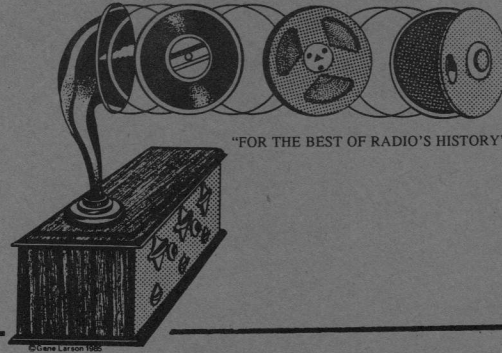


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A JOURNAL OF VINTAGE RADIO

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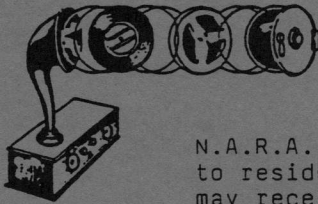
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DEPARTMENTS

Letters 2
From the Editor (Jim Snyder) 4
Conventions 44
Tip of the Atwater Dial Inside back cover

ARTICLES

The SCANFAX Collection (Don Aston) 5
Lone Ranger (Hal Skinner) 7
Odds 'n Ends (Bob Burnham) 11
Hillbillies on the Air (Jack Palmer) 12
Program Commentary (Jack French) 14
Book Review (Hal and Carol Stephenson) 19
Transcribed from Toronto (John Pellatt) 21
Radio Memories (Roger Hill) 26
Improving Collection Quality (Bob Burnham) 30
Radio's First Courtroom Thriller (Robert Brown) 33
Frank Sinatra (Al Inkster) 35
Medical Quack on Radio (Jim Snyder) 39
Newark Convention Report (Bob Burnham) 41
SPERDVAC Convention Report (Jim Snyder) 43

FEATURES

New Staff Members for NARA 23
Novelty Radios (Gene Larson) 24
NARA is "On the Air" 29

ADVERTISING

Classifieds 48
Paid Advertising Policy 48
Boston Convention 45
Cincinnati Convention 46
Seattle Convention 47



Letters



from
our readers

Dear Jim:

To be honest with you, I was just a little disappointed with some of the letters from members in the Fall 1994 issue of the NARA NEWS. I believe I have commented on this before, but I am going to do so again. I have been an active member since the days of the Blands in 1979. My membership number is 133. As Tom Monroe will tell you I am a very active member.

Every day I receive slick, well edited, magazines on time. And why? Because these journals are put out by professional, usually highly paid, members of the publishing community. I, and advertisers, pay for and expect this kind of service.

ALL of the officers and other dedicated people at NARA are VOLUNTEERS. Most of us are busy and I believe that these people are busy with their own lives. Yet they have taken time out of their own personal busy schedules to help both the hobby of OTR and us. If it weren't for people like this, getting the magazine out on time or not, we would have NO organization of any kind, and I for one would sorely miss it. Also, these people are widely separated geographically, not in one office building as are most magazine publishers, making the job doubly difficult.

Instead of complaining and bellyaching we should be giving these wonderful volunteers big hands of applause. Remember, something, no matter how miniscule, is better than nothing. I have nothing but compliments and kudos for people like Tom Monroe, whom I know from personal experience, work their hind ends off trying to help the members.

I am on a small fixed income which prevents me from contributing more financially, so I would not like to see a raise in the dues, but from what I can see the dues are being used for what they were intended, I would say to those who have so much time to complain, why not use some of this time volunteering your own time and services?

James L. Davis
Sunnyvale, California

Dear Mr. Snyder:

Regarding the disagreement between you and Yvonne Sanborn as to who actually pardoned Dr. Samuel Mudd, it should be noted that you are both correct, although in different ways.

To explain this, we must examine all ramifications of a felony conviction in this country. In addition to the punishment (usually fine and/or imprisonment), conviction also results in loss of citizenship, including the suspension of right to vote and run for office.

Once a person is incarcerated, they can legally be released in one of three standard ways: 1) completion of sentence, 2) parole (meaning a release but subject to parole supervision, which if violated, puts one back in prison, and 3) pardon

(by the governor for state prisoners or the President for federal inmates). In all three of these releases, there is no restitution of citizenship; it is treated as a separate issue.

So in the case of Dr. Mudd, he was pardoned (or early-released from prison) by President Johnson after Mudd was instrumental in quelling a serious epidemic in his Florida prison. While this discharged him from prison, it did not restore his citizenship.

In federal cases, a full and complete pardon to restore citizenship is requested through application to the Department of Justice and this application involves a background investigation to confirm that the person has become a responsible, law-abiding person. However, one can also short-circuit this process by direct appeal to the President for a full and complete pardon. This has been done in several historical cases including President Carter who pardoned Dr. Mudd and President Ford who pardoned Tokyo Rose.

Since Dr. Mudd has been dead for about a hundred years, it would seem the pardon by President Carter would be a moot point, but not apparently to his descendants.

What any of the above has to do with old time radio, I have no idea....

Clarence Runden
Washington, D.C.

EDITOR'S REPLY: This all started with my column in the summer issue when I spoke of the LUX RADIO THEATER presentation of "The Prisoner of Shark Island."

Dear Sir:

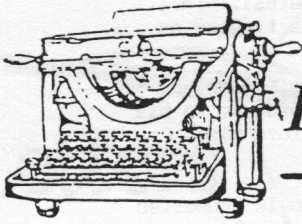
Received your fall issue of the NARA NEWS a few weeks ago and wanted to comment on the issue in general and a few articles in the journal. I was impressed with the entire publication and if the new editor can keep it up to this standard I believe we may be getting new members just to read the NEWS. As a columnist I may be a little prejudiced, but I enjoyed every article, even where you tooted your own horn! I've been guilty of that myself on a few occasions. A great start! I am eagerly awaiting the next issue.

Two articles in this issue caught my attention at once. One was your article regarding trading courtesy, or lack of. I quit responding to notices requesting trades or information several years ago, after I received only an occasional acknowledgement of my letter, and even wrote an article about the lack of courtesy. I think every answer to such printed requests deserves the courtesy of a reply, even if it is only a postal card thanking you for replying. Perhaps we should stress that more when we put such notices in publications. PLEASE ACKNOWLEDGE ALL REPLIES should be a logo at the head of each request column.

I was also impressed by the article written by Roger Hill. I taped my first OTR shows from AFRS in Japan in 1960, and began actively collecting them in the mid 1960's. I had been collecting over 20 years and had accumulated a collection of over 5000 shows (gained entirely through trading with a few other collectors before I ever heard of an OTR club. And I gained that knowledge through a magazine article. I would like to see some form of advertising to let the world know of our existence. I, and others, do keep our activities in front of the public on several of the electronic bulletin boards. But that is only a fraction of the public. Let's do something.

Thanks again for a great beginning on your new job.

Jack Palmer
Battle Creek, Michigan



From The Editor's Desk....

I want to thank many of you for your kind words about my first issue, delivered both in person and with letters. It has given me a "swelled head," but I guess that isn't much of a change since I am usually referred to as a "fat head" anyway. I do appreciate your encouragement. Let me point out, however, that this was the result of the efforts of many people, not just of mine. For example, our membership director, Janis DeMoss, puts in hours of "drudgery" type work collating and stapling these issues after she gets them back from the printers. She then puts your address label on them and hauls them off to the Post Office. Then she waits for the Post Office to return those from people who neglected to send in a change of address. She then has to put the new address on and send it out again. This is truly a thankless job and all of the time and effort she puts into each of these issues is greatly appreciated.

There wouldn't be anything in the issues if it weren't for the many fine people who have written columns. A number were "first timers" and I hope that now that they have gotten their feet wet they will send in additional items.

Finally, there are our "regular" columnists who have agreed to submit something for each and every issue in the future. I mentioned most of them in the last issue; Jack Palmer, Hal and Carol Stephenson, and Robert Brown (I received his article too late for the fall issue, but it's in here now and we won't leave him out again). Bob Burnham sent in columns for each of these first two issues so I asked him to become a regular when I saw him at the Newark convention. Like the others, he agreed without hesitation. I will also continue with my regular "Wireless Wanderings" column. Having five columnists appearing in each issue gives us a solid basis for a quality publication, but certainly more is needed and I hope that many of you will respond.

On another subject, an item appeared in one of the fall columns that was of concern to a couple of our members. One felt that with that item NARA was making a recommendation, or at least supporting a particular position. Let me remind you of the statement that appears inside the front cover of each issue which says, "Opinions expressed in the journal are those of the authors and do not necessarily reflect the opinion or recommendation of the organization or staff." I think that this would be true of every publication that is put out.

Thanks for your support!!!



JIM SNYDER

NARA gets 90,000 shows



THE SCANFAX COLLECTION

By

Don L. Aston
Secretary/Treasurer

I cannot really tell at this time what this huge acquisition will mean to NARA, but it has arrived and is presently in storage. Tuesday October 5, 1994 had Gordon Skeene and myself waiting for a truck with a 40 foot flatbed trailer to arrive. It was to show up at 8:00AM, but didn't appear until 2:30 PM. We had expected 12 pallets with about 1000 boxes containing about 40,000 reels of tape. We were prepared with a rented forklift. We would unload 16 pallets and two huge file cabinets. We recruited the truck driver to help with the problems of unloading and managed to get the load under lock and key before closing time at the storage facility of 6:30. The storage is inside and climate controlled. I left for the Friends of Old Time Radio Convention the next morning and Gordon finished the storing of thousands of reels during the following two days. His efforts on the behalf of NARA were and still are very much appreciated.

The history of this collection is not clear to me, but it goes about like this. The SCANFAX Systems Corporation under the direction of a man named Calvin Fox established the Center for Cassette Studies, Inc. I do not know when this happened. However, The Center for Cassette Studies, Inc. attempted to turn the standard cassette into the most "significant new resource for independent inquiry since the book." The Center attempted to release hundreds of new cassette titles monthly in every educational discipline. It said it maintained the world's largest computerized memory bank of oral information - updated daily.

In 1981 The Center For Cassette Studies, Inc. ran out of money and the largest part of the giant collection of recorded material was given to Brigham Young University. NARA acquired the other part about 2 years ago. Now Brigham Young University has transferred their part of this collection to NARA. This giant collection contains about 70,000 reels, both 10 inch and 7 inch, of recorded tape.

The collection includes radio and T.V. audio recordings from NBC, CBS, and ABC and other sources. I do know it has lots of news; Pre-World War II, World War II, and post war. I have seen boxes of Theater Royale, NBC University Theater, Nightbeat, 6 Shooter, Ford Theater, Rudy Valle, Sam Spade, Big Town, Biographies in Sound, Lights Out, The Telephone Hour and many others. I have seen reels with the Democratic and Republican Conventions

beginning in 1932 to at least 1968. The speeches of Herbert Hoover, Franklin Roosevelt, Harry Truman, Dwight Eisenhower, John Kennedy, and Lyndon Johnson are there. News shows such as Meet the Press, CBS Reports, Face the Nation, Issues and Answers are also in evidence.

Right now NARA needs to find a location to organize and set this collection up so it can be used. We need money to do this. If anyone knows of grants or sources of funds to help in preserving this valuable collection of oral history, let me know. The costs will be enormous.

One proposal to raise money is to provide the NARA member 1 hour of material on cassette for a donation of \$10.00. We do not plan on making this collection part of a rental library. The donation will go to maintaining the archive. I would like to hear from the membership as to your ideas, comments, and suggestions on how to make this collection available to NARA's members and other interested parties.

As we find out more of what is on these thousands of reels, we will update our reports. We will make available, lists of programs that can be listened to or obtained. Hopefully, we will have something ready by the next issue of NARA News.

Many of you have volunteered to preserve the material on cassette and DAT. We do appreciate the offers, but I must make one thing really clear, we do not want to start the practice of sending pieces of this collection all over the place. As we get more involved, we will ask for help.

Right now our biggest need, other than money, is to find a facility big enough to will allow NARA to remove the reels from the archival boxes and put them on shelves. The individual tape boxes are numbered, however, Brigham Young did not box the tape for shipment in any particular order and the boxes are not labeled as to content. We also need an office and work area. If you know of a location near LAX or Lake Elsinore, California let me know. We already have a couple of places in mind. I want to thank all of you that have offered your help. You just may hear from me.

This is just a brief and random report on what NARA has just acquired. I have mentioned some of NARA's needs and I am sure others will soon make themselves known. I must ask for a bit of patience with the membership on what is in the SCANFAX Collection. I will make my reports as soon and as comprehensive as I can. Please remember, we are all volunteers.

Tribune Newspapers, Monday, December 5, 1994

Radio experts will tell you
there's a special FM band
designated for emergencies
during prison riots.

Return With Us Now To Yesteryear

by

Hal Skinner

Tempus fugit. Now, instead of just reminiscing about the golden age of radio that entertained me in the 40's and 50's, I catch myself being nostalgic about attempts 20 years ago to find old radio shows on tape and discs and track down some of the people who were behind the microphones.

In the early 70's I had the good fortune to meet a few actors from that bygone era--interesting, yet eerie like a time warp.

Though my experiences can't come close to those of Jim Harmon (THE GREAT RADIO HEROES) who realized later in life that Marcus, the distinguished looking gentleman who occasionally showed up in the family parlor, was the Lone Ranger, I did find two hombres nearby who had ridden the river with the Ranger. Both had left the trail and become Ph.D.'s. One was Dr. George Steiner, a professor at San Francisco State University, and the other a film and audio producer in San Francisco. Dr. Steiner, by the way, wrote a good article on THE LONE RANGER in the winter 1979 NARA NEWS.

Quite by chance I caught a comment one day from an acquaintance that sometime in the future he was hoping to have a resource person in his class who had acted in radio. He thought it was on THE LONE RANGER. Having read someplace that one hundred eleven people claimed to have been on the first LONE RANGER show, January 30, 1933, I didn't get too excited. I even forgot who told me and who the person was supposed to be. It wasn't until a year later that this teacher contacted me again to say this old radio guy from THE LONE RANGER show, named Parker, would be in his class and I could come and meet him.

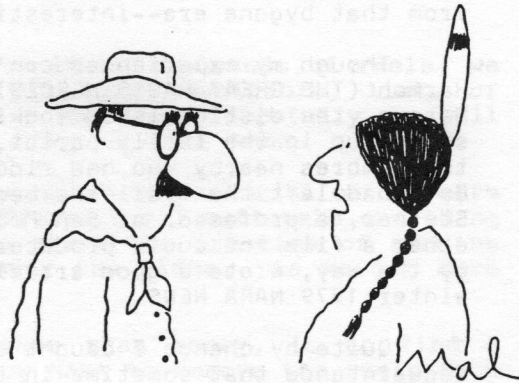
Of course the name Parker rang a bell as I had seen it many times when checking the cast lists in Buxton and Owen's RADIO'S GOLDEN AGE. Rollon (Roland, Rollie) Parker was the first one listed under "Also."

Armed with my tape recorder and a list of questions, I presented myself to be introduced to part of a legend. And there he was, this big handsome guy with a marvelous voice bubbling over with personality. However, he was not Rollon Parker, but David Willson Parker, who had been part of the WXYZ stock company in the late 40's while teaching speech and drama at Wayne State University in Detroit. The other Parker was probably dead at this time.

I was still a little skeptical until this Parker suddenly launched into a perfect imitation of Sgt. Preston and Yukon King followed by utterings from Tonto and the growly lines of Paul Hughes. Further conversation soon revealed that indeed he had been on many LONE RANGER and GREEN HORNET shows, playing young ranchers, deputies, and juveniles. The crowning discovery was that he was an authority on THE LONE RANGER as a result of writing his doctoral dissertation on the show. It is A DESCRIPTIVE ANALYSIS OF THE LONE RANGER AS A FORM OF POPULAR ART, Northwestern University, 1955

While many behind the scenes stories of the rather mass produced programs are in circulation, Dave in person and his study add to the lore.

Probably every OTR collector is familiar with several anecdotes about the former Shakespearian actor, John Todd, who was the only Tonto except when he was ill or on vacation. Well known is the time when, after searching an upstairs hotel room of a crook the Ranger said it was time to go back to camp and Tonto responded, "Ugh, gettum up, Scout." Or when playing the part of an Englishman on a buffalo hunt, Todd, waiting for a cue indicating the sound men had fired the shot in an adjoining studio before he could say, "Ah, a hit," instead when he got the cue, said, "Ah, a cue."



"Kemosabe, if you insist on being a masked man, may I suggest a different mask!"

Perhaps some confusion was to be expected, since according to Dave, Todd seemed to be about 80 at the time, and was deaf. In fact, several of the regulars were so up in years that to the youthful Dave it seemed like walking into a clinic with all the coughing and snorting in the studio.

In Todd's case, when he wasn't on mike, he would go sit on one of the benches that ringed the studio, a room in an old mansion, and read a book until his part came up. Since he couldn't hear where the actors were in the script, somebody had to be assigned to look after him and get him ready for his cue. Despite the handicaps, Dave remembers him fondly as "just a beautiful guy."

Perfection seemed to be one of the paramount objectives of those producing THE LONE RANGER and other shows out of WXYZ, so it is understandable that goofs or flubs drew much attention. Dave has a vivid recollection of one he made that was so spectacular it was noted in the magazine VARIETY.

When the LONE RANGER film and TV versions were being developed with a different set of actors, it became very important to the people in Detroit that the radio actors would deliver the famous last lines right. They were trying to coach the Hollywood actors who were told to listen. Whoever had those immortal lines could expect more than the normal attention from the director, Charles "Chuck" Livingstone. Otherwise there was minimal coaching because all the stock company voices were familiar to the director, they were pros, and were type cast in similar roles from show to show. It was seldom necessary to alter a voice for the purpose of characterization.

This time it was Dave in a juvenile role who was to close the show by explaining reverently something like the usual, "Golly dad, everyone knows who he is. He's the Lone Ranger."

During rehearsal, Livingstone, who Dave said was quite a martinet, at least a super perfectionist, and called everyone kid or sweetheart, didn't like the way Dave was reading those last lines. "Good grief kid," he urged, "you're not getting it. Give it more reverence, will you sweetheart?"

Two identical shows were being broadcast back-to-back with a 30 second commercial break between them. When Dave delivered the lines at the end of the first show, he looked at the control room and saw Livingstone definitely was not pleased. Then into the studio charged Livingstone, saying, "Geez, kid, I'll give you one more chance to get this right. This is important to us. Okay, now, next time, reverence, reverence. If Herbert Hoover walked in here you would say with reverence, 'Golly, dad, that's Herbert Hoover.' Reverence, kid, reverence."

Predictably, the second show ended with Dave identifying the masked man as Herbert Hoover. More than a month passed before Dave, who had been working at least two shows a week, was called again.

Dave also remembers committing a cardinal sin when he first started on the show. Brace Beemer walked into the studio and informed Dave he was sitting in the Lone Ranger's chair. It didn't take long for Dave to realize this was no joke. Brace, in his own mind, was the Lone Ranger.

Another incident Dave swears is true, although he wasn't on the show at the time, happened during the days of electrical transcriptions.

After the masked man's "Hi-Yo Silver," gunshots and hoofbeats, the announcer this time followed with "A fiery horse with the speed of light, a cloud of dust and a farty hi-yo Silver! The Lone Ranger!" Shortly the studio received a wire from the network office in Chicago saying, "Windy portion of recording has been deleted."

This sound byte could lead us into Dave's imitations and descriptions of sound effects produced by the talented sound men at WXYZ, said to be the best in the business. They were so good, Jim Harmon said, "it seemed you could hear the sun going down." They must have been extraordinary to cause one of the actors to say, "Listen, I hear a white horse coming."

But that is another episode, kemo sabe.

MOTHER GOOSE & GRIMM



Hal Skinner is a member from Sebastopol, California

Back in the 1920's, when you bought a new radio, you also received a handful of these postcards to send out to your freinds and neighbors.

No Matter What's on the Air
"You're there with a Crosley"

Dear Friends:
 We have just purchased a new Crosley Radio. In its honor we are giving a radio party _____ evening. We request your presence. Please come for when the Big Show is on, *"You're there with a Crosley."*

Odds 'n Ends

A Quick Salute to J.S. and Why I Write for the OTR Hobby

By Bob Burnham

Jim Snyder and I have been reading each others writings at least since dirt was invented — maybe before; he could tell you the exact year. His column was always one of my favorite sections of another club publication, and will continue to be in NARA News. If, in that other publication, no one else had anything interesting to say, I could always count on Good Ole Jim for a good read. Even if I didn't have even the REMOTEST interest in the topic of given column, he always would inject a side comment here and there that made it interesting.

When I first learned he was becoming editor of NARA News, my first thought was, to use a popular word today, "COOL!" My second thought was "It's about time!" Not to belittle the past editors, ALL of whom deserve a BIG round of applause, but here's a person who has qualifications second to none in the OTR hobby. Sometimes clubs have a big problem with persuading anyone AT ALL to take on jobs that are often thankless. NARA is very lucky, indeed to have someone like Jim as its new editor. My THIRD thought, by the way, was to say: "Golly gosh, Jim, need any articles from ME!!?"

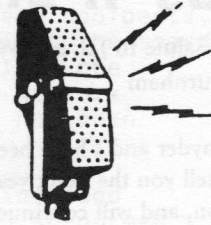
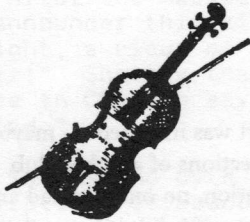
He mentioned in the Fall '94 NARA News that I was an Allen Rockford Award recipient in 1984. What he modestly DID NOT mention was HE received the same Award that same year. So friends, your new editor is no slouch, himself!

As far as me personally, everything mentioned was and is true. Someone in a past publication made some remark about my written work to the effect that they didn't know how or what motivated me to write for the hobby for so long, and wondered what made me "keep on keepin' on..." Sometimes almost re-doubling my efforts as the years passed.

Writing for me came natural. I took some college Journalism and creative writing classes, but I was churning out things like News & Reviews and Collector's Corner for old time radio before that, but never anything "really" professional. I was once paid for an article I did in CAT FANCY about a feline friend that kept me company at a radio station while installing equipment — but that's pretty much the extent of my "professional" career of putting words on paper <shrug> .

The answer to the question of WHY I continue in the old time radio press is simple: Inspiration from OTHERS in the hobby. The people most inspiring to me are at the very CORE of collecting. People like Jay Hickerson, Bob Burchett, and yes, your new editor, Jim Snyder, to name ONLY a few. Maybe these people aren't real active as far as trading shows any more, but they've become vital cogs in the OTR wheel in one way or another.

In the OTR world, I have a reputation for doing "techie" stuff from time to time and stirring up (usually non-techie) controversy. I love stream of consciousness writing, and that's my usual style. Usually, I just write what I think, and try to explain why in a logical manner. I'll bash a show that I think is lousy, and people will send hate mail in reply. But that's actually the FUN part of writing: Not the physical act of writing itself, but actually reading of how people react, whether positively or negatively. That's another point that I suspect your new editor would agree on as well. The point being, I hope other NARA members will respond to what everyone in this publication has to say. For me, at least, THAT is the biggest reward and best way to say thanks to the people who DO write for and produce publications like this one. Even if you disagree, you are also helping to generate interesting content for other readers. From an interest level — at least for me — that SURE beats reprinting old pulp novels or dated Radio Mirror articles from the 1930's.



FROM
JACK PALMER

HILLBILLIES ON THE AIR

One of my biggest disappointments in my many years of OTR collecting has been the scarcity of both country music programs, and any discussion of such programs. (By the way, for those who may object to my title for this article, it is what country music programs were called for many years, and in my opinion, is a valid term when talking about early radio and/or country music.) Of course, two of the most prominent country music network programs, THE GRAND OLE OPRY and THE NATIONAL BARN DANCE, have been fairly well covered in OTR libraries and in OTR articles. And other shows such as GENE AUTRY'S MELODY RANCH and THE ROY ROGERS SHOW, which combined a short dramatic sketch with some singing and country comedy are also covered, but more for the Western aspect than the music. But generally there seems to be little discussion, or even interest, of the impact of country music in OTR.

Many country music shows from network radio are never mentioned, except possible as an entry in an OTR reference book. And very few of these shows have ever shown up in OTR libraries or in dealer's offerings. In this column, I hope to cover some of the many country music shows which were broadcast across the country. In addition to the network shows, there were many shows in syndication, both regionally and nationally, and probably thousands of local shows broadcast daily. In the 30's, 40's and early 50's, nearly every station had at least one local country music group on their payroll (Or at least on the station artists' list.) The large stations had several country acts under contract. A check through a 1950 publication lists over 300 stations with the names of their live country acts.

Apparently few country shows, outside the exceptions listed above, were ever preserved. Or is the interest so slight that the shows are around but never entered into general distribution? Even the reference books overlook many of the country music shows, or have very little to say about them. Lately I have noticed an increase in interest of the popular music shows, particularly the big bands. Even the older disk jockey shows are becoming of interest to collectors. But there still seems to be little activity in the country music area. Only occasionally does any country music show appear on a dealer's list, and if it does it is always one of a half dozen or so series of the type show mentioned above. But surprisingly, the country music shows were often more popular than a lot of the shows now being eagerly collected. Of course, people collect what they like, and they may not like country music (Especially the older country music!), but something that took up a large portion of time on radio stations should at least rate an occasional discussion.

One example: The National Farm and Home Hour was broadcast as a network show for 30 years. Although primarily a talk show it also featured country singers and bands along with its farm (And home.) information. Although Jay Hickerson's book states that several copies of this show are available, I have never seen or heard a program. If I didn't remember this show from my

school days. I probably wouldn't even know it existed. THE BIG BROADCAST does have a very small entry on the show, but TUNE IN YESTERDAY doesn't even list it. It does mention the show though, but only because Gene Autry once sang on it! Even with little interest in such a show, the long time it was on the air should have at least warranted more space than that.

There has been some interest displayed lately in the border radio stations (Those maverick radio stations which beamed their programs across America from their base in Mexico.). These stations were a haven for country artists (As well as a lot of other things!). There has even been a book written about border radio, but I have never seen a club, or a dealer, who had one show listed in their catalog. Again, is it because most of the shows feature country music?

Why is country music and most of the country programs almost completely ignored? Perhaps there are several reasons. 1: Hillbilly music had a bad name among most people in the Golden days of radio. 2: Few people today are interested in old time country music? 3: There has been little discussion, or information, provided on this subject? I don't think it could be due to the scarcity of country music shows. There has to be many shows still around, since many of the shows were transcribed. If lack of knowledge or lack of interest is the reason, I hope this column helps just a little to correct that problem.

Some of the shows I hope to comment on in the future include:

WILF CARTER. (Montana Slim) Hosted a very popular radio program on CBS in the late 1930's.

CARSON ROBISON. Was on several network radio shows in the 1930's, both as star and as featured singer.

ASHER AND LITTLE JIMMY: A widely syndicated show of the 1930's.

CHECKERBOARD TIME: A widely syndicated show of the 1940's with various country artists as both host and guest.

COUNTRY STYLE-USA. One of several syndicated recruiting shows for the armed forces featuring country artists.

BOB WILLS AND THE TEXAS PLAYBOYS: Broadcast on a regional network throughout Oklahoma and Texas in the 1930's and 1940's. Later broadcast throughout California in the late 1940's and early 1950's.

CRAZY WATER CRYSTALS. Sponsor of both local and syndicated country music shows throughout the west and south in the 1930's and 1940's. Also on border radio.

THE CARTER FAMILY. Broadcast on border radio for several years in the early 1940's.

I don't claim to be an expert on country music radio shows, but I do hope I can provide enough information to generate some interest among the OTR fraternity for a sadly overlooked area of old time radio. And if any of you have any special show, or shows, you would like me to touch on, please let me know.



AROUND THIS RADIOLAND

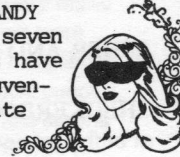


**JACK
FRENCH**

As most readers of this publication know, I've always been interested in OTR female crime-solvers. Since the Spring 1989 issue of NARA NEWS was under the editorship of a woman*, it seemed an appropriate edition for my article on feminine private-eyes. In that piece I discussed seven radio series in which the lead was a woman detective: MISS PINKERTON, INC.; CAROLYN DAY, DETECTIVE; AFFAIRS OF ANN SCOTLAND; KITTY KEENE, INC.; MEET MISS SHERLOCK; POLICEWOMAN; and CANDY MATSON, YU 2-8209.

Recently I've learned that the lead actress in one of these series recalls that it had a slightly different title. THE AFFAIRS OF ANN SCOTLAND was a 1946-47 West Coast show which starred Arlene Francis. When I tracked down her 1978 autobiography, which she wrote assisted by Florence Rome, I found that program is mentioned twice in the book. But Arlene calls the series THE ADVENTURES OF ANNE SCOTLAND so she's added an extra "e" to her character's name and changed "Affairs" to "Adventures". Is it possible that she is mistaken about her own show...or is our prior data in error? Stay tuned for further developments.....

A generous OTR collector in West Virginia, John Cooper, put me on to an eighth lady gum-shoe. She came on network radio in May 1951, the same month that CANDY MATSON was cancelled. This series was LADY IN BLUE and NBC ran it for seven months on Saturday mornings. The first two episodes, each 15 minutes, have survived and I've listened to them several times. Clearly aimed at a juvenile audience, the series has as its heroine, an attractive young socialite who lives in a luxurious penthouse and goes forth to fight crime in her disguise which consists of a blue dress, blue mask and blue sapphires.



According to the announcer, our Lady in Blue is the "most feared and hated criminologist" to all hoodlums and she is assisted by her Cockney maid, Harriet Higgins. Each episode begins in the identical manner of CANDY MATSON...a telephone ringing followed by the woman detective answering it. The plot-writing is a trifle childish, i.e. her real identity is super-secret but everyone (cops, victims, even cab-drivers) knows where she lives.

This radio character of THE LADY IN BLUE is probably a steal from the comic pages of Will Eisner. From 1940 to 1952 Eisner's team created a 16 page comic book that was a free insert to the Sunday section of the Tribune syndication. Eisner drew the main hero, "The Spirit", a young man simply attired in blue business suit, blue fedora, and a small blue mask. Back-up crime-fighters in Eisner's comic book were "Mr. Mystic" and "Lady Luck", drawn by Klaus Nordling and others.

"Lady Luck" was an attractive young socialite who donned a green dress, green hat, and green veil before going out to battle criminals. The character actually became popular enough to get her out of the Sunday freebie and into Smash Comics, and later, her own comic book (in December 1949) but that lasted only five issues and she was cancelled.

* NARA TRIVIA QUESTION: What two women edited NARA NEWS...and when? ANSWER: Judith Breninger, two issues, 1974 and Misty Dawn Lane, one issue, 1989.

LADY IN BLUE is not the only unusual program in the collection of John Cooper. His audio archives include some 1926 SAM & HENRY shows, the first episode of the WIZARD OF OZ (1933), a 15 minute condensed version of a generally-uncirculated STRAIGHT ARROW, a rehearsal/taping of WILL BILL ELLIOT (with all the fluffs), and a lot of other shows that seldom appear in other collectors' libraries, including: BRUNSWICK BREVITIES (1929), COCOANUT AMBASSADORS (1933), LASSIE (1950), MISS HATTI (1945), KEN MAYNARD (Synd), CHICK CARTER (1944), and DICK COLE. John prefers to trade 90 minute cassettes. If you wish to contact him, his address is Route 1, Box 371, Clarksburg, WV 26301. Enclose a buck with your letter and he'll mail you his current catalog.

In the fall of 1994 I attended the Clyde Beatty-Cole Brothers Circus, the only one in the United States still under canvas. The colorful program they handed us recounted the exploits of Beatty, who as a youngster in Bainbridge, Ohio, literally "ran away to join the circus." Of course we all know this young lad went on to become the best known animal trainer in America. From 1924 to 1964, Beatty was a featured star in the wild animal cage. He died of cancer in 1965 but remains to this day the only circus star who commanded both the center ring and top billing for an unsurpassed forty years.



In addition to his circus triumphs, Beatty made several fairly successful movie serials and also had his own radio show. His first network series arrived in the 1940s as a syndicated adventure show, produced by Commodore, the same company that would later produce HOPALONG CASSIDY on radio. A second series, also based upon Beatty's exploits, was offered by the Mutual Network from December 1950 to January 1952. This thirty minute show, basically aimed at a juvenile audience, was on the air three times a week and sponsored by Kellogg cereals. A total of about 15 Clyde Beatty radio shows have survived and are in trading circulation.

Clyde Beatty is certainly not the only circus contribution to the world of OTR. Tom Mix had his first show-biz success in circus life, before he became a silent film star. When he was no longer in demand in Hollywood, he returned to the circus and toured both the U.S. and Europe. When his radio show began in the early 30s (he was never actually on this juvenile dramatic show) Ralston-Purina, who sponsored it, would send representatives to have Tom photographed with a box of Ralston, frequently standing in front of his own circus tent. His circus, like many others, was crippled financially during the poor weather and economic plummet of the Great Depression. Tom was still struggling to keep his circus afloat when he was killed in a car accident in 1940. His radio show, with Joe "Curley" Bradley in the lead, continued on Mutual until 1950.

Red Skelton is another OTR star that sprung from the world of three rings under canvas; he was born in 1913, the son of a circus clown. Skelton quit school in 4th grade and worked in carnivals, circuses, and traveling medicine shows for the next ten years. Reportedly he left the circus life after seeing Clyde Beatty mauled by a lion. Thereafter Red pursued a comedian's life, working in burlesque and vaudeville, and finally getting to the radio microphone in 1937. It would be four more years before he got his own radio show (sponsored by Raleigh Cigarettes) and his network debut in that program netted him honor of Outstanding new radio star of 1941. Red remained on network radio until 1953, under various sponsors, and at least 160 of his programs are available today.

The circus produced half of the most popular comedy duo in OTR and film in the late 40s. William "Bud" Abbot was born in 1895, to a family of veteran circus performers. Tradition holds that Bud was actually born in a circus tent, and that may well be true. Like Beatty, Mix, and Skelton, he quit school at a very early age to work the circuits of the carnival and circus. Abbot gradually moved into the vaudeville theatres where he first met the man

to whom he would be linked in comediac-partnership, Lou Costello. This was in 1929, but it would be another nine lean years for the two humorists before they got their break on the airwaves (courtesy of Ted Collins and Kate Smith.) They were a big hit, and their exposure on network radio led to offers from Hollywood where their movies made millions for Universal Pictures. They got their own radio show in October 1942 and kept their slot until 1948. Despite their enormous popularity on radio, film, and even television, both lost the millions they made. Both of their deaths reflected none of their past successes. Costello died in modest straits in 1959. Abbot struggled on, tried to get another act with a new partner but failed, and was a pauper when he passed away in 1974.



The only OTR show I've heard that directly deals with life under the Big Top is, of course, JERRY OF THE CIRCUS. This 1937 program had 130 episodes, and as with most of the other syndicated shows, nearly all of them have survived (only episodes 97 and 98 are missing.) As a juvenile adventure series, it holds up rather well. Jerry Dugan and his little dog, "Rags", encounter plenty of danger and mystery after they join the circus.

To a receptive listener, the sound effects are varied and well-done, the plot is written to move well, and the rousing circus march that begins and ends every episode is delightful. Despite the large cast (identities still unknown as of this writing), the vocal characterizations are ones of experienced actors and there is no difficulty differentiating the many characters in the show. If you enjoy juvenile adventure (and not everyone does) I would recommend this series for your listening.

Lucky Strike certainly had a "hit" with YOUR HIT PARADE which was on the air from 1935 to 1950, and during the 40s, was one of the most-listened to programs in the evening. Here's a question for all OTR fans who enjoyed that show: during the 15 year duration of the show, which composer had the most songs listed in the Top Ten? Hint: the winner had 42 songs in the enviable category while the runner-up, Irving Berlin, had 33 songs in it for the same period.



So who was that talented songwriter? George Gershwin, Cole Porter, Victor Herbert, Richard Rodgers, Jerome Kern, Sigmund Romberg? Nope, it's Harry Warren! Not exactly a household word, in fact Warren may be the most talented, and least well-known, American composer in the Golden Age of Radio. A shy man, with no taste or talent for publicity, Warren toiled in obscurity for years. At the Academy Awards ceremony for 1935, when his "Lullaby of Broadway" won the Oscar, he had trouble getting past the guard to collect it.

Despite the fact that he has written over 200 popular songs and his music publisher issued over 50 million song sheets bearing his name, most of the American public, including OTR fans, have never heard of him. Some of the lyricists who collaborated with him on these songs, including Billy Rose, Johnny Mercer, and Ira Gershwin, are well-remembered, but the musician who wrote the melodies still draws a blank. Warren used to joke that some of his best pals weren't sure what he did for a living.

He was born Christmas Eve 1893 in Brooklyn, the son of Italian immigrants who changed his birth name of "Salvatore Guaragna" to "Harry Warren" when he started grade school, a not-uncommon custom of immigrants at that time. Most of Warren's musical career was spent in Hollywood, writing songs for the movies, from "Spring's Here" (1930) to "Cinderfella" (1960). His song hits were sung on radio by all of the OTR greats including Bing Crosby, Dinah Shore, the Andrew Sisters, Eddie Cantor, Al Jolson, Kate Smith and many others.

Here's just a short list of the "Top Ten" songs that Warren composed: "I Found A Million Dollar Baby", "You're My Everything", "42nd Street", "Shuffle Off to Buffalo", "We're in the Money", "I'll String Along With You", "September in the Rain", "I Only Have Eyes For

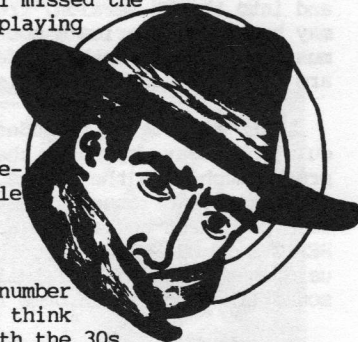
You", "Jeepers Creepers", "You Must Have Been a Beautiful Baby", "Chattanooga Choo-Choo", "There Will Never Be Another You", "Zing a Little Zong", and "That's Amore."

His compositions won two more Oscars; "You'll Never Know" in 1943 and "The Atchison, Topeka and the Sante Fe" in 1946. Warren almost garnered a fourth Oscar for Best Musical Score in 1957, but his film score for "An Affair To Remember" lost in a close race to "Bridge on the River Kwai". However, Warren must be up there chuckling somewhere with the accolades being bestowed on the film, "Sleepless in Seattle" in which his theme for "An Affair to Remember" appeared throughout.

Speaking of Kate Smith, it's impossible today to appreciate the impact of her presence in OTR musical history. From 1927 to 1947 she was the most significant singer on network radio, introducing more than 600 songs, over 20 of which became million sellers. During World War II, she used her personality and influence to sell over \$ 600 million in U.S. Savings Bonds, more than any other person in history. Her title of "The First Lady of Song" is completely justified by her talent and innate goodwill.

Her memory is kept vibrant by the Kate Smith/God Bless America Foundation, which was established in 1989. This organization has an extensive archival store of her life in audio, visual and printed materials. The group has published both a complete discography, as well as a comprehensive biography of her. Each spring, they sponsor the annual Kate Smith Festival. For more information on this dedicated organization, you may write them at P.O. Box 3575, Cranston, RI 02910 or telephone them at number (401) 461-7457.

"The Shadow", on the screen for the first time in over a decade, arrived last summer and disappeared rather quickly. Here in Northern Virginia I missed the first run in the premier theatres and within a month it was playing at the "One Dollar...All Seats" movie houses. Most of the OTR world was expecting more. THE DAILY SENTINEL, edited by Robert Brunet of Manhattan, devoted the cover page and 25 interior pages to "The Shadow." Almost every other OTR journal paid some homage to the movie, and included reviews (both good and bad) on this technicolor blockbuster that somehow failed to measure up. In my view, the film was a struggle between the "pulp" Shadow and the "Radio" Shadow, with the former winning by a nose.



Despite its lukewarm reception by OTR fans, there were a number of theatre patrons who enjoyed the film, including folks who think Alec Baldwin can do no wrong. Others were just impressed with the 30s sets, costumes, and cars. For those who want a lasting (if expensive) souvenir of "The Shadow" movie, you can order a copy of that Phurbu Dagger from Tibet. This elaborate, triple-bladed weapon with the twin countenance, 14 inches of destruction in brass-coated zinc, complete with black-lacquered stand, is available from Atlanta Cutlery, 2143 Gees Mill Rd, Conyers, GA 30207 for \$60, plus postage and handling. If you're interested, you can telephone them at (800) 883-0300 and ask for Catalog #74.

Another 1994 film release that was tied to OTR was Robert Redford's "Quiz Show" which was actually completed in 1993. (I know because I played an extra in the final scene, the steps of the Capitol "credit-roll".) This movie, of course, portrays the quiz show hoax of TV fixers who gave contestants the answers in advance and then coached them how to feign diligent concentration on the actual show. Jeff Kisslehoff, who is compiling a book on early TV, claims that overtly coaching contestants actually dates back to the radio quiz shows. Were the radio quiz shows fixed? How? and how much? To delve into that murky area is no easy task. I reached up on my shelf for my copy of Tom DeLong's 1991 masterpiece, "Quiz Craze", in which he traces the complete history of the quiz show from 1935 VOX POP on radio to the 90s TV quiz programs.

DeLong notes that in a 1940 textbook on radio directing, CBS producer Earle McGill discusses why it is advantageous to rig a quiz program to prevent tie scores. However McGill does not authorize "dishonest methods" but merely encourages the "judicious framing of the question" to reduce or eliminate ties. However there is little evidence to establish that the radio quiz shows ever engaged in the widespread pre-show coaching and advance furnishing of answers that the TV shows did.

Of course, the average radio contestant did not have the attitude or aptitude to impress the listening audience with sparkling brilliance. On a typical radio quiz show where they yanked the contestants out of the audience, the "I dunno's" outweighed the correct answers by more than 4 to 1. I have a "Dr. I.Q." program from a Buffalo, NY theatre in which the poor quizmaster throws out 33 questions in the show and only gets five correct answers. Believe me, thirty minutes of men and women taking turns saying "I don't know, Doctor" can cure insomnia.

But radio dealt with the problem in a different, and very ethical, manner. It reversed the situation by having the dullards in the general public send in the questions and then put up a panel of experts to answer them. That's how "Information, Please" was born, as well as the pint-sized version of it: "The Quiz Kids." With a different format, but the same idea, "Twenty Questions" was another success. Even a show like "Quick as a Flash" used guest experts to advantage.

Last October Harriet Nelson died of emphysema and congestive heart failure at age 85. She had been preceded in death by her husband, Ozzie, in 1975 and her younger son, Ricky, in 1985. The Nelson family, with older son, David, began their radio show in 1944. Other child actors played the Nelson boys at first, but they took over their respective roles in 1949 and continued through the end of the radio series and into the TV version, from 1952 to 1966. It was a long and wonderful run for what may have been America's most popular, real-life family show. Surviving son, David, musing about his mother's death, and the fact that three of the four family members are together now, raised his eyes upward and said, "I wonder who's playing David?"

There's about 50 episodes of "The Adventures of Ozzie and Harriet" in trading circulation today, spanning the ten years the show was on network radio. Each one sounds pretty much like the others...and that sums up the greatest strength and weakness of the series. Of course, that family show was not the first time Ozzie and Harriet were prominent on radio. Way back in 1936 they were headliners on Robert Ripley's BELIEVE IT OR NOT. Although they were married then, Harriet, a great singer, was still using her stage name of "Hilliard". (Her birth name was Peggy Lou Snyder, which doesn't sound like such a bad name for a female vocalist.)



I have a number of research projects on the back-burner and one of my current favorites is gathering all the radio work of a very talented, though not well known, network actor in New York. His name is Craig McDonnell and he was a linch-pin in dozens of radio shows from the early 30s until his death in the late 50s. Craig did it all! He was in the soaps, playing major roles in VALIANT LADY, THE SECOND MRS. BURTON, and the title role in DAVID HARUM. He was in juvenile programs, DADDY AND ROLLO, as well as both versions of BOBBY BENSON, doing both Irish and Harka.

Craig made a great cop too; he was both John Drake in UNDER ARREST and Dan Britt on OFFICIAL DETECTIVE. He could play comedy also, since he was Dinty Moore on BRINGING UP FATHER and Shrevie on THE SHADOW, at least for a while. Craig played Steve Graham on FAMILY DOCTOR and read the funnies to the kids on NBC on Sunday mornings. Like Hal Peary, Craig was a concert singer before becoming a radio actor. He was "Mr. Versatility". I'll keep our readers up to date on my progress on this project.

BOOK by Hal & Carol Stephenson SHELF

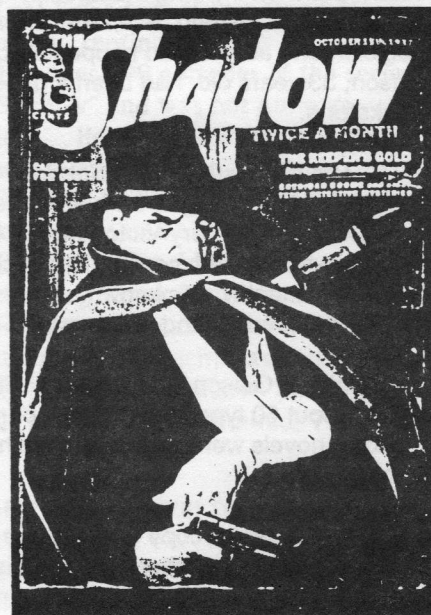
A book review of *Danger is My Business, an Illustrated History of the Fabulous Pulp Magazines, 1896-1953*, by Lee Server. Chronicle Books, 275 Fifth St., San Francisco, CA 94103. 1993, 144 pages.

A first impression is of the effectiveness of the many color reproductions of magazine covers in a large, 8-1/2 x 11 inch size book. Many authors photographs are in the original black and white.

The chapter subtitles are--birth of pulps (so named because of the paper they were printed on), horror, fantasy, adventure, romance and sex, hero, weird menace, science fiction (with bug-eyed monsters), and end of an era. There is a section on collecting pulp magazines. A bibliography and an index are included. Information on current periodicals for pulp fans is provided on pp. 140 and 142. Copies in good condition of 1930's pulp magazines sell for \$5 to \$50. A mint copy of an issue with outstanding cover art such as *Spicy Detective* or *Horror Stories* may be worth from \$50 to several hundred dollars.

"The greatest gathering of pulps and pulp fans and dealers is at Pulpcon, a small, amiable, annual convention held each summer, usually in Dayton, Ohio." (p. 140) Write to Pulpcon, Box 1332, Dayton OH 45401 for information.

Because NARA News readers may find the early history of The Shadow interesting, the following is a condensed version of the first part of the chapter on the hero pulps. In 1930, Harry Charlott thought of the identity for a previously anonymous radio narrator of "The Detective Story Hour." Charlott called him The Shadow. The radio program was a promotional showcase for Street & Smith Publishers' *Detective Story Magazine*. Each week James LaCurto read a story from the current issue. The programs began with a hammy, scarifying laugh, and the intoned words "The Shadow knows." Listeners began requesting the magazine with The Shadow. There was no such magazine--only *Detective Story Magazine* was available. The circulation chief, Henry Ralston, realized a single-character publication could be made such as had happened years before with Buffalo Bill. Ralston asked editor Frank Blackwell put together a Shadow magazine fast, while the radio show was causing excitement.



Shadow magazine cover
for October 15, 1937

The top part of the table of contents page of the *Shadow* magazine of October 15, 1937

Walter Gibson actually wrote stories with the house byline of Maxwell Grant

On Sale First and Third Friday
Vol. XXIII **THE Shadow** and u.k. v. l. s. e. v. Yearly Subscription \$2.00
Number 4 Six Months \$1.00
October 15 1937 Single Copy 10 Cents
TWICE A MONTH

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CONTENTS

The Keeper's Gold
Complete Shadow Novel
From the Shadow's Private Annals
As told to
Maxwell Grant



Thrilling Stories and Features

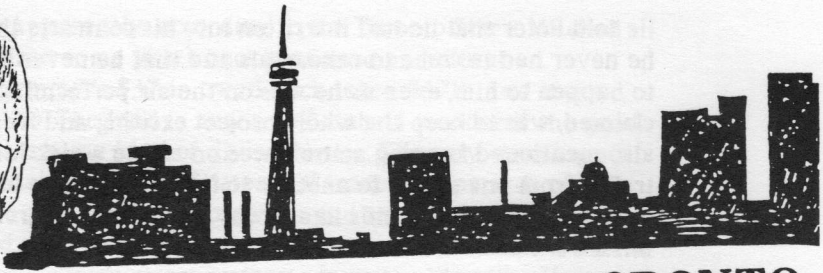
Blackwell may not have thought much of the idea--even the low-caste pulps looked down on the single-character dime novels--because he did not assign it to a regular writer. Instead, Blackwell offered it to a relatively unknown Philadelphia magician and author who happened to visit that day in December 1930, Walter Gibson. Gibson, 33 years old, had been a ghostwriter for the famous magician Harry Blackstone.

The first issue of *The Shadow* was April 1931. The success of the magazine is apparent as it changed from a quarterly to a monthly to a bi-weekly publication. The Shadow himself is very Victorian with his black cloak and sinister cackle. He would feel at home with the 19th century Sherlock Holmes but was fresh in the 1930's. Lamont Cranston's identity was known to only one or two persons (and millions of totally trustworthy readers and listeners).

Walter Gibson produced 282 Shadow novels. Gibson sustained a production rate of about 60 typewritten pages per day by working 12 or more hours. All of Gibson's novels were credited to the house name of Maxwell Grant as shown at the top of this page.

If you want a copy of *Danger is My Business*, you may order it through your local bookseller. The paperback list price is \$17.95 and has book number 0-8118-0112-8. Hardcover list price is \$27.50 and is number 0-8118-0355-4.

Book review by Hal Stephenson



TRANSCRIBED FROM TORONTO

by JOHN PELLATT

Congratulations to our new Editor-in-Chief Jim for the splendid first issue. I know all of us in NARA appreciate the work that goes into editing a publication like this and how much of a difference it makes to see it out again on a regular basis. So, thanks Jim, we really appreciate it!

Always a great pleasure to hear from readers and fellow members. Recently it was nice to get a letter from **Karl Shadow** of Richmond, Va. Karl writes that he is a big fan of "The Shadow" (noting that it is "not surprising with a name like mine"!) Karl has over 200 episodes of the series. He writes in part: "I saw the movie "The Shadow" and was not quite as depressed as you sounded from your article. . . However it is tough to do a movie featuring someone 'that is only heard but never seen". I think you hit it on the head for me, Karl. "The Shadow" existed brilliantly in my imagination but once up on the silver screen, it seemed to lose all its magic, mystique and frankly, charm. Interestingly, there was—I believe—a cheapie "B" flick made of "The Shadow" in 1940 (starring Victor Jory) and I think that it suffered the same indifference from most audiences. Karl adds that "there are supposedly 450 plus other 'lost' episodes [which] I am actively trying to track down..." If you too are a big fan of "The Shadow" you might like to contact Karl. His address is 221A Kirkland Drive, Richmond, VA. 23227-3181.

Oddly enough, the same day Karl's letter arrived I was rereading the book "This Is Orson Welles" by Peter Bogdanovich in conversation with Orson Welles (edited by Jonathan Rosenbaum, published by Harper-Collins in 1992.) I found it in my Public Library under the section "791.43092 Welles" (in the Dewey Decimal System). In it Welles talks a bit about his radio work and his literally thousands of performances. No wonder he got so sick of people just talking about the one, his most famous, "The War of the Worlds".

He told Peter that he had it written into his contracts that, as "The Shadow", he never had to come to rehearsals and that he never knew what was going to happen to him, even as he was on the air performing the script! This, he claimed, was to keep the whole project exciting and fresh for him. Whew. He also mentioned keeping ambulances on call to whisk him through busy traffic from one studio to another to fit in all the live broadcasts he used to do in a single day. Sounds like it was a great, great, great life. No wonder he missed it so.

Final note on "The Shadow" for this issue: I see that there is a commercially released twin cassette pack of "lost" Shadow episodes with Orson Welles now on sale in bookstores and record shops. This may be of interest to some of you. Personally, I have declined to buy them after the unpleasantness the issuing company has put members of the vintage radio community through. But that's just me. I'm sure many of you may hold a different opinion.

Jay Hickerson's "Hello Again" (November-December 1994) just came through my mail slot. (Box 4321, Hamden, CT. 06514). Always a pleasure to browse through HA with news on the upcoming annual planning meeting for the 1995 FOTR Convention, reviews of various publications received as well as books, logs and lists of traders and FOTR Convention 1994 Highlights.

I was rereading my much thumb-worn copy of **David Alan Herzog's** "Collecting Today for Tomorrow" (Arco Publishing, New York, 1980) which is an illustrated guide to radio premiums for collectors and enthusiasts of nostalgia. Some lovely items in there! I especially like the "Shadow" stud pin, a pulp magazine premium put out by Street and Smith. Very classy. However, as a Canadian I was most curious about premiums offered by the radio series "Sgt Preston of the Yukon". The best was a real actual deed to one square inch of land in the Yukon's gold territory. So what has happened to the deeds? A little simple research turned up some interesting facts. First, the background: Quaker Oats (which sponsored the series on radio) put a deed from the "Klondike Big Inch Land Company" into boxes of its Puffed Wheat and Puffed Rice cereals back in the early to mid fifties. Deed holders automatically got a square inch of land on the Yukon River, north of Dawson City (where the good Sgt Preston was on duty no doubt around the clock). Great premium, right? Quaker had bought the land for \$10,000.00 and divided it up into 21 million square inch plots—so that 21 million Quaker Oats eaters could become authentic Yukon Territory land barons. So what has happened since? Can you still go and claim your inch of Canada?

Well, in a word, no. Apparently, according to the Toronto Star's Mitchell Smyth, the land was seized some years back by Canadian federal government officials for a mere \$37 in owed back taxes. \$37!!! And that's Canadian (around \$27 US). The land is now a golf club. (I wonder if the good Sgt would figure that was some kind of divine justice. The only shooting still permitted is a hole in one!) Deed certificates still trade for upwards of \$40 (in mint condition) of course and if you own one and still want to come north to search for what used to be your little part of the great Canadian north, I'm sure that you will receive a very warm welcome from the Klondike Visitors Association in Dawson City. I hear it's beautiful countryside up there and I hope to visit it myself one day. No, I don't yet have a deed but hey! If you don't tell King (his wonder dog) I won't either. (There's a nice Sgt Preston button listed in David's book too. The book is worth a glance to determine if your favourite show had any premiums of interest to you). A side note: The newest incarnation (descendant???) of Sgt Preston is the Canadian-made, shot-in-Toronto (but pretending to be Chicago) TV series "Due South" on CBS about a Mountie in contemporary Chicago. It's a fun weekly adventure romp, very tongue in cheek, but you have to be pretty up on Canadian references to get all the in-jokes. You might like to check it out for yourself.

On my recent trip back to the UK I was again impressed with the diversity and excellence of contemporary radio drama and comedy on their BBC. I hope to have a full report on my current impressions in our next issue. And so, until then, thanks for reading this and please enjoy the rest of the issue! (I know I will.)

NARA'S NEW OFFICERS...

We are pleased to welcome Don Ramlow to NARA's staff. Don just joined NARA in October and has already become our "Midwest Aquisitions Chairman." He is working on his Master's Degree in public administration at Western Michigan University in Kalamazoo. If you have attended either the Cincinnati or Newark convention, you will recognize Don as the one who directs many of the re-creations presented at those conventions. He has a real skill in bringing out the very best in both the professional and amateur actors.

Bob Sabon joined NARA in November and immediately agreed to become our "Printed Materials Librarian." Bob lives in Phoenix and you will find his address inside the front cover. He retired from GTE Automatic Electric Labs after 38 years, and is now employed by Inter-Tel in Chandler, Arizona. He has an extensive background in broadcasting and electronics. Bob is hard at work getting the printed materials library organized for you to use.

Welcome to our club and our staff, gentlemen. We are pleased that you have volunteered to take on these responsibilities for us.



BUGGED FOR SOUND
1927 Brush-McCoy Crystal Set

LIGHT UP
A RADIO
1940 Mitchell
Model # 1260

HOUSE TR
1946 Designing
Model # 55

KEGACYCLE
Decor
Bar-adio

1933
New

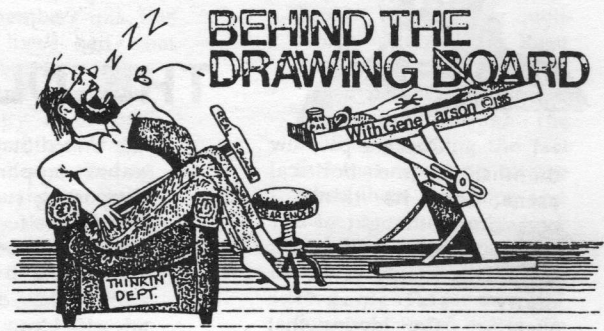


BALL-
LEVABLE
RADIO
1941 Trophy

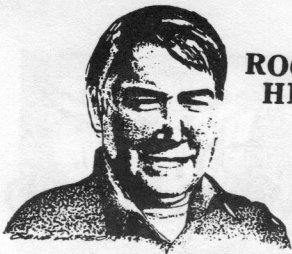
BRIGHTER
MUSIC
Table Lamp
Radio

LAMP UP
THE SOUND
1953 Philco Model # 5306
Lamp/Alarm Clock Radio

VINTAGE RADIOS



Gene Larson, our staff artist, has created this panel, depicting some actual radios of unusual design, from the past.



**ROGER
HILL**

THE OLD CURMUDGEON

Over the past few months, as the political arena does its thing, I occasionally thought of our radio history and such incredible examples of so many statesman-like speeches. Considering that probably 95% of all people under the age of 25 have never bothered to listen to speeches of men like Churchill, Roosevelt, and even JFK—it isn't so surprising at what the public is willing to accept from our "leaders" today. A man who could not think and express himself well and clearly to others would seem to be a very poor example as a representative of a supposedly advanced nation. I could not imagine very many of our earlier politicians on the federal level having the gall to use such foul language or stumble over common phrases as we've been privileged to see and hear these recent years. Morality and ethics are other issues. Certainly there has been immoral and unethical conduct by our past politicians, but to the extent we see today? Appalling.

Do you find yourself also thinking back to the days of radio's finer hours and feeling that life was better then? And why is it that countries like Canada and England can still provide radio drama, variety, and comedy while

the United States sees no value (apparently) in supporting such efforts? Some of us feel fortunate to have lived at least part of our lives during radio's hey-day. For myself, I can remember sitting by the radio on Saturday mornings and listening to *Let's Pretend* and *Buster Brown Gang with Smilin' Ed McConnell*. This was in the early 1950's. While I must've spent time listening to the radio during the late 40's (at the ages of 6 to 9), for the life of me, I can't recall doing so. And in the early '50's, television was so new and exciting that evenings must've been spent staring at it and enjoying *Texaco Star Theatre*, *Hopalong Cassidy*, and other early programming efforts. As previously mentioned in other columns, not until the late 1960's and my exposure to the Broadcasting Department at SFSU did I find a re-awakening of interest in radio's past.

A number of listening experiences really stand out in my mind as the thrill of radio was rediscovered. The whole field of wartime propaganda with series such as *This Is War* made

it possible to understand some of what our country experienced during the last "good war" (as Studs Terkel calls it). I remember especially one program in that series which was entitled, "*You're On Your Own*". As I recall, a man visited the Office of War Information to see what efforts were being made to keep Americans informed. The narrator talked of how our Chinese allies had been fighting the Japanese for six long years, moving whole factories, cities, and universities over mountains so they could continue their fight. And then the visitor was asked if he thought we could do such similar tasks—move the university at Berkeley further east and struggle against the enemy, as had the Chinese. Frankly, listening to such programming sends chills up and down my spine. It seems to tell me the Americans had respect and admiration for the Chinese; the program was a means of showing honor to these Asian neighbors. As the show ended, the visitor was told, "You're on your own." and as he thought about what he had seen and heard (through a voice-over stream of consciousness), he whistled ("Oh Say Can You See..." as I recall) and the ending left

me again with those goosebumps and such a positive feeling towards our country and our government at that moment. After enjoying these listening experiences, does it seem government is less honorable now? Does the media seem less ethical. Is a social conscience and responsibility missing in today's journalistic endeavors?

Another program which nearly brought tears to my eyes was the December 9th broadcast of Fibber McGee and Molly (The Johnson's Wax Program). Imagine just 2 days after the attack on Pearl Harbor. How people must have felt—anger, fear, apprehension. Molly tells the mayor that if he wants a world globe with Japan on it, he'd better hurry (implying that we would wipe Japan off the map!). And the applause and approval from the studio audience showed what their feelings were. To the credit of this program and many others, I don't recall hearing them speak that badly of our enemy—certainly no racial slurs or vulgarities as we would have heard in the front lines in the Pacific or even over the airwaves today. Some novelty tunes mentioned the Japanese as Japs but I don't think in general the Japanese were verbally degraded on the airwaves. Certainly the print media with their illustrations of squinty-eyed, glasses-wearing, buck-toothed people were meant to insult. But the radio programs seemed more controlled. Of course, Jim Jordan had a reputation for keeping his material clean, family-oriented, and non-racist. What in the world would he and Marion Jordan

think of stand up comics today like Richard Pryor and others who can't keep their act family-oriented? In any event, the closing of the Fibber & Molly program that night (remember, this was broadcast live!) had what seemed to be a spontaneous playing and singing of "My Country 'Tis of Thee" with the voices of the studio audience sending more of those chills around my skin. During the program, Harlow Wilcox made it a point to convey the Johnson Wax Company's reasons for continuing to sponsor and broadcast a comedy program during those days of concern. Does it seem that companies cared more for their image and obligations to customers then?

These moments from radio history provide me with the occasional shot-in-the-arm when I find myself so discouraged about our nation and its agenda. These moments were clear highlights of a finer sense of our being Americans!

On a lighter note, I have kept my eye open for news items relating to radio history. The San Francisco Sunday paper has a section called This World. In the June 21st issue, an article by Nancy Reist focused on Dan Healy, a sound engineer for the Grateful Dead. Dan has 300 from his collection of old radios on display at the San Francisco Airport throughout these summer months. His actual collection numbers over

1,500. While the price of these restored beauties could bring him a pretty penny, he finds it impossible to part with his "babies". The closing quote which writer Nancy Reist attributes to Dan Healy is, "I see people my parents' age going through the exhibit lamenting the fact that that represents an age when there *was* hope and there *was* brotherly love and there *was* a society and a way and a lifestyle and an ethic. ...". As for myself, I do intend to get out to the airport and perhaps photograph some of these old radios as Dan has them exhibited. If a roll of 24 turn out well enough, perhaps readers might like to purchase prints.

Sometime this Spring, columnist Herb Caen (in the S.F. Chronicle) devoted a paragraph to the radio collection at the airport and mentioned Carlton being in attendance for the opening. According to Herb, Carlton still gets calls from people "who just bought the Barbour's house" in San Francisco's Sea Cliff district. Herb feels the real estate salesmen just won't let the legend die.

Back on March 10 of 1992 in the San Francisco Examiner, there appeared a very nice, nearly full-page article by Noah W. Griffin on Carlton E. Morse ("Radio Pioneer Still Pioneering"). The photograph of Carlton is deceiving for he really doesn't look 92 years old. That thoughtful look which gave rise to so many scripts is still with him. This Griffin fellow evidently took part in a reading from a

new serial which Carlton has been working on. In Noah's own words, "The style was so literate, it sent us scurrying to Webster's unabridged for word definition and pronunciation." I think all of us who appreciate Carlton's radio work can recognize that literacy which seemed to astonish Mr. Griffin. The article was nice enough to praise Carlton for his present work as well as his past contributions and even mentioned the fan club formed by James Mayor in Maryland (26824 Howard Chapel Drive; Demascus, MD 20872-1247 (301—253-5467)).

I have no date for this next newspaper item. A 1941 Norman Corwin radio script, "We Hold These Truths", was broadcast sometime around Christmas, 1992 and featured James Earl Jones, Studs Terkel, Edward Asner, Norman Lear, and Lloyd Bridges. Sadly, I never got to hear this broadcast so if anyone out there did tape it, I'd like to hear from you.

Some of you may find it easier to buy tapes/records of old programs rather than borrow, trade, or find other ways to acquire these shows. I've been satisfied with Radio Yesteryear/Radiola of Sandy Hook, Conn. and obtained a whole slew of The Shadow programs on cassette during a recent sale (\$1.99 for two shows). If this sounds interesting, give them a call at 800—243-0987. Just looking through their radio catalog is a few hours of fun.

One other publication I'd like to mention and that's Reminisce, published by Reiman Publications. They also publish a few others, including another favorite of mine—Farm & Ranch. There's no advertising and the pictures and articles are submitted by readers, not by hired columnists. Some of the color photos are absolutely wall-framing-perfect while the old black and white ones reflect some awfully good days gone by. Along the margins of nearly every page are favorite sayings sent in by readers. For example, "If a man has enough horse sense to treat his wife like a thoroughbred, she will never turn into an old nag." The July/August issue of 1992 had an article on the creation of the popsicle (by the son of the inventor) and another about a general store in Peachtree, North Carolina which has been kept just as it was in 1932 when the owner went home and then passed away. Of course, a wide gamut of subjects are in each issue but there seems to be quite a few relating to radio's past too. Page 24 of this edition has a real nice photo of a farm family around their set during the Depression days. In the section, "Waiting For The Mail", a reader in Sherrodsville, Ohio

reminisced about listening to Og, Son of Fire in the 1930's and sending off for a statue of Og along with the inevitable cereal boxtop. Although expecting a decent sized piece of work, the boy was disappointed to receive a two-inch tall Og! (Has anyone out there ever heard of that program? It's a new one to me.) Each issue also features a transcript of a phone conversation between two readers. The one in this issue had Ed Knapp of Michigan and Gil Manalli of Florida talking about their memories of radio programming. Ed mentions the first Little Orphan Annie premium being a mask of Annie, based on a story they were doing about the South Sea islands. Another show Ed mentioned was Tom Mix and how Tom once produced a match from his hatband for a character who asked, but didn't hesitate to say, "Not that I smoke, of course." Surprisingly, they mention that Og, Son of Fire program with some fellow named Roo and another named Big Tooth. This series apparently originated in Chicago. Gil remembered a time trying to get in to see a Fibber McGee and Molly broadcast but finding that they drew a bigger crowd than when the King of Denmark paid a visit. Ed and Gil also mentioned Vic and Sade, Lum and Abner, I Love a Mystery, and One Man's Family. (Gil - don't ever tell Carlton that OMF was a soap opera! He resents being lumped with such stuff!). Well, if any of you would like to get a sample

issue of this magazine, drop \$3.00 to Reminisce; 5927 Memory Lane; P.O. Box 3088; Milwaukee, WI 53201-9975.

Over the past many years, John Pellatt and I have kept in fairly constant touch with one another and occasionally, a letter finds its way in from Al in Tucson. But for the most part, I'm just not in communication with people currently involved in this radio hobby. The Nara News, Through the Horn, and SPERDVAC Bulletin tend to be my sources of information about what's current. So any future columns I am able to contribute will likely be more of the same along the lines of this one. I certainly enjoy reminiscing about certain programs and their significance. Perhaps next time will be a good opportunity to tell you about

the copy of "Johnny Got His Gun" which exists in circulation. I think it's a real stroke of fortune to have this program even though the sound quality may not be what we'd call excellent. But that's a story for another time. Write and let me know your thoughts on this column and if there's something you might like more of, just speak up. Since I no longer have access to the extensive NARA printed materials library, I can't work up articles based on that source of information. But we'll see what we can find to keep you reading.

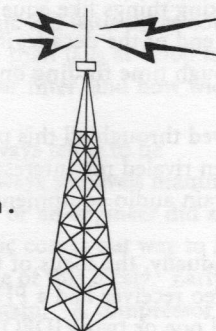
One person did write recently and ask what I do at the leprosy research lab. Well, mostly I'm at the Macintosh putting together graphs and manuscripts for my boss, Dr. Robert H. Gelber. The

latest submission (to Antimicrobial Agents and Chemotherapy) is "The Activity of Various Quinolone Antibiotics Against *M. leprae*-Infected Mice". Doesn't sound too much like something of interest to OTR people, does it! We do have reprints available of earlier published vaccine work if anyone would like a copy. Just write and ask. Although I don't get to have direct contact with leprosy patients (as I would like), I am content that whatever I do may make some small contribution toward the eventual elimination of leprosy as a disease still afflicting millions and one which is still to be feared.

Until next time then, this is The Old Curmudgeon signing off and wishing you all well.



NARA is on the air



NARA now has a regular weekly radio program broadcast at 8:00 p.m. each Sunday night over station KRTM-FM in Temecula, California. This is a one hour program of old time radio put together and hosted by our treasurer, Don Aston. He opens each show by saying:

"This is yesterday's radio, and I'm your host, Don Aston. Each week at this time the North American Radio Archives, Ltd. rebroadcasts radio as it used to be before television."

Don started this project in October of 1993. He records his program at home on ten inch reels recorded in half track stereo, and delivers these to the station. Programs are presented as near as possible as they were when first aired years ago. The original commercials and announcements are left intact. Don hopes to be able to reach an agreement for broadcast of the show over the RADIO USA satellite network.

Today's Serious OTR Collectors

In search of an affordable means to improve quality of their collections

By Bob Burnham

There was a time back in the 1970's when stereo equipment was everywhere, including the print media. Most magazine stands were stocked up with Stereo Review, Audio and High Fidelity magazines.

Life was easy for the old time radio collector. There was no debate between cassette or reel to reel format. Reel to reel was IT, hands down. Consumer reel decks were readily available. Just flip through the back pages of those magazines mentioned, and you could find a mail order house that would ship you a brand new Sony open reel machine for a few hundred dollars. Hi Fi shops were also more prevalent, as well as sources for the blank tape. Run up to your neighborhood Lafayette and they were always well-stocked with Ampex reel tape. Or run to Radio Shack for the famed "red box" Realistic tape.

The 1970's also represented a time BEFORE digital audio. Compact Disks didn't exist, and anyone who listened to music had a Garrard or a Dual turntable, and listened to vinyl records. We had cassettes, and we were using them for old time radio, but reel to reel was at the top of the heap. Since audio technology was less than perfect, many companies manufactured equipment to improve on that less-than-perfect sound. Graphic equalizers were readily available, and as collectors, we embraced them, and lovingly used them to tweak our shows, reduce tape hiss or disk noise, etc.

Then along came the 1980's. Dolby B has long become a standard for cassette noise reduction. Sony STOPS making open reel decks; the much favored Pioneer reel decks become dinosaurs. Teac hangs in there, but their newer reel decks prove to be unreliable from a collector standpoint. On top of all this, the companies making things like equalizers gradually reduce or drop their product line due to the declining demand. By the end of the decade, if you hadn't bought that Pioneer EQ unit you always wanted, you were likely to have a tough time **finding** one anywhere but on the used market.

I lived through all this period. I had various EQ's, processors, and other toys. My passion for such toys often rivaled my interest in the shows themselves. I wrote articles about them even then, and how I had used certain audio equipment to upgrade the sound quality of various shows.

Gradually, the focus of the home stereo industry moved to the video generation. In the 1970's, your typical stereo receiver had a PHONO, TAPE (reel, 8 track, cassette) and AUX input. On today's receivers, you'll find one or two VIDEO inputs, one or two TAPE inputs, a CD input and sometimes a DAT (Digital Audio Tape) input. A few companies are still putting phono inputs on their receivers.

Today, there's no extra large satiny silver front panels on most equipment. Gone are the very large slide rule tuning dials, the large rotary volume, bass and treble knobs. Also gone are the large toggle switches.

Everything is controlled / programmed by small feather-touch push buttons on usually a BLACK front panel. On top of all this, it seems very few companies make equalizers for home use. Why is this? For one thing, because there is NO TAPE HISS with modern cassettes or any digital sources. A non-OTR person has no use for a 12 band equalizer. Those of us who still play our old recordings have to either use our OLD equipment, or venture into the frighteningly expensive world of professional gear. Frightening? Well, not really, but that's what some people may THINK.

There's some surprisingly good news for collectors in this department, however. Advancing technology and production techniques have continued to drive the cost of pro equipment down. Processors that once carried \$5,000-7,000 price tags have been displaced in the professional market. Depending on what you want to do with the audio, you can probably find something that will do the same thing better for a fraction of what it cost 10-15 years ago. The good news is that if you're looking for an equalizer of a professional grade today, there is equipment available in the \$250-450 range that will suit you needs nicely. If you look back at what consumer EQ's cost in the previous decade, there is LITTLE DIFFERENCE IN PRICE!

Tools for the OTR Collector

This was a section in the books I wrote for the hobby in the 1980's. If you're really serious about improving the sound quality of the shows you hold, you can't do it without starting with a basic Graphic Equalizer. The equalizer shapes the tonal balance (bass/midrange/treble) and can be used to a limited degree to reduce unwanted noise. For many collectors, this is all they really need. But some like me are fussier. You notice I said that Graphic EQ can be used to a LIMITED degree to reduce noise. This area of interest can easily get into a more technical discussion that is beyond the scope of this article. But it does take us to another tool which is another type of equalizer.

The Parametric Equalizer can do some of the things a Graphic EQ will do, but it is much more flexible and useful for FILTERING purposes. A Graphic has a given number of fixed controls. Unfortunately, hiss, rumble and other unwanted by products of old time radio shows DO NOT always neatly fall into those areas of the frequency spectrum that a Graphic EQ controls. Suppose you have a Graphic EQ with slider controls at 4,000 hertz and 8,000 hertz. What happens if there is hiss that you want to filter than falls at 6,500 hertz? With a Parametric EQ, you can zero in on EXACTLY the area you want to control or filter, and how wide that filter should be. This is called Notch Filtering.

The next tool is something that has been largely ignored by collectors, but I have always felt it to be important. In order to produce tapes that are consistent recording level, you can always set levels manually and "ride gain." But how do you handle it if there is only a 5 second volume drop, or an engineer did a poor job transcribing the show in the 1940's... the voices are really low, but the music comes out way to loud. Use modern technology to fix the flaws! A device called a Compressor will take care of this nicely. Early cassette decks had peak limiters which served some useful function, but didn't ride gain. A compressor will ride gain. As with any processing gear including equalizers, you can over compress and absolutely destroy the sound quality of any show. It takes practice and careful listening to use and not abuse the sound with these units.

A final piece of equipment for collectors falls into the category of "magic boxes." In the early days of stereo

equipment, Bob Carver of Carver Corporation fame invented a device called the Auto Correlator that could remove hiss without removing the frequency spectrum. Today, there are more advanced units available on the professional market. These include variations of noise gates, expanders and dynamic noise filters. If used carefully, old time radio shows can have incredibly low noise floors, although there are certain limitations depending on the quality of the show.

What about DIGITAL?

I am sure in the years to come, I'll be writing about digital concepts related to OTR. There is a process called "scrubbing" that works at a digital level that is finally coming into affordability, thanks to Apple® Computer's introduction of its Macintosh® Quadra® "AV" computer models¹. Through digital processing, clicks and pops can be effectively erased with no *audible negative effect*. Filtering of hiss, rumble and other nasty stuff can be accomplished even more effectively and with greater ease using digital processing. For the first time, a reduction in certain types of audio distortion is also possible.

A lot of people are afraid of computers, but more often than not, it is a fear of the unknown. Many of the more advanced collectors of today have already been using computers to organize their collections for sometime. Power PC² technology recently developed jointly by IBM® and Apple® makes ultra high performance easily grasped and harnessed even by people who have never touched a computer. They're friendly, and if you can point and click, you can use 'em.

Collectors of tomorrow will use computers to listen to and improve old time radio shows...in fact, computers are closer to you NOW than you may think! Open up ANY CASSETTE DECK manufactured in say the last 5 years and you will find some sort of microprocessor controlling ALL of its vital functions. In fact there is hardly an electrical gadget made today that doesn't have some sort of micro-processed gobble-de-gook at the heart of what makes it tick. If designed properly, this type of equipment (as opposed to lots of mechanical parts and relays) is more reliable as well as less expensive to produce.

Of course, many of us still have a fondness for the classic technology of reel decks like the Teac A-2300S/SX, with its half dozen or more click-clacking relays. In the late 1970's, they were top-drawer equipment, and the street price for a new 2300 was between \$400-500. At one time several years ago, I had a bank of SIX of these decks set up for copying reels. In many cases, you can **still** make great sounding OTR recordings on those decks today... if you don't mind a little tape hiss and noise along with it. I have always felt a little strange re-mastering using older decks similar to this model as the playback source. **Before I even mount a tape on the machine**, I have to set up the processing to remove the hiss and slight hum common to all those decks!

As always, I welcome your suggestions for topics of interest for future articles. Just contact me in care of this publication or: at P.O. Box 2645, Livonia, MI 48151-0645.

¹ Apple®, Macintosh® and Quadra® are registered trademarks of Apple Computer, Inc., IBM® is a registered trademark of International Business Machines, Inc.

² Power PC is a technology controlled by Apple Computer, Inc. and International Business Machines, Inc. and a registered trademark.



THROUGH THE ETHER

WITH

ROBERT J. BROWN

"RADIO'S FIRST COURTROOM THRILLER"

For the past few months countless Americans have been glued to their television sets awaiting the latest developments in the O. J. Simpson Murder Case delivered into their homes by means of on-the-scene video coverage and detailed commentary. In the era of CNN and satellite relays, the media user of the 1990's has come to take it for granted that a newsworthy event will be meticulously covered in the most rapid and comprehensive manner possible. Unfortunately, with the sheer volume of live reports, hourly news summaries, legal analyses and visual impressions that have issued forth from the competing networks, many Americans have come to the erroneous conclusion that this media feat is a unique phenomenon that could only have been achieved through late twentieth century technology. As a result, scant attention has been paid to the pioneering efforts of the early radio news broadcasters whose work in the 1930's set a important precedent for the Simpson Case and made such thorough coverage possible. Indeed, just as today's audience marvels at images of long distance car chases and experiences the excitement of a heated legal trial complete with bloody evidence, an earlier public thrilled to the revelations of the first, "Crime of the Century," as it unfolded before their very ears via radio.

In the early 1930's modern broadcast news journalism as we know it today was still in its infancy. With the exception of a handful of stations like KMPC, Beverly Hills and KFAB, Lincoln, Nebraska, the daily radio newscast was virtually nonexistent. This was due not only to the networks' preoccupation with fulfilling radio's perceived role as an entertaining medium, but also to a general lack of public interest in news programming. For the majority of Americans, the most reliable source of information on current events and important happenings was the traditional newspaper. But the sudden onset of a major scandal involving America's beloved aviation hero Charles A. Lindbergh, and the radio industry's quick realization of its informational potential, conspired to abruptly alter this state of affairs.

In September 1935, radio news coverage suddenly burst upon the national scene with the first big story of its history. After the ex-German Army machine gunner Bruno Richard Hauptman had been apprehended for the kidnapping of Charles and Anne Lindbergh's infant son, radio mobilized all of its resources, however fledgling, to cover the court proceedings of this shocking crime. In broadcasting facilities located outside the New Jersey courtroom where the trial was taking place, were assembled an army of competent newsmen like Boake Carter and Gabriel Heatter. Through countless hours of frequent coverage, these individuals became overnight celebrities to the millions who anxiously tuned in to their broadcasts and impatiently followed the course of the trial. At the height of the legal drama, it was not uncommon for the most resourceful and eloquent of these newscasters to remain on the air for several hours at a time delivering monologues of detailed analysis. In a rare moment of media history, radio microphones were allowed inside the courtroom to relay the play-by-play to listeners across the country.

As radio spread the story nationwide, the medium soon began to exhibit many of the characteristics that differentiated it from the press reporting that most Americans had been accustomed to. Often the network announcers on the spot would increase the drama of the situation by offering emotional appeals to Hauptman's accomplices to return the child. In contrast to the sense of immediacy and intense drama that could only be conveyed through the instrument of the human voice, press accounts of the trial appeared stale and impersonal. For many Americans, radio was providing the most intimate and dramatic coverage of an event that they had ever witnessed. As new evidence was uncovered and the tension mounted, it became a much anticipated national event to gather around the loudspeaker and tune in to the latest news of the case. In the process, the broadcasters' coverage of the Hauptman trial greatly accelerated the unifying tendencies of radio. Only through this medium could the entire country experience the sorrow and undergo the agony of the Lindbergh family as the details of the kidnapping were revealed.

The Lindbergh Case soon became the subject of an engaging March of Time broadcast in which the high points of the trial were dramatized. When Hauptman was finally convicted and electrocuted on April 3, 1936, radio decisively scooped the other media when the official Press-Radio bulletin was sent over the airwaves only minutes after the lethal current was administered.

With the conclusion of this event it was clear that radio news coverage had made a spectacular debut on the stage of modern communications. For the first time in the history of broadcasting, the American public had been drawn in large numbers to their radios in order to get all of the latest information on a news event of national importance. As a result of the broadcasting community's effective handling of the Lindbergh story, the public's appetite for radio news had been stimulated as never before. Now a significant portion of the nation began to seek their information less between the pages of a newspaper and more by means of the electronic apparatus that had so recently enthralled them. This transformation in the social habits of Americans was to prove quite timely. Before the decade was out, the same audience that had turned to radio as their principal source of news during the excitement of 1935-36 would do so again during the Hindenburg disaster, the Munich Crisis, and the outbreak of another European conflict.

For those Americans today who are impressed with television's coverage of the Simpson Case and feel that the electronic media has achieved an all-time peak of excellence in detailed journalistic reporting, insightful analysis, and rapid-fire delivery, it is appropriate to remember the genesis of modern newscasting in 1935, when the radio microphone, and not the television camera, captured the imagination of an entire nation and first opened its eyes and ears to the valuable potentialities of broadcast news.

EDITOR'S NOTE: Robert Brown, of Rochester, New York, has joined our staff as a "regular" columnist. He is currently enrolled in a doctoral program at Syracuse University, with history as his field of study. We look forward to his future columns in each issue of the NARA NEWS.

BRAVO, SINATRA

by



AL INKSTER



The reviewers and the entertainment reporters have not in recent years been kind with their comments about Frank Sinatra's performances. He's lost the voice, forgets lines, shouts rather than sings high notes that he used to hit effortlessly, has to have cue cards with huge letters to remind him of lyrics and song introductions, seems at times not to know what he's doing, and generally no longer gives the dynamic performances that so excited audiences from the '40's through most of the '80's. Some of my friends have considered those negative observations and have missed golden opportunities to see and hear Sinatra in concert, saying that they preferred to remember him as he used to be and that they wished he would retire and let videos and audios from earlier times perform for him.

Last fall when I saw the ads announcing that he would be performing in Phoenix Dec. 10, 1993 I had the decision to make. My wife, knowing that there is no entertainer that I like even half so well, assumed from the start that we would be in attendance. I, on the other hand, considered the 125 mile drive after a hard Friday's work, the return trip in the wee small hours of the morning, the expense of the outing, and the possibility of disappointment.

During the previous decade or so I had missed seeing him in the Phoenix area three times; twice I didn't think I could afford it and once when the concert was on a Thursday night before a Friday that I felt I had to be at work. The latter concert was particularly appealing because two additional great singers shared the bill with him: Steve Lawrence and Edie Gorme. This time Don Rickles, not nearly so tempting, was to be the opening act.

Then I remembered that this was the man who had been my favorite singer for over fifty years, the man who had influenced every popular singer who came after him, the man who was one of the greatest entertainers of all time and who at 77 was still performing. I would go to pay tribute to the man who has provided me with countless hours of pleasurable listening, a nearly daily companion of mine via recordings since I had first become a record buyer.

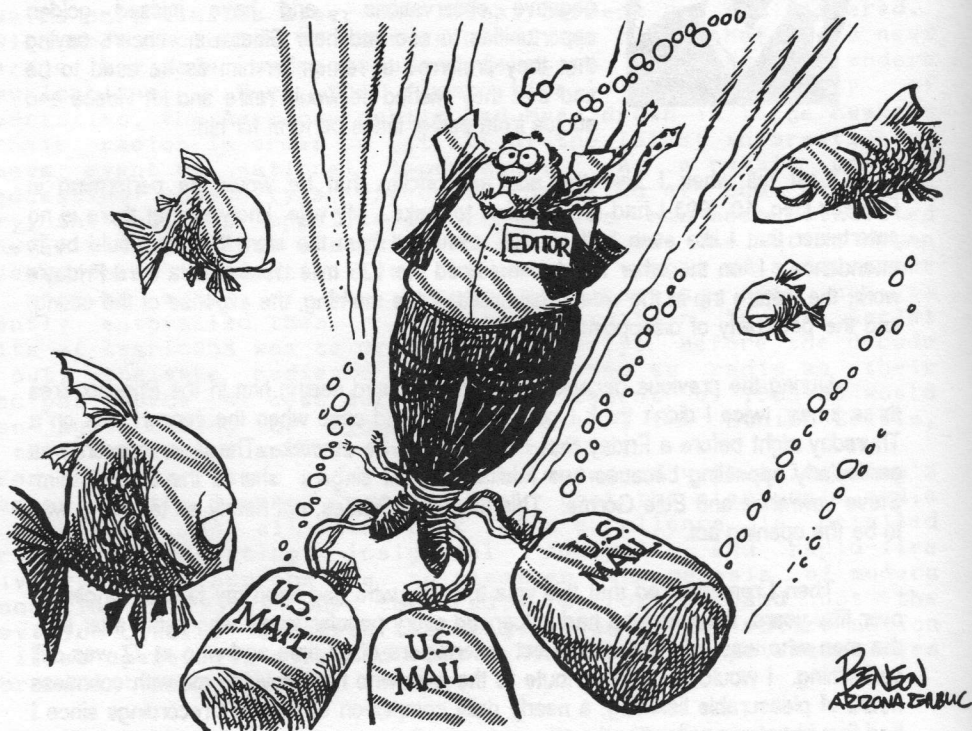
How glad I am that we went! I've never enjoyed a concert more. This was only my second Sinatra concert, and it had been a long time between fixes. In 1965 he had not done a tour in years because he was too busy making movies and records, but he had a yearning for the old days, and he decided to take the summer off to do concerts.

He was at the time courting Mia Farrow and young love perhaps influenced his choice of material. Backed by Count Basie's big band, conducted by Don Costa, he sang all upbeat numbers such as "I've Got You Under My Skin" and the Sinatra-Basie version of "Fly Me to the Moon." Not a ballad in the lot. Wonderful though it was to hear him in great voice at his swinging best, I enjoyed more last year's concert with its variety of songs.

Only one of the Phoenix newspapers carried a review. Very brief, it was as negative as the others have been. I felt so strongly that the writer did not provide an adequate review that I offered my own to the paper in a form of a letter to the editor. A few days later I received a nice postcard informing me that space did not permit their running my contribution.

If you are, or have ever been, a Sinatra fan, go to see him in concert if you have the chance. You will enjoy the experience.

Following is my review of the concert:



The above cartoon was on the reverse side of the card from the ARIZONA REPUBLIC's Editorial Page Editor, Paul Schott.

Letters to the Editor
P.O. Box 1950
Phoenix, AZ 85001

I must disagree with much of Salvatore Caputo's commentary about the Frank Sinatra Concert (in The Arizona Republic, Dec. 13, 1993) and would like to provide a few of my own observations.

His lead paragraph maintains that "the point of going to a Frank Sinatra concert now is just to see the guy" and that the singer "clearly was not sharp Friday." In his concluding paragraph he opines that "the concert's best moments were small victories from a man who once was a big-time champion," those small victories being his versions of "I've Got the World on a String" and "New York, New York," and his ability "to ad-lib swingingly on a number of tunes."

Caputo does note that the audience roared for Sinatra, thereby indicating how much better the concert worked for us than for him.

Personally I prefer more description to go along with evaluation in a review. Caputo mentions only two of the 21 songs performed. Those readers who did not see the concert do not know what they missed. Following is my own brief commentary.

Sinatra has always selected the best arrangers and musicians. The charts for these tunes are the originals done by the greats such as Nelson Riddle and Don Costa. The orchestra of over 30, directed by Frank Sinatra, Jr., and keyed by the singer's long-time pianist Bill Miller, was a joy to the ears of those who love the big band sound.

During the early numbers, upbeat versions of songs, including "I Got the World on a String," "My Kind of Town," "Come Rain or Come Shine," and "All or Nothing at All," Sinatra's voice was rough, and he tended to shout rather than sing the high notes. He also seemed to have forgotten how to use what he has called the singer's instrument: the microphone. Noticably missing were the breathtaking vocal changes of pace, accomplished by expert microphone technique, in songs like "I've Got You Under My Skin." Even during this part of the evening there were lines that had the smoothness and warmth of the early Sinatra.

Well into the concert, while performing "I Got a Crush on You," the voice lost the roughness and from start to finish it remained absolutely enchanting. He was again doing what no popular singer has ever done better: feeling his way through the material, changing lyrics and notes to fit what he knows intuitively can make the song sound best, phrasing ideas in crystal-clear diction in such a way as to interpret perfectly the lyric, and assuming the personality of the lyricist's persona so believably that an audience accepts him unconditionally as the character. The Sinatra magic was there and the audience felt the impact in such standards as "My Funny Valentine," "Where or When," and "A Foggy Day in London Town."

On what he calls one of his saloon songs "Guess I'll Hang My Tears Out To Dry" he forgot the second line but continued the rest of the song flawlessly. I doubt that many of us cared, since we could supply the missing line in our minds. And, oh how movingly he sang that great torch song.

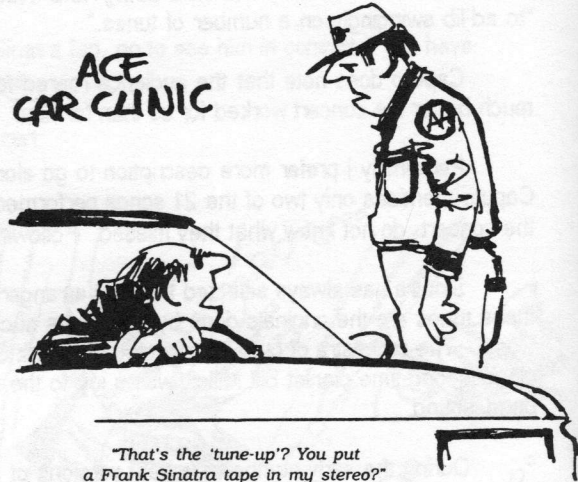
Toward the end of the evening he performed splendidly three of his latterday signature songs, delivering on "Mack the Knife" a presentation superior to either of the recorded versions and reasserting his masterful renditions of "My Way" and "New York, New York."

At the end I felt like cheering. "Bravo, Sinatra. You are still the greatest popular singer of them all." I hope that we see another Sinatra concert soon in Phoenix or, better yet, in Tucson.

Al Inkster
3051 So. Jessica
Tucson, AZ 85730
790-2123

EDITOR'S NOTE: Al Inkster, who is our vice president emeritus, has a long history of involvement with NARA. He has served as librarian of the printed materials library, and was editor of the NARA NEWS from 1976 to 1979. Welcome back, Al. We are delighted to see you back in these pages. It has been much too long an absence.

ACE CAR CLINIC



"That's the 'tune-up'? You put a Frank Sinatra tape in my stereo?"

A woman on a bus was telling a companion about a concert she had attended where Isaac Stern and Vladimir Feltsman had played together. "What did they play?" the companion asked. There was a long pause. Then the concert-goer replied, "I'm trying to recall. It sounded like the name of a famous singer." Across the way someone chimed in, "It was Franck's Sonata in A Major."

—Trudy Twersky, quoted by Ron Alexander in *New York Times*

Goof-Proof

AFTER 25 years at CBS News, Bob Schieffer is a man at ease with what he's doing. He even loves to tell stories about some of his memorable on-air mistakes.

"The most embarrassing," Schieffer says, "was when Gerald Ford was President, and he called on me during one of his prime-time news conferences.



Schieffer

"Suddenly my mind went blank. But I wasn't about to say, 'No question, sir.' So I just stood up and said, 'Mr. President, what's the deal on the Russians?' Ford gave a great answer. It was the lead story of that night's news. But when I looked over at Tom Brokaw, NBC's White House correspondent at the time, he was laughing so hard that he put his handkerchief over his face. He's never let me forget the incident.

Wireless Wanderings



JIM SNYDER

There are a number of bizarre happenings in the history of radio. One of these concerns radio station KTNT ("Know The Naked Truth") in Muscatine, Iowa, and its owner, Norman Baker. Mr. Baker had a background in vaudeville and then later in business. He started station KTNT in November of 1925 to promote his mail order enterprises. Over his station he promoted his mail order house, his restaurants, his his magazine, and the Baker Institute, which was his "hospital" and which had as its motto, "Cancer is Curable."

His "hospital" was medical quackery in the extreme. He gave medical talks on his station in which he claimed cures for appendicitis, goiter, and cancer "without radium, x-ray, or the knife." His treatment for appendicitis, for example, was to put a hot water bottle and penetrating oil in the area of the pain, and then the appendicitis would "unkink itself" in a few hours.

In 1930, the American Medical Association (Baker said that "AMA" stood for "Amateur Meatcutters of America" and that "M.D." meant "more dough"), the Muscatine Journal, and the State of Iowa began to investigate and to try to convince the Federal Radio Commission not to renew that station's license. Baker then started a series of "demonstrations" and testimonials. On the evening of May 10, 1930, on the hill where KTNT was located, 32,000 people showed up for the first of these demonstrations. Three patients were introduced. The first two told of what wonderful care they had received in the Baker Institute, and how they were cured. The third was used for a demonstration. He was an old man and, when he came forward he had a bandage around his head. The bandage was taken off, and his scalp was cut deeply. A rather foul smell came from the cut as he leaned forward to show his skull. Mr. Mandus Johnson was then pronounced cured of cancer. Baker then said, on his station, "You doctors of Muscatine all the time hollering about deaths. One of you doctors got eleven deaths credited to you, more than I got with the thousands of patients. I counted them from the records of the courthouse. Why don't you cure your people instead of planting them in the graveyard?" Then, turning his attention to the Attorney General for the State of Iowa, John Fletcher, who was trying to put Baker out of business, he said, "He is too damn cowardly to come in and see if we are curing cancer at the Baker Institute! He is too cowardly to do it! I say Fletcher is one of the biggest cowards that ever drew breath in the State of Iowa."

On his station he discussed the "horrors of vaccination" and told people that they were foolish to insist on tubercular tested milk. He stormed against the Muscatine school principal for sending a child home, during a scarlett fever epidemic, because he was not vaccinated and was considered a carrier.

Baker was anxious to get into politics also. During the campaign of 1928 he sought and obtained money from the Democratic National Committee to broadcast their political programs for Al Smith. He then notified the Republican organization that, "I am going on the air with about one hour's talk each night right after their (the Democrats) talk is over and will do all I can to break down this campaign." Obviously, after this sequence of events got under way the Democratic National Committee was disturbed and cancelled their contract with his station. Baker thought this to be a compliment to the influence of his station.

The Federal Radio Commission was reluctant to revoke his license on the basis of his broadcast content, because the Radio Act of 1927 specifically said that the Commission could not "censor" broadcasting, and they didn't know how to interpret this provision. He also had a strong spokesman in Iowa Senator Smith Brookhart who, in return, received extensive airtime on KTNT.

In September of 1930, the State of Iowa took him to court for practicing medicine without a license and won the suit against him. It was a decision that went right up to the state Supreme Court, where it was upheld. He solved the problem by leasing the Baker Institute to a licensed doctor, and continued business as usual. In March of 1931, the Federal Radio Commission decided to deny a renewal to station KTNT. That should have been the end of Baker's broadcasting, but it wasn't.

Baker now moved to Texas and built station XENT on the Mexican side of the border. Concerned about this, and other radio related problems between the United States and Mexico, the North and Central American Regional Radio Conference was held in July of 1933 in Mexico City. There was much disagreement at the conference, and although some issues were settled, nothing was done about XENT. And so, in October of that year, the station started up with night-time programming aimed at Iowa and points in between.

Trying to counter this, Congress put section 325-b into the 1934 Communication Act, forbidding broadcasters from using studios, remote lines, or recording apparatus on the U.S. side of the border to be broadcast from Mexican (or Canadian) stations. He was putting his talks on records in Texas and sending them across the border to his station, so it finally seemed that they had him. Criminal proceedings were taken against Baker on this issue in 1937, but the U.S. Supreme Court questioned the constitutionality of Section 325-b, so he was free to go on. They then took him to court in 1940 on Federal charges of deception with mailed advertising matter. This time they were successful and Baker was sent off to prison for four years. XENT was turned over to a trusted friend and continued to operate until 1944 when the Mexican government refused to renew its license.

by Bob Burnham

The Friends of Old time Radio held their 19th Annual convention October 20-22, 1994. I attended my first "Friends" convention in 1980 and have only missed a few since that year. A LOT has changed since 1980. A few old friends who were important to the convention 14 years ago, are missed and long gone, along with some of the less structured activities. But the convention itself has reached a new level of refinement.

My feelings while traveling to (and going home from) these events have varied: On the way, I have felt both eager and excited, to the opposite extreme— resigned and dreading what was to come. Coming home, I have felt elated and happy to exhausted and relieved.

This year was a bit different. I was eager at the beginning, and at the end, TOTALLY exhausted but delighted with the memories of this years convention. I had the fun of being with some friends who were attending their first-ever convention. Several faces were missing this year, but many old collector friends who were also at the very FIRST convention I attended were also on hand this year. This year, I knew pretty much what to expect, and I was looking forward to a very good show, and seeing many friends in the Dealer rooms. I was not disappointed. I saw a GREAT show, and visited with a LOT of friends. Among the attendees were several people from Bill Bragg's **Yesterday USA Satellite Superstation**, including Bill himself. More on that later.

As far as the convention itself, two words came immediately to my mind this year: **Polished** and **Professional**. The less-than-perfect situations from the early days of the convention are long passed. One of the friends I brought from Michigan for his first convention remarked to me several times that he had attended over 100 collectables-type conventions during his lifetime. "By far," he said, the Friends of Old time Radio was "the finest, most memorable and best run convention of any type" he had ever attended. I won't argue with that assessment.

There are many people involved in making this convention possible. As mentioned in the past, at the core of this group as usual, was Jay Hickerson. The fine-tuning of the event and longevity of this convention are due entirely to Jay's efforts, and the old time radio hobby would not be the same without him. Jay seemed to have a lot more time this year to actually be **PART** of the convention rather than **BEING** the convention, thanks most likely, to help of others and excellent planning.

Many people have commented on the less-than-desirable location of Newark, New Jersey. But the fact of the matter is the hotel staff, after this many years, are very accomodating, and the price of the convention has not gone up that much. These items are key factors as to **why** it has been at the same location for so long.

There were several highlights at this convention. While I was not able to attend much of the daytime events, I was present for all the evening festivities. Last year I actually missed one evening including dinner due to sheer exhaustion. This year, there was no time to be tired!

John and Larry Gassman along with **Jack Benny** writer, **George Balzer** gave a talk about the Benny, show which was fascinating. It helps if you're a Jack Benny fan, but who isn't, come to think of it.

I have attended a lot of re-creations. Because of this, the things that would impress a newcomer such as excellent performances are overlooked by me. The technical quality in the "old" days of the convention was sometimes a problem. The availability of excellent equipment, however, now adds a level of polish that was lacking at one time. Among the shows re-created were **The Shadow**, **Lets Pretend**, and a interesting variety show. **Les Paul**, inventor of the electric guitar, who actually began on radio some 60 years ago, was a special surprise guest.

As usual, awards were presented to some of the celebrity guests. Two collectors received **The Allen Rockford Award**: **Bill Bragg**, Founder of the **Yesterday USA Satellite Superstation** and veteran collector, **Dave Siegel** were the recipients. David is an east coast-based collector holding over 100,000 shows and has attended these conventions for many years. **Bill Bragg** was mentioned earlier. At the time the award was being introduced, Bill was in the hall, hosting a live broadcast on satellite. One of Bill's Superstation hosts who happened to be in the ballroom was told to "Get Bill in here now..." Somehow, Bill got off the air, got dragged in and much to his surprise, was called up to accept the award. Shortly after that, Bill was back on the air again, hardly missing a beat, interviewing **John Archer**, one of the actors who portrayed **The Shadow** on radio. After that, Bill put yours truly on the air, humbly expressed his gratitude in being a **Rockford Award** recipient and had me explain more about the award and just how long I had known he was to receive it! Awards have always been a traditional part of these conventions. I have had the honor of being on the presenting end more than once, and on the receiving end exactly 10 years ago. Receiving various awards at these conventions is almost always an unexpected surprise that sometimes brings a tear to the eyes of those involved. Presenting an award is also an honor in that it is a way to say to those receiving them: "Hey, you've out-done yourself in the hobby or in your career — and we thank you for it."

Next year, **The Friends of Old time Radio** will have completed two full decades of conventions. Many of the first-time attendees I spoke with plan to return next year for the 20th Annual on October 19-21, 1995. I'll be there again, too. I wouldn't keep going back if I didn't think it was well worthwhile.

As this is being finished, I am getting ready to attend **SPERDVAC's** 20th Anniversary convention in Los Angeles — the first **SPERDVAC** convention I've ever attended. I'll give you a report on that.

Another not-to-miss event is the **Cincinnati Old time Radio Convention**, now in its 9th year. This will be held April 21-22, 1995. For information, contact Bob Burchett: (616) 282-0333. Information on the Friends of Old time Radio conventions are available from Jay Hickerson at Box 4321, Hamden, CT 06514. Subscribe to Jay's newsletter, **Hello Again**, and Bob's **Old Time Radio Digest** and you'll be kept up to date on the conventions. **SPERDVAC** also has a publication called **Radiogram**.

The hobby has come a long way in these two decades that these conventions have been going on. And the people who make them happen (mostly past Rockford Award winners at Newark conventions) play a tremendous role in promoting the hobby, helping it to grow, and keeping old time radio alive.

* * *
One laser beam could carry all the
radio, TV and telephone messages of
the world simultaneously — in theory.
* * *



FRI. SAT. SUN.

NOVEMBER 11-12-13

• RECREATIONS • WORKSHOPS • BANQUET • PANELS • COLLECTORS ROOM

REPORT

by JIM SNYDER

Although I have attended eleven of the Newark conventions, and four in Cincinnati, this was my first opportunity to attend the SPERDVAC convention in Los Angeles. The proceedings opened on Friday afternoon with three panel presentations. These were somewhat informal in nature as most of the convention participants had not yet arrived. Following a cocktail hour, there was a "served" dinner with at least a couple of old time radio performers seated at each table with the fans. Re-creations were put on of a Philip Morris Playhouse script and a Suspense episode.

On Saturday the dealer's room was open and that was somewhat different than at the other conventions I have attended. Again a number of panel presentations and a re-creation of Let's Pretend. This was the same show as put on in Newark three weeks earlier, but with an entirely different cast, this one made up of former members of the original cast who now live on the west coast. Dinner in the evening featured a re-creation of Johnny Dollar, and once again each table had OTR stars sitting at it.

Sunday morning, following breakfast, there was a Shadow show re-creation followed by a presentation of the history of the Shadow radio program.

I was delighted to meet NARA's founder, Roger Hill. He introduced me to NARA's very first editor, David Breninger, who returned to our membership on the spot. I was able to spend time with our president, Ron Staley, and one of our regular columnists, Bob Burnham. I was really pleased to be able to meet Frank Bresee, who is also one of our members. As I mentioned in the last issue, his Golden Days of Radio program on AFRS is what really started me in this hobby. For me, conventions are really about friends. There are so many that I really enjoy seeing at Newark each time I go. When I arrived at SPERDVAC I knew very few, but next time I will feel right at home because of the many new friendships I made this year.

If you have never attended one of the OTR conventions around the country, I certainly urge you to try to get to one of them. You will find it a richly rewarding experience. You will find information on several that are coming up elsewhere in this issue.

CONVENTIONS:



MARK YOUR CALENDAR

The various conventions around the country are outstanding places to enjoy old time radio. All provide re-creations of old radio shows and workshops with some of the stars of old time radio. We encourage you to take advantage of these opportunities to add a new dimension to your hobby.

We list dates here as soon as we receive them so that you can plan ahead.

- ① THE RADIO CLASSICS LIVE convention is April 7 & 8, 1995. This will be held in the Boston area, at both Massasoit Community College in Brockton and the Holiday Inn in Randolph. You can get information on this event from Bob Bowers, Massasoit Community College, One Massasoit Blvd., Brockton, MA 02402. Phone (508) 295-5877. You will find a full page ad on this program elsewhere in this issue.
- ② THE 9TH ANNUAL OLD TIME RADIO & NOSTALGIA CONVENTION will be held at the Marriott Inn in Cincinnati, Ohio on April 21 & 22, 1995. The hotel is just off I-75 close to the junction with I-275 on the north side of Cincinnati. Contact person for information is Bob Burchett, 10280 Gunpowder Road, Florence, KY 41042. Phone (606) 282-0333. You will find a full page ad elsewhere in this issue.
- ③ RADIO ENTHUSIASTS OF PUGET SOUND will hold their third annual convention on June 16 & 17, 1995. Please see their full page ad in this issue. For further information please contact Michael Sprague, 9936 NE 197th Street, Bothell, WA 98011. Phone (206) 488-9518.
- ④ THE NATIONAL LUM & ABNER SOCIETY CONVENTION is scheduled for Saturday, June 24, 1995 at the Best Western Lime Tree Inn located in Mena, Arkansas. This is their 11th annual convention. For information contact Tim Hollis, Rt. #3, Box 110, Dora, AL 35062.
- ⑤ FRIENDS OF OLD TIME RADIO CONVENTION is an annual affair held at the Holiday Inn North at the Newark, New Jersey airport. For those driving it is just off the interstate and for those flying the hotel provides a free shuttle back and forth to the airport. Please see the write up on last October's convention elsewhere in this issue. Contact person is Jay Hickerson, Box 4321, Hamden, CT 06514. Phone (203) 248-2887. Future dates:
 - 20th ANNUAL CONVENTION - October 19 - 21, 1995
 - 21st ANNUAL CONVENTION - October 24 - 26, 1996
 - 22nd ANNUAL CONVENTION - October 23 - 25, 1997
- ⑥ SPERDVAC CONVENTION is held each year at the Holiday Inn Crowne Plaza Hotel adjacent to the Los Angeles International Airport. The hotel provides a free shuttle service to and from the airport. You will find a report on last November's convention elsewhere in this publication. Contact person is John Gassman, Box 1163, Whittier, CA 90603. Phone (310) 947-9800. Their next convention date is November 3 - 5, 1995.

The 6th annual
RADIO CLASSICS LIVE

New England's major radio recreation event!

**Friday & Saturday Evenings
April 7-8, 1995**

**Featuring
Parley Baer, Fred Foy, Peg Lynch,
The Old Kids On The Block,**

a 22-piece 1940's Big Band made up of Big Band era veterans,
plus several Boston area radio/TV personalities.

Tentative Program

Friday, April 7, 7-11 pm (Massasoit Community College, Brockton, MA)

- The Old Kids On The Block, Recreations of **RICHARD DIAMOND, ETHEL & ALBERT**, and a comedy to be announced.

Saturday, April 8, 6-10 pm (Holiday Inn, Randolph, MA)

- *Meet the Performers* Reception
- Banquet
- Recreations of **ETHEL & ALBERT, ESCAPE**

Plus ... A MAJOR RAFFLE

With goodies beyond an OTR collector's wildest dreams!

All proceeds go the Peg Lynch Radio/TV Scholarship Fund at Massasoit Community College.

GET ON THE MAILING LIST - Receive updates and reservation information as it becomes available.

Contact Bob Bowers, Massasoit Community College,
One Massasoit Blvd., Brockton, MA 02402, (508) 588-9100, ext. 1906 or evenings at
(508) 295-5877.

**CINCINNATI'S
9th ANNUAL**

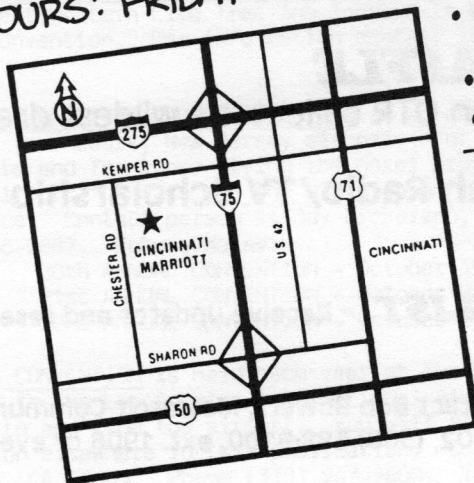
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APRIL 21-22, 1995 • MARRIOTT INN

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BOB BURCHETT (606) 282-0333

? SEATTLE NEXT JUNE ?

REPS RADIO SHOWCASE III JUNE 16-17, 1995
A FUN OTR CONVENTION IN A NICE PART OF THE COUNTRY

There is no way that the Radio Enthusiasts of Puget Sound can appropriately thank all of those who made our first two Radio Showcase experiences so outstanding.

When we list some of the wonderful people who have come to share with us, you'll understand part of this. But, unless you were there, you just can't feel the intimacy and warmth of their special sharing. What generosity! What talent!

Here then are some of those great guests who got Seattle launched with the first two Showcase events:

*John Archer
*Parley Baer
*Harry Bartell
*Dick Beals
*Frank Buxton
*Lon Clark
*Stewart Conway
*Sam Edwards
*Herb Ellis

*Ray Erlenborn
*The Gassmans
*Esther Geddes
*Page Gilman
*Jack Kruschen
*Merrill Mael
*Paul Masterson
*Tyler McVey
*Bill Murtough

*David Ossman
*Norma Jean Nilsson
*David Ossman
*John Rayburn
*Gale Storm
*Doug Young
*Willard Waterman
*Anne Whitfield
*Rhoda Williams

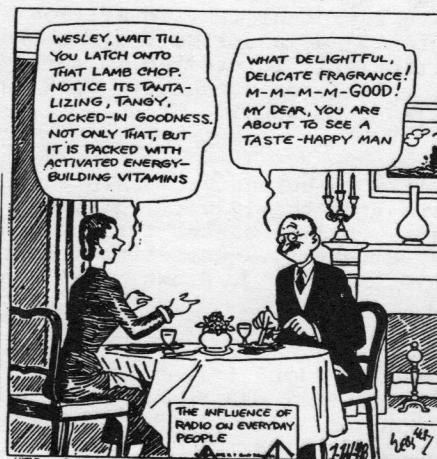
WHAT ABOUT 1995?

Some of these friends will be back, and we're arranging for some special new folks to join us. We'll have re-creations, panels and some highly interesting surprises. And, it's in Seattle, a really nice city. Our cozy convention facility is very limited in space. Last year was a sell-out and it seems pretty likely that 95 will be as well.

WANT TO BE WITH US?

You might want to pre-register to be on the list. No money is required yet (total cost including banquet and breakfast should not be more than \$55.)

We'd love to share this fun OTR event with you!



THE UNSEEN AUDIENCE By Webster

Come enjoy the influence of radio on everyday people at the Radio Showcase June 16-17

RADIO SHOWCASE III Pre-registration

Please keep me on your list and tentatively save ___ space(s). Send me any mailings on the convention.

Name _____

___ I would like to have membership information on the

Address _____

RADIO ENTHUSIASTS of PUGET SOUND

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PLEASE MAIL TO: REPS RADIO SHOWCASE III

9936 NE 197th Street

Bothell, WA 98011

For more info: 206-488-9518

BUY SELL TRADE

NARA CLASSIFIEDS

Non-commercial ads are free to all members. Your ad will be placed in one issue, and you can resubmit it as often as you like.

The NARA OTR source list, a three-page compendium of over 80 OTR clubs, publications, archives, and dealers, is available from Jack French, 5137 Richardson Drive, Fairfax, Virginia 22032. Cost is \$2.00 for NARA members and \$3.00 for others. Send money in cash or stamps; please no checks...our profit margin is too small to make Jack go to the bank and the post office. And make the stamps in some useable denomination; we're still trying to figure out what to do with the three 75¢ stamps one requestor sent. This list includes the name, address, and if available, the telephone number. All profits from this go to NARA.

Wanted. Copies of owner's manual for the following reel-to-reel recorders. AKAI model GX-215D and SONY model TC-355. Reproduced copies are acceptable. I am willing to pay any reasonable price. ALSO wanted. Any old time radio shows featuring country singers. I am particularly interested in early radio programs. I am willing to trade or purchase. Jack Palmer, 145 N. 21st St., Battle Creek, MI 49015.

I would like to borrow or obtain inexpensive copies of news broadcasts from the 1920s, 1930s, and the early phases of the Second World War. This is needed for work on my doctoral program at Syracuse University. Cassettes are preferred, but reels are acceptable. Robert J. Brown, 1224 Stone Road, Rochester, NY 14616

Robert Newman, 11509 Islandale Drive, Forest Park, OH 45240 is looking for "WHEN THE WEST WAS YOUNG," a multi-part story for AFRS, and also any broadcast of YOUR HIT PARADE from Sept. 27, 1941 to January 10, 1942, containing the song "I Don't Want to Set the World On Fire."

PAID ADVERTISING INFORMATION...

COMMERCIAL ADVERTISING RATES:

ONE ISSUE:

1/4 page - \$ 25.00
1/2 page - 50.00
Full page - 100.00

FOUR ISSUES:

25% off the above rates



Be wise - advertise

A TIP OF THE ATWATER DIAL TO....

The following individuals who have contributed money to NARA:

Eric J. Baelan	Mark Joseph Johnson
Darriell Barthell	John A. Knight
Frank Bresee	Tom McConnell
Jack Copeland	George Miller
Paul Everett	Barbara Schwarz
Louise Grafton	George William Thegze
James. G. Greenwood	Tom Tirpak
Harold R. Heckendorn	Robert Wallace
H. K. Hinkley	

Those who have made contributions to NARA's cassette library: John Knight, John Ochsenrider, Andy Blatt of VINTAGE BROADCASTS, Bob Burnham of BRC PRODUCTIONS, and Gary Kramer of GREAT AMERICAN RADIO.

Our columnists for this issue: Don Aston, Robert Brown, Bob Burnham (3 articles), Jack French, Roger Hill, Al Inkster, Jack Palmer, John Pellatt, Hal Skinner, and Hal & Carol Stephenson. These are the people who make each issue worth reading.

Bob Burnham, Roger Hill, Jeffrey Muller, Jack Palmer, Charles Sexton, and Hal & Carol Stephenson who have already sent in columns for the spring issue. I appreciate the early "lead time" you have given me.

Gene Larson for our centerfold drawing in this issue. Also for a clipping for future use, another art drawing, and the updated picture of Roger Hill which appears on page 26.

Don Ramlow and Bob Sabon for taking on major chairmanships in our organization. See page 23.

Don Aston and Gordon Skeene for loading a semi truck and moving our new SCANFAX collection from Utah to Los Angeles. See page 5.

Don Aston for promoting NARA through his weekly radio program.

The organizers of the Newark and SPERDVAC conventions for your hospitality and for the fine programs that you put on. It was a gigantic effort on your part and much appreciated by all of us who attended.

THANKS TO ALL

DEADLINES: March 15 for the spring issue.
June 15 for the summer issue.