughout the country. On the first show, J. Edgar Hoover told the audience, "Your FBI hopes that these broadcasts will help you to know more about the organization which is dedicated to the safeguarding of your welfare and that of your family. Perhaps through these radio broadcasts you will not only be entertained by the stories of your FBI in action, but you may also gain a better appreciation of your own personal responsibility to your family and to the community in which you live." The Director also appeared on the fifth anniversary show at which time he praised the program for its "tremendous role in this vital educational effort."



Former Director J. Edgar Hoover delivered a message on the inaugural program, "This Is Your FBI" at Station WMAL, Washington, D. C., on April 6, 1945.

The Bureau believed that "our show" was the finest dramatic program on the air. The show did appeal to all ages and, in fact, many educators and public officials commended it for its valuable contribution to crime prevention. The program's considerable popularity continued for years; it was carried by Equitable on Friday nights through 1952, and then ran for an additional year as an ABC sustainer.

In the early 1950's, the writings of a former FBI informant became the basis for a radio program. The dramatic series, "I Was A Communist for the FBI," produced by the Frederick W. Ziv Company, began in the spring of 1952. The FBI refused to extend any assistance to this program.

It was a syndicated show and, as such, was not broadcast on a national network but instead offered to individual radio stations and sponsors. By the end of 1952, over six hundred local stations were carrying the program.

The renowned actor, Dana Andrews,

starred as Matt Cvetic who, as a member of the Communist Party, had submitted information to the FBI. In the mid-1940's Cvetic had told his story in numerous books and magazine articles. Now, for a half hour every week on the air, this provocative program gave listeners a chance to hear of this patriotic man who had faced danger from Party spies and rejection from his family . . . all for the love of his country. Each show concluded with Cvetic's haunting words: "I was a Communist for the FBI -- I walk alone."

This series ran a few seasons and then quietly folded, as did many dramatic radio shows in the mid-1950's as their audiences switched their allegiance to television.

While there were a number of lesser-known radio programs about the FBI which were produced on local radio stations, two had large audiences in their respective areas. The first show, "The FBI in Action," debuted on February 20, 1943, over WGY, the General Electric Station, in Schenectady,

New York. The show was produced and directed by Earle Pudney.

WGY's writers based their scripts on actual case histories from the files of the FBI and, weekly, listeners heard about the diligent and effective crime-combatting efforts of FBI Agents -- efforts which always resulted in the apprehension and punishment of the criminals.

to each broadcast, the script was sent to Headquarters for approval or modification.

Each week's 15-minute show began with Dale McIntyre being informed by Special Agent in Charge H. T. O'Conner of the evening's case. Mr. McIntyre then narrated the story, which was dramatized with background music and appropriate sound effects. At the con-

Jerry Devine provided Hoskins with the radio scripts previously used on "This Is Your FBI." To these were added introductory and closing statements to fill the time gaps caused by the absence of commercials and each script was submitted to the Bureau to be reviewed for accuracy. In order that listeners in Great Britain would not confuse FBI with Federation of British Industries, the title "G-Men" was selected for the series.

BBC Broadcast "G-Men" on Tuesday at the prime viewing time of 7:00 p.m., and the series later was repeated on other networks. At its peak, the total listening audience was estimated at several million.

These FBI shows, while somewhat simplistic by today's standards, were what old-time radio was all about.

Their noble messages reassured their listening audiences that goodness will always be rewarded and evil will not go unpunished. Radio may never regain its pre-television-eminence; however, people old enough to remember will have a lasting affection for the Golden Age of Radio and the part the FBI played in it.



Matt Cvetic, shown here in 1952, shared his experiences as an FBI informant.

Special Agent in Charge Arthur Cornelius, Jr., of the Albany Office was the show's narrator and also assisted in preparing many of the scripts. The show, which was entirely non-commercial, emphasized the "crime does not pay" theme. This program, one of the most popular produced by WGY, ran until 1956.

The other locally produced show was "Know your FBI" presented by WJR, in Detroit, Michigan, from the fall of 1947 until May, 1951. The Detroit FBI Office provided WJR with numerous interesting case write-ups, and prior

clusion of the story, the two men discussed the factors contributing to the success of the FBI investigation, always emphasizing the importance of citizen cooperation.

At least one popular radio program dramatizing the cases of the FBI was produced overseas. In the early 1950's Percy Hoskins of the London Daily Express was asked to write a series of FBI shows to be broadcast over the BBC radio network. The FBI agreed to cooperate with Hoskins and inform an English audience about the mission and accomplishments of the FBI.

☆ ☆ ☆

"THIS
IS
YOUR
FBI"



A Message

FROM THE PRESIDENT

Dear Members,

I hope everyone had a pleasant Holiday Season! With the New Year upon us, it is time to get back to business.

At our November staff meeting in Los Angeles, some decisions were made, an award was presented, and plans were made for a NARA convention.

Our tape library is getting a new look with a new numbering system and re-arrangement of tapes in a way that will make program selection easier. More details will come later about the library. NARA has also acquired some equipment such as a fast record tape machine to assist the library changes.

NARA membership is steadily growing and that is always good news. We extend a special "welcome aboard" to all new members who joined since our last issue.

Sherrill and Gayle Bland of Reno, Nevada were presented with a "Golden Tip of the Atwater Dial", the highest award given by NARA, for their dedication and hard work. The Blands received the award in recognition for their excellent and devoted service over the past six years as NARA Tape Librarians and Membership Secretary. It was a long assignment and they devoted untold hours of volunteer time to handle their jobs.

The financial crunch is certainly not over, although we did cut back severely on the NARA NEWS expense by combining the Fall and Winter issue into one publication, and that issue was pared down to 28 pages. THROUGH THE HORN has been discontinued until the money situation improves and that may be a while. We don't like it any better than you do but these steps were necessary.

As you know your President will be serving as Membership Secretary for the time being until a suitable candidate appears. Our new Reel-to-Reel Tape Librarian is Harold Widdison, 15th No. Arizona University, Flagstaff, AZ. 86011. Please send all Reel-to-Reel Tape orders to Harold and all membership renewals to yours truly.

A committee is being formed, with Don Aston as Chairman, to plan a West Coast NARA Convention. The year 1983 is NARA's 10th Anniversary and therefore such a convention is appropriate. The convention will be in Los Angeles; dates and times to be decided later. U.C.L.A. archivist Ron Staley was in contact with Don Aston, and since Ron has become a member, he has been working with Don for the purpose of adding the illustrious name of U.C.L.A. as a co-host of the convention.

Steve Ham

NEW ARCHIVES

for
OLD
78's



A project is now underway which will eventually make accessible to researchers over 600,000 commercial disc records which were issued between 1894 and the mid-1950's. This record indexing project, which should be complete in the summer of 1987, is being sponsored by the Association for Recorded Sound Collections (ARSC) and it encompasses the nation's five largest institutional sound archives, now collectively working together as the Associated Audio Archives (AAA.)

The AAA members and their respective disc holdings are as follows: The Library of Congress (189,000), The Rogers and Hammerstein Archives of Recorded Sound located in the N.Y.C. public library at Lincoln Center (150,000), the Audio Archives of Syracuse University (130,000), the Yale University Collection of Historical Sound Recordings (65,000), and the Archives of Recorded Sound at Stanford University (80,000.)

Funding for this two year project was made available by the Leder Foundation and the National Endowment for the Humanities. When the ARSC/AAA indexing is complete, microfilm photographs of approximately 615,000 discs and a computer-based index of key information will be available at each AAA member institution. Users will be able to locate recordings arranged in the index by author/composer, title, performer, publisher, and/or holding institution. This index will also be keyed to the microfilm photographs of the record labels which will permit visual comparison.

The total index will be "greater than the total sum of its parts" since currently researchers have to rely upon the AAA members individual institutional retrieval system and each one of these contain largely incomplete data. All of the discs in the index are 78's, but ARSC hopes to eventually index and photograph all 45's and 33's commercially issued between 1948 and 1972.

Officially this index will be entitled: "The Rigler and Deutsch Record Index--A National Union Catalog of Sound Recording; Part I: An Index to the 78 rpm sound recordings of ARSC/AAA member libraries." The indexing and photography is being done by Mi-Kal Country Matic, Inc. of Syracuse, N.Y.

Eventually this index will be made available by ARSC to other archives, libraries, and individuals at cost. For additional information on any phase of this project or future plans, please contact ARSC/AAA Project Coordinator: Elwood McKee, 118 Monroe Street, #610. Rockville, Maryland 20850 (telephone 301-424-6825.)

Programming Quickies

by Francine Inshire

Our history buff in radio tells us that in 1919 there were about 5,000 radios in U.S. homes. But in 1924, just five years later, that number of radios had jumped to 2½ million.

Another sad note came on January 2nd with the death of Fred Herman, the creator of "Red Ryder." Herman, who died in Phoenix, was 75. His "Red Ryder" comic strip resulted in movies, Big-Little Books, and a radio series about the red-headed cowboy. The radio series, airing Tuesday, Thursday, and Saturday on the Blue Network, opened with "Red" whistling "Oh Bury Me Not On the Lone Prairie." Instead of the crusty old lady named "Dutchess" in the strip, an oldtimer fellow named "Buckskin" was in the radio show. One of the many boys who played "Little Beaver" on the show was our old friend, and NARA contributor, Frank Bresee.

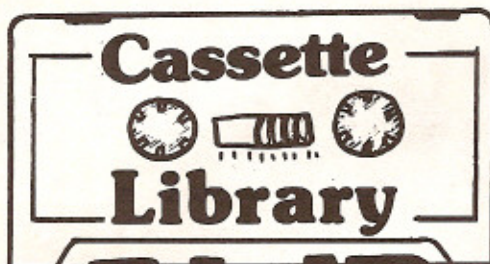
This year will mark the 50th anniversary of a famous broadcast from deep under the water. On September 22, 1932 William Beebe originated an NBC broadcast from his bathysphere, 2,200 feet under the Atlantic Ocean off the coast of Bermuda.

On August 5, 1924 Little Orphan Annie and her dog Sandy first appeared in the New York Daily News. That comic strip was also made into a very popular radio series.

The year 1933 in the midst of the Depression spawned several new radio programs, particularly the soap operas. The Romance of Helen Trent aired its first show on July 24, 1933. Two months later, on September 11th, The Women in White began. One other significant radio event occurred in that year for on April 17th a little fellow named Johnny Roventini first called out "Call for Phillip Mooooorrrreeees."

Last week we ran across an old ad (undated) for a movie based on a radio character, Jimmie Allen, the "Ace of the Airways." The film, entitled "The Sky Parade," starred William Gargan, Katherine De Mille, and Kent Taylor. Admission: adults 21¢, children 10¢.

Stella Cotsworth, who was the voice of so many radio heroes (and villains) at one time was playing both the title roles of Front Page Farrell (daily) and Casey, Crime Photographer (once a week.)



R.C. KULA

P.O. Box 273

Emerado, ND 58228

Happy New Year Everyone! And happy listening! I, like most everyone else, have been busy these past few months, with business matters and hobbies taking priority whenever possible. Besides OTR, my first and foremost love, I also collect records and classical movies generally associated with those movie-radio shows we used to enjoy so much, such as Lux Radio Theater. Through modern technology, we can now sit back and relax in our living rooms, and watch many of the movies we used to enjoy so long ago on radio, and at the movies, by use of video cassettes and video disks, which are becoming more available to everyone.

Of course, you can always wait for your favorite programs to appear on a late night TV movie when you are too tired to watch them, but I myself prefer to watch a favorite movie when I'm in the mood. It may be more expensive to purchase these pre-recorded movies, but we have to spend our money on something, don't we?

Don't get me wrong! I love Old Time Radio, as there is much excitement and magical fantasy associated with OTR not found elsewhere, nor can it be duplicated in any other fashion, and I would imagine I will be listening to OTR for a great many years to come. I merely ask you all to keep an open mind, that indeed some of the "Good old days" events we enjoyed so much can now be re-captured in forms other than OTR programs, and we should be aware of this.

Due to limited funds and lack of time, plus a change in reel-to-reel tape librarians during the past four months, progress in the cassette library was very slow. However, we are now past Reel # 200 in the cassette dubbing, and plan to resume our "full speed ahead" policy this past spring of dubbing as many reels as possible for you. A full listing will be included in the next issue of NARA NEWS, space permitting.

For those of you who want or need an up-to-date list of all the cassettes presently available, just send me a SASE and I will get a current copy of all listings mailed off to you.

So until our next issue, Happy Listening!

R. C. Kula

RADIO NEWS & NOTES

Approximately 100 "alumni" of the Armed Forces Network (AFN) met in Arlington, Virginia on November 28, 1981 for their first reunion since WW II. John Vrotsos was one of the original thirteen station workers when it opened on July 4, 1943 in a cellar of a building in London, England during the heart of the Nazi Blitz. Vrotsos, who was a corporal in the U.S. Army working for the Stars & Stripes (the Armed Forces newspaper), was transferred to London when AFN was created because he had some radio experience in civilian life in Dubuque, Iowa.

Original conditions were quite primitive and AFN borrowed used equipment from the BBC, whose facilities were nearby. AFN's purpose was to keep American service personnel well-informed and the radio station featured hourly news, regular bulletins, as well as stateside music and sporting events.

After the fall of Hitler's forces, AFN moved across the Channel and set up shop in a German castle outside Frankfurt. American troops and the conquered Germans listened regularly to the station, the latter actually learning English from the broadcasts. The AFN was staffed almost entirely by military personnel but they dressed and acted like civilians, including the use of their inside-jokes to frustrate the Army brass. A typical recruiting blurb, "The Army needs quality, not quantity," was regularly reversed and they frequently signed off by giving the station's output in "bicycles" instead of "kilocycles."

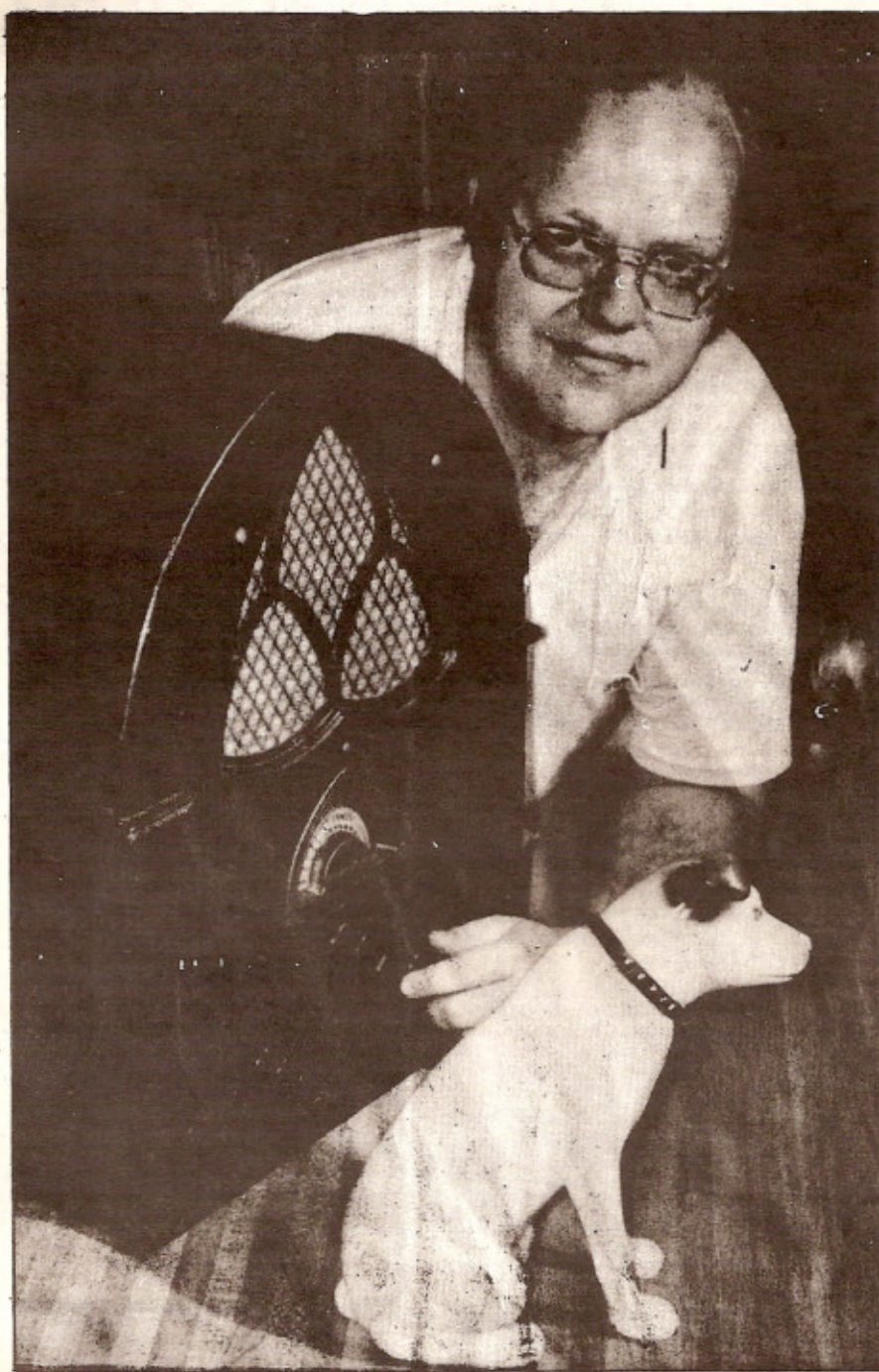
AFN still exists today in Europe and although it is many times larger than its WW II ancestor, most Americans are scarcely aware of it. Its station in Frankfurt beams out 150,000 watts, reaching as far north as Scandinavia and as far east as Greece. A real contrast from their old castle, the station is currently located in a large, modern office building in downtown Frankfurt.

* * * * *

Ezra Pound the radio traitor (see NARA NEWS Spring 1978 VI:1 and Summer VI:2) was apparently saved from federal trial and certain confinement in federal prison by the Superintendent of St. Elizabeth's Hospital. Dr. E. Fuller Torrey, a staff psychiatrist at that hospital, charges that former Superintendent Dr. Winfred Overholser, Sr. fooled a jury into declaring Pound "insane and mentally unfit for trial" and then installed the renegade poet in a luxurious suite for 12 years in St. Elizabeth's Hospital in Washington, D.C.

Dr. Torrey, in a detailed article in the November issue of Psychology Today, maintains that the eccentric Pound was examined by over 40 psychiatrists after his arrest at the end of WW II, all of whom declared him sane and fit for trial. Torrey terms Overholser's single-handed commitment of Pound as "one of the earliest and most flagrant examples of the ongoing abuse of psychiatry in the American criminal justice system."

(cont. on pg. 27)



Jay Solomonson — staff photo

Steven Ham with 1931 Atwater-Kent radio. The famous trademark dog is dubbed "Nipper."

Old radio shows grab you and don't let go

By Betsy Riccomini
Staff writer

When Steven Ham listens to his tape of the old radio show "Lights Out," he does it right. He turns the lamps down low, sinks into an easy chair and prepares to be scared to death.

Ham has heard the shows over and over. He knows every gasp, every threat, every tension-filled second. But it never grows old.

"When the tympany bangs, I know it's coming, but I jump every time," he said, chuckling at his own predictability.

"That's what's good about radio. It draws you right in at the beginning. It grabs you and doesn't let you go," he said. With radio, the imagination can run wild, making monsters bigger and uglier than anything you'd ever see on television.

"Even an imbecile can watch TV," he scoffed. Radio takes thought.

Ham grew up at a time when radio's popularity was beginning to fade and television was on the rise. He remembers listening to "The Cisco Kid" and "Sergeant Preston" and eavesdropping on his parents' favorites.

"I could hear my folks listening to some of the adult dramas when I was supposed to be in bed asleep, and I got the beejebers scared out of me several times," he said.

Once a "closet fan of old radio," Ham came out in the open with his interest about three years ago when he enrolled in the Ohlone College course on the history of radio broadcasting. He asked his instructor, Sheldon Nagel, to recommend an organization for old radio buffs and, at his suggestion, joined the North American Radio Archives.

Now Ham is president of the 300-member group, founded in 1973 for the "study, preservation and enjoyment of Old Time Radio."

More than just a collectors' club, the Radio Archives support a printed-materials library, containing old scripts, books and photographs; and two collections of radio show tapes, one on reels and the other cassettes. The information is available for members to copy for their own pleasure or for serious research.

The organization also publishes a quarterly journal of radio history, the No. 1 magazine on old radio.

Because of difficulties with customs regulations when trading tapes through the mail, membership is restricted to the United States and Canada.

Ham's own tape collection, which contains "a little bit of everything," amounts to about 1,200 hours of programming. He plans to donate some of his tapes to the Fremont Unified School District and already has given Hirsch Elementary School copies of a children's Christmas series, "Cinnamon Bear," which he enjoyed as a youngster.

"If kids can listen to the radio and imagine things, they can become very creative," he said.

Ham's interests extend beyond old radio programs to antique radios themselves.

"This is my pride and joy," he said, beaming at his 1931 Atwater-Kent. The cathedral-style radio, the kind families rallied around during the Depression, is in perfect working order.

So is his 1936 General Electric console.

When he first bought the GE, he took it home, plugged it in and turned it on. To his shock, out came the sound of old time radio.

"Mind blower. It was like the 'Twilight Zone.' Then I realized that the dial was tuned to KSFO (which occasionally broadcasts old radio shows), but for that split second . . ." he said, shaking his head as he remembered his disbelief.

Comedies, too, could have an extraordinary hold on those who heard them. When "Amos 'n' Andy" was at the height of its popularity, theaters would schedule their presentations around each episode. If that couldn't be arranged, some movies would interrupt their shows, turn on the radio and let their audiences listen to the program.

"Now that's impact. There's no TV show, not even the Superbowl, that did that," he said, crowing a little.

Anyone who shares Ham's love of old radio and wants membership information on the North American Radio Archives can write to Steve K. Ham, 4418 Irvington Ave., Fremont, Calif. 94538.

The Argus, Monday, December 21, 1981

Shhh! Let us tell you about the best kept secret in fandom. The World of YESTERDAY, a magazine devoted to films, radio, TV, plus discographies, filmographies, photos, classifieds, etc. Send \$2.00 for sample or SASE for back issue list. The World of YESTERDAY, Rt. 3, Box 263H, Waynesville, NC 28786.

While in his private room at the hospital Pound read over 20 books a week from the Library of Congress, wrote articles for several periodicals, and maintained a series of trysts with female admirers despite daily visits by Pound's wife. Torrey claims that Overholser had the poet's room declared "off-limits" to the nursing staff and thereby kept the radio traitor safe for years until his literary friends on the outside could get the treason charges against him dismissed. They succeeded in 1958 and Pound left the hospital and the U.S. He died in Italy in 1972.

Torrey is convinced that without the efforts of Overholser, Pound would surely have stood trial, been found guilty, and served time in prison just as most of the other radio traitors did.

* * * * *

From NARA member Jerry Nadell of Albany, N.Y. comes one of the most interesting clippings we've seen in long time. Jerry found it in Linn's Stamp News and we're delighted to share it with our readers. It concerns Ralph Edwards, a radio show's 10th anniversary, and a tiny town in New Mexico called Geronimo Springs.

When New Mexico became a state in 1912 there was a small mining town in Sierra County known more for its bubbling mineral springs than the copper, silver, and gold found in the area. Although called Geronimo Springs (after the Apache leader) since about 1840, the town decided to change its name to Hot Springs about 1914. It got its first Post Office in 1915 and incorporated a year later as "Hot Springs." And that's the way it remained until 1950.

Ralph Edwards, who had been hosting radio's Truth or Consequences since 1940, wanted to come up with a spectacular idea for the program's tenth anniversary in 1950. One of his staff suggested they tell their radio audience that they wanted a town in America to change its name to Truth or Consequences, and in return, the program would fly a group of national pressmen to the town to cover the change and the 10th anniversary show would eminate from that town.

Edwards received several letters of intent from villages throughout the U.S. but Hot Springs, N.M. was the eventual winner. It was put to a legal vote in the town and the citizens chose their new name 1294 to 295. So Hot Springs legally became Truth or Consequences on March 31, 1950 and the following day Ralph Edwards and 10,000 other people arrived for the 10th anniversary show.

This began a special relationship between a man and a town and every year thereafter Edwards has returned to Truth or Consequences, although the show has been off the air for years. But he and a host of celebrities return each year for the town's Fiesta.

* * * * *

Parting shots: Although OTR was strictly "audio", how many of us couldn't enjoy a show unless we could see the orange glow behind the dial indicator? Wurrrry interresting.....



From The Editor's Desk...



And so dear reader, you have in your hand the new, abbreviated NARA NEWS, reduced from 60 pages down to just 28 in an economy measure to keep NARA afloat. We've tried to handle our judicious pruning in such a way as we think you'd like. Should you have other ideas, of course feel free to let us know.

Naturally the year-end holidays are not the most convenient time to collect, assemble, and edit a magazine, especially when you have such far-flung contributors as we do. John Pellatt's column made it all the way from Canada with no mishap but Don Aston's report got "lost" and was returned to him in California. He had to re-mail it to Virginia (after calling me to explain) and by the time it got here the magazine was "full." So we ripped out "From Other Pubs," stuck in Don's page, and re-did the Table of Contents. Steve Ham was also a little late with his submission but you've got to forgive a President who's also the publisher and now membership secretary; his schedule is a little hectic.

By now you've observed that new little number in the upper right hand corner of our front cover; there's an explanation for it in our Letters to the Editor Department. We're always happy to cooperate with the Library of Congress.

You don't have to be Sherlock Holmes to notice the paucity of original articles in this issue and we're sorry about that. If you folks don't submit 'em, we can't print 'em. We're also saddened by the loss of so many fine CTR people in the past few months; our obituaries were expanded to two pages. We'll particularly miss John Kieran as well as Joan Edwards, both of whom were featured in recent NARA NEWS issues.

Norman Relst reviews the "Jordan Logs" by NARA member (and former Treasurer) Tom Price in this issue. I've read them also and agree with Norm's praise of Tom's efforts.

If you have anything to share with us in the next NARA NEWS, letters, articles, a quiz or whatever, the deadline for submission for the Spring issue is March 15, 1982. (Regular contributors, take note.) Maybe someone out there would like to write a piece on "NARA's First Ten Years" so that our newer members (and there are a lot of them) can be aware of our accomplishments in the past.

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 Freund

A TIP OF THE ATWATER DIAL TO.....

Charles Ordowski of Livonia, Michigan for three mounted ads for old radios, three cassette tapes of OTR materials, and xerox copies of FIFTY YEARS OF WJR RADIO, RADIO STARS AND STATIONS OF 1934, and "Armed Forces Radio Service: The Invisible Highway Abroad" from THE QUARTERLY JOURNAL OF THE LIBRARY OF CONGRESS (Fall, 1980)

Tom Price of Salinas, California for OTR related items: 19 photocopies articles, 30 newspaper clippings, and 7 magazines

Jim Greenwood of Findlay, Ohio for Jane Woodfin's OF MICE AND MEN (B-06)

Jerald Nadel of Albany, New York for seven issues of NATIONAL RADIO TRADER and two issues of THE GREAT RADIO SHOWS

S. G. Cawelti of Clifton, Virginia for xerox copies of the series of articles "The First 50 Years of Broadcasting," published in BROADCASTING, Oct. 13, 1980 through Oct. 5, 1981

Rodney Arisian of Dorchester, Mass. for clipping on The Prairie Home Companion and Harry Ebbitt, vocalist with Kay Kyser

Elwood McKee of Rockville, Maryland and Les Waffan of Manassas, Virginia for information of Assoc. of Audio Archives

Mr. & Mrs. John B. Strand of Castro Valley, Cal. for donation of a tape recorder and blank tapes

Dave & Janice Easter of Fallston, Maryland for clippings on OTR big band leader Ted Steele

Tom Farley of Logan, Utah for donation of \$15 derived from a collection of cans

Charles Ordowski (again) for clippings on FDR and his use of radio, mini-bios on Richard Eaton and Richard Shepard

Jerry Nadel of Albany, N.Y. for clippings on Ross Martin, the Mills Brothers, and Truth or Consequences, New Mexico

COMING IN FUTURE ISSUES.....perhaps even the next issue****

More great photos and pictures from the OTR past****Articles in search of an author****Another piece on the radio life of Sherlock Holmes and the woman who brought him to radio****A great radio quiz to test your knowledge or lack thereof****Regular pieces by regular contributors on irregular items of interest**
****A new cartoon of Little Orphan Annie by our staff artist, Gene Larson****True tales and timely tidbits by talented, tactful, and tenacious tillers of type****Another article of interest by ex-Prez Roger Hill****Crammed into 28 pages***