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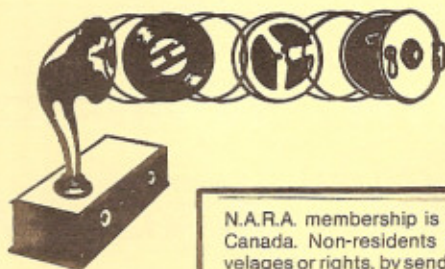
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***** In and About This Issue *****

————— DEPARTMENTS —————

Letters to the Editor.....	2
Transcribed from Toronto (by John Pellatt).....	4
The Old Adlibber (by Grandpa Ed Bates).....	6
In Memoriam: Obituaries.....	11
President's Page (by Steve Ham).....	20
Cassette Library (by R.C. Kula).....	23
From the Editor's Desk.....	28
Tip of the Atwater Dial.....	Back cover

————— ARTICLES —————

Texas Broadcast Museum (reprint),,.....	10
Sherlockian Collectibles (by N. Nolan & D. Morrow).....	12
FDR Centennial (by Phyllis O'Rourke).....	16
Re-Collections (by Gene Larson).....	17
WOR; The Enormous Radio (reprint).....	21
Recalls Reagan's Radio Days (reprint).....	27

————— FEATURES —————

Radio Jingles Quiz (by Mrs. Spencer Tremont).....	8
Old Time Radio Clippings (reprints).....	14
Little Orphan Annie cartoon (by Gene Larson).....	18
Programming Quickies (by Gerry Vorris).....	22
Radio News & Notes (by K.M. Renaldo).....	24



to the



Dear Editor:

I am trying to locate the manuscripts for the radio program, The Court of Missing Heirs. Do you have the above information? If not, could you help me locate James R. Waters, the lawyer who originated the program? Any information would be gratefully appreciated.

Jimmy McKinstry
P.O. Box 208
Midland, GA 31820
(404) 322-8319

Ed. Note: We have no information in our archives that might assist you, Jimmy, but we urge you to contact the National Museum of Broadcasting, the Radio Hall of Fame, and Broadcast Pioneers Library. If any readers know of any other possible source of the requested data, please contact Jimmy, say you saw his letter in NARA NEWS and provide him with any leads you have.

Dear Jack:

I hope you can use the enclosed material on the FDR Centennial; it should work well in the next issue. Later I'll be sending you a nice copy of an Amos 'n Andy cartoon as soon as the repo is ready.

I'm busy sifting through a bunch of old radio material that I was fortunate to find in an used goods shop several weeks ago. The enclosed "FDR in Radio" article came from a 1933 radio magazine that was part of what I found.

Best regards to you, Jack, and keep up the great work on the Journal. It looks better with every issue!

Charles Ordowski
Livonia, Michigan

Ed. Note: And our thanks to you, Charlie, your Roosevelt material was the springboard for Phyllis O'Rourke's "FDR Centennial" article which will be found in this issue. We hope that you'll continue to share your radio findings with us... and we're still looking for that 'Amos 'n Andy' cartoon.

Dear Editor:

The last issue of NARA NEWS was too brief but I can understand the economics of our problems. Anyway, now we know what Steve Ham looks like; when do we get a picture (or drawing) of other officers and regulars, Don Aston and Harold Widdison? It's kinda fun to find out what they look like after we've formed some sort of picture from their writings and reports.

Dr. Hugh Mulligan
Cleveland, Ohio

Ed. Note: We'll do our best, Doctor. Of course, caricatures of John Pellatt and your Editor have appeared over their respective pages in past issues. Now in this issue we've added those of Steve Ham, Ron Kula, and Don Aston. Soon we hope to have a likeness of Harold Widdison, our new reel-to-reel librarian, also appearing in NARA NEWS.

Dear Jack:

I am trying to obtain a tape of the Gildersleeve program in which "Peavey" made his first appearance. I believe it to be during September or October of 1943. I would be most happy to purchase or trade.

Keep up the wonderful work at NARA NEWS. We all appreciate it.

Mickey Smith
School of Pharmacy
The University of Miss
University, MS 38677

Ed. Note: Most of regular readers will probably recall Mickey Smith's article, "I Wouldn't Say That," which appeared in the Autumn 1977 issue of NARA NEWS Vol. V, No. 3. That article related the personality and development of "Richard Q. Peavey", the amusing Pharmacist on the Gildersleeve program. We hope someone in our vast readership will be able to help Mickey find a copy of the requested material.

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.



transcribed from toronto

On stage, comedian George Carlin is as funny as ever. His style and content have matured. His ninety-minute monologue is a grinding test few contemporary performers could successfully undertake. His appeal seems even wider than before--his fans from the early sixties and seventies are now sitting side by side with his much younger fans that have recently rediscovered him through his records, television appearances and new series of live tours.

His live performance is the result of many years, observing, reminding, commenting. His general theme, "getting through the day", turns Carlin into One Of Us. He helps awaken us to the obvious and ignored and forces us to re-examine those mundane facets of our life that seem to waste so much of our time. His fascination with the perplexing and often redundant use of language, for example, is well known. "Why do you need hot water heaters? You don't have to heat hot water--you heat cold water. You want cold water heaters".

His material has become noticeably less political, less religious, less autobiographical, at least about his school days. He feels that this is a reflection on both the times and on his internal state of mind. The absence of drug related humour forcefully demonstrates his growth and maturity as a humorist. Of course his "seven dirty words" are still in his live show. Those words shocked and outraged many people in the past. But Carlin was just following in the tradition of many great comedians of the past, including Lenny Bruce, in reminding us that we will always attribute power to words totally out of scale to their actual importance or meaning.



Off stage, George Carlin is an articulate, intelligent, quiet individual who takes his craft seriously and yet is still interested enough in the people and places around him to take the time to talk and reflect on his spectacular career. I spoke to him recently when he performed in Toronto, and was surprised and delighted to learn about the early major influences on his work.

"My early influences were the radio comedians. When I was a kid back in the 1940's radio still had weekly prime time comedy shows every night--quite a lot of comedians had

network shows. That was the first attraction I had to comedy--radio. A lot of kids like comedy. It's a release for children. Then I was influenced by Danny Kaye and his movies; Spike Jones and his radio shows and his records because of his irreverence; Martin & Lewis on radio and in the movies because of Jerry Lewis; the Marx Brothers because no one ever seemed to notice that they were lighting a couch on fire-- I just loved that. Those were early influences, later on it was more of a brain-thing, people like Bob & Ray, Steve Allen, Mort Saul, Lenny Bruce, Nichols and May".

George Carlin feels that he really did not have any choice except be a comedian. It was partially hereditary he explained to me. His parents were funny; he was a talented mimic as a child. Later he became the class clown in school and developed a lot of physical comedy. Then he was into more intelligent comedy--words--largely influenced by what he heard on the radio. But Carlin was too restless and dropped out of high school after his first year. He has been driven ever since to make up for that loss of a formal education. He feels that communicating is the most significant part of learning, and has devoted his life to developing his communication skills.

Again he was drawn into radio. As a child he used to hang around the Columbia University campus radio station and watch the announcers load the old sixteen inch heavy metal transcription discs onto the huge, over-sized turntables. He thought, "I want to do that".

"I went into radio to become secure in my speech and delivery as a disc jockey--feeling that the audience wasn't present. They couldn't boo or applaud or anything--so you're not going to be rejected--it was a kind of safety zone for me to begin from...then there comes a time when you're in your early or mid-twenties and you have to make the commitment to try it out in front of an audience that wants to be entertained...a whole lot of times...sometimes it's better than you dreamed, sometimes it's worse, sometimes you have to wait a little longer".

The ego of a true performer is paradoxically often a very fragile thing behind the facade on stage. Carlin worked for over a decade until the early 1970's when the college crowd rediscovered him because of his records and turned him into a best selling spoken word recording artist. Today he feels much more secure about himself and says that he can now choose to be funny off stage when he likes. When he was a child he felt the need to show-off much more. The soft-spoken Carlin admits that today, on the whole, "I really don't like forcing myself onto people".

Carlin's interest in the incongruities of life has helped him shape countless brilliant monologues. But the 1980's mark a change in definition and direction for him. Carlin feels that he has said just about all he wants to say in a standup, monologue format. His new record reflects this movement with more studio-produced material, with music, sound effects, editing, post-production, and ultimately, other actors. Carlin is quite proud of his records and rightfully so. They offer some of the funniest contemporary American standup comedy available on disc. His spoken word records are the direct descendants from OTR and indeed today are often the only spoken word content heard on many radio stations.

The OLD ADLIBBER

a column of
trivia by "Grandpa" Ed Bates

Taint a heapa folks in Jordan Run, West-by-God-Virginy; that ever seed a copy of Variety, the show biz pub. Ez I reflect, it done hatched a passle of new words, summa witch took and others dint. "Boffo" is a ferinstanse, I spect "show biz" is nother. Anyhoo, ar travelin liberry truck hadda higalutin display tother week and smack dab in the middle of it wuz a November 1, 1932 issue of Variety so I gived it an uplost look see. Gess what there word fer radio shows wuz? "etherizations!" Now kin you bleeve that? Praise the Lord that that one never ketched on.

One Variety articul shure got aholt of my tention. Twas the one on crime "etherizations" on accounta a heapa complaints wuz acomin in bout them shows corruptin the young'uns. Three shows in perticular wuz talked bout: Sherlock Holmes, Evening in Paris Mysteries and the Lucky Strike Crime Hour. Dont that jest beat all? My pappy alluys sed: There aint nuthin new under the sun.

Anybody out there reflect bout the singin telegram? Didja know that the very furst one what wuz comed about wuz on Radio? Shurnuff! Twas back in July of thurdy-three on the Rudy Vallee Show, yessir, when a gal warbled the furst singin telegram. Nowadays Western Union likes to claim that the gal's name wuz "Lucille Lips" but I figger they jest made up that monicker. Anyhoo, the idea ketched on reel good and twarnt long afore them Western Union messengers in greeny-brown uneeforms en caps en leggins (you young'unsknow what them are dontja?) were ascampere around aknockin on doors and singin them telegrams. When WW II comed along, twarnt nuff fellers en gals to make the rounds so they done swichted to singin em over the phones. But longabout 1974 they plumb cut out the singin telegram alltogether.

Jawin bout them phone operators done puts me in mind of a funny gal name of Judy Holiday. Oh shore, you reflect her from the movies but she done got her comehither from Radio. She wuz bornded Judith Tuvim in Ju of Twenty-two en after bout 6 months ez a switchboard operator, darned iffen she dint land a spot on the Mercury Theeater with Orson Welles whilst she wuz still a tennager. Sad to tell, shortly thereafter she lit out fer Hollywood and cept fer a cuppla specials never came back to Radio what given her the furst push.

Fast cars en shifty drivers alluys skeer me. Theres many a traged told on the hiways, yessireebob. Coursewise jest about everbody knows that the first Lone Ranger, Earle Graser, done got kilt in car crash. But didja know that the writer fur that show, Fran Striker, also got done in the same way? Tis true, he wuz kilt in an automobeel crash on 9/14/62 near Arcade, New York. So it bodes us all to be special keerful on the hiways en biwaysall the days but even morso in the comin summer when mostfolks do alotta travelin. God Bless you all.....

RADIO Odds 'n Ends

Ray Bradbury, the popular science fiction writer, last fall gave the radio rights to thirteen of his stories to Mike McDonough, a radio drama professor at Brigham Young University in Utah. Two of the tales, "Sound of Thunder" and "Halloween Tree" have since been produced by McDonough, a top-notch sound-effects man.

In "Sound of Thunder" several hunters go into a time machine that takes them back to pre-historic times to hunt a Tryannosaurus Rex. McDonough related how they created the sound of the dying dinosaur: it was a mixture of some human sounds and growls combined with the noise of an old asthmatic bulldog eating a gooey combination of plain dog food laced with fresh eggs.

B10

Friday, April 2, 1982

THE WASHINGTON POST

Ray Bloch Dies Conductor, Flower of Music World

LOS ANGELES (AP)—Ray Bloch, 79, the conductor Jackie Gleason called "the flower of the music world," died Monday at Mount Sinai Hospital in Miami after a heart attack.

Bloch gained fame on television, a medium he joined in its infancy, composing and conducting music for the Ed Sullivan Show from 1947 to 1971 and for Gleason's TV variety shows.

On each of his weekly shows, Gleason would introduce Mr. Bloch as "the flower of the music world."

Born in the Alsace-Lorraine region of France, Mr. Bloch was brought to the United States by his parents as an infant.

His musical talent first blossomed in the 1920s when he played piano



RAY BLOCH

1981 Photo

with small groups and led dance bands before moving into radio in the 1930s. His radio career included work on the Orson Welles drama presentations and the Philip Morris Playhouse.

Mr. Bloch was a member of the original board of governors of the Academy of Television Arts & Sciences and was on the board of the Friars Club in New York. He retired and moved to Miami five years ago.

Survivors include his wife, Ann; a daughter, Roberta Besh, and two grandchildren.

● Gracie Allen: Tootsie Sagwell! What are you doing in this office building?

Tootsie: Looking for a job, Gracie. You see, I've decided to give up men.

Gracie: Give up men! But Tootsie, this is leap year. And if I ever saw a girl with kangaroo blood it's you.

—Burns and Allen (CBS)

Baby Snooks: Remember I asked you "What's the shape of the world?"

Daddy: Yes.

Baby Snooks: Well, teacher said "Skinko" ain't the right answer.

—Maxwell House Coffee Time (NBC)

● Lulu M'Connell: My grandparents are wonderful. My grandmother and grandfather are both over 90 and they don't even use glasses.

Tom Howard: Well, some people like to drink out of bottles.

It Pays To Be Ignorant (Mutual)



DON
ASTON,
OUR
NARA
TREASURER



RADIO JINGLES QUIZ

Compiled by Mrs. Spencer Tremont

The singing radio commercial or "jingle" was always a great way to sell a product. We've listed several below, without the brand name, of course, to see how many you remember. Yes, we know some were later used on television, but they were first heard on Radio.

- 1) ...A little dab'll do ya....
- 2) If you've got the time....
- 3) What's the best tuna?
- 4)for your breakfast starts the day off shining bright!
- 5) Light up a mellow, mild.....
- 6)hits the spot, 12 full ounces, that's a lot. #
- 7)the brushless shaving cream supreme.....
- 8) Have you tried.....? They're whole wheat with all of the bran.
- 9)Happy little wash-day song...
- 10) Never borrow money needlessly, just when you must....
- 11) Where's there's life, there's.....
- 12) Get.....Charlie, start using it today....
- 13) Standing on the corner, watching all thego by.
- 14)is the shampoo that glorifies your hair.
- 15) Brushless or lather, 50¢ for shaving cream, a dollar for the lotion
- 16) Who put 8 great tomatoes in that little bitty can?
- 17) A-Always milder, B-Better tasting, C-Call it smoking...
- 18) You get 43 beans in every cup of.....
- 19) Be sociable, look smart, keep up to date with.....
- 20) You'll wonder where the yellow went when you brush your teeth....

ANSWERS WILL BE FOUND ON BACK COVER

(cont. from pg. 5, TRANSCRIBED FROM TORONTO)

Carlin's new direction--"a general de-emphasis of monologue material and a greater stress on studio work--without an audience"--is the natural growth of his considerable talents. In many ways, it is a direct return home to his very early major influences, those days of his childhood and youth the days of Old Time Radio, when he used to listen to all those great network radio comedians.

George Carlin's next album--to be produced towards the end of 1982--will be recorded totally in the studio. "Things come and go in surges. Parts of me need to surface and are next in line. I have a lot more to explore...in this new frame of reference". In addition to his next album, George will explore home video, cable TV and movies. All of this work will reflect his new approach to style in the 1980's.

Carlin's attitude may have mellowed but it has not changed. His humour is still rebellious against the complacency of accepting things at their face value. It is many things: sharp, witty, sly, physical, sometimes outrageous, always thought-provoking. His obsession with words is hilarious and reflects his influences from radio's golden days. After all, what else was there except words, music and sound? And just as radio provoked the listener's imagination--so too Carlin's comedy challenges many pre-conceived notions and expands the limits of our thoughts and perceptions.

It is his reflections on the ordinary, on the rituals of daily life that are his trademarks and make his work immediately identifiable. Of course, much of it is already known or can be anticipated, but he presents it with such energy and deceptive ease, that it all seems somehow new and alive.

His return to those early influences, to sketches and skits, demonstrates a maturing of style and a continual testing of his skill and talents. Carlin is however still One Of Us. He is still on top of the contemporary American comedy scene and even funnier than ever.

It is comforting to know that he will still be funny in the years ahead. His records demonstrate a longevity in their own way that closely parallels the lasting enjoyment we still receive from many Old Time Radio comedians.

It is also comforting to reflect on the major influence that O.T.R. has played in shaping the career and life of this exceptional contemporary comedian. It is even more interesting to find that George Carlin is returning to those early influences in presentation at least. He has found a new source of inspiration and excitement to share with his audiences--a reworking and modernizing of those early influences of radio that first captured him and fascinated him--so many years ago.

Next issue I hope to have an interview with Douglas Adams, author of THE HITCHHIKERS GUIDE TO THE GALAXY, the BBC Radio series, and the most exciting radio series to come out of Britain since the GOON SHOW in the 1950's.

Broadcast museum thrilling thousands

By KRISTIN GAZLAY
Associated Press Writer

DALLAS (AP) — It's crammed with curios from every decade of broadcasting — a 1919 cylinder record player, tiers of varying televisions, the first type of transistor radio, and circa 1981, Walter Cronkite's microphone.

Bill Bragg's grade-school passion for all things broadcast has been transformed into the Texas Broadcast Museum, housed in a lofty warehouse on the outskirts of downtown Dallas.

"This is a hear-it, see-it, do-it place," the 34-year-old Bragg said. "It's 5,488 square feet, and just 10 square feet of that is under glass. But museum is really a poor word for this place. That implies a hands-off attitude. This is a hands-on museum."

The fruit of Thomas Alva Edison's ingenuity is strewn throughout the spacious room, in chronological order. Ornate victrolas. The primitive predecessor of the dictaphone. Microphones used in old radio shows. The first televisions and the latest videotape machines.

Bragg has even devised a jingle in honor of the inventor: "Dear Thomas Alva Edison, you'd be proud to see 'em. The inventions that you gave to us at the Texas Broadcast Museum."

Edison's personal microscope — used to inspect diamond phonograph needles — sits under glass in a display case.

Nestled in the same case are Bragg's dearest treasures — personal effects of the late rock 'n' roll star Bill Haley, who died in Harlingen, Texas, this year.

Haley's guitar, used to play the familiar riffs of "Rock Around the Clock," lies in the glass next to Haley's trademark pointy black shoes — size 8E.

Bragg flew to the Rio Grande Valley to pick up the guitar and spent the day with Haley's Mexican-born wife, Martha. He had to buy an extra plane ticket to get the instrument back to Dallas.

The airline people thought he was crazy, but he didn't want to let it out of his sight, he said.

People like to give Bragg things for his museum. His enthusiasm won him the microphone Cronkite used on the "CBS Evening News."

"I wrote him just before he retired asking for something for the museum," Bragg said. "One day, I got a box in the mail from CBS and a letter from Cronkite's secretary. It had the microphone in it. Apparently, he liked what we were doing."

Another treasure is a 1947 Radio Series record called "Our Land Be Bright," a drama about veterans returning from World War II. It features then Warner Brothers actor Ronald Reagan.

"Except they pronounce it 'Ree-gun,'" Bragg said.

To generate interest — and interest the generations of young and old — area actors use authentic props to stage old standards such as "The Shadow" or "Fibber McGee" at area malls.

The museum, already brimming with a half-million dollars worth of broadcasting memorabilia, opened with a bang in May 1979 with 4,000 visitors.

Tours of school children, broadcast aficionados and those who remember broadcasting from the heyday of network radio trek through its doors six days a week.

But the museum is at the mercy of its landlords, who plan — eventually — to convert the old warehouse into condominiums.

And Bragg relies on donations to keep his museum going, paying himself only 33 cents a day for hours of work a week. Five days a week, he works as an engineer at a Dallas television station while his wife, mother and father keep the museum open.

Near the door leading out of the building, past the huge radio transmitters and stacks of old records — is a color picture of Bill Haley meeting Britain's Queen Elizabeth II. It arrived this summer, the day of the royal wedding.

Inscribed, it reads, "To the people who remember him and the Texas Broadcast Museum. All my love, Martha V. Haley."

BROADCAST MUSEUM HAS CAPTION DISPLAY

There aren't many museums in the world where you can see Walter Cronkite's microphone, Thomas Edison's microscope, and a TeleCaption television! The only one NCI knows of is the Texas Broadcast Museum in downtown Dallas.

The popular museum, which specializes in hands-on exhibits and displays for handicapped people, had a TeleCaption television and videocassette player on loan from Sears. A videotape, featuring Nanette Fabray, demonstrated closed captioning, using segments from captioned programs.

Museum curators reported that the captioning exhibit attracts most visitors' attention. Closed captioning is an important piece of history, but one that is available to everyone today. Visitors frequently mentioned hearing-impaired friends or relatives who would enjoy captioning.

Museum founder Bill Bragg is noted for his dedication to the handicapped people of the Dallas-Fort Worth area. "Broadcasting affects everybody, so the Texas Broadcast Museum is a people museum," Bragg noted. "We pride ourselves in being a place where children can learn, senior citizens can remember, and a place that blind people can touch. We were delighted to have a display designed for the hearing-impaired citizens of Dallas and Fort Worth."

IN MEMORIAM

‘Big Jon,’ dies in Fremont

(FREMONT, CALIF.)
"ARGUS" Feb 26, 1982

By Beth Gorman
Staff writer

FREMONT — Fremont resident "Big Jon" Goerss died Wednesday, leaving behind a generation of adults who grew up with him and his buddies, "Sparkie" and "Mayor Plumpfront."

Goerss, best known for his ABC radio network show "Big Jon and Sparkie," died at his home Wednesday following a 7-month battle with cancer. He was 63.

Goerss was the creator of "Big Jon and Sparkie," an hour-long show that ran on the network from 1950 to 1958. A similar show, called "No School Today," utilized portions of the other series and was heard on Saturday mornings, giving Goerss one of the largest blocks of radio network time ever assigned to one performer.

"The way he got the 'Big Jon' name was when his eldest daughter

said 'Daddy, do you ever feel like you're standing on a box?' " recalled his wife, Rosalie, explaining that her husband stood 6-feet-5.

She added that her husband's radio partner, "Sparkie," was conceived as an elf from the land of make-believe that wanted to become a real boy.

"Sparkie was his alter ego," she said. "His whole life was broadcasting and communication."

"One of the things that made him very popular was that in the days of radio, there was no television, and the children really got into their imaginations," she said. "It made an impression on them. The kids who listened then have children now and still find (the programs) interesting. (They) have a mystique of their own . . . He said the programs were for the young and the young at heart."

Daniel, Goerss' 26-year-old son, said his relationship with his father was unique.



Goerss is also survived by his three daughters, Deborra Lay of Fremont, Kathryn Arnold of Torrance, and Mary Melody Mollric of North Canton, Ohio; and a second son, Lloyd Reed of Blanchester, Ohio.

Bob Eberly

NEW YORK TIMES
Nov 17, 1981

GLEN BURNIE, Md., Nov. 17 (AP) — Bob Eberly, a popular Swing Era singer who performed with the Dorsey brothers and helped make famous such songs as "Tangerine" and "Green Eyes," died Tuesday at his daughter's home in Glen Burnie. He was 65 years old.

Mr. Eberly's career spanned 45 years and included concerts and nightclub performances throughout the United States and abroad. His last engagement was about 18 months ago at the Top of the World, in Disney World, Fla., only weeks before he underwent surgery for removal of his right lung. Mr. Eberly had been suffering from cancer, and he had suffered four heart attacks as a result of chemotherapy treatment, family members said.

The songs he helped make famous also include "Anapola," "Yours," "Blue Champagne," "The Breeze and I" and "I've Grown Accustomed to Your Face." The recordings of these and other songs that he made popular each sold more than 2 million copies.

Mr. Eberly and his wife of 40 years, the former Florine Callahan, had lived in Great Neck, L.I., since the mid-1960's, and they were planning to spend at least several weeks at the Glen Burnie home of one of his two daughters, Kathleen Wheeler.

Surviving, besides Mr. Eberly's wife and daughter, are another daughter, Rene M. Eberly of Hicksville, N.Y., and a son, Bob Eberly Jr., of Greenwich, Conn. Six brothers and sisters also survive.

Leon Levine, Former Director Of CBS Radio Programs, Dies

Leon Levine, a former director of educational and public-affairs radio programs for CBS, died Wednesday at Memorial Hospital in Sarasota, Fla. He was 77 years old and had homes in Sarasota and Manhattan.

Mr. Levine produced such CBS radio programs of the 1930's and 40's as "The Town Meeting of the Air," "American School of the Air" and "Invitation to Learning."

He was born in Mozyr, Russia, and came to the United States with his family in 1913. He attended the Boston Latin School and the University of Chicago and began his career as a news editor with the International News Service.

He was with CBS for 15 years before joining the administration of Columbia University as associate director of its bicentennial information division from 1953 to 1955 and as director of radio and television activities until 1958.

His wife, Nessie, died in 1978. Surviving are his companion, Dorothy Kaufman; a daughter, Susan Watson of Chicago; a son, Philip Merrill of Arnold, Md.; two brothers, Ezra of Pittsburgh, and Max of Boston; a sister, Beas Rubinson of Brooklyn, and five grandchildren.

= from =
NEW YORK TIMES
MAR 15, 1982

Sherlockian Collectibles

by Norman S. Nolan and Daniel J. Morrow

One of the highlights of the days of Oldtime Radio (as we call it now) was the fun of sending box tops off in the mail in exchange for sponsors' premiums. The idea is still in use today, mainly by manufacturers of breakfast cereals, but the offerings are somewhat mundane compared to what was available in the '30s and '40s. Back then premiums included such goodies as Jack Armstrong's Magnetic Key, Little Orphan Annie's Speedomatic Decoder, Captain Midnight's Sliding Secret Compartment Ring, the Dick Tracy Signal Code Ring and Pencil, plus assorted badges, photographs, puzzles and so on.

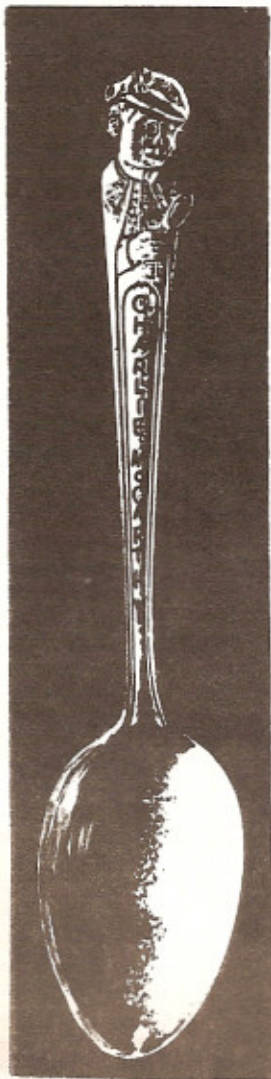
Given the popularity of the Sherlock Holmes broadcasts aired almost continuously each season between 1930 and 1950, it is not too surprising that Sherlockian premiums could also be had. There were not too many of them, to be sure, and like most of the artifacts from that era, they are hard to come by these days, but they are worth seeking out, both for their own sake and as reminders of a now nostalgic period. The few known to the authors are described herein, and we would be pleased to hear about the existence of any others we may have missed.

Appropriately enough, among the first Sherlockian premiums were a pair of books featuring Watson's works, issued under the imprint of the G. Washington Coffee Company "by special arrangement with Doubleday, Doran & Comp." 1933 listeners to the programs sponsored by that firm were invited to send their names and addresses on the back of a Washington brand label to Morristown, N. J. in return for a volume containing seven of the Holmes stories. This book sported a gold profile of Holmes on a maroon cover, and had a frontispiece photograph of Leigh Lovell, the actor featured as Dr. Watson.

A short time later, a similar special edition of "The Hound of the Baskervilles" was also offered; this one was embellished with a frontispiece photograph of the program's star, Richard Gordon, in profile and wearing the deerstalker cap that so many now associate with the World's Best & Finest Detective.



During the 1936 season, Household Finance Corporation sponsored the Holmes broadcasts, and that firm's premium was a colorful Rand-McNally map entitled, "Sherlock Holmes Illustrated Map of London. Approximate date 1890". It measures about 15" X 20" and in each corner is a small drawing: a magnifying lens, a microscope, a fingerprint, and a test tube and beaker. Only the more prominent thoroughfares are listed, but it carries drawings of important buildings and railroad stations. Baker Street is shown along with Holmes's residence and the Empty House across the way. Huge letters across the bottom spell out "Household Finance Corp".



When a second coffee company got into the premium act along about 1936, for a dime and a Chase and Sanborn label you could order up a spoon depicting on one end a deerstalker-and-cape clad Charlie McCarthy holding a magnifying glass. John Bennett Shaw, who owns one, reports that the company offered other spoons in the series but that only this one featured a Sherlockian motif.

Another premium collectible of sorts, though not one of the "mail in for" variety, is a blotter, a device not seen too often in these days of ball-point pens. It advertises Sherlock Holmes on New York TV and dates from 1954/55. The pitch reads, "Tune in on the New Adventures of Sherlock Holmes, starring Ronald Howard (son of the late Leslie Howard) every Monday 7:00 - 7:30 PM Channel 4. Presented by the Chase National Bank." On the non-blotting side is a profile of Howard framed in a drawing of a TV screen.

Finally, and somewhat further afield as premiums go, it was once possible to gain such a collectible just by tearing off a box top, provided you were lucky and chose the right box. The indefatigable Mr. Shaw owns just such a one, once housed in a box of *Cracker Jack*: a tablet-like booklet, about an inch and a half square, with a blue cover on which appears a key-hole shaped picture of Sherlock with deerstalker and pipe. Inscribed on the cover are the words, "Note Paper for Writing Secret Notes". Let us know if you find one!

NARA NOTE: This article first appeared in the Baker Street Miscellanea, a quarterly publication, of Chicago, Illinois. Although originally written for Sherlock Holmes' buffs, it will certainly be of interest to every OTR fan who enjoys radio premiums. The article is re-printed here through the courtesy of John Nieminski and the Sciolist Press.

RADIO DAILY

Wednesday, March 21, 1945



Radio Is My Beat . . . !

• • • What is probably Jerry Devine's most ambitious undertaking to date in his long and varied career as a topflight writer-director, will be a new series tagged "This Is Your FBI," to debut on the Blue on Friday, April 6th, at 8:30 p.m. The new aircer will be an authentic dramatization of cases direct from the files based upon actual sabotage, espionage, kidnaping and other Federal offenses investigated by the FBI, and will be presented as a public service by the Equitable Life Assurance Society. G-Man Chief J. Edgar Hoover has already given the show his official blessing and said, among other things, that the FBI was glad to lend its co-operation to Jerry Devine in this series, stressing the fact that the bureau was created to protect the people of the United States from its enemies within and that they are entitled to know of its work. In effect, he concluded, the new show will constitute a report on the part of the FBI to the radio audience. Thomas I. Parkinson, president of Equitable, also expressed deep gratification and pride in being associated with the FBI aircer. Devine, who already writes and directs radio's top thriller, "Mr. D. A.," will direct as well as produce the new series. Warwick & Legler is the agency handling it.

☆ ☆ ☆

• • • Fooling around with the dials: Milton Berle, as usual, was dynamite Sunday nite on somebody else's program—this time it being Kate Smith's. Another heavy laff-getter on the same stanza was good old reliable Lulu McConnell. . . . A. L. Alexander and his Mediation Board handle some mighty delicate problems in an adult manner—proving once again that radio can drop its swaddling clothes. . . . Coincidentally enuf, John J. Anthony's opener brought out a problem similar to the one Alexander faced, but the humor surely wasn't intended when he asked a woman (who said she had just been married a month and was going to have a child) if it was her first! . . . You have to trot out the superlatives whenever you talk about Ralph Edwards. His pinch-hitting for Phil Baker the other nite was jet-propelled stuff. . . Sid Shalit, batting for his boss, Ben Gross, radio ed of the News, on WHOM Sunday afternoon, showed plenty of pace and savvy. Irv Marsh, assistant sports ed of the Herald-Trib, on the same session, rates a spot of his own, his color yarns being that solid. . . . Chico Marx paraded out something new and something old on "Hall of Fame"—but old or new, it's all the same to us so long as it's Chico who's handling the delivery.

☆ ☆ ☆

• • • Small talk: Slight hitch in Billie Burke show may keep Henny Youngman on the air a week or so longer. Agency can't make up its mind whether to originate show from here or coast. Meanwhile three clients are bidding for her ayem show. The one who gets it will be the one who can get CBS time. . . . Dick Kollmar landed the title role in "Boston Blackie."

OLD-TIME CLIP

N.Y.C. DAILY NEWS, T

Listening In With Sid Shalit

Talking Back . . . When Beatrice Lillie makes her first radio appearance since arriving in this country from England, on WEAF's Atlantic Spotlight, Saturday afternoon at 12:30, you'll hear her carry on a dialogue and sing a duet with her London self. Here's how it's done. Before leaving London, Miss Lillie recorded her British part of the broadcast. This will be played on BBC in London while she broadcasts "live" from the NBC studio in New York. As far as we know this will be the first time that an entertainer has "performed" from both sides of the Atlantic at the same time. . . .



Beatrice Lillie

Once Over Lightly . . . Clark Gable's effective emoting was the valve which turned on the dramatic heat for Cavalcade's salute to the heroic sub Commander Howard Gilmore (WEAF-8). It was Gable's first radio stint since his release from active duty with the Army Corps . . . The bed-and-board problem along the Potomac, America's number one domestic joke, provided comedy moments in Radio Theatre's version of "Standing Room Only" (WABC-9). Paulette Goddard and Fred MacMurray bounced buoyantly through the Washington farce of bedrooms and bureaucrats . . . The way Dr. L.

THE RADIO OPINGS

TUESDAY, OCTOBER 31, 1944

bellows some of his monied questions leads one to believe he's trying out for a scream-test . . . Ed Wynn, suffering script miseries, drops his fantasy format in favor of a straight comedy setup, starting Friday night at 7 via WJZ . . . Edgar Kobak, former vice president of the Blue, succeeds Miller McClintock as president of Mutual, effective Nov. 20.

• • •
Ether Echoes. . . Larry Stevens, recently discharged from the Army Air Forces, is Jack Benny's new vocalist, succeeding Dennis Day, now in the Navy. Stevens, it is said, has never before sung professionally. He makes his debut with Benny this Sunday evening at 7 via WEA. . . Jerry Cooper, just returned from a one-year movie stint in Hollywood, inaugurates a singing commercial series over WOR Sunday night at 9:45. . . After a run of more than five years, Phil Lord's Gangbusters fades from the air, shortly after the first of the year. . . This is the FBI, a dramatic series drawn from the official files of the Federal Bureau of Investigation, written by Max Marcin, author of the current Crime Doctor mysteries, bows in over WEA, Saturday, Nov. 25.

News Around The Clock

WNEW 1130
ON THE
DIAL

Daily News broadcast schedule:
REGULAR editions 24 times a day on the half hour. WAKEUP editions from 6:45 to 8:15 weekdays on the hour and quarter hours. EXTRA editions on the hour, whenever news is urgent. BULLETINS at once.

. . . Ted Lloyd up for an important promotion at 20th-Century Fox. . . Rumor around that Camels may possibly cut out their radio advertising during the shortage or for the duration. Are they kiddin'? Haven't they heard of what happened to Sweet Caporals, Meccas, Murads, Fatimas—or even the Gold Dust Twins! . . . Personal nomination for busiest (and prettiest) director in radio: Jeanne Harrison, who handles over 18 transcribed shows a week for Ziv. . . Aside to Earl Wilson: Howcome you and Nick Kenny are the only columnists in town not to be sandwiched at Reuben's? . . . Diane Courtney off for Florida in a week to break in new vaude routine. . . Frank Cooper & Bea Wain have come to an amicable parting. . . Ray Bloch's pint-sized drummer drew plenty of laughs by passing out cigars when his wife had adopted a baby girl. . . Larry Menkin taking army physical next week. . . Frankie Carle is the first sweet band to play Tunetown Ballroom in St. Louis and broke every existing record there. . . Artie Dunn, of the Three Suns, who oughta know, tags Hank Sylvern as the best organist in the country.

National Music Camp/Interlochen Arts Academy/Interlochen, Michigan



Going over a radio script in the above photo taken in 1940 are Dr. Frederick Stock, Conductor, Chicago Symphony Orchestra; Professor Rudolf Schramm, NBC Producer; an NBC announcer, and Dr. Joseph Mad-
dy.

The passing, last April, of Schramm, former music director of the U.S. Office of Education and co-founder of the National Symphony in Washington, D.C., recalled the days when he carried Interlochen's music across the country. He was music director of more than 15,000 radio programs on the ABC, CBS, and NBC networks and composer of 86 film scores. President Roger Jacobi said, "Rudolf Schramm was a most distinguished person and played a very important role in the development of music in this country as well as providing wonderful music to millions of people through films, concerts and radio."

FDR CENTENNIAL

BY PHYLLIS
O'ROURKE

According to the Chicago Tribune, the 100th anniversary of the birth of Franklin Delano Roosevelt was almost forgotten. In the middle of 1980, Peter Kovler, a 29 yr. old aide in the Commerce Department, made some inquiries about the government plans for the Centennial (January 30, 1882-1982) and found there were none!

When Kovler returned to his native Chicago in early 1981, he organized what became the FDR Centennial Committee in Illinois. Several prominent dignitaries, including FDR's three surviving sons, joined and then Kovler got Representative Yates to steer through Congress a \$ 200,000 appropriation bill to fund the celebration. Most of the money was earmarked for special programs and exhibitions in Washington, D.C. museums and galleries, which began in January 1982.

Of the several exhibits, the most interesting one to OTR fans is located in the National Museum of American History (formerly called the Museum of History and Technology). This exhibit is entitled: "For The Intimate Presidency" and it features: photographs, newsreels, sheet music and paintings of and about Roosevelt. Best of all it contains a mock-up of the Diplomatic Reception Room in the White House from which FDR delivered most of his "Fireside Chats".

The re-creation includes actual furniture and microphones that FDR used, together with the special desk that CBS Radio had constructed. It has two large holes in the top to accommodate the thick wires of the six bulky microphones that were present during the broadcast. The desk contains the gold watch that NBC announcer Carleton Smith would place on the desktop when FDR neared the end of the allotted time period.

Roosevelt made over 300 broadcasts, but only 30 were designated "Fireside Chat". Although, alas, the room from which they were delivered contained no fireplace, but the term coined by CBS executive Harry C. Butcher was picked up by the media and was readily understood by all. The first Fireside Chat was broadcast on 3/12/33, eight days after FDR took office.

The response to these broadcasts was immediate and widespread. According to the Hooper Rating System, the lowest rated Fireside Chat drew over 6 million listeners; most attracted about 40 million and some had over 60 million listeners. At the end of each broadcast, the six bulky mikes were removed, a single one was placed in the center and newsreel films were then shot while FDR repeated portions of the speech he'd just given. In the mock-up room, movie cameras of the period are set on tripods.

Near the "Fireside Chat" exhibit, is a display of pre-World War II radio which



FDR in Galveston, Texas, May 11, 1937.

RE-COLLECTIONS

BY GENE LARSON

Dust collects, the paperboy collects, our creditors and the Government collects, and so do we. It seems we all periodically run across things we've either purposely or inadvertently saved over the years, even an occasional item or two that has escaped Mom's Spring Cleaning efforts. I'm not one of the fortunate ones, however. All the old-radio premiums I remember from my childhood have vanished due to I-don't-know-what. What I do have are items



acquired in my later years, such as the Edison "Lowboy" phonograph, complete with a full set of quarter-inch-thick records...each of which would break a whole set of toes if dropped on same. Shades of Veron Dalhart singing: "The runaway train went over the hill and she blew!" And other surprises such as songs that I thought were "new" on the 1950's hit parades. Fortunately for me, this old Edison phonograph gave me more than I had bargained for...not only the records, but an in-tact operator's manual and a bonus of an old copy of "Broadcast Weekly". It covered radio programming from January 25-31 of 1931 and is rife with ads for radio sets of numerous description and a "premium" here and there. Ah yes, premiums...whatever happened to my Captain Midnight Shaker Mug? Tom Mix Siren Ring? Little Orphan Annie Decoder Kit? Jack Armstrong Hike-O-Meter? My glow-in-the-dark Ralston Ring? Breakfast Club Souvenir Book? And all those other things my life depended upon back then? Why, Ma, why? Oh well, back to the present. At the same time I bought the Edison phonograph, I also purchased an old Victor Radio with a "smiley face". This wood-cabinet console has a s;pt beneath the dial in front with a knob through it that slides from end-to-end for station selection, and is in pretty good condition for its age. That lucky thing!



Upon redistributing the dust around my workroom the other day, I happened to find a 1949 Columbia Records catalog with a complete listing of 10 and 12-inch micro-groove records. Also a listing of 7-inch lp's of such popular tunes as: "All Right, Louie, Drop the Gun", "If You Stub Your Toe on the Moon", "Put Something in the Pot, Boy!", "Put Your Shoes On, Lucy", and other chart-stompers. What fun! Well, no matter how much how much or how little we find in our attics, basements, or junk drawers, we're collectors.

Ran across this article not long ago, written by Fred Ferretti for Diversion Magazine. Appropriately titled "Anything Goes", Fred reminds us that there are folks who collect anything and everything others will not. Some collecting requires vast outlays of cash (you've noticed my collection is very small), and some requires very little or no cash





WHO'S THAT LITTLE CHATTERBOX?
 THE ONE WITH PRETTY AUBURN LOCKS?
 WHO, DO YOU SEE?
AS LITTLE ORPHAN ANNIE...
 BRIGHT EYES, CHEEKS A ROSY GLOW,
 THERE'S A STORE OF HEALTHINESS HANDY,
 MITE-SIZE, ALWAYS ON THE GO,
 AND IF YOU WANT TO KNOW -
"ARF!" SAYS SANDY...

"LITTLE ORPHAN ANNIE" IS A HAROLD GRAY CREATION

outlay from the collector, such as the Ephemera Society whose chairman is Calvin Otto of Bennington, Vermont. That Society's goal is to collect "anything printed that was meant to be thrown away", such as paper napkins, cups, newspapers, etc. If you happen to favor the subject of milk bottles, there's an organization called MOO (Milkbottles Only Organization), care of Fred Rawlson Newport News, Virginia. And on and on.



Personally, I'd rather stay interested in the likes of Betty Boop Pocket Watches, Babe Ruth baseball ads for Babe Ruth Underwear, Cisco Kid Triple-S Club Kit with Secret Code Book (worth \$45 these days), Lone Ranger Pocket Watch (going for \$100 now), a set of 1940 Superman Picture Cards (getting \$500 on today's market), and/or a Helen Trent Locket. I never did ask for much, y'know. Guess I'd even settle for an Old Shredded Ralston box top. Yup, partner, we all collect, just as my very own memory at this moment collects dust. So, may you all join me in collecting the very best of "the written memories" via the pages of NARA NEWS, as the issues continue! Up, up, and Away.....



(continued from pg. 16)

includes: 1938 Stromberg-Carlson, 1937 Philco, 1928 RCA Radiola and a 1937 Zenith (all desk models) as well as a 1929 Atwater Kent floor cabinet. Perhaps the most rare radio in this display is the leather-covered Port-O-Radio that Eleanor Roosevelt gave her husband; it has his initials near the carrying handle.

The entire exhibit is a tribute to the strong bond between FDR and his radio audience. In June 1933 the magazine "Radio Fan-Fare" devoted an entire article to that phenomenon; it was entitled "Will Roosevelt Rule By Radio?" It began by comparing the victorious FDR with a conquering Caesar and then asked "...will the little black microphone on his desk prove the modern scepter or token of his supreme authority?"

To his first Inaugural broadcast on March 4th and the first "Fire-side Chat" on March 12th the response, according to a quotation from the staid N.Y. Times "...was so immediate and favorable that it confirmed him in his judgement that radio was the simplest and most effective medium for reaching the people."



A Message

FROM THE PRESIDENT.....

Greetings to all...

If you'll notice the address on your copy of NARA NEWS, you'll find both your membership number and the month of your membership renewal. We are no longer sending new membership cards upon renewal of membership. Your receipt is your cancelled check. This is one of the economy measures we've adopted and we certainly hope you'll take it in the spirit of saving money.

With the weather getting warmer, I'd like to encourage our membership again to hold garage sales, collect cans, or something else to raise money for NARA. We really need the money. You'll get a tax deduction.

If you would like more information on this, or you would like to volunteer your assistance on this, please drop me a note. I'll get you all the information you need and explain how you can help NARA now.

The re-vamping of the Tape Library is coming along, slowly but steadily. I think you'll be very pleased with the results when we're finished.

Our membership numbers are slowly increasing and that is encouraging. We hope the trend will continue. Anything you can do to recommend us to your friends.....

Next year, 1983, as I told you will be our Tenth Anniversary and plans are going forward for a NARA Convention then. It will be held on the West Coast; Don Aston will be keeping you advised as details become firm.

I hope you will give Don and me the benefit of your suggestions and ideas for the Convention. Many of you have been to other similar conventions on OTR, etc...and we'd like to know what about them you found most beneficial and interesting--and also anything you think we should avoid.

Keep sending in your letters, articles, clippings to Jack French at NARA NEWS. I'm not sure when our finances will permit the return of THROUGH THE HORN, but until then, send your contributions to Jack.

I'll have more on the tape library and our membership--as well as other pertinent information in the Summer issue of NARA NEWS.

Best Wishes!

Steve Ham

Cityside/Frederick Allen THE ENORMOUS RADIO

NEW YORK/MARCH 1, 1982
(REPRINT)

Sixty Years at WOR

AT 9:52 A.M. ON JULY 28, 1945, A MAN working on the outside of the office building at 1440 Broadway heard a tremendous crash. He looked up, across town, and saw that an airplane had smashed into the Empire State Building.

He went inside and ran down to the twenty-fourth floor, where WOR Radio's newsroom was located, and the station became the first to report the accident.

Minutes later, the station's sports director, Stan Lomax, ran into the newsroom. He'd been driving to work when he saw the crash. The station now had the first eyewitness account.

Before long, WOR had a man on the scene. In a live dispatch, of which a recording survives, he described what he saw: "Around us is more damage than we've seen in New York since tremendous fires before the war." Sounds of clanking steel and broken glass can be heard in the background. "When the plane hit the outside of the building, it kept on going, and the engines continued about twenty feet into the building and went down the elevator wells, where they were eventually found."

Later that day, a man walked into WOR's offices carrying a Dictaphone belt he'd been recording on in a building several blocks away when the accident occurred. He'd been near an open window. Now WOR had an actual recording of the incident. First there is just the man's voice. "This is a letter to Dean Crawford, University of Michigan. We are sending under separate cover..." A faint rumbling is heard. "Under separate cover..." The noise gets louder. "Under separate cover..." Louder yet. Then a bang, and silence.

The recordings of this coverage are from an extensive archive that WOR has amassed in the last year in preparation for the station's sixtieth anniversary, February 22. It is probably the greatest sound library any radio station anywhere has, a rich aural documentation of city history, world news, culture, music, and, above all, broadcasting.

Most of the collection resided, until recently, in a locked storeroom in WOR's offices, on 40,000 dusty, brittle acetate discs piled behind a jumble of

unused electrical equipment. Some of the station's engineers knew those old discs were back there; none of the executives did, and nobody knew just how much was on them. The station had forgotten that, except for a gap in the fifties, it had made recordings of every moment on the air since 1937, and had



The crash of '45: You heard it first on WOR.

recorded a fair amount even earlier.

When station employees began listening to the discs last year, they heard the record of an era. The Cisco Kid's adventures are registered on those discs, and so are those of Mark Trail, Tom Mix, Superman, Ukelele Ike, and Paul Winchell and Jerry Mahoney. Ed and Pegeen Fitzgerald chat over breakfast (they still chat today, evenings); *This Is Jazz* presents live improvisation; the first draftee ever is inducted into the military; the bombing of Pearl Harbor is announced; Hitler speaks to the world; Henry Morgan speaks to the world.

An announcer riding in a cab describes wartime Times Square: "Gone are the spectacular electric signs which made Broadway an international landmark. They not only have been extinguished for the nightly dimout, but some have been dismantled and turned into

salvage. The Great White Way has gone to war."

As city history unfolds, WOR is on the scene. In December 1938: "This is Dave Driscoll ... speaking from the north-bound platform of the 38th Street station of New York's Sixth Avenue ... elevated railroad. As most New Yorkers know, this famous, privately owned, 60-year-old structure ... tonight becomes the property of the city of New York, and tomorrow morning [an] auctioneer ... will offer for sale one of America's most famous transportation systems."

And, in December 1940: "Tonight at 34th Street and Sixth Avenue ... we have set up our Mutual microphones so that you may hear a word picture of the opening ceremonies of New York City's newest transportation link ... the widely heralded, much-discussed Sixth Avenue subway."

One of the collection's most moving documents is a recording of a very ill Babe Ruth wishing WOR a happy birthday just five days before his death. His voice is feeble, a mere crackle. He says, "I'll tell you, I feel pretty good. As far as circumstances are concerned, I had a pretty tough time in the hospital. As far as people saying that you haven't any friends, I can say that they're all crazy. ... I've had thousands of 'em since I've been in the hospital. I know I've tried very hard this year to get back in the game I love, but it seems that some obstacle always gets in the way."

The unearthing, rerecording, and cataloguing of this material was the idea, and has largely been the work, of Marianne Macy, 22. The granddaughter of a former WOR program director, she began thinking about looking into the history of WOR in 1979, when she was a sophomore at Hampshire College and needed an independent-study project.

"I stumbled into WOR," she recalls, "met with an executive, and told him I wanted to research the station's history." He referred her to a retired station staffer, Jim Thibideaux, who had been at the station, first as a page boy, later as an untitled jack-of-all-trades, from the twenties until the seventies. "He had incredible station archives," she says, "but every ten years he'd offer them to

Programming Quickies

by Gerry Morris

The year 1947 was the debut of a new radio program that sparkled with laughter. It was "My Friend Irma" and it starred Marie Wilson. Within a few months it had climbed to the 12th spot in the ratings, Not bad for a beginner. Typical Jokes: "Do you believe in compulsory military service?" "No, I don't believe that a girl should be forced to date a GI." "Irma, your friend George has no money, no job, no car, no house, no prospects, and no future." "Yes, that's true, but I have to stick with him so things don't get tough."

If you're over thirty years old, Frannie Brice was dead before you were born, more's the pity. The star of Broadway and Radio's "Baby Snooks" died on June 29, 1951.

"To friends and neighbors alike, Steve Adams appeared to be nothing more than the young owner of the Broken Bow cattle spread. But when danger threatened innocent people and when evil-doers plotted against justice then Steve Adams, rancher, disappeared. And in his place came a mysterious stalwart Indian, wearing the dress and warpaint of a Comanche, riding the great palomino, Fury! Galloping out of the darkness to take up the cause of law and order throughout the West comes the legendary figure of... Straaaaaaight Arrroooooooooow!" (Introduction to a popular radio show sponsored by Nabisco Shredded Wheat in 1949; it alternated with "Sky King" and "Bobby Benson" in what were a network changeover from 15 min. kids adventure shows to the half-hour ones.)

Ben Bernie "The Old Maestro" alternated snatches of talk between big band music on his program so successfully that he topped the Crossley ratings for daytime shows in 1941. His real name: Bernard Anzelevitz. Born: June 30, 1891. He started his own band in 1923, broke into radio in Chicago in 1931, and later appeared in two Paramount movies.

The first band leader to make it big on radio, of course, was none other than Vincent Lopez. And when was that? November 1921.

In the early 1950's radio was losing the audience to the upstart television but it wasn't going down without a fight, as some people now allege today. Radio brought out some big guns in 1950-51, which meant good writers, big stars and big advertising bucks. "The Big Show" with Tallulah Bankhead had Goodman Ace as writer and Fred Allen as frequent guest together with Meredith Wilson as musical director. The show died after two seasons. "Bold Venture" with Bogart and Bacall was not much luckier nor was NBC's comedy "Mr. & Mrs. Blandings" despite the talent of luminaries as Cary Grant, Betsy Drake, Gale Gordon and Sheldon Leonard.



R. C. KULA
P. O. Box 273
Emerado, ND 58228



No additions or corrections to Cassette Library this time. Ron's comments and announcements will resume in the next issue.

(cont. from pg. 20)

the station and they'd turn them down." He was more than happy to show Macy his own materials and tell her of the thousands of acetate discs.

She began talking to other station old-timers, and, in the summer of 1980, transferred to Columbia and enrolled in the Oral History Program. Louis Starr, the head of the program, "realized that this was amazing. He let me be one of two undergraduates in the program. The deal was that the Oral History Program would get the WOR material.

"I told Starr that I felt I was the wrong person to be doing this. I was totally inexperienced. He said to me, 'If any of us ever worried about our own limitations, none of us would ever have done what we've done with the project.' . . . It was a Thursday, and he said, 'Come back Tuesday and we'll devise a grant proposal.' That Sunday he died of a heart attack. So I didn't get a grant, but I never forgot what he said."

It was through Jack Poppele that Macy got an in, finally, at WOR, and the discs began to be listened to. Poppele, 88, is the father of the station and something of a legend in broadcasting. One day in January 1922 he walked into Bamberger's in Newark and found that they were thinking of setting up a temporary broadcasting station in the radio department to promote sales. An engineer was needed, and Poppele, who had been a wireless operator in the navy, was hired on the spot. In a month, the station was on the air, broadcasting with a 250-watt transmitter a record of Al Jolson singing "April Showers."

A year later, as the store's managers prepared to close the station down, Poppele pleaded with them. "I think broadcasting is going to be a big medium," he said, citing the number of radio sets the store had sold. The executives grudgingly agreed to let WOR

live, and by the end of the next decade it was the flagship of a national network and the biggest money-maker in radio. It still is.

"Poppele is magical," says Macy. "He's one of those people who are in love with broadcasting. He taught himself everything. His love for radio and his brilliance come through when you talk to him." In 1935, his invention of a long-range directional antenna transformed the industry, allowing WOR to send out a signal reaching up and down the coast as far as Florida and Nova Scotia.

When Macy first told Poppele what she was doing, she remembers, "he said, 'Maybe I could talk to someone on the board of directors about this.' I did four interviews with him. After the last one, I asked if he had talked to the board. He said, 'I don't know. I wanted to see if you were really serious.' I blew up. I said, 'How can you let this all go to waste? Something *must* be done with it all.' And he replied, 'That's what I wanted to hear.' He got on the phone right then to Pat Winkler, a member of the board." Winkler went to Rick Devlin, the station's general manager, and Macy soon had a job. The official excavation of WOR's past was under way.

For the last few months she and several other staffers have been preparing an illustrated history of the station, soon to be published by WOR and sold over the air; compiling a week's worth of historical programming, to be aired all day and evening February 22 through 28; and cataloguing tapes of the old discs.

They have listened to *Hit That Ball*, with Stan Lomax, to *We Want a Touchdown*, with Red Barber, to *Vic's Tele-Test*, to the *Uncle Don* kiddie show. "That famous incident with Uncle Don didn't happen," Macy says, referring to the legendary occasion on which, thinking the mikes were off, he is supposed to

have said something like "That should take care of the little bastards."

People did hear some odd things on the station. One forties show begins with an exaggerated noise of crickets—it is *WOR Summer Theater*, with "shows suggested or written by the boys and girls of the WOR staff. Tonight, it's 'The Mystery of the Perfect Throw From Left Field and the Conga Dancer's Aunt.'" On another, the lovely señorita encountered by the Cisco Kid sounds remarkably like Gracie Allen. You know he is kissing her when you hear the harp arpeggio followed by a high-pitched sigh. And in 1947, it took Kate Smith three solid whacks against the bumper with a champagne bottle to christen the station's first mobile broadcasting unit.

The most glorious moment in WOR's history was in 1935, when it inaugurated the 50,000-watt directional antenna, making it by far the strongest station in the country. Ethel Merman, Bert Lahr, Milton Berle, Fiorello La Guardia, and a host of other stars, politicians, and dignitaries were on hand for the gala show done at Carnegie Hall, from which a live anniversary show will also be broadcast this February 28.

After the opening musical fanfare, an announcement was made: "And now, with the passing of 5,000 watts, we present to you our new 50,000-watt transmitter." There followed twenty seconds of dead silence. One imagines thousands of people waiting by their sets to hear the big New York station they could never before pull in.

Finally, President Roosevelt, in the White House, flicked the switch. The new era began with a full orchestra and chorus, live from Carnegie, performing the national anthem. "It must have been extraordinary," says Marianne Macy. "It must have been so beautiful when they did this."

RADIO NEWS & NOTES

COMPILED BY K.M. RENALDO

The Association of Recorded Sound Collections (ARSC) will hold its 16th annual conference at Syracuse University, May 20-23, 1982. The opening session on May 20th will be an extended Oral History program with five of the original founders.

In the four day conference there will be sessions on musical composers, cylinder recordings, standards for record reviewing, and even one on restoring sound on records. A tour of the new Audio Archives and Lab at Syracuse University will also be included.

Registration fee is \$20; housing can be arranged at the time of registration. For further information contact J. Peter Bergman, ARSC, 18 Thompson St., New York, N.Y. 10013 (212-966-0038.) For info on Syracuse, contact William Storm, Audio Archives & Bird Library, Syracuse University, Syracuse, N.Y. 13210.

* * * * *

A New York Times article of last October contains an interview with Parker Fennelly celebrating his 90th birthday at Peekskill, N.Y. Remembered by OTR fans as the voice of Titus Moody in the Fred Allen program, and later as the distinctive spokesman on the Pepperridge Farm TV commercials, Fennelly's now as old as the characters he played all his life. "I was born old," he chuckled, "and I played old parts all the time."

* * * * *

From the November 1981 issue of "STAMP WORLD" comes the story of Captain Tim Healy, Ivory Soap, and collecting stamps. It started in 1933 with ad man Dour Storer whose New York City firm had the Procter & Gamble account. Storer came upon Healy, an Irishman by birth and an Australian/New Zealander by residence, who had a million stories about stamps. Soon the "Ivory Stamp Club of the Air" was being broadcast with Healy telling fascinating stories about stamps and then inviting youngsters to send in a dime and 2 Ivory soap wrappers for a stamp album that would hold 130 stamps from all over the world.

It was a great message, and popular with parents and teachers too: keep clean and study geography and history through stamps. In 1934 Captain Tim was offering a package of different foreign stamps for just one Ivory wrapper and 4 cents. The overall response was incredible; by 1936 NBC had logged over 850,000 kids sending in for the album and over 2 million had joined the club. In fact at one time they were sending out so many stamps, the largest wholesalers had trouble supplying them with enough stamps to fill the requested packets. One of their major suppliers, Henry Harris, grew so large as a direct result of their business that he later became the owner of the largest distributorship on the East Coast, Harris & Company of Boston.

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There was a special thrill in the air on Tuesday evenings, and it originated from the corner of Taylor and O'Farrell Streets. Though the thrill reached throughout the Bay Area, it had particular effect on those hundreds lined up along the sides of the futuristic building called "NBC Radio City." This was the home of KNBC, key station of the National Broadcasting Company's operations on the West Coast, and of KGO. Before the United Nations' formative conference in San Francisco made the city the focal point of the Pacific Coast, KNBC had been KPO, and KGO was part of the Blue Network, which NBC found itself required to sell off to the fledgling American Broadcasting Company in the face of monopoly charges. And on Tuesday evenings, in the late 1940s, 420 Taylor would be the site of a live broadcast of the spectacular *Light and Mellow Show*, sponsored by Regal Pale Beer and featuring "The Baritone of the West," Armand Girard.

The showmanship of Girard and his colleagues was exciting enough to hear over the air — but in person! And prior to broadcast time, people would be alighting from cabs in front of the studio, or parking their cars in Larry Barrett's NBC Garage, or clippity-clopping down Taylor from dinner at the St. Francis or the Clift. At the magic moment, the blue-uniformed ushers would pull back the velvet ropes and the lucky ticket-holders would traverse the Buck Rogers-type lobby and ascend the stairs to the massive Studio A. This was big-time late-1940s radio at its best, and the studio audiences loved every bit of it, as did the thousands who sat at home, listening to — even looking at — their radio sets, trying to imagine what the melodious Mr. Girard actually looked like, or how Tony Freeman and the Regal Pale Orchestra could fit onto the same stage — however massive it might be — with Antonio Freeman and his Regal Caballeros.

The lucky holders of KNBC's free tickets knew that Girard was impressive in the tuxedo he wore for every performance, that female soloist Lois Hartzell was lovely in her evening gown, and that in the futuristic, windowless room walled with light blue acoustic celotex there was really only one orchestra — but only the in-group

THE GOLDEN YEARS OF LIVE RADIO

By George Devine

in Studio A knew that! Mr. Girard, Miss Hartzell and the versatile musicians were all positioned behind hexagonally-sided microphones which bore the letters "NBC" surrounded by impressionistic bolts of electric energy. Above them all, on the back wall of the stage area, hung a blue banner, bearing a golden emblem for Regal Pale Beer and the slogan "Light and Mellow." It was all part of the hoopla that was radio then: a curious and delectable mixture of pure corn and genuine showmanship that thrilled the nation and the Bay Area in the years before Hopalong Cassidy and Uncle Miltie paved the way for Huntley and Brinkley and Laverne and Shirley.

Also emanating from KNBC's Studio A was the *Eddy King Show*, a Saturday afternoon variety offering which also featured local talents Monty and Natalie Masters. Several blocks up O'Farrell, at KFRC, housewives formed the bulk of the Studio 1 audience for the weekday noon show, *The Spice of Your Life*, hosted by Marjorie King and bolstered by the live orchestra of Lyle Bardo.

To the radio buff, KFRC's surroundings were less awesome than those of KNBC and KGO. The Mutual-Don Lee station was above the showroom in the Cadillac Building at 1000 Van Ness, rather than in a modern "Radio City," and Studio 1

actually had windows, which spoiled the illusion of radio magic. Those who went to KFRC during "prime time" hours entered through the Cadillac showroom downstairs, but there was another type of studio audience that went up the back stairs on Myrtle Alley, comprised of the early-morning devotees of Mel Venter's *Breakfast Gang*. This, in a way, was network stuff: Mel, Aimee Lawrence and Bill Sweeney were heard up and down the Pacific Coast, and had a special fan club in Grants Pass, Oregon. And when the "Gang" went on the air six mornings a week at 7:15 (right after Frank Hemingway's news for Folger's Coffee), Lyle Bardo and the KFRC band were there, too.

Those who chose not to listen to KFRC in the morning probably tuned in the *Alarm Clock Club* on KJBS, with disc jockey Frank Cope, emanating from a tiny studio dwarfed by its aerial on Pine Street. In later years, there would be Nick and Noddick on Oakland's KROW, and *Waitin' for Weaver* on KCBS.

KCBS was the new station for the Columbia Broadcasting System, whose programs had been heard in these parts over KQW, and was the West Coast equivalent of New York's flagship WCBS. The KCBS studios were in second floor quarters at the rear of the Palace Hotel, before it

became Sheratonized. From these modernized facilities came the voices of talents like Red Blanchard and Joe McElhattan.

But the golden age of radio in the Bay Area was also the age of the remote. KNBC broadcast Jack Gerson's weekday afternoon funfest *Coffee Dan's*, a couple of blocks from Radio City, on Mason next to the Stage Door Theatre. On this program there was no clapping from the audience in the conventional sense, as the spectators signified approval by using the traditional red wooden mallets on the tables of Coffee Dan's.

Around the bend, Joe Gillette would announce the classic hotel motto: "From the beautiful Music Room of the Hotel St. Francis on San Francisco's Union Square, it's the music of Harry Owens and his Royal Hawaiians!" Patrons who had come to enjoy Prince Kawohi and Hilo Haha and to dance to Owens' orchestra, had a marked tendency to maneuver floor positions close to a mike so that clearing of the throat might be carried over the airwaves, while an illuminated green sign on stage bore the magic legend "NBC On the Air."

One of the most famous San Francisco broadcasters specialized in radio mottos from the front of the Owl drugstore downtown, and the jingle introduced each show: "Oh, the cable car's clangin' at Market and Powell, because of the bargains they're sellin' at Owl; from Market and Mission and Sacramento, they're comin' to Owl because they all know... you buy better, for less, at Owl!" And then they would segue into the voice of the man himself, live at the corner: "Yesha do, folks, you buy better for less at Owl..." It was Dean Maddox, known affectionately as "Buddha" to his KFRC listeners who lined up daily to tell him what they wanted to buy, or sell — as in a classified ad section of a newspaper — or just to come say hello to their radio matinee idol.

The tuxedos, the dance band remotes and the magic are largely gone now. But in the back of my head, and those of many another San Franciscan who can remember, there still runs a little jingle: "Take it easy, take it light, with the beer that's made just right; it's the light and mellow brew — Regal Pale, the beer for you!" □



Armand Girard, 1942

This was big-time '40s radio at its best, and the studio audiences loved it, as did the thousands of listeners at home



GOODMAN ACE

1971 Photo

The Washington Post

Obituaries

Goodman Ace, 83

NEW YORK (AP)—Humorist Goodman Ace, 83, a writer and former radio personality who furnished material for dozens of comedians, died Thursday at his home here. The cause of death was not reported.

Mr. Ace and his wife, Jane, had a popular network radio program in the 1930s and 1940s called "Easy Aces." Mrs. Ace, who died in 1974,

Sunday, March 28, 1982

mangled common expressions, peppering her conversation with such sayings as "Up at the crank of dawn" and "He's a ragged individualist."

Mr. Ace broke into television with Milton Berle in 1952. With Mr. Ace's writing, Berle switched from a variety format with an endless stream of puns and gags to situation comedy.

Mr. Ace also wrote for such performers as Danny Kaye, Perry Como, Sid Caesar and Bob Newhart and in the 1960s had a regular column in *The Saturday Review*.

His survivors include two sisters.

NARA NOTE: The following article appeared in "Grapevine", a magazine by and for members of the Society of Former Agents of the FBI.

Grapevine—February 1982

Cochran Recalls Iowa Days When He and Reagan Were in Radio

Boca Raton X-Agent Was Top-Rated News Anchorman on Columbia Television Channel in New York City

If you were a weather fugitive from the north this Winter and attended a meeting or two of the many Society chapters in Florida, the chances are that you met some of the former northern X-Agent important people who now populate the Sunshine State.

One of them, if you visited the Boca Raton Chapter, was possibly Ronald V. Cochran (1942-44), who for many years was the most listened-to TV news anchorman in New York City on the CBS Channel 2. As many as 21 million people a week heard Ron's nightly newscasts directly preceding the national network report of Walter Cronkite.

Now 69, Ron remembers his early days in radio when he got his first job at 21 as a newscaster and reporter on WHBF at Rock Island, Illinois. From there he went to the Des Moines Register Tribune station where another guy named Ron (Reagan) was broadcasting sports on a competing station.

It was only a casual acquaintance but in early 1980 when Reagan was running for President, Cochran did an article on Reagan's early days in broadcasting and his move to Hollywood. He'd called Reagan's old studio publicity man who in turn contacted Reagan.

Cochran had just finished loading his dishwasher one day in May 1980 when to his surprise Reagan personally phoned him. "We chatted for 45 minutes about the old days in Des Moines and the time he broke into the



Fl. Lauderdale News Photo
Ron Cochran

movies and why it happened," recalls Cochran. "In the end I mentioned he was talking so fast I couldn't take notes. He told me: 'Aw, never mind, I'll send you a letter.' He did, too," Cochran said. He still has the single-

spaced seven-page letter Reagan sent to him. In it, Reagan told about trying to break into radio, hitchhiking to Chicago and not being able to land a job until he made a contact in Davenport, Iowa where, to qualify, he had to do a football game broadcast from memory. He got the job which paid \$5 a game and bus fare. From Davenport Reagan had moved on to Des Moines.

While Ron Reagan went west to further his career, Ron Cochran came east to work for other stations owned by the Cowles interests of Des Moines.

His career was interrupted by his service as a Special Agent of the FBI. "After training in Washington I found myself in Florida," he recalls. "Most of the work was the same as my news work, interviewing people and writing reports on it."

He asked for a transfer to New York in 1943 and the following year resigned to take a job with the Republican National Committee during the Dewey campaign for President. Following that he got back into radio as News Director of WCOP in Boston for six years. CBS then sent him to Washington where he was in a strategic spot to move into television. He transferred to New York in 1955 and landed the anchorman news broadcasts that brought him such high ratings.

So if you happen to attend a luncheon meeting of the Boca Raton Chapter this Winter, the chances are you might well be sitting next to the man who 25 years ago was the top-rated news anchorman in the country.



From The Editor's Desk...



So here we go again for our slightly-reduced-in-size NARA NEWS. We've had a few squawks from our readers but all realize that this is the way it's gonna be until our financial picture improves. In a way it makes it tougher on your editor because he's got to be more selective in using these 28 pages.

Your editor recently finished playing the role of "Carlino" in a community theater production of "Wait Until Dark." After several rehearsals it struck this ol' OTR buff that the play script read very much like a radio drama, chiefly because the central character in the drama is a blind housewife. At any rate, after we'd done seven regular shows, we modified the script ever so slightly and invited a blind audience! We had also added a narrator to explain those few bits of action which the script did not handle. It worked perfectly and every blind person in the audience thoroughly enjoyed it.

In this issue we sadly report the death of Goodman Ace, beloved radio performer and writer in several fields of entertainment. Too OTR fans, of course, he will never be forgotten for his "Easy Aces." He and wife Jane were the answer to question 9 in the OTR Quiz on page 36 of the Summer '81 issue of NARA NEWS, Vol IX, No. 2

It's probably not a good idea to bury an important announcement like this in the middle of editorial ramblings but for all contributors, regulars, and officers, your submission to the next NARA NEWS should reach our Virginia offices by June 15th next. That means both Tape Librarians and our President in particular. Tie a string around your respective typewriters so you won't forget this time.

Our cover has been modified again; this time ever so slightly. We hope to keep improving things, especially our graphics on the cover so if you have any suggestions, we'll be glad to listen.

From Gene Larson, our artist extraordinaire, comes a xerox of an article appearing in the March 1972 issue of DB Magazine entitled: "For a Dime and a Boxtop." It's a three-pager about radio premiums and we'll try to get it (or a good synopsis) in the next issue. It's a wonderful piece and you're going to love it. The article discusses the premiums of Jack Armstrong, Tom Mix, Little Orphan Annie, Captain Midnight, the Singing Lady and many more.

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.....

Tom Garcia of Tucson, Arizona for Chet Flippo's YOUR CHEATIN' HEART:
A BIOGRAPHY OF HANK WILLIAMS (B-256)

Tom Price of Salinas, California for donation of his complete logs
of Fibber McGee and Molly programs

Les Waffan of the National Archives for his announcement of the
annual ARSC convention

Mrs. Spencer Tremont of Troy, New York for creating the radio
jingle quiz in this issue

Jerry Nadel of Albany, New York for OTR clippings and article re-
prints from selected periodicals

Cecilia French of Fairfax, Virginia for assistance in typing out
the paste-ups for this issue

Richard Odlin of Tacoma, Washington for the newspaper clipping on
Fibber McGee today

Charles Ordowski of Livonia, Michigan for various clippings

K.M. Renaldo of Burke, Virginia for compiling and re-writing our
Radio News & Notes

John Niewinski and the Sciolist Press of Chicago, Illinois for
permission to reprint the Sherlock Holmes article and the
accompanying illustrations

Steve Ham of Fremont, California for Anthony Constable's EARLY
WIRELESS (B-257)

ANSWERS TO RADIO JINGLES QUIZ: 1) Brylcreem 2) Miller Beer 3) Chicken
of the Sea 4) Shredded Ralston 5) Creamo Cigar 6) Pepsi Cola
7) Barbasol 8) Wheaties 9) Rinso White 10) Household Finance Corp
11) Budweiser Beer 12) Wild Root Cream Oil 13) Ford 14) Halo 15) Old
Spice 16) Concetina Tomato Paste 17) Chesterfields 18) Nescaffee
19) Pepsi Cola (yes, again) 20) Pepsodent Tooth Paste

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

More great articles and pictures from the OTR past*****Another
piece on the radio Sherlock Holmes and recollections of the fe-
male writer who originated the series****Obituaries and short
biographies on OTR's great and near-great****True tales & time-
ly tidbits by talented, tactful and tenacious tillers of type**
***An article on the radio ratings with our old favorites, you
know 'em, Hooper and Crossley****Challenging radio quizzes and
riddles to test your thinking cap and memory****A reprint
on OTR premiums****All this and more, in 28 pages***