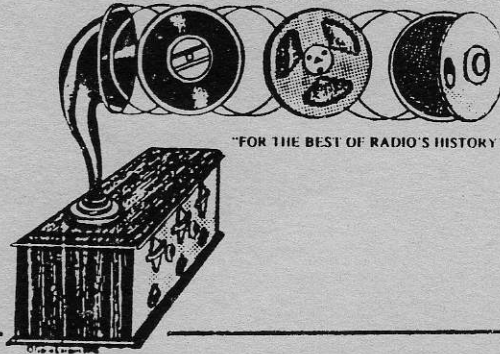


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A JOURNAL OF VINTAGE RADIO

NARA NEWS[®]

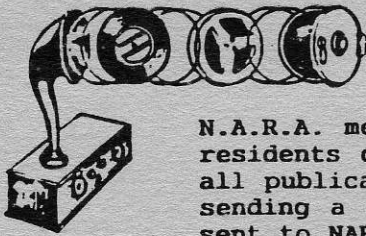
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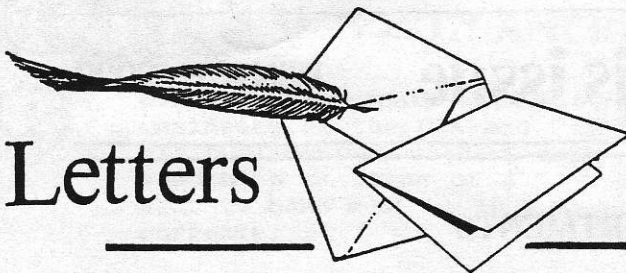
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Letters



from our readers

Jim Cox's piece [in the fall issue] was fascinating. Writing for money sounds too much like work. Having enjoyed Ken Weigel's excellent series immensely, I'm sad to see it end. I would very much like to see a list of his sources. Likewise for Jack French's Radio Traitors, when he's done with that very interesting series. I never knew the story behind the Truth or Consequences thing. Ralph Edwards sounds like a pretty cool guy.

Ken's right about someone going over one of the long-running kids' shows. I couldn't take Speed Gibson many years ago, although I did make it through the early Tarzans. And Fu Manchu, which I enjoyed and, as I recall, adapted the first Sax Rohmer book very neatly. The only qualifying run of shows I now own is Superman, which I've been through once. I've started it again and am taking notes. Also, there's a newish book on the history of the character which has information on the radio show that was new to me.

Chuck Seeley
Kenmore, New York

EDITOR'S REPLY: Can we look forward to a Superman article when you've finished taking those notes?

Another great issue! I enjoyed Jack French's article on Radio Traitors in WW II (there were many of them). Lots of great articles in the last issue. NARA News is the best OTR newsletter. Keep up the good work.

Chuck Huck
Warrenville, Illinois

Many years ago I spend a lot of time researching WW II and the Third Reich, so it was with great interest that I read the excellent article "Radio Traitors of World War II" by Jack French in the fall '99 issue of NARA News. Jack's article brought back memories of seeing pictures of Goebbels using TV cameras and broadcasting pictures back in the early 1940's for his propaganda machine. Am looking forward to part two of Jack's very interesting article.

Donald Berhent
Willowick, Ohio



DO YOU KNOW WHEN YOUR NARA MEMBERSHIP EXPIRES?

The mailing label on the cover of this publication shows the expiration date of your NARA membership. Please check it, and if you are close to that date why not send your \$20 dues, before you forget, to our membership director: Janis DeMoss, 134 Vincewood Drive, Nicholasville, KY 40356. Make your check out to NARA.

THE CASSETTE LIBRARY

and other information

By

DON ASTON

NARA needs your help. The first place that needs help is the Cassette Library. I have found it to be a formidable job and I haven't been able to satisfy the needs of the members. I had offered to redo the library and get it running and then turn it over to someone else. I was a temporary stop gap. It does appear that I am continuing in the temporary role and I need to have someone else take over the cassette library. A few NARA NEWS issues ago I listed what I thought would be necessary qualifications for a cassette librarian and what I thought the equipment needs would be. The criteria was evidently too specific. I did not Hear from any potential volunteers. I didn't even get an inquiry.

Many members are feeling that NARA is ignoring their requests for cassette library listings and copies of the programs themselves. This is not the case. I take full responsibility for any delay in processing and sending out requests from the library. Each member feels they are justified in making requests and having those requests filled in a timely manner. This is rightly so. The problem is I have a huge difficulty in working for NARA in the timely manner expected. This is why I have been asking for help these past months.

I did ask for NARA members to review the individual cassettes in the library and let me know if the sound was any good and if the specific cassette should be kept in the library or discarded. The response for help was very good. Several members took one or more boxes. They listened to the individual cassettes and made their recommendations as to what should be kept or eliminated. Each box was file size and contained about 250 cassettes. Two boxes have yet to be returned.

When the boxes were returned to me, I began entering the individual cassettes into the computer. I came up with 26 pages of material and these pages were sent to members. Orders were received and filled. I stopped the practice of sending out the actual library cassette and began sending out copies. This potentially doubled the size of the library. I then began re-entering the cassette list into the computer wanting to reduce the number of pages necessary for the listings. Things went fine until I could not open a file. Then I lost information. I have started over twice. I am very frustrated because I have received numerous requests for the catalog and I am not able to send it out. I thought I was ready a few months ago but I was not. I need help. I need someone with the time to get this important feature of NARA up and running again. Two or more members working on the project would be great. I need help. NARA needs you. **Contact Me and VOLUNTEER**



From The Editor's Desk....

Jim Snyder



First of all, let me apologize to the letter writers, and the rest of you, for the lack of legibility of the letters pages in our fall issue. I have used that type style successfully in the past, and even elsewhere in that same issue, but for some reason the letters did not reproduce well. We had three excellent and thought provoking letters and I'm sorry that you had such a struggle reading them, if you didn't give up on doing so.

Bill Bright, who has done such a superb job over the last three years of putting each issue of the *NARA News* on cassette for our members who are visually impaired, is no longer able to continue doing so. So, we now need to find someone who would be willing to take on this important function. If you feel that you might be able to help NARA in this area, please see the request for help on page 10.

A number of you have voiced your concern over delays in receiving items from the cassette library. We share that concern with you, but frankly, since we must still operate with a "temporary" librarian, there probably won't be much improvement in this situation until someone is willing to come forward to take over this position for the club. Once again we ask that you consider taking on this important responsibility. Somewhere across the fifty states there must be someone who would consent to taking this on.

We'd like to call your attention to the change in B.J. George's "radio collector's cards," that started in the fall issue. He has now designed these to fit the standard cassette box. All you need to do is make a Xerox copy of the cards, cut those out, and insert them inside your cassette boxes. This will make those boxes much more attractive, and informative for that matter, on the shelf. Check them out.

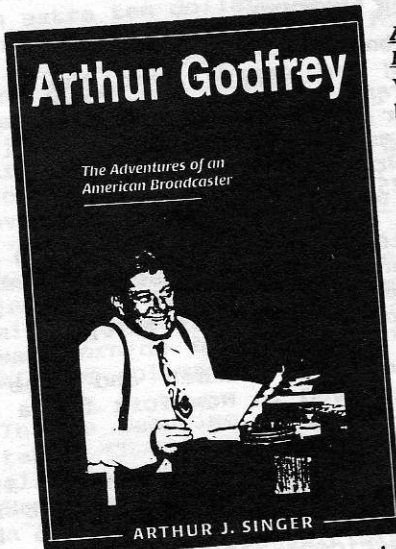
We've had three "first time" writers in these last two issues of *NARA News*. We are pleased to welcome "first timers" whether they write once or a number of times. There are only two restrictions that we place on anything you send in. First of all, it must deal in some way with our hobby, and secondly I have to be able to read it (for those of you whose handwriting is somewhat lacking in legibility). It can be of any length, long or short, and deal with any aspect of this hobby that we all enjoy.

In the five and a half years I've been the editor, I've been surprised that no one has used the "classified ad" page to find trading partners. Trading shows is probably the fastest way, and certainly the cheapest way, to build your collection. It also puts you in contact with other really nice people. Since there is no charge for classified ads, why don't you give it a try? You having nothing to lose.

Many of our memberships expire in the first three months of the year. Why don't you check the expiration date on your mailing label on the back cover, and if you're close to expiration why not renew now before you forget about it?



NEW BOOKS



ARTHUR GODFREY: THE ADVENTURES OF AN AMERICAN BROADCASTER is a new book by Arthur J. Singer, vice president for television, radio, and film production at Emerson College in Boston.

Arthur Godfrey was once responsible for 12 percent of CBS's annual revenues and this 246 page biography takes us from his birth in 1903 to his death eighty years later. It deals with his personal life and his career including the highlights, such as his coverage of the FDR funeral, and the low points, such as the firing of Julius La Rosa on the air. Throughout, the author gives us detailed insights into the career of this radio and television broadcast pioneer. Also included are a large number of pertinent photographs. This is a book that will be of interest to all radio buffs, even those who didn't care much for Godfrey. It certainly tells us a great deal about the early days of broadcasting.

The book is \$43.95 postpaid, and can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640, or by credit card by calling (800) 253-2187.

CONFLICTING COMMUNICATION INTERESTS IN AMERICA: The Case of National Public Radio is by Tom McCourt, Assistant Professor at the University of Illinois at Springfield. Beginning with a description of the events that led to the creation of National Public Radio, the author discusses the relationship between NPR and its affiliate stations and the ways in which struggles over funding and programming have affected public radio's agenda. He also examines how public radio incorporates the roles of public representatives into its operations and how its methods to determine the needs and interests of the public have changed across the system's history. Price of the book is \$55.00 plus shipping. It can be ordered with a credit card by calling Praeger Publishers at (800) 225-5800.

JUST THE FACTS, MA'AM is the "authorized" biography of Jack Webb. The authors, Dan Moyer and Eugene Alvarez, tell of Webb's life, including radio, TV, and filmmaking. This is all the information we have on the book. The price for the book in softcover is \$24.95 plus shipping and can be ordered from Titlewaves Publishing at (800) 867-7323.

We also encourage you to read Jack French's review of **THE GREAT RADIO SOAP OPERAS** by Jim Cox, which can be found elsewhere in this issue.



THE DAY CHARLIE McCARTHY WAS KIDNAPPED

by
Frank Bresee

Radio historian Frank Bresee is heard on his "GOLDEN DAYS OF RADIO" broadcast in the United States and Canada over the YESTERDAY USA SATELLITE NETWORK. Frank has a long and distinguished career as a radio performer and producer. He has worked with many greats of fantasy films. His book, RADIO'S GOLDEN YEARS, can be ordered from Frank Bresee Productions, P.O. Box 1222, Hollywood, CA 90027. Cost is \$25.00 postpaid.

During the late 1930's, Edgar Bergen (with his dummy Charlie McCarthy) was an important radio star. His program, the Sunday night "Chase and Sanborn Hour" was at the top, and was in the top ten of all radio shows. (The program also featured Don Ameche, Dorothy Lamour, and W.C. Fields.)

The program originated at the new NBC studios at Sunset and Vine in Hollywood, but for a few weeks in 1938 Bergen moved to New York for a few broadcasts, several personal appearances and a holiday.

The New York World Telegram, New York's leading newspaper, assigned its amusement editor to cover Bergen and to do an in-depth story about his career. The amusement editor, Alton Cook, was very thorough in his background research, and found out, quite by accident, that there was only one Charlie McCarthy dummy. He also learned that Charlie cost \$125.00 to make, and was not insured. Therefore, if he pulled a publicity stunt, he couldn't be prosecuted for grand larceny, or become involved with an insurance company in the event of a problem. Mr. Cook also found out that while Bergen was away from his hotel, Charlie was "put to bed" in a specially designed suitcase, and kept in a closet in his hotel room.

While Bergen was in New York, he stayed at the prestigious Waldorf-Astoria Hotel, and the enterprising Mr. Cook found out Bergen's room number. The next step was to learn Bergen's schedule for the evening, in order to "pull off the heist."

The enterprising Mr. Cook then registered as E. Bergen at the Belmont Plaza Hotel, across the street from the Waldorf-Astoria.

The offender who actually snatched the world famous "dummy" was Frank Farrell, columnist for the New York World Telegram, and who worked for Alton Cook. Farrell had been a newspaperman for four years, and feeling that he wanted to make a quick name for himself, was happy to go along with the spectacular stunt.

About 8:00 o'clock in the evening, Farrell had the Belmont Hotel telephone operator place a call to the Waldorf. Of course the operator at the Belmont referred to the caller as Mr. Bergen. The Waldorf switchboard operator was very respectful while Farrell, posing as Bergen, explained to the operator that he was across the street at the Belmont Plaza and that some friends had prevailed upon him to do a spur-of-the-moment bit with Charlie. Would the clerk be so kind as to enter his room, locate Charlie in his special suitcase, and have him ready for pickup by the Belmont Plaza bellhop?

Of course, the clerk would be most happy to oblige. Here's what happened next in Farrell's own words: "I met the bellhop in front of the Belmont Plaza as he crossed the street from the Waldorf, carrying the million-dollar dummy in his suitcase. I took the case from him, told him I was playing a joke on Edgar Bergen, and I would get his picture in the papers and earn him an extra ten dollars if he would help me, provided of course, he played dumb when questioned by the police. The bellhop was game. We got into a cab and I told the driver to head for the west side, pick a dark, deserted street, and douse his lights. I then let the bellhop out of the cab, bound and gagged. The cab driver was also willing to go along when I explained it was 'just a gag' and promised him an extra ten bucks for his trouble. A few minutes later the bellhop was picked up by the police. He played his part to perfection --- and even when they located Bergen that evening, he swore over and over again that he had no knowledge of the abduction."

Bergen became almost hysterical at the thought of losing Charlie. In an interview I did with Bergen in 1974, he recalled that he was out of his mind. After all, there was only one Charlie, and that piece of carved wood was earning him over half a million dollars a year.

In the meantime, Farrell had taken Charlie, suitcase and all, to an office he shared. He planned to keep Charlie for a few days, taking pictures of him bound and gagged, with a ransom demand.

The whole thing unraveled when one of the other newspapermen found out about the "kidnapping" and exposed it.

In that interview I had with Mr. Bergen in 1974, he revealed to me --- "If I wasn't such a tight-wad I would have written a check for \$10,000 for all the free publicity. It really put Charlie and me on the map.



On his "GOLDEN DAYS OF RADIO" show, in 1974, Frank Bresee visited with Charlie McCarthy and Edgar Bergen.

NIGHT OUT

Appearing on Mary Margaret McBride's radio program, gossip columnist Hedda Hopper told of her elderly and somewhat deaf mother's visit to Hollywood: "One night we went to Ciro's with Edgar Bergen and Ken Murray. Mother ordered milk so I did too, which almost made the waiters drop dead. Of course she hadn't caught our hosts' names, but the next morning she said, 'Darling, I suppose they were celebrated people we were with last night,' and when I told her she looked blank, so I said, 'You know Charlie McCarthy.' She said, 'Was it now? Why, he doesn't look a bit like he sounds!' You see, she'd heard Charlie McCarthy on the radio, but Ed Bergen never entered her consciousness."

RADIO BECOMES TRANSCRIBED

by
Robert L. Mott



NARA member Bob Mott has a long and distinguished career in both network radio and TV. He handled sound effects for such radio shows as *Gangbusters* and *Mr. Chameleon* as well as television shows such as the *Tonight Show* and the *Bob Hope Show*. He was also a writer for *Red Skelton*, *Dick VanDyke*, and *Andy Williams*, among others. He has written two books which you can order directly from the publishers: *RADIO SOUND EFFECTS* for \$43.95, including shipping, from McFarland & Company, Box 611, Jefferson, NC 28640, (800) 253-2187; and *SOUND EFFECTS: RADIO, TV, AND FILM* for \$53.95, shipping included, from Focal Press, 225 Wildwood Ave., Woburn, MA 01801.

In the days of live network drama, the three-hour difference between the Eastern and Pacific time zones created havoc for radio. Sponsors demanding that their program be heard at the most advantageous times in the large listening markets created the policy of doing the show live for the local time zone and then repeating it, again doing it live, three hours later for the other coastal time zone.

These three-hour delays in between shows were not only extremely tedious for all concerned, but they very often kept actors from accepting calls for other work. One actor was so much in demand that he hired an ambulance to get him through New York City's congested traffic. Therefore, when the networks adopted a method of transcribing (recording) the programs on huge sixteen-inch acetates (records), everyone, especially the busy actors, were delighted.

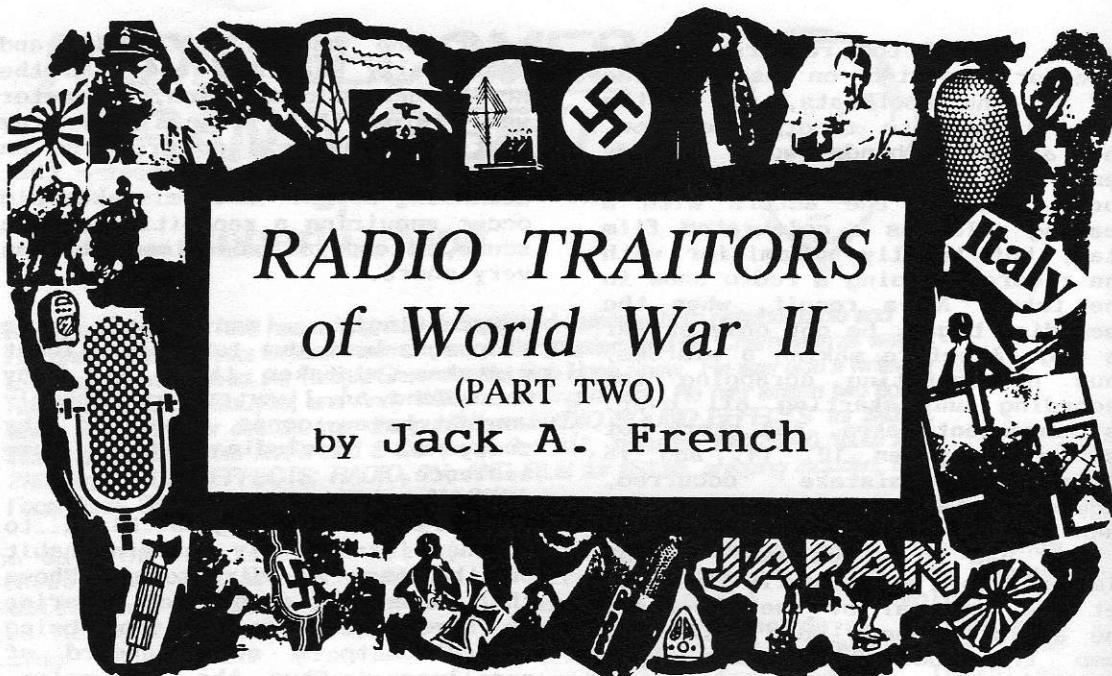
But as happy as everyone was with the convenience of these transcriptions, there were some farsighted members in the actor's union, American Federation of Radio Artists (AFRA), who also saw the dangers. They insisted that the actors be paid for these

transcribed shows, even though they were not present when the shows aired. Quite a revolutionary concept in those days. A concept, I might add, that was the groundwork for today's lucrative residual market.

As the practice of transcribing shows became increasingly popular, it marked the beginning of the end of live dramatic radio, just as later, video tape would sound the death knell for live television.

Although these transcribed shows had many advantages over live productions, they also had disadvantages. Transcriptions, unlike audio tape, could not be edited for mistakes. Once a show was started, it had to be completed in one take.

On one memorable Christmas show, the SFX (sound effects) artist had to do the manual hoofbeats for the donkey carrying Mary to Bethlehem. These sounds began on page 1 and lasted for 28 of the 34 pages of the story. Unfortunately, the only way to make the hoofbeats was manually with coconut shells and a tray of sand: a very tedious and demanding effect, especially if it had to be done for long periods of time.



RADIO TRAITORS of World War II (PART TWO) by Jack A. French

(In our last issue, Jack French told us about the activities of the "radio traitors" during World War II. Here he continues, telling us what happened to those people following the war.)

By the summer of 1943 the tide of World War II had turned against the Axis powers. The radio propagandists for Germany, Japan, and Italy continued to prophesy success for the Axis world and doom for the Allied forces, but the real world outside their broadcast booths was much different. United States and British troops pushed their way through northern Africa as the Germans and Italians retreated. In July the Allies landed in Sicily and the collapse of Il Duce's short-lived Fascist government was not far off. On the other side of the globe, the Rising Sun was slowly setting as the Imperial Japanese navy suffered major losses at Midway and in the Coral Sea. Already the U.S. Marines were planning the invasion of Guadalcanal.

In July 1943 the Justice Department announced that Federal indictments had been returned against eight U.S. citizens for treasonable broadcasts in behalf of the Axis forces. The eight indicted, in absentia, were Constance Drexel, Robert H. Best, Ezra Pound, Douglas Chandler, Jane Anderson, Edward Delaney, Frederick Kaltenbach, and Max Otto Koischwitz. The latter was a native of Germany who became a naturalized U.S. citizen but returned to the Fatherland to broadcast for the Nazis. Koischwitz was destined never to answer the indictment; he died in Berlin in 1944, a year before the surrender of the Third Reich.

Meanwhile, most of the indicted broadcasters continued their radio attacks against the United States.

The sole exception was Edward Delaney, who had ceased his radio services when the United States entered the war. This decision enabled Delaney to escape judicial punishment later.

In the spring of 1945 the Allied forces were on the verge of the inevitable victory as U.S. soldiers under the leadership of Dwight Eisenhower, Omar Bradley, and George Patten pushed back the reeling remnants of Der Fuhrer's armies. Italy had fallen and Mussolini was executed by Italian partisans on April 28. Two days later Adolph Hitler committed suicide, and on May 7 the German armies surrendered unconditionally. A relatively new President, Harry S. Truman, directed the stepped-up military operations in the Pacific against the Japanese.

ROUNDING UP THE TRAITORS

One by one the radio renegades were flushed from their hiding places and taken into custody. Ezra Pound was captured first, arrested by U.S. Army troops near Rapallo, Italy in May 1945. Delaney was next, arrested (and still protesting his innocence) on May 19, 1945 at Prague, Czechoslovakia, where he had spent the last months of the war.

Lord Haw Haw, the American-born Fascist with the British rearing, William Joyce, made a cunning attempt to escape. With a good disguise and fake identification obtained from his Nazi bosses, Joyce and his wife successfully made their way out of Germany and into Austria, passing themselves off as Mr. and Mrs. Wilhelm Hansen. But that famous rasping voice was his undoing as two soldiers recognized it at an Allied checkpoint near Wassersleben, Austria and took him into custody on May 28, 1945.

Later that summer Douglas Chandler, Robert H. Best, and Fred Kaltenbach were found by the military and taken into custody. The first two would eventually stand trial for their crimes, but the third was captured by the Russians. Unable to survive the rigors of the Russian prison camp, he died near Danzberg in October 1945 at age 50. Probably Kaltenbach never renounced the epitaph he had inadvertently coined for himself on Nazi radio years before: "I am not an enemy of the American people, but I shall remain an impossible enemy of those forces in America who wish to deny Germany her rightful place in the European sun. If that be treason, make the most of it."

The radio renegade round-up proved to be the exact opposite of "ladies first;" all of the males were arrested before the women. Connie Drexel was finally arrested by the U.S. Army on August 16, 1945. Still left unaccounted for on VJ Day were Jane Anderson, Axis Sally, and Tokyo Rose.

RELUCTANCE TO PROSECUTE

With most of the radio traitors in custody the U.S. government became bogged down in an unexplained delay that lasted over two years. Either the Justice Department, the White House, and the military could not agree on a course of action, or much additional investigation was needed to prove these complicated treason cases. Month after month dragged by while most of the air wave renegades sat in military jails in Europe.

Only Ezra Pound was brought back to the United States for trial. Determined to be mentally incompetent to stand trial in late 1945, he was incarcerated at St. Elizabeth Hospital in Washington, D.C. Mildred Gillars (Axis Sally)

was finally captured on March 15, 1946 in Berlin where she had remained a fugitive for over a year under the false identification of Barbara Mome. However, she was not prosecuted.

No such reluctance could be attributed to the British. William Joyce was speedily returned to England in the summer of 1945 and found himself on trial for his life beginning on September 17, 1945, in Old Bailey, the criminal court building that still bore the scars of Hitler's bombing. Joyce fully expected his U.S. birth and citizenship would save him from the treason charges in England. By British law, however, anyone who invokes the protection of the Crown (as Joyce had by his long residence in England and his use of a British passport) owes allegiance to the Crown, and such an alien can be tried and convicted of treason. The trial lasted only three days, of which less than a day was utilized by Joyce for his defense. The jury deliberated less than half an hour. The verdict was guilty, and the sentence was death by hanging.

All of Joyce's appeals were exhausted within three months, and Lord Haw Haw went to the gallows on a chilly winter morning, January 3, 1946. His death certificate, characteristic of British efficacy, lists the cause of death as "injuries to brain and spinal cord consequent upon judicial hanging."

Over a year later most of the American traitors had been released from their military jails overseas, and one of them, Connie Drexel, had even returned to the United States of her own accord. She took up residence in New England while her lawyers argued for dismissal of the 1943 indictment. On April 3, 1947 the last of the airwave turncoats was

finally captured when Jane Anderson was taken into custody near Innsbruck, Austria.

Slowly and painstakingly the Justice Department continued to piece together the complicated treason cases, made all the more difficult since many of the essential witnesses were uncooperative former enemies. But when even Axis Sally was released by the military authorities in Europe, for lack of direction by the U.S. government, Walter Winchell could stand it no longer. Hammering on the theme that all the radio traitors must be promptly returned for trial, Winchell told his massive radio audience, "There are still 48 stars in our great flag because of the gold star in you neighbor's window." Faced with additional media pressure and mounting public opinion, the U.S. government finally started moving on the long overdue cases.

TRIALS AND TWISTS

In the summer of 1947 Robert Best and Douglas Chandler were flown back to the United States and by an ironical twist of fate the two impersonators of Paul Revere stood trial in the home town of that patriot: Boston, Massachusetts. Chandler went on trial first. He pled not guilty and his attorneys argued that his pro-Nazi broadcasts did not constitute treason. Convicted as charged on July 30, 1947, he was sentenced to life imprisonment.

By October 1947 Justice Department attorneys were convinced that they would never be able to sustain successful prosecution of Connie Drexel, Jane Anderson, and Edward Delaney and accordingly their indictments were dismissed. It was felt that the women's pro-Nazi broadcasts, while certainly anti-United States, were not sufficient grounds to constitute treason in

the eyes of a jury. It was further believed that if Delaney could prove he made no broadcast after Pearl Harbor, he was technically not guilty of treason. The dismissed indictments meant freedom to the three turncoats. Drexel and Delaney remained in the United States, but Anderson returned to Europe.

Best's trial began in Boston during the spring of 1948. He, like the traitors before and after him, pled not guilty. His defense arguments pushed the theory that his talks on the air were merely anti-Communist and that, while pro-German, they were not treasonable. The jury was not convinced. They returned with a guilty verdict on April 16, 1948, Best's fiftieth birthday. Six weeks later a Federal judge sentenced him to life imprisonment, a sentence that turned out to be quite literal. He would be dead within four years, all spent behind bars.

AXIS SALLY & TOKYO ROSE

It was the fall of 1948 before Tokyo Rose and Axis Sally were brought back to the United States for trial. By that time Kaltenbach, Joyce, and Koischwitz were in their graves. Chandler and Best were in the federal penitentiary, and Anderson had been cleared of charges.

Gillars stood trial in Washington, D.C., the historic proceedings beginning on January 24, 1949 as Axis Sally became the first woman in over a century to be tried in the United States for treason. The 48 year old Nazi mouth-piece entered a plea of not guilty. Numerous recordings and witnesses from Germany gave their evidence as the trial wore on, consuming over a month in the arguments. Her defense took the better part of two weeks but ultimately the case went to the jury. On March

10, 1948 the jury had reached its verdict: Guilty! Two weeks later the federal judge sentenced the still poised platinum blonde to ten to thirty years in the federal penitentiary.

With Axis Sally behind bars the public's attention moved to the West Coast, where Iva d'Aquino (Tokyo Rose) went on Trial on July 5, 1949, the day after her thirty-third birthday and a full four years after her arrest in Japan. The San Francisco trial stretched over a total of 61 days, the longest of all the radio turncoats' trials. The jury was presented with a multitude of conflicting facts, stories, and conjectures. The government's case alone involved 46 prosecution witnesses, 16 of whom were from Japan. Her defense attorneys put up a valiant case in her behalf and even brought forth former U.S. and British soldiers who were Japanese prisoners of war to testify for her. The attorneys argued that other women had played Tokyo Rose and had uttered the treasonable statements on the air and that d'Aquino was innocent.

Her jury returned a guilty verdict on a hot September day, and on October 6, 1949 she was sentenced to ten years in jail and ordered to pay a \$10,000 fine. The last of the radio traitors was quietly escorted out of the courtroom and another chapter in U.S. history closed.

AFTER THE TRIALS

As the United States entered the 1950's, the airwave turncoats were largely forgotten. Jane Anderson presumably remained in Europe with her husband, a Spanish count. They had backed the winning side in Franco's civil war and would have been welcome there. Edward Delaney, still the radio pitchman, settled in Tucson, Arizona, where he had a program called "Speak

Your Piece" on radio station KCNA in 1951. He lost his sponsors when his pro-Nazi background was discovered, and he then moved westward to Montrose, California, where he supported himself as a free-lance writer.

Robert Best, who had been transferred to the medical center for federal prisoners at Springfield, Missouri in August 1951, died there of a cerebral hemorrhage nine days before Christmas in 1952. His Austrian wife, Erma, had the body shipped to Spartansburg, South Carolina, where he was buried a few miles from the place where he had been born 56 years earlier. Very few people there remembered the minister's son who had grown up to promote Nazism over the air.

On January 6, 1956 Iva d'Aquino was released from federal prison. She joined her relatives who were then living in Chicago, where she was to remain, working in an Oriental gift shop, while her friends and associates began a quiet campaign to gain a full pardon and restoration of her citizenship rights, a campaign that would take 21 years.

Connie Drexel, meanwhile, had relocated from New England to the nation's capital. In a tiny apartment on H Street, about three blocks from the White House, she lived out her remaining years in almost complete obscurity. When she died on August 29, 1956, neither of the Washington daily newspapers carried her obituary.

A short distance from Drexel's apartment, Ezra Pound brooded in his confinement at St. Elizabeth Hospital while his literary friends argued for his release. American poet Robert Frost and others were finally successful in securing Pound's release in 1958 and the poet-prisoner immediately

returned to Italy. His poetry and influence on literature resumed although his wartime support of Mussolini cost him many an award because of less forgiving souls in the world of arts and letters.

On July 10, 1961 Mildred Gillars walked out of the main gate at the women's federal prison at Alderson, West Virginia, a free woman after serving 12 years, approximately twice as long as Tokyo Rose had been behind bars. Gillars made her way back to Ohio where she had quit college to pursue a stage career more than 40 years earlier. Converted to Catholicism during her prison term, the grey-haired 60 year old lady thought she could find peace in her remaining years. She settled near Delaware, Ohio, the birthplace of President Rutherford Hayes, and within a few years she resumed her college education at Ohio Wesleyan University.

By 1963 only the hapless Douglas Chandler remained in prison. All of his fellow traitors had either escaped prosecution, served their time, or died, but Chandler, the first of the turncoats to enter prison, was the last to be released. Exactly why this happened is not clear. Certainly his propaganda in the war had nowhere near the influence of Axis Sally's, and the poor fellow was now in his 70's, twenty years removed from his Berlin broadcasting.

Chandler's German wife and daughters continued to press appeal after appeal from across the Atlantic Ocean, including intercessions from the German government. Finally, President John F. Kennedy authorized a pardon for Chandler. On August 9, 1963 a broken man of 74 years of age stepped outside the prison walls at Lewisburg, Pennsylvania for the first time in 17 years. He then became lost in obscurity.

In 1972 two more of the radio turncoats died, one in a California automobile accident and the second of heart failure on the other side of the globe. Edward Delaney, 86 years of age, was killed in a car crash on July 1, 1972 in Glendale, California, a suburb of Los Angeles. At that time Delaney was living on West Elk Avenue in Glendale, making a modest living as a free lance writer.

Four months later, exactly to the day, Ezra Pound died of a heart attack in Venice, Italy, where he had lived since his release from the Washington, D.C. hospital. Pound remained a center of controversy almost to the day of his death. In the early part of 1972 a panel of writers proposed him for the Emerson-Thoreau Medal of the American Academy of Arts and Sciences. After a bitter debate, in which his opponents brought up his radio support of Mussolini Fascism, Pound's nomination was rejected.

On November 3, 1972 Pound's impressive funeral in Venice was attended by several hundred mourners, and then the coffin was carried in a black gondola across the lagoon to the island cemetery of San Michele, which also contains the grave of composer Igor Stravinsky.

Mildred Gillars became one of the oldest college students to achieve a degree from Ohio Wesleyan University when she graduated on June 10, 1973 with a degree in speech. She was 72 at the time. While going to college, Axis Sally continued her music teaching at a nearby Catholic school in Worthington, Ohio.

Tokyo Rose with the assistance of the Japanese-American Citizens League finally attained a complete pardon and restoration of citizenship rights by an act of President Gerald Ford on January 19, 1977.

NARA'S LIBRARY CATALOGS

To obtain catalogs of what is available to members from the various club libraries, please write to the librarians listed below and enclose the price of the catalog.

CASSETTE LIBRARY CATALOG:

For a complete catalog of the available shows in our cassette library please send \$2.00 to Don Aston, P.O. Box 1392, Lake Elsinore, CA 92531.

SCANFAX CASSETTE CATALOG:

A list of the various program series available in our SCANFAX cassette library is available for \$1.00 and a self-addressed-stamped envelope. You can then ask for program titles in those series that are of interest to you. Send your requests to Don Aston, P.O. Box 1392, Lake Elsinore, CA 92531.

PRINTED MATERIALS LIBRARY CATALOGS:

The printed materials library has four catalogs available: the book catalog, the script catalog, the catalog of logs, and the magazine catalog. To receive all four of these, please send ten 33¢ stamps to Bob Sabon, 308 West Oraibi Drive, Phoenix, AZ 85027. You can also contact Bob at his E-MAIL address: w9did@hotmail.com

DAYTIME DIARY



Jim Cox is the author of the book THE GREAT RADIO SOAP OPERAS. It can be ordered from McFarland & Co., Box 611, Jefferson, NC 28640, or by credit card at (800) 253-2187. The price is \$59.00 post paid.

Queen for a Weekday

On the day the radio soap opera died -- Friday, November 25, 1960 -- legendary actress Virginia Payne, who never missed a title role performance of *Ma Perkins* across 27 years, spoke this line to her legions of CBS fans: "The Fay you've been hearing these past few years has been Margaret Draper."

Draper, a fresh broadcast voice during the latter half of radio's golden age, portrayed Ma's youngest daughter Fay Perkins Henderson when she took over the role from the departing actress Rita Ascot in 1949. For more than a decade she enjoyed the good fortune of lengthy runs shared with her contemporaries on that show. In addition to Payne they included actress Kay Campbell, who played eldest daughter Evey Perkins Fitz 15 years; Charles Egleston, who was for 25 years -- until his untimely death in 1958 -- Ma's business associate Shuffle Shober; and Murray Forbes, Ma's son-in-law Willie Fitz for the entire 27-year-run. Longtime director Edwin Wolfe was cast at Shuffle when Egleston died and writer Orin Tovrov penned the series for more than two decades, a true "family drama" if there ever was one!

Back to Margaret Draper. She played Fay, the daughter on whom Ma (and the whole clan, actually) doted. "Fay never done a wrong thing in her whole life," Ma reassured us on one broadcast. Yet Fay was the gal who kept having the misfortune of picking marriage partners who died at early ages. Poor child! This beautiful young sophisticate, in between lovespells, suffered psychosomatic paralysis, amnesia and other maladies that were the bane of many a soap opera figure.

Meanwhile, at about the same time in real life over at NBC Draper encountered still greater disillusionment while attempting to cope with her misgivings over a lost child -- and the subsequent depression that set in when she believed she was no longer needed. On *Pepper Young's Family* Draper was Pepper's wife, Linda Benton Young, also starting in 1949. Linda and Pepper's fairytale romance developed over the years and had its beginning as childhood sweethearts.

Shortly before becoming Fay Perkins Henderson and Linda Benton Young the actress who played them (Draper) finished a stint as the feminine lead on radio's *The Brighter Day*. She was the sensible, cool-headed eldest daughter Liz of the widowed parson Dennis of rural Three Rivers. In that role she was regularly called upon by a quartet of younger siblings to hear their cares and woes, to patch up their broken dreams and to personify the lessons that their father preached.

A trio of surviving members of that original cast -- including Draper (Liz Dennis), Jay Meredith (Althea Dennis) and Pat Hosley (Patsy Dennis) -- have remained in touch across the years. Although they are widely separated by geography they still manage to get together for infrequent reunions. In October 1999 during the Friends of Old Time Radio convention at Newark, New Jersey the threesome appeared in a re-creation of a single episode of *The Brighter Day*. "It was a dream come true," all three declared later.

"Ever since my early childhood I loved to hear stories and tell stories and I loved having an audience," Draper confessed in a spring 1999 interview. She continued: "It was important to me whether out across the airwaves, in a theater or just telling my mother what I learned at school. I think the love of it is why I landed parts.

"I was told I had a distinctive voice so that was something that made for success," the husky-sounding redhead with flashing eyes, now 83, allowed.

Born at Spanish Fort, Utah Margaret Draper grew up in Salt Lake City. She was one of five children in a family where both parents were educators. In addition her father was a lawyer and local chairman of the Democratic party. Margaret's interests ranged from music to dance, travel and writing. In time she would appear in high school and college stage productions combining several fascinations.

Her formal preparation included commercial courses at Salt Lake Business School and a bachelor's degree from the University of Utah in English and speech with a minor in French. She also studied Spanish and Russian. Aside from acting Margaret felt that her greatest competence was in program organization and direction, public speaking, informational writing and sales. But that would come later: moving to the New York area in 1938 for awhile at least she would pursue life upon the wicked stage. For five years she moved from an apprentice to an understudy to a skilled thespian performing in stock and repertory companies and at local theaters throughout the northeast. Those productions included "The Trojan Women," "Stage Door," "God Save the King," "Yes My Darling Daughter," "Apron Strings," "Twelfth Night," "Cricket on the Hearth," "King Lear," "Fairy Tales for Children" and "Papa Is All" among others.

In launching a non-acting career Margaret aspired to some type of administrative and supportive role in the public arena, hoping to gain a foothold in an action-oriented world organization. Her determination was rewarded in 1943 when she gained an overseas berth as a recreational assistant with the American Red Cross. That two-year assignment allowed her to set up clubs and hotels for enlisted personnel, arrange tours, involve servicemen in community projects, assist in refugee resettlement and clothing distribution and write a column for U. S. Army newspapers.

In 1945 she delivered more than 100 speeches across the nation on behalf of the American Red Cross fund drive. She interacted with church groups, unions, universities, women's organizations, factory employees and local Red Cross chapters.

The following year, 1946 -- with little formal training beyond courses in school and theater experience -- Margaret crossed paths with Robert Breen. He was executive director of The American National Theatre and Academy (ANTA) and must have seen promise in her: he sent her to CBS to audition for a debuting 30-minute variety radio show, *Joe Powers of Oakville*. She was awarded a part as a result and stood before a microphone for the very first time. Series director Carl Beier encouraged her to contact Frances Bernhardt, dubbed the "queen of radiocasting."

Margaret took his advice and Bernhardt sent her to *Backstage Wife* where she was given her first running part in a soap opera. That was followed by many episodes of *My True Story*, *Portia Faces Life* and *Front Page Farrell*. She also appeared in single episodes of *Mr. Anthony*, *The Cavalcade of America*, *The Fat Man*, *Big Sister* and *Armstrong Theatre of Today*. Her career was taking off in a new direction! Despite the lateness of the hour, the fact that radio had been an established presence in American homes for more than two decades, the golden age would not pass before Margaret Draper would leave an indelible impression upon it.

She interrupted her newly found radio work in 1947 to return to the stage at the Barter Theater of Virginia for a season playing a nurse in "Hasty Heart." That was followed by a summer and fall cross-country tour of "Arms and the Man" by Shaw. By then she was getting \$75 per week, considerable money for a struggling actor in those days.

On her return to New York she was able to step back into radio where she left off. *The Eternal Light* and *High Adventure* beckoned. Soon she was tapped for the lead role

in the final serial drama mama Irna Phillips would debut on radio, *The Brighter Day*. To introduce the story line Phillips employed an inspired technique recounted in the pages of my book *The Great Radio Soap Operas* (McFarland, 1999):

The Brighter Day premiered on the NBC network on October 11, 1948. But it was actually rolled out on another drama some time before that. For more than three years, NBC carried *Joyce Jordan, M.D.*, the story of a surgeon at Hotchkiss Memorial Hospital in mythical Preston. The serial originated on CBS in 1938 under the title *Joyce Jordan, Girl Interne....*

By 1948, however, she was doing more telling about her achievements than performing them. Dr. Jordan had been relegated to duties as hostess of her long-running program, merely narrating the stories of her make-believe patients. Into this setting came Elizabeth (Liz) Dennis. At 25, she was the eldest of five children of the widowed Rev. Richard Dennis. The Dennises lived in a parsonage in the nearby village of Three Rivers.

That autumn Dr. Jordan became better acquainted with the members of the Dennis household while providing medical attention to Liz. Thus, simultaneously, she introduced the radio audience to the Dennis clan. By the time Dr. Jordan said "good-by" on her final broadcast on Friday, October 8, 1948, the fans were already acquainted with the family that would replace her. The following Monday listeners could easily connect with the new series growing out of the show they had been hearing for so long.

Of course, the fact that *Jordan's* sponsor and *The Brighter Day's* sponsor were one and the same (Procter & Gamble) and were advertising the very same product (Dreft) and continued with the same announcer (Ron Rawson) on the same network (NBC) and in the same time period (10:45 a.m. ET) made the transition virtually transparent. It was the stuff that sponsors, ad agencies and network executives dreamed of.

As noted, when the show shifted to CBS the following summer without Draper, she acquired the role of Fay in *Ma Perkins*. It was a major part that would keep her employed for more than 11 years in what was perhaps radio's most beloved washboard weeper. She gained the part of Pepper's wife Linda in the longrunning *Pepper Young's Family* that year, too.

By no means did Margaret Draper's radio career end there, however. In addition to series already mentioned she turned up on: *A Brighter Tomorrow*, *Always a Woman*, *Aunt Jenny's Real Life Stories*, *Encore Theatre*, *Famous Jury Trials*, *The FBI in Peace and War*, *Gangbusters*, *Grand Central Station*, *Inner Sanctum Mysteries*, *Philo Vance*, *Quick as a Flash*, *Quiet Please*, *Road of Life*, *The Shadow*, *Special Agent*, *Special Investigator*, *Theatre Guild of the Air*, *This is Nora Drake*, *True Life Stories*, *Under Current* and *Young Widder Brown*.

Recalling those radio days Margaret remembered that "the bulk of my work I did at standard pay, except for shows where I had a long run. There weren't many luxuries," she confessed.

From 1949-51 she was administrative assistant for The American National Theatre and Academy (ANTA). In that capacity she organized a speaker's bureau and assigned speakers, chaired a play reading committee, developed research and wrote press releases and articles for the group's internal publication.

During these years Margaret continued to perform in the legitimate theater, both on and off Broadway. Some of her stage triumphs included "For Heaven's Sake Mother" (1948), Noel Coward's "This Happy Breed" (1951), "The Gambler" (1952), "Edward the Second" (1954), "Sing Me No Lullaby" (1954), "The Snow Was Black" (1954) and "Time of the Cuckoo" (1958).

Never quite able to get the businesswoman out of her system, for a decade (1958-68) she was a freelance sales representative on TV, at sales meetings and conventions. Some of her accounts were Blue Cross, General Electric and Kraft. For three years she wrote and narrated in-store and TV fashion shows for Macy's department stores.

She also performed on scores of television commercials from 1960-62 and picked up modeling jobs for several major print advertisers.

Her theater credits continued with acting opportunities in Corning, New York (1963) and Santa Fe, New Mexico (1992) and several off-Broadway and Broadway productions throughout the 1960s.

In 1966-67 she was a recruiter and director of 100 volunteers for an exhibition sponsored by the Fine Arts Collection of the Smithsonian Institute. Simultaneously she returned to radio as an announcer and interviewer on her own four-hour talk and music show over New York's WNEW.

From 1969-80 she was employed by the United Seaman's Service on such far-flung fields as Cam Ranh Bay, Vietnam; Naples, Italy; and Alexandria, Egypt.

In 1980 she promoted job retraining for the National Alliance of Business.

Despite a failed marriage Margaret Draper claims that one of the most important honors she received was in becoming the mother of Chris De Santis. She recalls those days in her own words: "Being young, strong and healthy I usually found time to be with my family and I also had some wonderful helpers to be with my son when I was away. Christopher and I spent lots of time in the park and we visited museums. I was on the board of his school and helped set up a junior orchestra at Hunter Elementary School. Then of course there were gaps with no work. We visited his grandparents in Salt Lake and my sister's family in various places (at those times)."

A member of numerous organizations she socialized at union meetings with other actors and directors as her time permitted. She was affiliated with the American Federation of Television and Radio Artists, United Nations Association, Polyglot Club, Academy of Television Arts and Sciences, League of Women Voters, Recording for the Blind, Actors Equity and Screen Actors Guild. She traveled extensively including the U. S., Europe, the Middle East, Pacific, Caribbean, Mexico and Canada.

She remarried in 1997 to Wesley Brown, a retired, widowed California businessman who attended the FOTR convention to see for himself what all the brouhaha was about. A soft-spoken, gentle spirit, Wes Brown is a complement to her and appears to enjoy her friends from the golden age.

Asked to name some of her favorite people in the industry she identified three. She loved Virginia (Ginny) Payne, the matriarchal namesake of *Ma Perkins*. She praised Edwin Wolfe, at one time director of the trio of longrunning series on which she played -- *The Brighter Day*, *Ma Perkins* and *Pepper Young's Family*. She also mentioned actress Charita Bauer, whose death in 1985 following a lengthy illness ended their long friendship after more than three decades in which Bauer carried a major role on *The Guiding Light* on radio and TV.

Having few regrets over where she has been the vivacious redhead with the buoyant smile and ebullient personality feels immeasurably blessed. While she maintains an apartment in New York for visits east, she and Wes Brown are settling into their future together in California. "We are much occupied with seeing friends and catching up with each other," she allowed.

She is one of the few remaining legends of the radio soap opera and -- for that matter -- radio drama itself. When that handful of survivors is gone it will surely be the end of an era.

BOOK REVIEW By Jack French

"The Great Radio Soap Operas"
by Jim Cox, 331 pgs. McFarland & Comp,
Publishing date: Oct 1999, price \$ 55
Order line: 800-253-2187
Web site: www.mcfarlandpub.com

Whether you call them soap operas, washtub weepers, dishtub dramas, or women's daytime serials, they could have no finer chronicler than Jim Cox. He is not only an indefatigable researcher and a skilled author, he is also an affectionate, lifetime fan of this radio genre.

Since there were over 200 soap operas aired by the networks during the Golden Age of Radio, Cox wisely had to winnow and sift them down to the thirty-one he's selected for this book. He admits in his foreword that the choices were difficult, but he carefully selected them for longevity, unique distinction, significant influence on the genre and/or those with a strong, loyal following.

With these parameters, nearly everyone's favorite will be found in this work, including "Stella Dallas", "This is Nora Drake", "Ma Perkins", "Young Widder Brown" and "Just Plain Bill." But also Cox astutely covers the others that were unique in the world of the dishtub dramas.

These special soaps include: "Perry Mason" (which pretended to be a crime-solving show), "One Man's Family" (which insisted it wasn't really a soap opera--but, of course, it was), and "Aunt Jenny's Real Life Stories" (a closed-end story line, completed every week... with new characters!).

Cox devotes an entire chapter to each of the thirty-one serial dramas that made his final cut. Each chapter begins with an almanac-type summary which lists: directors, producers, writers, identity of all cast and crew, theme song(s), sponsors, yearly ratings, and network dates and times.

With that valuable and factual data cataloged at the outset, Cox then plunges into a fascinating narrative of each soap opera, setting forth its origin, development, samples of its story lines, and mini-biographies of cast and crew. Since the text runs approximately 300 pages, simple math will tell us Cox spends about ten pages per series. And not a word is wasted!

Cox has a gift for choosing the exact phraseology that will both fascinate and educate the reader. Recalling that Ford Bond's commercial (for a certain shampoo) claimed all fastidious women used it, Cox then

comments: "...(this) probably sent millions of women to their dictionaries to discover what a fastidious woman was. She wasn't in the fast lane, as they may have postulated".

In another section, we have a quote from the barber of "Just Plain Bill", who says, "You have to be ready for (evil) when it strikes, and never give in to it. If you do them things, you can never be whipped by evil men." Cox shyly confides to us, "Even though his English was sometimes atrocious, he got his point across."

This book is a treasure trove of data, not just about the shows themselves, but the highly talented people behind the mikes. Cox tells us that Craig McDonnell, one of the actors who had the lead in "David Harum", was also the announcer on "The O'Neills", the lead in both "Under Arrest" and "Official Detective", and a regular on "Bobby Benson" (where he played both Harka and Irish).

We learn that Claire Niesen was a Phoenix native who got the role of "Mary Noble" when she was just 25, but Niesen had been doing soaps since she was only 16. And readers may be surprised to know that most of the kiddies on soaps (both boys and girls) were actually played by grown women, like Wildy Hinkel, who were child impersonators.

Cox's detailed book, a genuine labor of love, can be approached in many ways, all with equal pleasure. You can read it in the traditional manner from front to back, or dip in anywhere to read about your favorites, or just pick out a major star and follow their career through all the chapters. The author has thoughtfully provided a superb cross index to enable the reader to choose any path ---or return to any desired portion.

About twenty photographs have been carefully chosen by Cox to illustrate this book, and most of them will be new, even to the more knowledgeable radio buffs. Detailed appendices in the back provide us with specific facts regarding the soaps' "firsts, lasts, and mosts", a chronological summary of 205 network shows (set forth by year of origin) and an annotated bibliography containing a summary and value assessment of every major book on radio drama published from 1967 to 1999.

The author has been researching and writing about his beloved soap operas for many years. His articles have appeared in nearly every journal in the radio hobby. How wonderful it is now to have this fascinating data, all together in one hardback book! This is a book that will be quoted, praised, but most certainly, just enjoyed.



TWENTY-FIVE CENTS AND A BOXTOP

by
Donald R. Berhent

Listening in the 1940's to all those adventure programs such as Captain Midnight, Hop Harrigan, Tom Mix, Superman, etc., was doubly exciting as you tuned in to not only hear how the hero was going to escape from the latest dilemma, but also to find out about the latest premium offer.

I remember one of the neighbor kids opening the lid on a cigar box and reaching in among baseball cards, Double-Bubble bubble gum and pulling out a ring with a miniature bomb mounted on top of it. It was the Lone Ranger atomic bomb ring, which when you removed the red plastic finned rear cap, you looked into the bomb body and supposedly could see atomic particles. I never saw anything and thought that my Tom Mix glow-in-the-dark plastic arrowhead with compass and magnifying glass was a whole lot better.

Sending 15-25¢ and a Cheerios, Wheaties, Kix cereal box top or Ovaltine and Peter Pan peanut butter labels would get you an impatient wait for the mailman to deliver a got-to-have ring, decoder badge or other item that would bestow the owner with amazing powers.

My mother really had a fix when I wanted her to purchase two big boxes of Wheaties that had a Captain Marvel comic book taped on the boxes, as I had gotten her to buy me a Captain Marvel paper punch-out "flying buzzbomb" on a recent trip to the local drug store.

I remember sending for a Captain Midnight Ovaltine shake-up mug and secret decoder badges; Lone Ranger six-gun ring, secret compartment bullet, frontier town map, flashlight ring and pedometer; Sky King writing ring; Tom Mix compass arrowhead and cowboy spurs.

Although I don't recall ever ordering any Jack Armstrong items, a kid living across the street came over with a paper flying model airplane which had a penny glued in the nose for weight balance. It was a P-40 Flying Tiger and I finally have one in my possession thanks to: Tru-Flite Models, Box 62, Roseville, MI 48066. Send for a free catalog of all the Jack Armstrong Wheaties exact full color reprints. With scissors, glue and a penny you'll be flying again.

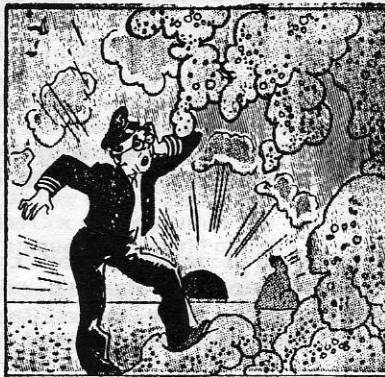
If you noticed that I never mentioned Instant Ralston, it's because Jim Snyder, NARA News editor, has confided to me that he hates the stuff and I don't want to bring back any old bad memories.

Fibber McGee AND Molly

Sponsored by the makers of **JOHNSON'S WAX** NBC..every Monday night



BUT BEIN' KINDA TIRED, I DIDN'T EXPLORE. I JUST WENT TO SLEEP...



BUT NEXT MORNIN' IMAGINE MY SURPRISE WHEN I DISCOVERED THE ISLAND WAS JUST ONE BIG SPONGE!



WELL SIR - FOR MONTHS I LIVED ON THAT SPONGE ISLAND EATIN' BIRDS EGGS AND DRINKIN' TH' DEW I SQUOZE FROM OVERHANGIN' SPONGE BRANCHES...





NEVER ABOUT TH' HANDS?
YOU DIDN'T, METCHA.



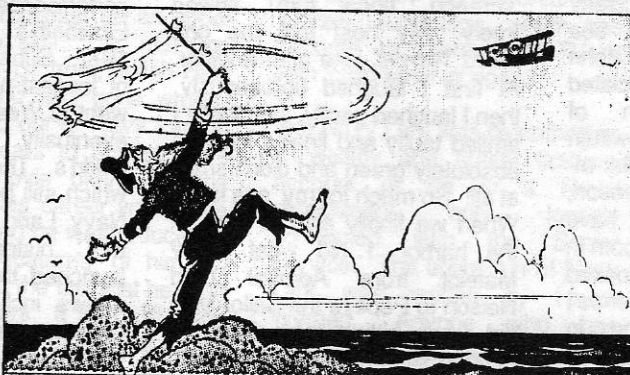
WELL SIR, IT WAS WHEN I WAS BOS'N'S MATE OF THE OLD S.S. SASSAFRASS WHICH FOUNDERED OFF THE COAST OF POOGA-POOGA IN 1899...



I WAS ALWAYS A STRONG SWIMMER... AND AFTER SWIMMIN' 5 DAYS AND 1 NIGHTS, I WAS CAST ASHORE ON A VERY PECULIAR LOOKING ISLAND ONE EVENIN'.



ONE DAY WHILE I WAS BRIN' TH' PASSAGES 'N BINS OF TH' ISLAND, I MADE MY GREAT DISCOVERY...



...WHICH I SAYS NOTHIN' ABOUT WHEN A COAST GUARD PLANE RESCUED ME YEARS LATER.

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Another comic strip adventure of "Fibber McGee and Molly" will appear in this paper two weeks from today. Hear them on NBC every Monday night. Sponsored by the Makers of Johnson's Wax and Glo-Coat. (See your local newspaper for time over your station.)

PROTECT YOUR CAR WITH JOHNSON'S AUTO WAX

30¢ can FREE! See your dealer. • Johnson's Auto Cleaner and Auto Wax were developed in the famous Johnson's Wax Laboratories! The Cleaner does an amazing job—restores the beauty of your car quickly—without injury to the finish. The Auto Wax is remarkably easy to use—protects the finish against weather, dirt, sun—keeps it looking like new—saves car washings and increases trade-in values.

Special introductory package contains 1 pint Johnson's Auto Cleaner, with 30¢ can of Auto Wax Free. At your auto supply store, garage, gas station—or regular wax dealer.

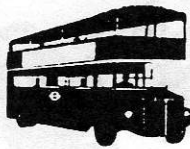
Still time to win a FREE TRAILER! This package contains instructions for easy Johnson Auto Wax Contest, closing soon. (Free De Luxe Covered Wagon Trailers—many cash prizes.) Tune in "Fibber McGee and Molly," Monday nights NBC, for hints on how to win.



S. C. JOHNSON & SON, INC. RACINE, WISCONSIN

Fibber McGee and Molly appear in this Johnson's wax ad from the Sunday papers in 1937.

FROM ACROSS THE POND



by Ray Smith



SHIP AHOY!

"Shiver me timbers" "Splice the mainbrace" "Yo ho ho and a bottle of rum." I'm full of the nautical spirit, having just listened to an elderly (circa 1938) edition of Mercury Theater of the Air in which the great Orson Welles played a particularly nasty wooden-legged old sea dog by the name of Long John Silver! The realism associated with Welles production of Treasure Island, originally written by the famed Scottish teller-of-tales Robert Louis Stevenson, guaranteed that I'd have nightmares. Having been born in a seafaring nation, I looked forward eagerly to a conference I attended a decade ago in Canada's most easterly Province (State), the island of Newfoundland. Also known as The Rock because of its craggy coastline, Newfoundland was a neglected outpost of the British Empire until its people elected, in 1949, to join Canada. Since then, it has become a neglected outpost of the Canadian Empire! If Newfoundland was any further out into the Atlantic, it could be one of the off-shore islands of Ireland. The residents are the friendliest and most hospitable anywhere in North America. My conference host arranged for us to take a trip into the Atlantic on a fishing boat, in order to 'jig for cod.' "That's terrific George" I told him, "this will bring back fond

memories of the fishing I did back in Scotland." As we set sail from St. John's Harbor, which still contained partly submerged mid-channel icebergs in July, a party atmosphere prevailed. The jokes and the Newfoundland 'screech,' (local rum), flowed freely. My host told me one ribald 'Newfie' joke after another. At first I laughed uproariously, then I laughed gently, eventually I smiled tautly and finally, I turned absolutely green and didn't smile at all! So much for my 'sea legs.' When we finally arrived back in the harbor, I did what every Matelot from Admiral Lord Nelson to Popeye the Sailor Man did upon hitting terra firma. I headed straight along Duckworth Street to the St. John's town pharmacy and bought meself a bottle of Graval!

This reminds me that during my lifetime a distinctly nautical comedy called The Navy Lark became the longest running comedy program on BBC Radio. It began in 1959 and ended almost 20 years later with a special performance for Queen Elizabeth's Silver Jubilee in 1977. Subsequently, the mark of 'longest-running radio comedy' went to Week Ending which was eventually overtaken by R. Hudd's The News Hudd which still holds the record. The Navy Lark was a milestone in BBC history. Before it was launched the top radio comedy shows including Hancock, The Goons, It's That Man Again (ITMA) and Take It From Here were built around vaudeville comedians. Navy Lark steered the ship of BBC radio comedy.

'The Navy Lark'

BY LAURIE WYMAN

A weekly and surely fictitious account of events in a naval detachment only loosely connected with the Senior Service

WITH

Dennis Price
as Lieut. Price,
the No. 1

Leslie Phillips
as Sub-Lieut.
Phillips

Jon Pertwee
as Chief Petty
Officer Pertwee

Richard Cullicot
as Commander Povey

Heather Chasen
as Joyce

with assistance from Michael Bates, Ronnie Barker and Tenniel Evans

PRODUCED BY ALASTAIR SCOTT-JOHNSTON

at 7.0



a different direction. It was among the first radio sitcoms in the UK to use straight (dramatic) actors in major roles. Its 3 original stars were Dennis Price, Leslie Phillips and Jon Pertwee. Dennis Price was one of those suave upper class actors, who had a distinguished career playing lead roles in films, radio and tv. His filmography lists 51 titles. Many of them were 'small British B pictures' excellent movies, never seen in America. However he did appear in several blockbusters, including I'm All Right Jack, with Peter Sellers, The Millionairess with Sophie Loren and Tunes of Glory with Sir John Mills. Price was frequently typecast as an upper crust swindler, a George Saunders type from British High Society, who had 'gone wrong.' He dropped out of Navy Lark in its early years to accept more lucrative movie offers. In the 70's when his career was in the doldrums and he was reduced to playing 'caricatures' of himself, he lamented the fact that he'd left the Navy Lark. It was still going strong and in the precarious world of entertainment, 19 years of continuous weekly employment on radio meant exceptional job security for 'actor laddies'. When he left the series, he was replaced by 'Lieutenant' Stephen Murray, another popular actor. Sub-Lieutenant Phillips was played by Leslie Phillips. In a previous NARA News column, I referred to his unique ability to play smooth, womanizing, rakes, rouses and cads, of the 'naughty but nice' variety. This he did on the big screen in many of the Carry On and Doctor in the House movies. In later years Phillips, who is now 75, appeared in such movies as King Ralph and Empire of the Sun, in which he played a plume-hatted British

colonial governor. The third featured character, Chief Petty Officer Pertwee was played by yet another famous radio name, the late Jon Pertwee, who had a remarkable talent for creating brilliant character voices. After the Navy Lark, he became the star of TV's cult sci-fi program, Doctor Who. Although there were several Dr Who's over the years, Jon's was one of the most popular, the Doctor who drove an ancient yellow automobile. When his stint as the Doctor ended, he thought his career had come to a stand-still. But he became more popular than ever, playing a peculiar farmyard scarecrow in The Adventures of Worzel Gummidge, which has become an international TV hit with 'children of all ages.'

The Navy Lark was described as a 'weekly and surely fictitious account of life in a Naval detachment only loosely connected with the Senior Service.' The entire run of Navy Lark was written by Laurie Wyman. Anyone who has written anything to a specific deadline will be filled with admiration for Mr. Wyman. Having to come up with 19 years-worth of new, different and funny story lines week after week sounds like an almost impossible challenge. And yet the Navy Lark was just as popular in 1977 as it had been in 1959. The BBC had an uncanny knack for choosing appropriate music to introduce their shows. The Navy Lark was no exception. They selected a sprightly nautical tune entitled The Trade Wind Hornpipe. It was played by the famous mouth-organ virtuoso, Tommy Reilly, who was born in Guelph, Ontario, although he has resided in the UK since the 1940's. The



Tommy Reilly

Women's Navy or WRENS added a feminine touch. Over the years, the WRENS who served on the Navy Lark were played by Heather Chasen, Judy Cornwall and finally Jan Waters. When the WRENS organization celebrated their 21st birthday, they requested a special performance of the Navy Lark as part of their celebrations. It took place at London's Royal Festival Hall. In the audience were Britain's Queen Mother and the First Lord of the Admiralty.

Hopefully, the First Sea Lord didn't have a real-life crew like HMS Troutbridge to supervise. This was truly the most



incompetent bunch of poopdeck nincompoops ever to sing Britannia Rule the Waves. When the Navy Lark's frigate HMS Troutbridge fired a 21 gun salute to welcome the Admiral aboardships, their gunners aim was so poor, he almost shot the Admiral. Commander Povey is furious when he receives a signal ordering that Sub-Lieutenant Phillips, who is still learning to drive the banged-up frigate after all these years (he coined that famous Navy Lark catch-phrase, Left Hand Down A Bit), be promoted. "That idiot is the oldest sub lieutenant in the British Navy" he snarls. "Yes" replies WREN Chasen, "and you're the oldest Commander". Povey and his domineering wife Ramona, do an appallingly off-

key Nelson Eddy and Jeanette McDonald type of musical act to 'entertain' at ship-board socials. No wonder he'll never become Admiral. And when Petty Officer Pertwee, who has his finger in every dishonest racket imaginable, makes off with a valuable silver tea service from the ships 'Wardroom' he's almost forced to walk the plank. Until, that is, he reveals that he melted down the silver and refashioned it into beer mugs for the ships officers. Needless to say, the irrepressible Pertwee even makes a profit out of this venture. Enough silver is left over to fabricate an extra-large beer mug for himself! More Navy Lark trivia . . . years before TV's Two Ronnies, Ronnie Barker played small parts on the

show, including Unable Seaman Fatsio Johnstone . . . in 1959 Leslie Phillips recorded a pop song entitled Navy Lark the disc . . . Navy Lark the radio show was based on a British TV sitcom of the 50's entitled The Army Game. Hope you enjoyed our exercise in 'naval' gazing.

Cheerio for now.



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JIM, WE WANT EQUAL TIME TO REMIND MEMBERS TO WRITE TO **BOB SABON** FOR THE PRINTED MATERIALS LIBRARY CATALOGS: SEND TEN 33¢ STAMPS TO - 348 W. ORAIBI DR. PHOENIX, AZ. 85027 . . .

PIONEERS OF THE AIRWAVES

by
John Stanley

John Stanley is a former broadcaster and newspaper columnist in the San Francisco area. Currently he writes for a number of national publications including *TV Guide*. He has allowed us to share with you the following from a booklet that he has printed for Elderhostel classes that he teaches.

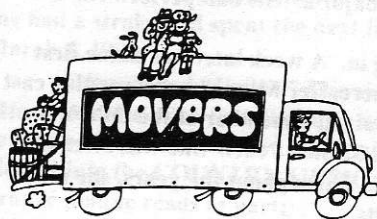
Three major names figured prominently in forging the way for the commercial radio system as we came to know it by the 1940's: David Sarnoff, who built the Radio Corporation of America (RCA) and then the National Broadcasting Company (NBC); William S. Paley, who paved the way for commercial products to pay radio's bills and who was instrumental in creating the Columbia Broadcasting System (CBS); and Edward J. Noble, lesser known perhaps but just as important as the others as he built the radio network that would become known as the American Broadcasting Company (ABC).

Sarnoff first made an international name for himself as a hero while working for the Marconi Wireless Company. In 1912 he replayed the names of the survivors of the Titanic disaster for 72 consecutive hours. Becoming an RCA executive he created the concept of a network of affiliated stations and built NBC into the Red and Blue Networks.

Paley became president of CBS in 1926 and turned the then-bankrupt network of 47 stations into a prosperous 97 affiliates. Because he believed he could help his father's cigar company by advertising on radio, and proved his concept was profitable for both "sponsor" and network, he was an early instigator of advertising contracts. Paley was to give full voice to Edward R. Murrow and forge the TV version of CBS as effectively as he had the radio version.

Noble was originally the owner of the Life Savers Candy Company. When the FCC decided that having two networks within one business was an unfair business practice, NBC was forced to sell off its Blue Network. In 1943 Noble bought the entity and redubbed it ABC. He would remain an "also ran" until the more lucrative days of television in the 1950's when he was the first to bring Walt Disney to the videowaves.

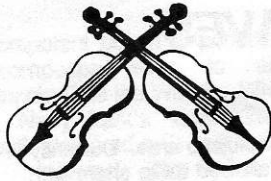
Network radio officially began on November 15, 1926, with the birth of NBC. The official end came on September 30, 1962, when CBS cancelled its last dramatic shows, *SUSPENSE* and *YOURS TRULY, JOHNNY DOLLAR*.



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From JACK PALMER



MINNIE PEARL

Another long time star on the country music radio scene who has passed on was the Queen of Country Comedy, Minnie Pearl. Despite not being a singer or an instrumentalist (although she did play the piano and sing) she became a star on THE GRAND OLE OPRY in the 1940s and by the time of her death was probably the best loved and most popular member of the OPRY.

Sarah Ophelia Colley was born to an upper middle class family in Centerville, Tennessee on October 25, 1912. She grew up caring little about the country music all around her. Instead she loved the classics, musical and literary. Her ambition was to become both a teacher and a dramatic actress. At the fashionable Ward-Belmont College in Nashville, she studied stage technique and dancing. After graduation, she taught dancing for two years.

In 1934 Sarah went to work for the Wayne P. Sewall Company of Atlanta as a dramatic coach. She spent the next five years traveling throughout the Southern states directing local amateur plays. During this time, Sarah began developing a flair for comedy. In an interview for the LOS ANGELES TIMES years later, Sarah explained:

Minnie Pearl was born during the depression. I had a job traveling from town to small town in the South putting on plays for church and civic groups. It was a big thing at the time. There were hundreds of people doing that kind of work.

To help publicize the show in each town, I would appear before the Lion's Club and other groups. In return for letting me announce my show, I'd do a couple of minutes entertainment for them. I'd do an imitation of a country girl, Minnie Pearl.

During her travels she collected impressions and insights that were to help her prepare her routines in later years. Using these impressions along with her childhood memories, she gradually produced a fully developed character. For example: She picked a railroad switching station near her birthplace as Minnie's home. She thought Grinder's Switch was funnier than Centerville. Of course, she was right.

After the death of her father in 1939, Sarah returned home to look after her mother. Her first job in Centerville was teaching dramatics to the local children. Invited to entertain at a local convention, she revived her Minnie Pearl act. It went over so well that someone suggested she should try out for THE GRAND OLE OPRY in Nashville. However her audition got mixed reactions from the OPRY staff. They all agreed she was funny, but many of the staff felt the audiences would feel she was putting them down by making fun of their rural life. As a compromise they put her on the air late at night after the major artists had performed. Her debut was after 10:30 PM on November 30, 1940.

The audience loved her and the mail began pouring in. A week later her name first appeared on THE GRAND OLE OPRY roster. Shortly thereafter Minnie was a regular cast member and became Minnie Pearl for evermore. She remained a member of the OPRY for the rest of her life. From the 1940s on she toured the world as Minnie Pearl. She was often part of a touring OPRY stage show, but she also toured on her own. Throughout the years, she made many USO appearances overseas with other country artists.

I first saw Minnie Pearl in 1944. She was one act in an OPRY touring group playing at the armory in Tampa, Florida. As a great Ernest Tubb fan, I took a three day pass and rode a bus across Florida to see his show. Although the show contained several acts, today I can only

remember Tubb, his son and Minnie Pearl. Her act, even then, was pretty well set. She played the village spinster and gossip, telling tales about the town and always having her eye out for a man. I saw her on stage at least a half dozen times throughout the years and although the material was different the basic premise remained the same. Though much of her humor was on the "corny" side, she was funny. A natural comedian, Sarah once described her alter ego as follows:

Minnie Pearl is uncomplicated. She's apple pie and clothes dried in the sun and the smell of fresh bread baking. I don't think people think of her so much as a show business act as a friend. When I'm on stage, I'm just plain Minnie Pearl wearing my battered old straw hat and battered shoes. The price tag on the hat seems to be symbolic of all human frailty. There's old Minnie Pearl standing on stage in her best dress, telling everyone how proud she is to be there and she's forgotten to take the \$1.98 price tag off her hat.

Outside of guest appearances, Minnie Pearl's radio career was as a member of THE GRAND OLE OPRY. She appeared on the local WSM program for over fifty years, making her last appearance in 1997. She also became a regular on the network portion of the show in 1942. Sponsored by Prince Albert Smoking Tobacco for years, the half hour show was broadcast on the NBC Network every Saturday night. NBC began broadcasting the half hour segment in 1939 and finally dropped it in 1957 during the dying days of Old Time Radio. Since the network portion of the show was also broadcast to the Armed Forces by way of AFRS, many of the shows are available today, although without the commercials.

Network radio did make one change to Minnie's performance. As befit the shy wallflower Minnie was supposed to be, she had always come on stage with a low "Howdy". The sponsor's agency suggested an entrance that would evoke an audience response. The shouted "How-DEE" became Minnie's trademark entrance line.

For ten years beginning in 1948, Minnie teamed up with another veteran OPRY comedian, Rod Brasfield. They presented a regular comedy routine every Saturday night with one or the other playing the straight man, depending on how the routine went. The partnership ended when Rod died in 1958.

Over the years her fame far surpassed the OPRY. She appeared as a guest on many popular TV shows ranging from THE TODAY SHOW to THE CAROL BURNETT SHOW. In 1957 she was the honoree on THIS IS YOUR LIFE. She was in the cast of HEE HAW for its many years on the air, both as a network CBS show and its later syndication. She also appeared on many TV shows emanating on the Nashville Network.

Although very popular on radio, TV and in person, Minnie never had much luck at recording. She probably had less than a dozen singles and perhaps half a dozen LPs released during her lifetime. Her only hit, which reached number ten in 1966, was GIDDYUP GO-ANSWER. It was a reply to a recitation record by Red Sovine and was as maudlin as the original. Minnie seldom mentioned it or any of her other recordings in later years.

Minnie Pearl performed her last show in Joliet, Illinois on June 14, 1991. Two days later she had a stroke and spent the next five years in a nursing home virtually bedridden. She died on March 4, 1996.

Often called "Cousin" Minnie Pearl, she was adored by her fans. It was said that in her later years she often had difficulty navigating thorough airports because so many people wanted to stop and speak to her. Surprisingly, it took eight years after her original nomination to be elected into the COUNTRY MUSIC HALL OF FAME. She was finally inducted in 1975. Her bronze plaque reads in part:

Humor is the least recorded, but certainly one of the most important aspects of live country music. No one exemplified the values of pure country comedy better than Minnie Pearl.

"I WOULDN'T SAY THAT"

(A nostalgic look at Richard Q. Peavey: show biz druggist)

by
Mickey C. Smith, Ph.D.
University of Mississippi

John Wayne was a pharmacist, six-gun in hand, in the movie "In California." W.C. Fields brought fame to Mr. Dilweg in his short film, "Pharmacist." Popular song writer, Paul Williams, played a pharmacist in the short-lived TV series, "Good Heavens;" Alan Young, who was seen listening to the talking horse, Mr. Ed, played a pharmacist in the even shorter lived series, "Gibbsville." Andy Griffith came dangerously close to marrying Mayberry's pharmacist, Ellie. Pharmacists have turned up occasionally here and there on stage and screen, but the only pharmacist ever to enjoy a continuing show business job was Richard Q. Peavey, the family druggist in "The Great Gildersleeve" on the radio.

If the reader is under the age of 50 there may be no memories of the program and that is unfortunate. For "Gildy," as Water Commissioner Throckmorton Gildersleeve was known, and the other regulars on the show provided years of unsophisticated laughter to their listeners. One of those regulars who was always good for a laugh was "Peavey" (I only heard his first name once), the druggist.

For those unfortunates who never heard the show, or don't remember, "The Great Gildersleeve" was a "spin-off" of the famous Fibber McGee and Molly show. Gildersleeve was such a hit that the network gave him a show of his own in 1941, which ran until 1958.

Harold Peary played the part of Gildersleeve until 1950, at which time Willard Waterman took over the role. Richard Legrand was Peavey during the early days of the show, and Forrest Lewis later played the part. Interestingly, Lewis, Peary and Waterman had acted together on the Tom Sawyer Show. Lewis played "Wash," and both Peary and Waterman played Sheriff Shaw.

I had not thought about being a pharmacist when I listened to Gildersleeve. Indeed, looking back on the experience I don't recall that it really impressed me that Peavey was a pharmacist. My first recollection, in fact, is of Peavey selling cigars to Gildersleeve. Of course, he sold Gildy a lot of cigars over the years.

It occurs to me now that Peavey was probably a pretty good reflection of the current image of druggists of that era. Of course his character was exaggerated for the sake of comedy. And what kind of character was John Dunning has described Peavey as "henpecked." If Peavey gave the appearance I always thought it was largely done for effect. Peavey was in the arts. He sang regularly (and poorly) with the "Jolly Boys," usually suggesting a chorus of "There is a Tavern in the Town." By his

admission he played the violin at home while "the Missus hums." He also recited poetry. Here is a sample rendered at the Fourth of July picnic after an introduction as "Summerfield's leading pharmacist."

There once was a man from Nantucket
Who kept all his cash in a bucket.
But his daughter named Nan
Ran away with a man,
And as for the bucket, Nan 'tuck' it.

In spite of this obvious talent, he was skeptical about buying tickets to the opera unless there were elephants in it.

Peavey's values were good ones, although he could be devious. Yet, he was treated in a generally respectful manner by others - probably because he reciprocated. This was in sharp contrast to the way "Doc" Gamble, a physician, was handled by the great "Fibber" McGee. Consider this dialogue.

DOC: How are you today, Turtle Brain?

FIBBER: Hi, Kidney Snooper. How's everything in the world of medicine? As if you'd know, your medical education having ended when you discovered that baldness was caused by lack of hair.

Nothing that snappy for Peavey. Most difficult situations were handled easily with his trademark retort, "Well now, I wouldn't say that," rendered from somewhere in the dark recesses of his sinuses.

What kind of pharmacist was he? I can't remember an episode in which he filled a prescription. Still we do know a few things about his pharmacy.

He sold sun tan lotion to Miss Milford: "This one is a great favorite with the ladies. Very soothing, they tell me."

He sold candy to Gildersleeve. In fact he pointed out to Gildy that his arch rival, Judge Hooker, bought a two-pound box of candy for the new school teacher. Gildy then bought three pounds.

He was the soul of discretion and obviously embarrassed while selling lipstick to Gildy's sometime girl, Leila Ransome. Leila thought he was old fashioned when he called lipsticks "booby traps." That lipstick sold for \$1.00 plus two cents tax.

He sold shaving cream in one episode. In another he sold a set of bathroom scales, candied prunes, musical bath salts and a ball point pen. He was trimming his "show window" when Mrs. Pettibone came in for a going-away present for her niece. Among Peavey's suggestions were: wallets, a "coin purse that snaps," and a "piggy bank with a handle on it."

When Leila Ransome asked about Gildy's health, Peavey remembered: "He was in here the other day for a bottle of rhubarb and soda. But I don't think it was anything serious. Just a temporary upset."

Peavey sold Gildy a lot of cigars over the years and even, on occasion, manned the soda fountain. He knew the entire Gildersleeve household by their first names and when nephew Leroy and the others ordered: "Chocolate

marshmallow sundaes, only with raspberry syrup on it. And could you put a cherry on top? And some whipped cream!", Peavey anticipating the day of the malpractice suit noted that, "The pharmacy accepts to responsibility, Mr. Gildersleeve."

Probably because of his skill at the soda fountain he played the waiter in a dream for Gildy's last meal when Gildy was going to the electric chair for income tax evasion.

Gildersleeve was the subject of or a participant in several movies. At least one of these was dramatized on radio on the Lady Esther Screen Guild Theatre as "Gildersleeve's Bad Day." Both Gildy and Peavey served on a jury in this one. Prior to the trial two friends of the defendant discussed the possibility of bribing one of the jurors. The first name on the jury list was Richard Peavey. "Nah! He owns a drug store," said one. "He probably don't need the dough." On the jury Peavey is a pragmatist.

PEAVEY: The man was caught right there in the bank.
GILDERSLEEVE: Anyone might walk into a bank - even me. This fellow is just a victim of circumstance.

PEAVEY: Well now, I wouldn't say that. The man has already served two terms for robbery.

GILDERSLEEVE: Mr. Potter, this is a matter of justice.

PEAVEY: That's what I say. I've got to get back to my drug store.

Peavey's pharmacy, like Peavey himself, was the center of activity in Summerfield.

Gildy became a sponsor for the opera, went to Peavey and left a supply of tickets with him. Peavey didn't sell any. He wondered if Gildy hadn't "picked the wrong outlet."

PEAVEY: In all the years I've been in the pharmacy business, I can't recall that anyone has ever come in here and asked for opera tickets. People come in and ask for a lot of things. I had a woman come in here and ask for a dozen and a half skate keys once. She never told me what she wanted them for.

GILDERSLEEVE: Skate keys in a drug store?! Ridiculous.

PEAVEY: Yes it was. It was just by the merest chance that I happened to have them.

Later Peavey complained about the \$5.00 price for opera tickets:
P: That's \$10.00 if you take your wife. And what man would go to an opera if it wasn't for his wife?

(PEAVEY WAS INTERRUPTED IN HIS PHILOSOPHY BY A CUSTOMER.)
P: Pardon me just a minute, customer.

H: Good morning, Mrs. Hombeck.

P: What can I do for you, Mrs. Hombeck?

H: I'd like some aspirin, please.

P: Aspirin? Any particular brand?

H: Which is best?

P: They're all acetic acid ester or acetylsalicylic acid.

H: They're all what?

P: Aspirin.
 G: Peavey, the tickets. (whisper)
 P: Keep your shirt on. (whisper)
 H: You mean there's no difference between any of them?
 P: Well now, I wouldn't say that.
 H: Well, I think I'll just take this one.
 P: Very wise choice, that will be ten cents and one cent for the governor. Will there be anything else, Mrs. Hombeck?
 G: Peavey!
 H: No, I don't think so.
 P: Razorblades? Shaving lotion? Cod liver oil?
 H: No, I don't think so.
 G: Peavey!
 P: Vitamin tablets? We have a special on bath salts.
 H: No, I uh...
 P: You wouldn't want any tickets to the opera, would ya?
 H: Did you say opera tickets?
 P: Just a suggestion. I didn't really think you would. There's your package, Mrs. Hombeck. Thank you very much and call again.

In spite of their frequent disagreements, Gildersleeve recognized the value of Peavey as a friend and counselor. As the Water Commissioner himself put it: "Peavey's a good fellow to talk to. He always makes you feel better." With this in mind, and worried, as usual, about girl problems, Gildy stopped in Peavey's Pharmacy for a coke and a chat. Peavey was willing: "Which do you want first? The coke is five cents and the chat is free." Peavey was generous like that, when it suited him. As he pointed out to Gildy on another occasion: "Marjorie left you this note, Gildy. I gave her the paper, compliments of the pharmacy."

But Peavey didn't give much away - except good, clean fun. I find that even today's sophisticated college students still get a kick out of the episode in which Leroy works in Peavey's Pharmacy during the Christmas holidays.

NOTE: Dr. Mickey Smith, the author of this article, is a "Barnard Distinguished Professor of Health Care Administration" at the University of Mississippi. He has published twelve books and numerous articles



BOOK SHELF by Hal & Carol Stephenson

Love, Alice *My Life as a Honeymooner*
by Audrey Meadows with Joe Daley
Crown Publishers, 1994, 248 pages and
16 pages of black and white pictures*.

Audrey tells the reader that she is going to lovingly tell only the good side of Jackie Gleason. She attributes her success in the role of Alice Kramden and the capability to work effectively with Jackie Gleason to her experience on the Bob and Ray radio program.



Bob and Ray's programs aired from 1946 to 1976. They ad libbed much of the program. Likewise, Jackie Gleason often departed from the script on air but knew how to find his way to the end of the story with his improvised improvements.

With her experience, she was introduced to Jackie Gleason. Jackie immediately rejected Audrey for the part of Alice because she was too beautiful. Audrey secretly arranged for another try for the part in which Jackie was escorted to the apartment of an actress unknown to him early one morning. Audrey let herself appear at her absolute worst when Jackie came to the door. Jackie didn't recognize her as Audrey but said she looked bad enough for the part. Thus, Audrey became Alice.

When the Honeymooners contract was negotiated for extension, Audrey made an unprecedented request. She wanted, and eventually got, royalties from the Honeymooners *in perpetuity*. Unfortunately, Jackie sold his royalties in perpetuity for much less than they would be worth even in his lifetime but Audrey kept hers.

Audrey dedicated her book to her beloved husband, Bob Six. She read somewhere "They say in marriage a woman gives the best years of her life to a man. But in a happy marriage she gives those years to the man who made them the best. And that was my Bob."

*One picture is of Audrey hugging Cary Grant while they were making the movie *That Touch of Mink* with Doris Day.

Audrey Meadows

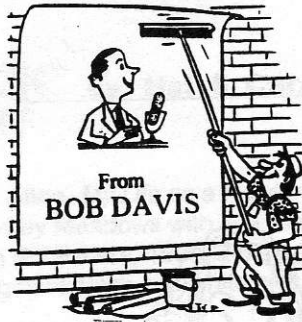
Al Hirschfeld accurately captured Jackie's famous "macaroni take."



©AL HIRSCHFELD/MARGO FEIDEN GALLERIES LTD., NEW YORK



The opening night party of a Broadway show I attended was given at the Automat.
Jack Benny is handing me a quarter to buy my dinner.



BOGART..... ON THE RADIO

Before his death in 1991, Bob Davis was a prolific writer in various Old Time Radio publications. His family has given us permission to share some of those columns with you.

=====

Many articles and books have been written about Humphrey Bogart and his films, but this article will touch on a different facet of his career--- Bogart on radio.

Radio, in its hey-day, always had room for a voice that was distinctive and Bogie's voice certainly fit the bill. It sounded plausible delivering comedy lines against Bing Crosby, yet it could convey the menace needed for the tough guy/gangster parts that were his specialty.

Perhaps the best vehicle for his talents was on the LUX RADIO THEATER, a show that featured audio versions of a number of Bogie's films. It was on LUX that he recreated his famous role of Fred C. Dobbs in the classic "Treasure of Sierra Madre." On another occasion he reiterated his role as the crusty skipper of "The African Queen."

It was during the LUX broadcast of "To Have and Have Not" that his wife, Lauren Bacall, spoke the famous lines---"If you want me...just whistle. You know how to whistle, don't you, Steve? You just put your lips together, and...blow." The line, and its superb delivery by the smouldering Bacall, had an effect on both Bogie and the audience, for it had become as famous as the movie itself. Interestingly, this line is nearly always remembered exactly by film-goers, unlike the equally famous "play it!" from "Casablanca." This LUX performance also marked the first radio appearance of Lauren Bacall. For LUX, Bogie also starred in "Moontide" and "Bullets or Ballots" with his movie nemesis, Edward G. Robinson. Probably the biggest disappointment for an audience took place when LUX presented "Casablanca" and Bogie was not the star, due to his commitment to entertain troops in North Africa. The role of the disillusioned, cynical Rick went to Alan Ladd, who, although he turned out a top-notch job, could not really fill a role so closely identified with Bogie. Bogie was Rick, and Rick was Bogie.

Sam Spade, Dashiell Hammett's famous private detective, was one of the best known characters of the Golden Age of radio, but few people realize that Bogart was the first to play him. It was in the film "The Maltese Falcon" that Bogart gave the definitive portrait of Sam Spade. He was a smash as the hard-boiled dick (as they were affectionately known in those days), and later he did the role again for the GULF SCREEN GUILD THEATER. That program also featured some of Bogie's other films, such as "The Amazing Dr. Clitterhouse" and "High Sierra," with Bogie as "Mad Dog" and Roy Earle and Ida Lupino. This was radio at its best. Bogie did comedy as well for SCREEN GUILD, appearing in "If She Could Only Cook."

Bogart apparently liked radio as a medium very much because he did a good deal of it and, at one point, even went into the producing end of it. He

produced and acted a small bit part on a show called HUMPHREY BOGART PRESENTS. The story was "Dead Man" and starred William Tracy. Bogie portrayed a railroad yard bull who is killed in the first few minutes of the show. It seemed like a good idea, but the show never caught the necessary interest and the series died before even one episode was officially aired.

It was on the BING CROSBY SHOW that Bogart revealed a new aspect of his talents---singing. Roughly, the "plot" of the show was that Bogie was tired of playing the tough gangster roles and wanted to become a crooner like Bing. Before the show was over, Bogie got his big chance and the audience was treated(?) to a rendition of an old sea chanty called "There Was An Old Fisherman" which proved, if nothing else, that Bogart was no singer. The show was played for laughs and we all felt that the one laughing the hardest was Bogart himself.

Take an American in the tropics who operates a bar/hotel and a fishing boat for hire. Then take an assortment of gangsters, grifters, killers, thieves, and throw in an occasional slinky blonde for taste. These were the ingredients of Bogart's highly successful radio series called BOLD VENTURE. Bogie was Slate Shannon, owner of "Shannon's Place" in Havana, Cuba (things were friendlier then). He had a boat called the "Bold Venture" that he chartered out, and every week he would run across someone in trouble or trying to cause trouble, which would set Bogie to getting things straightened out, usually with a right cross or a pistol. His co-star in the series was his real life co-star---Lauren Bacall, his wife. It was an action series, full of adventure and intrigue, and it fitted Bogart like a glove.

Bogart died on January 14, 1957, and America lost one of its heroes. A non-conformist, a tough guy, a rebel. He was all of these and yet he was loved by his movie fans and radio listening public, so well loved that more than forty years after his death, his name is as well known today as it ever was.



CASSETTE LIBRARIAN NEEDED

NARA is still looking for a volunteer to take over as the librarian of the cassette library. If you would be willing to consider this very important position in our club please contact Don Aston, P.O. Box 1392, Lake Elsinore, CA 92531, or by phone at (909) 244-5242, or at his e-mail address: aston@cosmoaccess.net
Please give this some consideration!





JIM SNYDER

A RADIO WRITER'S STORY

On a very long flight from Papua New Guinea to Los Angeles, I sat next to a lady who had written the scripts for a couple of old time radio shows. She told me some of her experiences and gave me permission to tell her story in print.

Martha Hood (now Marti Roynon) worked for and received her directions from the agency of Blacket, Sample and Hummert in Chicago. Her direct boss was George Roosen. She started as the one and only script writer, at that time, of *Little Orphan Annie*. She believes that this was during the 1939/1941 time period. Roosen had the contract to do the scripts, but Miss Hood was the sole writer. While Roosen received \$350 a week for the scripts, Martha's salary from him was \$50 a week. She said that she really didn't have anything to do with the general story line. The agency and Roosen decided the general direction that the show would follow, and she wrote the dialog from that. There were some general directions that she had to follow. For example, she was required to work in the characters of Mr. and Mrs. Silo for a given number of shows each season because the contract held by the actors cast in those parts assured them of a specific number of shows each year.

Mrs. Roynon said that she really didn't feel particularly involved in the story line itself. She was just "batting out words." She found the writing difficult because of the age level that she was writing for. She also found it difficult to sometimes work the

premiums into the story line. She did not have to deal with the Ovaltine "shake-up-mug," but was involved with the whistle that could only be heard by dogs (Sandy). She remembers having almost no difficulty with the "secret code ring," since this was primarily used to give the listeners a secret message at the end of the show. Those messages generally dealt with buying the sponsor's product, and since she didn't have to deal with the commercials, that was out of her range of writing.

She remembered a story line about the characters going to Hawaii. Now since she had never visited the islands she was at a loss as to what she could say about them. Remembering *Carpenters Geographical Readers* from the 3rd or 4th grade, she dug them out to put some authenticity into her scripts. She was at a party one afternoon when one of the women excused herself so that she could go home to listen to *Little Orphan Annie*. When the others expressed surprise that a grown woman would listen to such a program, the lady explained that she had just returned from her honeymoon in Hawaii. She was interested because "whoever wrote the scripts sure did know Hawaii." She said this without realizing that she was talking to that writer whose sole knowledge of that part of the world came from elementary school textbooks.

Martha Hood lived in Chicago and the shows were broadcast from WGN. In those two years she never met a single one of the actors and never listened to a single one of the

shows. She said there was no contact with others because she wrote alone, and Roosen kept her a secret from the sponsors.

For one year she also wrote the daytime soap *Stepmother*, the story of Kay Fairchild. She said that she couldn't take it for more than a year with this show because "It was stinking -- it was awful!" She mentioned the slow pace of the show and how agonizingly long it took for anything to happen. She remembered being called and having to get out of bed at midnight on a Sunday, because Roosen had lost the script for Monday and she had to rewrite it again in the early hours of Monday morning.

She decided, after having to do *Stepmother* for a year, to write her own soap, on a little higher intellectual level. She sold this new show of hers, *The Understanding Heart*, to the Blue Network and then a few days before they were to start working on it she was notified that the Blue Network was to become ABC and that ABC wasn't going to use the show.

This was her last stab at radio and she went into writing scripts for industrial films, an avenue she enjoyed greatly, was very successful with, and which paid her a much higher return.



The artwork at the left is by NARA's staff artist Gene Larson.

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

"LITTLE ORPHAN ANNIE" IS A HAROLD GRAY CREATION

SERGEANT PRESTON FACT & FICTION

by
Bob Sabon

Click, click-click, click-click, click. The telegraph was flashing the message around the world. Gold.....a ton of gold. The arrival of the little steamer Portland to the Seattle docks told the world that gold was found in the Alaska and Yukon Territories. The gold fever was on.

Crowds had formed at the docks to watch the passengers disembark while Wells Fargo guards were there in force to help protect the Portland's precious cargo. Down the gangplank came Frank Keller with \$35,000, Dick McNulty had \$20,000, John Wilkerson had \$50,000, Frank Phiscator had \$96,000. Others came down the gangplank with lesser quantities of gold but were ready to tell their stories of the riches to be found in the Alaska and Yukon wilds. The steamer Portland brought back a total of \$700,000 in gold, the treasure of 68 men.

The fever was rampant. It's victims numbered in the tens of thousands. Laborers, students, cowboys, saloon keepers, seamen, and miners were among those infected by the lure of gold. Rex Beach and Wyatt Earp were among the many who wanted to undertake the new adventure.

Publishers wasted no time in getting out their message. A 550 page volume, the *Chicago Records Book for Gold Seekers* was on the bookshelves in the fall of 1897, a few months after the news reached the outside world. The new adventurers packed their bags and took every route available to Alaska.

The mad rush was on as our new adventurers swarmed over the lands. Prospecting came to the Yukon in 1896 when Howard Franklin made a strike on the tributary of the Forty Mile River. Gold was to be found everywhere. The gold was actually visible at the edges of sandbars in the river. One had only to dip his pan to scoop up the precious metal which was worth about \$16 an ounce.

With the Forty Mile discovery the pace of events was accelerated. In 1896, miners from forty Mile and Circle staked claims on the Bonanza River. George Carmack, Tagish Charley, Skookum Jim, as well as others, were taking in \$4 in a single pan. Claim stakers quickly worked their way down river toward Dawson. By 1897, Dawson's population had swelled to 3,000 people. A year later Dawson claimed 30,000 people. A new day had dawned on the Yukon.

Little wonder that the gold rush invited all sorts of criminals. Robbers, cardsharks, and low life ruffians were common among the thousands. Robbery and murder was a daily occurrence. Sickness and death was common owing to the very poor sanitary conditions; the streets were rivers of mud with little or no drainage. Typhoid fever as well as other diseases were prevalent. The Canadian authorities well realized the problems in advance. They were not about to allow the lawlessness that was prevalent in Skagway, Circle, and other camps located in Alaska.

Anglican Bishop William Bompas, living at Forty Mile camp, urged the Canadian Government to establish a garrison of the Northwest Mounted Police. A detachment of Mounties would be dispatched. The Canadian Government further authorized the expenditure of \$400,000 to provide protection and services to the residents of the western portion of the Yukon. This covered an area extending from Forty Mile at the border, south to Dawson, to Steward Crossing, Fort Selkirk, Carmacks, and still further south to Whitehorse.

Enter Sergeant William Scott Preston, born of George and Catherine Preston. Young William completed all of his schooling in Edmonton and, like his father, joined the Royal Canadian Police. Records of William's early life are taken from church archives in Edmonton.

William Preston rose thru the ranks in quick order. His abilities were well known as records indicate he graduated first in his class of 18 individuals. He soon rose to the rank of sergeant and was assigned to Colonel Sam Steele who was located in Skagway. Steele chose to dispatch a constable, Preston and thirty Mounties to Dawson. Dawson was lively as new shacks and buildings were in construction day and night. Dance halls, gambling houses, and saloons were open twenty-four hours a day. Colonel Steele did not want Dawson to become another crime ridden camp.

On the trek to Dawson, the Mounties paused at Whitehorse for supplies and a day's rest. As Preston walked the muddy streets of Whitehorse, his eye caught a notice tacked to a bulletin board in front of Bill Smith's general store. The notice simply read: "Sleddogs for Sale." Sergeant Preston pondered a thought. The Mounties were going to need additional sled dogs to carry their supplies. In short, Preston bought a seasoned dog team and sled from Bill Smith.

The previous owner of the team had taken his wealth of gold dust and headed back to the "outside." The "outside" was a term for any place other than Alaska or the Yukon Territories. As Preston was about to leave the general store, the proprietor's wife came out of the back room. Noting that Preston had purchased a dog team, she inquired if he might be interested in some new puppies that she kept in the back room. The union of Preston and a very special dog begins here.

Preston accompanied the woman to the back room. In a well covered box next to the stove was a dog named Lady and her litter of four pups. They were a mix of husky and shepherd. Preston took note of one pup. It was the largest and the most lively of the litter. Preston eyed the pup and the pup cocked it's head and stared into Preston's eyes. Preston reached out and the dog began to lick his hand and bark the sounds of play. Preston thought this pup might make a good companion. He knew well that huskies and shepherds were very strong and intelligent breeds and that the mix might give him a dog of exceptional character. Preston chose to buy the pup. Feeling that the dog should remain with it's mother for an additional period, Preston stated that he would return in a month to retrieve the dog. The dog stared over the edge of the box as Preston patted it's head. Preston then turned to leave and looked back approvingly.

The pup lay next to it's mother thinking that it would be the last time he would see the man in the red uniform. He closed his eyes but could still see the man in the red uniform with shiny buttons. He was soon asleep.

After having established offices in Dawson, Preston did make the trip back to Whitehorse to pick up the mail from headquarters. The mail run did not extend to Dawson at this time and it was to be arranged with postal authorities that the Mounties would deliver the mail to Dawson and points north until contracts could be let out.

After completing his business with the postal authorities, Preston walked over to Bill Smith's store. He entered the store and found Bill Smith's wife behind the counter. She greeted the Mountie and ushered him to the rear of the store. They looked out the rear window and saw Lady with her well grown pups romping in the enclosed yard. Preston immediately recognized the pup he had chosen to purchase. The dog had grown considerably; his puppy soft hair had turned into a silvery coat that seemed to gleam in the sun.

Preston watched as the dog leaped onto a large packing crate as the others continued their play. At that moment the dog saw the faces looking out the window. He recognized Mrs. Smith immediately and then saw the man in a uniform. The uniform had shiny buttons as he remembered. The dog jumped off the crate and ran to the window and stared up at the face. The shiny buttons and the man's eyes told him. Indeed, it was the same man whose warm and gentle hand once rubbed his head.

Mrs. Smith opened the door and the dog rushed inside and simply stood in the middle of the floor and stared. Preston reached down to the dog. Yes, it was the same warm hand, it was the same man as he remembered. Mrs. Smith presented Preston with a collar and leash and suggested they take a stroll around the streets of Whitehorse. It was ironic, the collar had a solid gold name plate attached. The name YUKON KING was stamped into the metal.

Preston and the dog left the store and proceeded down the streets of Whitehorse. They turned on Front Street passing the Savoy dance hall and headed up to Ed Pastor's mining supply store. The Sergeant and his dog entered

the store and was greeted by Ed who was sitting in front of the pot-bellied stove reading the local newspaper. Preston sat down next to Ed and the dog, in his own obedience, quietly lay down next to Preston's chair. The two men chatted. Ed commented about the dog asking about his name. Ed glanced down and looked at the collar and saw the name, YUKON KING. The collar that King now wore was the collar of his sire.

Late that afternoon, after having said goodbye to Mr. and Mrs. Smith, Preston gathered the dog team in preparation to leave Whitehorse. King was now at Preston's side and watched his every move. Upon loading the supplies and hitching the dog team, Preston placed King on the sled. With the word "mush!" they were off and running. The late afternoon was warm and bright, the trail was well packed for easy traveling. King listened intently to the commands that the Sergeant yelled to the dog team. When King heard the word "gee," the team turned right; with the word "haw," the team turned to the left. King understood.

Preston had traveled some 30 miles and chose to camp for the night. This night would be very bright. Looking to the north one could see the northern lights dancing across the sky like ribbons of colored silk as the stars winked like little diamonds. The stillness was broken only by the quiet rush of the Yukon River and the occasional howling of the wolves off in the distance.

Having found shelter under some trees, Preston unharnessed the dogs and tied each to a stake. He fed each a portion of beef jerky and fish parts. After the dogs had eaten their fill, Preston proceeded to check each dog's paws for cuts or bruises. As the trail had been easy traveling, the dogs were in excellent condition. All during this ritual, King sat quietly next to the sled and observed. Returning to the sled, Preston retrieved some additional food for King who was not hungry but welcomed the meal. Preston spoke to the dog as he performed the same paw inspection ritual. He would teach King to respect good men and hate evil ones and lead a team of dogs. King was eager to learn and welcomed the warm hands on his paws.

Having purchased a new kerosene stove in Whitehorse, Preston then heated a canister of beef stew. Miller's Whitehorse Cafe served the best stew in the Yukon. While eating, the Sergeant spoke quietly to the dog. King listened intently, realizing that he had much to learn from the man in the red uniform with the shiny buttons. The sled dogs were fast asleep.

Having removed the assortment of boxes from the sled and unrolling a blanket, Preston climbed into the sled and pulled the blankets over himself. It would be good sleeping as the night was clear and the air was unusually warm for the season. King jumped into the sled and curled up next to Preston's legs. It would be good sleeping.

Sergeant Preston awoke just as the sun rose over North Peaks. It was time to move on. The sled dogs had awakened earlier and were becoming restless and ready to travel. Preston packed the sled and harnessed the dogs. King romped in circles. He was anxious to get started this new day. Preston tied King to the lead dog's harness in order to teach him how to guide the team. King now understood the meaning of "gee" and "haw" and would help to keep the dogs on the trail. With the words "Mush you huskies," they were off and running. The morning was clear and crisp.

It was some 11 days on the trail with stops at many small mining camps along the way before arriving at Dawson. Dawson was a busy camp and growing by leaps and bounds. New buildings sprouted up like mushrooms while on the hillside in back of Dawson, it looked like a tent city. The lure of gold was bringing a flood of people whose dream was to strike it rich! Many would and many would not. The Yukon Territory could be cruel to a tenderfoot. Lives would be lost for lack of preparedness. Snow storms would rage for days trapping many at their isolated camps. Many would not survive and were never heard from again.

Sergeant Preston and King's days and nights were full having to rescue old prospectors, and save their gold from evil do'ers, rush medicines to the needy Yukon citizens, and keep the fur trappers from harm. The records as archived by the Northwest Mounted Police give full details of Preston's exploits. These records read like short stories and with a little imagination one can read and vividly recreate each episode in the adventures of Sergeant Preston and his wonder dog Yukon King. If you close your eyes and in the quiet of your mind you will hear in the distance: "On King! On you huskies!"

Mission accomplished. This case is closed.

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.

NOTE: The following is the most recent information that we have received, however changes do sometimes occur. We urge you to check with the contact person listed for up-to-date information.

- ① **THE 14TH ANNUAL OLD TIME RADIO AND NOSTALGIA CONVENTION** is scheduled for April 28 & 29, 2000. This convention is held at the Radison Hotel on the north side of Cincinnati, Ohio. The contact person is Bob Burchette, 10280 Gunpowder Rd., Florence, KY 41042. The phone is (606) 282-0333.
- ② **THE 11TH ANNUAL RADIO CLASSICS LIVE** is to be held May 5 & 6, 2000 at Massasoit Community College, Brockton, Massachusetts. Information can be obtained from Prof. Bob Bowers, Massasoit Community College, 1 Massasoit Blvd., Brockton, MA 02302. Phones: (508) 588-9100 (ext. 1906) OR (508) 295-5877 evenings.
- ③ **THE 16TH ANNUAL LUM & ABNER SOCIETY CONVENTION** will be held on June 26 & 27, 2000 in Mena, Arkansas at the Best Western Lime Tree Inn. For information please contact Tim Hollis, 81 Sharon Blvd., Dora, AL 35062. The phone is (205) 648-6110.
- ④ **THE REPS RADIO SHOWCASE VIII** is scheduled for June 30 & July 1, 2000 at the Seattle Center in Seattle, Washington. You can obtain information on this event from Mike Sprague, P.O. Box 723, Bothell, WA 98041. Phone: (425) 488-9518.
- ⑤ **THE 25TH ANNUAL FRIENDS OF OLD TIME RADIO CONVENTION** is scheduled for Oct. 19 - 22, 2000 at the Holiday Inn North at the Newark, New Jersey International Airport. The hotel provides free shuttle service back and forth to the airport. Contact person is Jay Hickerson, Box 4321, Hamden, CT 06514. Jay can be reached by phone at (203) 248-2887.
- ⑥ **THE 18TH ANNUAL SPERDVAC CONVENTION** will be held Nov. 10 thru 12, 2000 at the Crowne Plaza Hotel at the Los Angeles International Airport. A free shuttle is provided for those flying. We don't have the name of a person, but you can get information from SPERDVAC, P.O. Box 7177, Van Nuys, CA 91409 or by phone at (310) 219-0053.



The Shadow

First heard: July 31, 1930

Last heard: December 26, 1954

"Who knows what evil *lurks* in the hearts of men?... The Shadow knows!" Lamont Cranston, alias The Shadow, had learned the hypnotic power to cloud men's minds so that they can not see him." The

Shadow was played by James La Curto, Frank Readick, Orson Welles, Bill Johnstone, Bret Morrison, John Archer and Steve Courtleigh. The lovely Margo Lane, the only person who knows to whom the voice of the invisible Shadow belongs was played by Agnes Moorehead, Margot Stevenson, Marjorie Anderson, Judith Allen, Laura Mae Carpenter, Lesly Woods, Grace Matthews and Gertrude Warner. Shrevvy was played by Alan Reed, Keenan Wynn, Everett Sloane and Mandel Kramer.

The Shadow

Sponsors included: Blue Coal, B. F. Goodrich, Grove Laboratories, the U. S. Air Force and Wildroot Cream Oil among others.



The Six Shooter

First heard: September 20, 1953

Last heard: June 24, 1954

"The man in the saddle is angular and long-legged. His skin is sun-dyed brown. The gun in his holster is grey steel and rainbow mother-of-pearl, its handle - unmarked. People called them both, *The Six Shooter*." *The Six Shooter*, starring James Stewart as Britt Ponset, was first heard April 13, 1952 in an episode on the

Hollywood Star Playhouse. When the series began, Jack Johnstone served as director and producer. Music was conducted by Basil Adlam. Floyd Caton handled the sound effects. And all but one of the episodes were written by Frank Burt, who created The Six Shooter's character.

The Six Shooter

The series' first four episodes were sponsored by Coleman Heaters, with the remaining episodes being sustained. All 39 episodes plus the audition are available to collectors.

RadioShop

by B.J. George

You may notice a slight change in formatting for our of Radio Collector Cards. They were designed to the dimensions of a standard cassette box liner card so that you may photocopy them onto regular paper or card stock at your local copy center and use them in your cassette boxes. Remember, like all Radio Shop Collector Cards that appear in NARA News, they are copyrighted and may not be sold or distributed. They are intended for your personal use only.

I hope you enjoy this new format and that you find the cards useful in your cassette collecting.

Note: If you wish to change the title on the spine, simply cover up the existing title with a piece of white Post-It type note paper cut slightly smaller than 1/2" by 4".

Cards 36, 37, 38 & 39
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Lucille Ball

Born: August 6, 1911

Celeron, New York

Lucille Ball left school at age 15 to begin a career as a stage actress. Her first movie role came in *Roman Scandals* (1934). Miss Ball appeared on several radio shows, including: *The Ford Theater*, *Leave It to the Girls*, the *Orson Welles Theater* and *Suspense*. She starred with Richard Denning as Liz and George Cooper on *My Favorite Husband*. This led to the television series, *I Love Lucy*, which also starred her real-life husband, Desi Arnaz. The *I Love Lucy* tv sound track was heard on the radio with narration provided by Mr. Arnaz. Television spin-offs included: *The Lucy Show* and *Here's Lucy*. Miss Ball died on April 26, 1989.

Lucille Ball

Both the *My Favorite Husband* radio show and *I Love Lucy* tv shows were written by Jess Oppenheimer, Bob Carroll, Jr. and Madelyn Pugh.

89	1-2-54	Stage Holdup	108	5-15-54	The Indian	125	9-6-54	The
90	1-9-54	Joke's on Us			Horse			Handeuff's
91	1-16-54	The Bear	109	5-22-54	Monopoly	126	9-13-54	Dooley
92	1-23-54	Nina	110	5-29-54	Feud			Surrenders
93	1-30-54	Gunsmuggler	111	6-5-54	The Blacksmith	127	9-20-54	The F.U.
94	2-6-54	Big Broad	112	6-12-54	The Cover Up	128	9-27-54	Helping Hand
95	2-13-54	The Killer	113	6-19-54	Going Bad	129	10-2-54	Matt Gets It
96	2-20-54	Last Fling	114	6-26-54	Claustrophobia	130	10-9-54	Love of a
97	2-27-54	Bad Boy	115	7-3-54	Word of			Good
98	3-6-54	The Gentleman			Honor			Woman
99	3-13-54	Confederate	116	7-5-54	Hack Pine	131	10-16-54	Kitty Caught
		Money	117	7-12-54	Texas	132	10-23-54	Ma Tennis
100	3-20-54	Old Friend			Cowboys	133	10-30-54	The Patsy
101	3-27-54	Blood Money	118	7-19-54	The Queue	134	11-6-54	Smoking Out
102	4-3-54	Mr. & Mrs.	11	97-26-54	Matt for			the Beedles
		Amber			Murder	135	11-13-54	Wrong Man
103	4-10-54	Greater Love	120	8-2-54	No Indians	136	11-20-54	How to Kill a
104	4-17-54	What the	121	8-9-54	Joe Phy			Woman
		Whiskey Drummer	122	8-16-54	Mavis	137	11-27-54	Cooter

Gunsmoke - 3rd Year

105	4-24-54	Murder			McCloud	138	12-4-54	Cholera
		Warrant	123	8-23-54	Young Man	139	12-11-54	Bone Hunter
106	5-1-54	Cara			with a Gun	140	12-18-54	Magnus
107	5-8-54	The Constable	124	8-30-54	Obie Tater	141	12-25-54	Kitty Lost

BUY SELL TRADE

NARA CLASSIFIEDS

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

The newly revised 1999 edition of the "NARA OTR SOURCE LIST" is now available. This six-page compendium lists the contact information for all of the following: 20 OTR membership clubs, 4 unaffiliated OTR publications, 16 fan clubs, 9 state archives, 45 OTR audio dealers, 8 nostalgia merchants, 11 antique radio clubs, 21 OTR museums and libraries, 3 dealers in blank tape, 6 annual conventions, current list of OTR web sites, 3 contemporary OTR drama groups, and 2 charity organizations that seek OTR tapes. Cost is \$2.00 to NARA members and \$3.00 to others. Send payment in stamps or cash to Jack French, 5137 Richardson Drive., Fairfax, VA 22032. PLEASE, no checks...our profit margin cannot justify sending Jack to the bank and post office. And send stamps in some usable denomination. Seven 33¢ ones would be about right. All profits go to NARA so be generous. Orders filled the same day by return first class mail. (Please do not post this list on the Internet since it is a NARA fund-raiser.) Get your updated copy soon.

We have a listing of about 400 books dealing with old time radio that might be useful to you in building your OTR library. Each entry lists the title, author, publisher and date of publication, a brief description of the contents, and the ISBN number if applicable. We know of no other list that is as complete as this one. Cost is \$2.00 to NARA members and \$3.00 to others. Please send payment in cash or seven 33¢ stamps (NO checks please) to B.J. George, 2177 South 62nd Street, West Allis, WI 53219. All profits will be given to NARA.

WANTED: Repo pin-back buttons and new post cards of Capt. Midnight, Jack Benny, Gene Autry, etc. Would appreciate any addresses of company's offering the above. Donald R. Berhent, 807 Glenhurst Road, Willowick, OH 44095.

NARA NEWS COMMERCIAL ADVERTISING RATES

ONE ISSUE:

Full page	-	\$50.00
Half page	-	25.00
Quarter page	-	15.00

A TIP OF THE ATWATER DIAL TO....

Nothing's New of San Bruno, California, and its owners Roger and Lourdes Hill, for a very generous financial contribution.

Bill Bright for three years of outstanding service, taping each issue of the NARA News for our visually impaired members. We now need someone else to take on this responsibility. If you would consider doing so please see the announcement on page 10.

Frank Bresee whose "Golden Days of Radio" broadcasts have now been running continuously for 50 years, 29 of which were on the Armed Forces Radio and Television Network. This has set the record for the longest running radio show with the same host. Our congratulations to Frank. We feel fortunate to have him as one of our regular columnists, sharing his vast knowledge of radio's past and the people in it. You can continue to hear his program on the Yesterday USA Satellite Network.

Frank Bresee who sent us supplemental material, and previously unpublished pictures, all of which will appear with his column in our next issue.

B.J. George for the new format of his radio collector's cards which are found in each issue (pages 47 and 48 in this issue).

Jack French for his appearance in the national TV commercials of "Flo and Bill Discuss Medicare," about keeping big government out of your medicine cabinet. These ran on all the major TV and radio networks and also appeared as full page ads in major newspapers across the country including *USA Today*.

Don Berhent for the drawing on page 29.

Gene Larson for the artwork found on page 42.

Our columnists in this issue: Don Aston, Don Berhent, Frank Bresee, Jim Cox, Bob Davis, Jack French (2 articles), B.J. George, Bob Mott, Jack Palmer, Bob Sabon, Ray Smith, Mickey Smith, John Stanley, and Hal & Carol Stephenson.

Those who have already sent in articles for future issues: Don Berhent (5 articles), Frank Bresee (2 articles), Gene Larson, Bob Mott, Chuck Seeley (2 articles), Hal Skinner, Hal Stephenson (5 articles), and Ken Weigel (3 articles).

DEADLINES:

March 15 for the spring issue

June 1 for the summer issue

(Please note this early deadline)



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