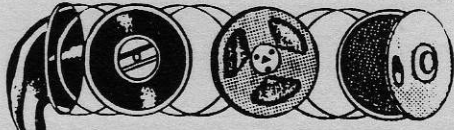
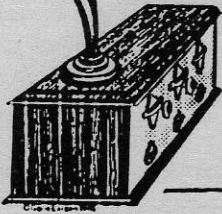


ISSN 0730-014X



"FOR THE BEST OF RADIO'S HISTORY"



A JOURNAL OF VINTAGE RADIO

NARA NEWS[®]

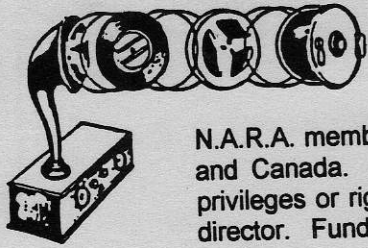
Official Publication of the

NORTH AMERICAN RADIO ARCHIVES

VOL. XXVIII

FALL 2000

NO. 4



NORTH AMERICAN RADIO ARCHIVES

N.A.R.A. membership is \$20.00 per year and is restricted to residents of the USA and Canada. Non-residents may receive all publications without membership privileges or rights, by sending a donation of \$20.00 or more to the membership director. Funds sent to NARA must be in U.S. currency or redeemable for U.S. currency.

The North American Radio Archives was founded in 1972 and is a non-profit educational corporation duly registered in the State of California and licensed with the California State Tax Board as well as the Internal Revenue Service. All donations and/or gifts are tax deductible.

our staff....

PRESIDENT:

Ronald Staley
17734 Devonshire St. #6
Northridge, CA 91325

VICE-PRESIDENT:

Robert Simpson
4565 S.E. 57th Lane
Ocala, FL 34480

TREASURER:

Don Aston
P.O. Box 1392
Lake Elsinore, CA 92531
aston@cosmoaccess.net

PRESIDENT EMERITUS:

Roger Hill
2161 Whitman Way #31
San Bruno, CA 94066

VICE-PRESIDENT EMERITUS:

Al Inkster
7664 East Golden River Lane
Tucson, AZ 85715

MEMBERSHIP DIRECTOR:

Janis DeMoss
134 Vincerwood Drive
Nicholasville, KY 40356

CASSETTE LIBRARY

Diana & Gerald Curry
P.O. Box 5122
Stockton, CA 95205

NARA NEWS ON TAPE

Stephen Jansen
37124 N. Hillside Dr.
Lake Villa, IL 60046

PRINT MATERIALS LIBRARY:

Bob Sabon
308 West Oraibi Drive
Phoenix, AZ 85027
w9did@hotmail.com

CONTRIBUTING EDITOR:

John Pellatt
47 Stuart Avenue
Willowdale, Ontario M2N 1B2

STAFF ARTIST:

Gene Larson
P.O. Box 1316
Miles City, MT 59301

EDITOR:

Jim Snyder
2929 East Main Street #149
Mesa, AZ 85213

NARA NEWS, a journal of the North American Radio Archives, is published quarterly for distribution to members. Sample copies may be purchased from the membership director for \$5.00 each. All correspondence and manuscripts should be sent to the editor. NARA NEWS is listed with the Library of Congress under # ISSN 0730-014X. Opinions expressed in the journal are those of the authors and do not necessarily reflect the opinion or recommendation of the organization or staff. Permission to reproduce contents of this publication may be given upon request.

DEPARTMENTS

Staff.....	1
Letters.....	3
Tax Free Contributions.....	4
Change of Address.....	20
Membership Expirations.....	38
NARA News for the Visually Impaired.....	42
Conventions.....	43
NARA's Libraries.....	44
Cassette Library Additions.....	45
Tip of the Atwater Dial.....	50
Deadlines.....	50

ARTICLES

Comedy Shows Create Stress (Ray Erlenborn).....	5
Lone Ranger was a Calculated Myth (George Steiner).....	7
Audience Participation? (Clarence Rundenen).....	11
Toronto Police Radio (John Pellatt).....	12
Bob Hope Book (Hal Stephenson).....	13
Bob Hope Interview (John Stanley).....	14
Why Call Them Soap Operas? – part 2 (Jim Cox).....	15
Jimmie Davis (Jack Palmer).....	19
Recording Technology Timeline (Bob Burnham).....	21
Lum & Abner (Frank Bresee).....	27
Radio Premiums (Bob Davis).....	30
Female Impersonators (Ray Smith).....	31
OTR Thoughts (Don Berhent).....	34
Students Look at OTR (Roger Hill).....	35
Presidential Use of Radio (Jim Snyder).....	37
Adventures of Crimebuster (Ken Weigel).....	39
Cassette Library (Gerald & Diana Curry).....	44

FEATURES

New Book by NARA Member.....	4
Jot 'em Down Store.....	25
New Book.....	28
Radio Broadcasting Chronical.....	36

ADVERTISING

Commercial Advertising Rates.....	33
Classified Ads.....	49
Grocery Ad.....	49



Letters



from our readers

Your readers may want to write to Mario DeMarco, 152 Maple St., West Boylston, MA 01583 for a list of inexpensive books on western and serial stars. He also offers copies of all the chapter-play serials from all the film producers for \$23 each. Another address is Acme Movie Poster Co., P.O. Box 1121, Glastonbury, CT 06033 for full-color reproductions of classic movie posters (Captain Midnight, Lone Ranger, Superman, Amos 'n Andy, etc.). I have ordered from both and they respond very quickly.

I have purchased the book *Radio's Captain Midnight* that was listed in the spring issue of the *News*. The book filled in all the missing parts to the storyline between what is available on tape. Listening to the few daily chapters available left many unanswered questions to the events, and now I have the complete story to the war years. Thanks again for your always great reading issues of the *News*.

Donald Berhent
Willowick, Ohio

I enjoyed the article on the Museum of Television and Radio (*spring 2000 issue*). I agree that it is disappointing to fans of OTR. I believe their finest moments were September 12, 1991 to April 5, 1992 when they ran a tribute to Jack Benny. It was mostly TV, but there was a fair amount of radio shows. They also had a tribute to Bob & Ray from April 7 to September 20, 1992 which was enjoyable. Unfortunately their collection of radio shows leaves a lot to be desired, which prompts some fans of OTR to refer to the place as "The Museum of TV & radio."

Jack Sobel
Brooklyn, New York

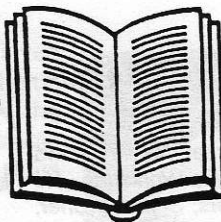
McFarland sure is a big resource for collectors. Besides their OTR output, I see they publish many books in the movie and TV fields.

The Harris/Faye article (*summer 2000 issue*) was great. It's my favorite OTR show and what made it especially interesting was that the article concentrated on the sponsor. Many years ago, when I had the reference material, I checked out other OTR and TV shows by Singer and Chevillat, and none of them were in the same ball park as Harris/Faye.

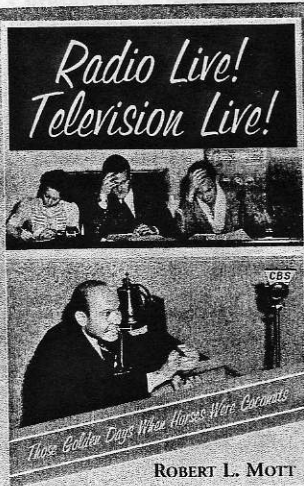
SCANFAX came along before I was a member and I have only a hazy idea of what it is. Maybe a short description in the *News* for newcomers would be useful.

Chuck Seeley
Kenmore, New York

EDITOR'S REPLY: The SCANFAX collection was given to NARA by Brigham Young University. The collection contains roughly 80,000 reels of old time radio shows. Each reel has thirty minutes of programming, but the tape on these reels is in poor condition. The reels are being transferred to cassette for our SCANFAX library, but this is a very slow process because of very rigid restrictions placed on the master tapes by Brigham Young. Probably the only way that we will ever be able to get all of this material into circulation is for NARA to receive some kind of financial grant so that we can hire someone, full time, to copy these tapes for us. If any of our members might be able to assist in obtaining such a grant, we'd sure like to hear from you.



NEW BOOK



Robert L. Mott has written his third book, *RADIO LIVE! TELEVISION LIVE! Those Golden Days When Horses Were Coconuts*. You have found Bob's superb writing here in these pages from time to time and you're going to like this book as much as you've enjoyed those articles.

Bob was the sound effects artist on such radio shows as *Gangbusters*, and *Mr. Chameleon*. He was also an Emmy-nominated sound effects person in television where he worked on the *Tonight Show*, the *Ed Sullivan Show*, and the *Bob Hope show* to name only a few. In addition to sound effects he was a comedy writer for *Red Skelton*, *Dick VanDyke*, and *Andy Williams* among others. This book is largely about sound effects and writing for both radio and television when the broadcasts were "live."

Early parts of the book give a history of broadcasting, but not in the usual way. Remember that Bob was a *comedy* writer, and his history, while informative, is also thoroughly entertaining. He discusses many technical aspects of the business along with the personnel organization. There is detailed information on his two fields, sound effects and script writing.

While, in some aspects, this is autobiographical, it is not really about the life of Robert L. Mott. But he does give us "inside" stories that are not generally available from other sources. The book is full of anecdotes about what made the broadcast industry work, and about the interesting personalities of the "big names" as well as the behind the scenes people.

The book, which is 234 pages in length, contains an appendix listing hundreds of sound effects that were available on records for the broadcast networks. There are also fifty photographs throughout the book. This is an informative book that is also lots of fun. We really think that you will enjoy it, and learn from it.

The book is available from McFarland & Company, Box 611, Jefferson, North Carolina 28640, or by credit card at (800) 253-2187. The price is \$49.00 postpaid.

While we're at it, we should also mention one of Bob's previous books that is still available. *RADIO SOUND EFFECTS* can be obtained for \$43.95, postage paid, also from McFarland, at the address and phone number listed above.

DID
YOU
KNOW
?

All contributions to NARA are
tax deductible. We appreciate
your financial support!!!

COMEDY SHOWS CAN CREATE STRESS

by Ray Erlenborn

Ray Erlenborn worked sound effects on many of the great radio shows including *Blondie*, *Big Town*, *The Bickersons*, and the *Columbia Workshop*. He also handled such television shows as the *Smothers Brothers*, *Sonny & Cher*, *Danny Kaye*, and *Jack Benny*.



There is a sense of urgency and a sense of attention to detail that takes over when you have been cast in, or assigned to a comedy show. Actors, sound effects people, musicians, singers, script personnel, stage managers and anyone connected with the program, condition themselves to be especially alert and aware of who is really the boss person, male or female.

Dramatic radio programs usually had the director who held the reins and had the answers when it came to what decisions were to be made. But on a comedy show we soon learned that we could be approached by any number of "bosses" with instructions for doing our job. As we sound effects guys soon learned, the "head honcho comic" (which was any one of the gag writers, the script girl, the assistant director, or the director) seemed to worry that some important detail might not be taken care of. Woe be unto anyone who might make a catastrophic error in judgement during the carefully planned set up of a blockbuster gag!

The reason for the insecurity of the staff is obvious to anyone who has been associated with

"Mr. TV" or any other big time comics on their shows. Even when the comic seems to have a laid back attitude on mike, (someone say like Alan Young or George Gobel) that same stressful feeling seems to hang in the air.

You may be aware that for a comedy show a person with a stop watch usually sits in the audience during the show and "clocks" the laughs. What causes the stress? Well, it's like this! If the laughs per minute do not equal or surpass the previous week's performances, someone gets the demerits. So, everyone from the script girl to the sound effects guys to the supporting players buy themselves preparation insurance by marking their scripts diligently, each time a gag writer, director, or other staff member makes a pertinent comment concerning the show.

Criticisms run rampant on the big time comedy broadcasts. We hear such comments as: "Don't ever do that on my show again!" Or, "Timing, timing, pick up your cues!"

Because I grew up in vaudeville and watched comedians from the wings for as many as five shows a day, I understood the minds of the

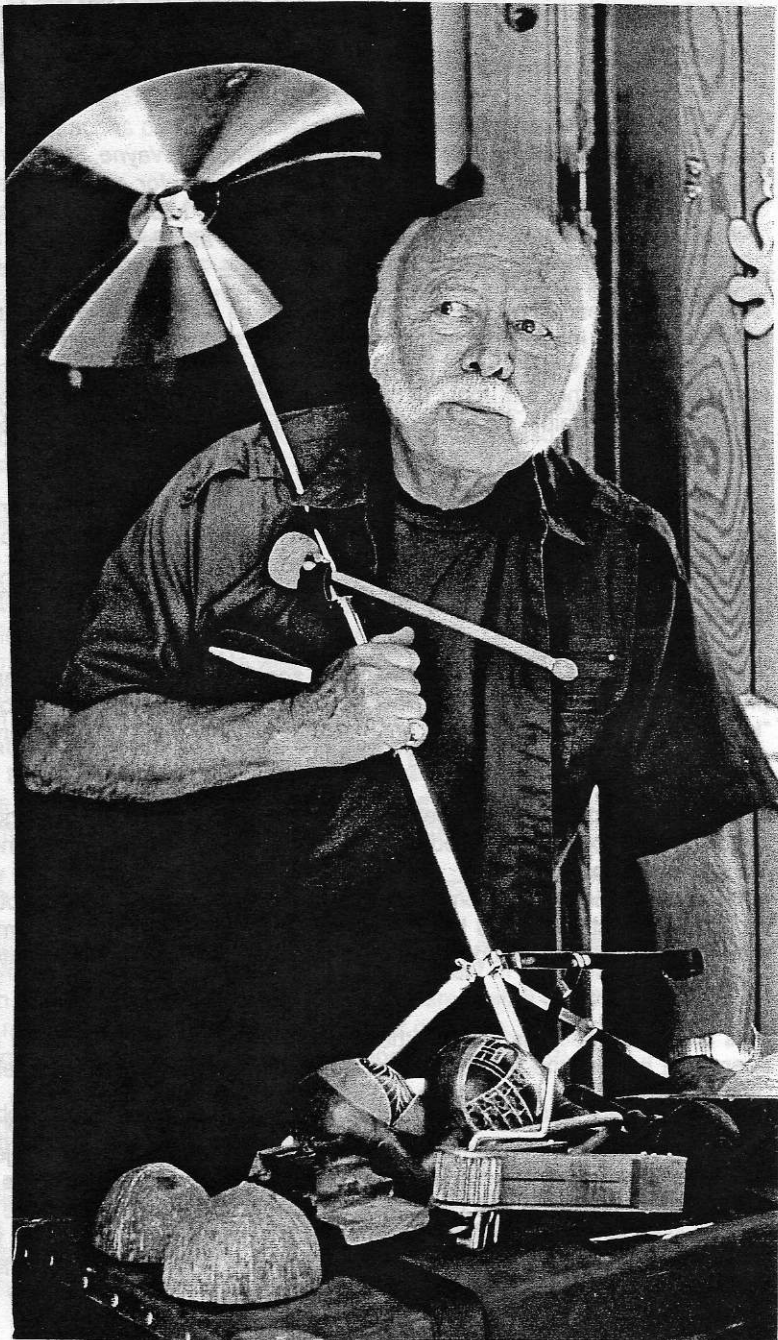
big time comics. But...because every star was different, I had to study their style. There are some comics who prefer the "rapid fire pace" and a glib delivery of dialogue, probably with the premise that if one gag doesn't register with the audience, there will be another one along in a few seconds. Bob Hope kept a large stable of gag men with him at all times to feed him fresh "one-liners" and "two-liners," to insure continuous laughter during his monologues. With the expertise of the cue card boys (notably Barney McNulty) a "sure fire" gag card was quickly flashed before the eyes of the comic so he could "save" the effect of an unsuccessful attempt to garner laughter from what he termed a "cold crowd in the house."

Other members of this unique society of funny folk (usually trained on the vaudeville circuits of earlier years) preferred to use a time worn system of "milking" the gag. When the laugh was weak they might insure a suitable audience reaction by saying something like: "I'm going to have to collect from my bookie. He gave me thirty to one that that gag was a winner!" etc. Of course there was Jack Benny, with a completely

different delivery. He loved pauses! The folks at home could only guess why the audience in the radio studio was splitting their sides laughing at a pause!

Pantomime? When does pantomime have a place on radio? One perfect example was evident week after week on the Jack Benny Show. One way of insuring bigger and better laughs was demonstrated for many years on the J-E-L-L-O Show by Mr. Benny himself. Jack's laugh provoking pantomime was called "Takems," a device used in vaudeville and silent movies successfully for many years. Because laughing is a contagious commodity, Jack kept a portly and affable Don Wilson on stage to invite the audience to join him in laughing and enjoying the radio performances over many years of hilarity. Another performer who used pantomime to enhance his jokes in radio days was "One of America's Clowns," Red Skelton. Gertrude and Heathcliff could never have garnered the laughs they earned from radio audiences without the outrageously funny pantomime which accompanied the red headed comic's delivery on the dialogue between two ridiculous seagulls.

I am so grateful to have been a participant during the Golden Age of Radio.

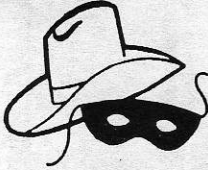


**Ray Erlenborn, the author,
with some of his sound effects materials.**

THE LONE RANGER WAS A CALCULATED MYTH

by Dr. George E. Steiner

Copyright © 2000



In the late 1940's, while attending Wayne State University, George Steiner was hired by WXYZ in Detroit as an actor on the Lone Ranger, Green Hornet, and Challenge of the Yukon. He has told us that because his voice was not suitable as a villain, he was always cast as one of the "good guys."

=====
Over the past years the Lone Ranger program, as well as the characters portrayed therein, has been subject to some interesting scrutiny as well as criticism by a variety of writer types. With but a few exceptions these writers relied totally on either a limited program listening experience for their data, or spent, as one author did, most of her time using scholarly and anthropological research techniques in an effort to determine the correct interpretation of just one saying accredited to Tonto, which was "kemo sabe."

John Bryan, the writer referred to above with the limited listening experience, drew some very critical and negative conclusions about the effect the Lone Ranger program had on millions of impressionable kids here in America.ⓐ The tone of his article would leave little doubt but what he was one among those millions of impressionable kids who was now very upset with his earlier listening experiences.

The anthropologist, Dr. Martha Kendall, a specialist in American Indian languages, was much more philosophical in her conclusions following her research on the tribal roots of Tonto's famous phrase "kemo sabe." She concluded that, "—Tonto and his masked friend are mythical characters, and as such, they do not have to be fixed in historical reality."ⓑ

Dr. Kendall's concluding perception is an interesting one for it suggests nearly the exact same program philosophy expressed by the people who created, wrote and produced the original Lone Ranger programs. However, even among the actual program people who created this broadcasting phenomenon, there were some philosophical differences of opinion; not so much in terms of what the program characters should be, but rather in terms of how the programs should be written and what the programs should include in order to properly convey and perpetuate the Lone Ranger and Tonto myth.

This article will address itself to the forgoing point for two compelling reasons. First of all, it would seem that it was time that someone who had a personal and close relationship to the Lone Ranger program should be heard from. This writer was an actor on the series and he also had the opportunity to study the writing techniques of Mr. Fran Striker, the original and head writer for the series. Secondly, the information contained herein will not be all conjecture as was the case of the limited listener writer, but rather some very practical and logical details to which this writer was privy as a result of his being in a class as a student at the right place, at the right time in history in Detroit, Michigan during 1949-1950. Hopefully this unpublished information will provide a clearer insight, understanding and appreciation of what was involved at least in the writing phase of one of America's most successful mythical creations.

There are some interesting contradictions between the published statements of Mr. George W. Trendle, the accredited creator of the Lone Ranger program and Mr. Fran Striker, the original and supervising writer for the series regarding how the programs were to be written.

In the peak years of the programs existence Mr. Trendle was very serious about what the programs should contain:

There is an iron-bound script code back of the Lone Ranger. Above all the program aims to entertain. In addition, without detracting from the thrill and excitement, it tries to convey a message that subtly teaches patriotism, tolerance, fairness and respect for the rights of all men. ©

Two years before Mr. Trendle died at the age of 87 in 1972, he expressed a much more casual point of view about the program's composition and even suggested that he may have been a major writer of the series. "I never had much trouble thinking up a show's format. I'd seen so many movies when I was a theater owner that I knew every plot there ever was. I'd just take the best of these, sit down with a pencil and start improvising." ©

He made it sound so simple. Perhaps after 85 years and some 2,596 Lone Ranger scripts later, the creator, producer and promoter of the original Lone Ranger idea has the right to mitigate what it took to build his idea into a very successful commercial broadcasting empire. It is also possible that with time some of Mr. Trendle's facts became a little distorted. Mr. George W. Trendle was not credited with being an modest man. © He was always the "boss." Everyone knew it and no one in his company ever ignored or forgot it.

Mr. Fran Striker worked for Trendle enterprises for some twenty-five years. He was not just one of the writers. The late James Jewell, who was also an early contributor to the development and to the direction of the Lone Ranger series, stated the following about Fran Striker:

---But I'll never demean Fran's performance. He was too good a man. Fran Striker was in my estimation the greatest hack writer that ever lived. Now I'm not casting any crumbs to the man when I call him a hack writer, because a hack writer was a person who could hack it out day after day after day. When you figure that that man was in there writing—I mean actively writing for twenty-five years, you don't demean a person like that. That's a great job. ---Mr. Trendle had nothing whatsoever to do with the creation of the "Lone Ranger." He never put anything on paper but his signature to a check. ©

Author David Rothel in his book, *Who Was That Masked Man?* confirmed the tribute Jewell gave to Striker:

It was estimated that in 1939 Striker was pounding out approximately sixty thousand words every week of the year. Someone figured that it was equivalent of the Bible every three months. Each year, Striker, with the assistance of a small staff of writers, wrote 156 "Lone Ranger" radio adventures and 365 newspaper cartoons. Striker was putting in fourteen hour work days in 1939 for his ten thousand dollar salary. ©

Apparently the above evidence does not support the quoted statement by Mr. Trendle that "writing the programs was just a matter of sitting down with a pencil and improvising."

It was not the purpose of including the forgoing to demean in any way the genius of Mr. George W. Trendle, but rather to reveal, at least in part, what you would never hear coming out of your home radio receiver at 7:00 PM or 7:30 PM, depending on where you lived, on Monday, Wednesday, and Friday evenings following the playing of Rossini's "William Tell Overture."

One of the very first things Mr. Fran Striker said to us about 50 years ago in his writing class at Wayne State University in Detroit was:

There are no new plots and this includes the writings of today's top writers. Plots never change. Don't rack your brain for new ones. Hang new ornaments onto the old ones,

use unusual devices and gimmicks. Try to be original with an old plot. Avoid freaks and give your character a true-to-life personality.®

It is quite possible that Mr. Trendle took some of his programming ideas from Mr. Striker in addition to those he said he remembered from seeing so many movies. The author Rothel indicated that "the reason Trendle hired Striker initially was because he (Striker) had recognized Striker's talent for writing, for developing character and for sustaining a program with a proper mix of suspense and adventure."®

Be that as it may, Fran Striker knew what he was about and he didn't hesitate to reveal his feelings or his writing techniques. What follows was taken from a class lecture given by Mr. Striker at Wayne State University on October 4, 1949. In this lecture he not only contradicted the official program writing policy, but he reveals quite honestly how he managed to be a writer, "hack" or otherwise.

The boss would kill me if he heard me say this, but I don't pay too much attention to this business about the show teaching tolerance and patriotism and all that. That's just so much crap. This story is a formula story and it follows the pattern of Horatio Alger. You know what I mean. The good guy always wins and the bad guy always loses. It's been a very successful pattern for an awful long time. With the Ranger, he's fearless, and strong and clean living and he chases horses, not women; that's about the only difference.

I can tell you exactly how I write a show. And I'll never run out of plots. We have these eight elements:

1. Establish a character.
2. Give him a problem he can't solve.
3. Explain why he can't solve it and that involves the villain.
4. The Lone Ranger learns about the situation.
5. The antagonist learns that the Ranger is going to interfere.
6. The antagonist plots to kill the Ranger.
7. The Ranger outwits or outfights the crooks and survives.
8. The Ranger solves the situation

Now you don't have to do every show in just that order, you can shuffle them around if you like. About one out of every five shows we do conforms exactly to the pattern. So here's what you do. Under the eight elements you list the possibilities:

1. Establish a character.
Old man, young man, old woman, young woman, etc.
2. Give him a problem he/she can't solve.
He's going to lose his ranch.
He's going to lose a gold mine.
She can't marry someone.
He's falsely accused of a crime.
3. Explain why he can't solve it and that involves the villain.
He can't find any witnesses.
The people in town don't trust him.
He's a coward.

You do the same thing for all of the remaining points. So when you take them in all of their possible combinations you have 8 to the 10th power of possible plots. The thing could go on forever.

Now, when you get your good character, give him something to make people like him. I mean he loves a dog, or maybe he can't walk. And the villain has to be as bad as the other guy is good. We don't have time to show WHY he's bad. So what you do is you open with 'Scar' throwing a baby out of the window, or beating his horse or something so that people will immediately see that he is bad. We don't have any time to go into the psychology of all this. Anyhow, if you explain WHY a man is bad, he's likely to get sympathy. I mean if you show a drunken bum and then you explain that the reason he's drunk is that he has incurable cancer, he gets sympathy.

It's instinctive to choose sides. And people want to have good and bad guys. Like if you go to a game you hate, like basketball, for example. You don't even know who's playing and really don't care. Suddenly one of the players gives another player a low blow. Immediately you choose the side of the good guy. But remember that bad guys feel justified in being bad. Like the guy who hates the railroads, because some railroad man threw a bomb into his house when he was a kid.

Fran Striker also had some interesting observations to make about some of the other aspects related to the Lone Ranger program and what the program didn't do to the young listener.

I don't know what the kids learn from the Lone Ranger, but I'll tell you what they DON'T learn. They don't learn to do things that make them delinquent. They don't learn that crime pays. Of course everyone knows that crime doesn't pay. I mean if you can steal \$150,000 and only spend three years in jail, it's the same thing as making \$50,000 a year. And they don't learn that a man can steal state secrets and only get eight months in jail for it. And they don't learn that a man can embezzle and get away with it. And they don't learn that a drunk driver can kill three people and get off scott free. I don't deny that those things exist in real life, but I don't think that it should be the function of the Lone Ranger to teach that bad goes unpunished which often is actual fact. If they get disillusioned later in life when they find out about this "real" life, their philosophy should be that those things are the exceptions, not the rule.Ⓢ

This writer reviewed thirteen original Lone Ranger radio scripts in order to examine the extent to which Striker's writing formula was actually applied. Three of Striker's formula writing elements were immediately obvious.

On the first script page we were immediately introduced to the "bad" guy and by page 2 one knew exactly what his evil plans were. The "bad" guy was not only easily identified by what he said he was going to do, but even his name suggested that he wasn't close to being a "nice" guy.

Here are just a few of the "bad" guy names that were listed on the cover sheets of the actual scripts: SLADE---smooth crook, BUCK CANTON---tough killer, BLACKY PIERCE---tough crook, ADOBE DODGE---heavy, JAKE MARKLE---tough gunman, and my two favorites, MORT SLINGER---smooth killer and TUCSON THORPE---smooth, quiet talker-outlaw leader.

Striker's formula writing element No. 4 "The Lone Ranger learns about the situation" was also very easy to identify early in the scripts. The average page length of the 13 Lone Ranger scripts reviewed was 27 pages. The scripts were duplicated on legal size paper (8½" by 14") and all of the dialogue was double spaced. In nearly all of the 13 scripts the Lone Ranger and Tonto learned about the situation they were about to enter by around page 5. There was nearly as great a consistency to this No. 4 formula element appearing in the first quarter of the script and program as there was to the final writing formula element No. 8, "The Lone Ranger solves the situation" appearing on the last two pages of the script.

It should be noted, quite obviously, that a sampling of only 13 scripts out of a written total of 2,596, is not statistically defensible in terms of any kind or type of research design. Nevertheless, these small sample findings would seem to be a fairly good indication that formula writing was followed in the radio Lone Ranger programs, and whether one wishes to defend this type of writing or not, there is no doubt about the fact that this particular program worked its listening magic in the minds of millions of Americans during a period of time where there was little hope or opportunity for any other kind of escape.

With his typewriter, not a white horse, it was Fran Striker, the writer, who was the resourceful one. It was Fran Striker's words, names and ideas that helped create and sustain and, yes, establish this Western myth in America and it is Fran Striker who, in this writer's opinion, should now be finally recognized as the real champion behind the black mask.

FOOTNOTES

1. *Berkeley Tribe*, p. 13, November 7-13, 1969.
2. Martha Kendall, "Hi Yo Silver Away," *The Smithsonian*, p. 113, September, 1977.
3. Trendle, Campbell, Murer, Inc., *Publicity Release*, January 16, 1952.
4. 'Lone Ranger' Creator Reflects on Radio's Golden Age, (article) Author and source not identified.
5. Ibid.
6. David Rothel, *Who Was That Masked Man?* (New Jersey: A.S. Barnes & Co. Inc.) 1976, p. 40.
7. Ibid.
8. Fran Striker, Class lecture notes, Wayne State University, Detroit, Michigan, October 4, 1949.
9. Rothel, op. cit., p. 29.
10. Fran Striker, op. cit.



AUDIENCE PARTICIPATION???

by
Clarence Runden

Back in 1926, Graham McNamee told about how some radio fans tried to take over the airwaves.

In those early days, we had considerable trouble through thoughtless conversation from visitors who were occasionally allowed in the studios while we were "on the air," and also with people who tried to sneak out messages. A broadcasting station such as ours, which is primarily designed for entertainment, is not allowed to send out personal communications; and we had to be on the alert, because every once in a while we would see someone creeping up to the microphone, just after the artist was through, and before the button was pressed. They would then get out a "How are you, Mother?" or "Hello, Mary, out in Flatbush!" Of course, arrangements had been previously made with "Mother" or "Mary" to tune in at that hour. Usually they were disappointed, or else only half the message went out with disastrous results; the first syllable of the "Hello" for instance. That was precisely the case one day, as I found out the next morning when the letters came in. One thought that "Hell," which came right after a rather religious number, was not particularly in keeping. If I didn't like the singer I shouldn't swear at her. And a nice old lady, thinking it was I and not, of course, knowing that it was some visitor that had been guilty, wrote that, "it was a shame, when the young man had such a pleasant voice, that he hadn't been brought up better."



TRANSCRIBED FROM TORONTO

by John Pellatt

John Pellatt is a writer, broadcaster, and performer on radio and television in Canada, Great Britain, and the United States.

It is the early 1930s in Toronto. You tune your radio dial up and down the AM band looking for entertainment. Suddenly, near the bottom of the dial you come across station CYQ broadcasting a marathon police drama. Car chases! Bank robberies! Suspected arsons and murders!

This is more like it!

Forget GANGBUSTERS! This programme is much more exciting because it is actually set in Toronto. You can hear actual street names being used as police check on noisy neighbours, peeping toms, breakins, robberies, hit and runs and the myriad of crimes committed daily in a major metropolis.

Its style is gripping--it takes the form of police messages--and is amongst the most listened to shows locally on the radio. But this is before accurate ratings and so it is impossible to really tell how popular a show it is. But there is no question it is rated Number One with one particular part of its audience.

Crooks.

Because, you see, this is no mere fictional programme. This is the real thing! Long before reality television, this was reality radio! The Toronto Police had installed one way radios in over 25 cars in the early 1930s so that police could be informed from headquarters where and when they were needed. Communications were still pretty primitive--as once at a crime scene police would still have to call headquarters back from a pay phone or special police call box.

The one way police broadcasts were a major innovation for sure but had one minor flaw--they were audible by everyone, broadcasting at the bottom of the AM dial under the call letters CYQ. Everyday people were certainly addictively entertained by listening to reports on their friends, enemies and nearby neighbours but more disturbingly, crooks could also tune in and hear exactly what the police knew.

It is reported that during one Toronto robbery the gunmen listened to the radio they kept with them at all times as they stole jewelery and knew exactly what the police were doing step by step.

Thanks to the tireless efforts of the late electronics wizard and longtime Toronto Police communications expert George Long this began to change by the late 1930s. He began fixing the one way radios in 1936 and by the 1940s had installed two way radios and changed the frequencies making it harder for crooks to overhear the police on the job.

But if it was harder for crooks, it would be nearly impossible for the average listener to find such an enthralling local radio show ever again! For them, it was back to the scripted stuff!

BOOK SHELF by Hal Stephenson

The Secret Life of Bob Hope, an unauthorized biography
by Arthur Marx, Barricade Books, Inc., 1993



Bob Hope's radio programs were broadcast from 1935 to 1955. This thorough book would seem to leave little dirt left for the tabloids to unearth at this late date.

Bob Hope's alleged misbehavior toward and with some of the starlets on his entertainment tours in war zones is a repeated focus. However, the author avoids naming names of those who allegedly had affairs with Bob, perhaps to prevent damage to their subsequent lives. They are starlets and **not** stars such as Dorothy Lamour. Without names, the author's assertions become doubtful. Names of the few deceased women are given but they are, of course, unable to confirm or deny the story.

Arthur Marx includes many anecdotes about radio stars including the author's father, Groucho Marx. On a war bond tour Bob, Groucho, and others detained and all were recognized except Groucho. Thereafter, Groucho always had a prominent mustache to make himself recognizable.

I found the author unbiased in always also stating Bob Hope's good side. For example, when people were of the opinion that Bob was stingy and ungenerous in one situation, there were many others where he gave generously and was considerate of the pride of those around him including his family. Bob was apparently a hard bargainer at times. For example, his long-time secretaries and aides complain of not getting good raises.

There are many good jokes. Bob's comment on his first screen test: "My nose came on 20 minutes before I did."

This book is an interesting perspective on an American who served his nation well.



WHERE THERE'S HOPE . . .

by
John Stanley

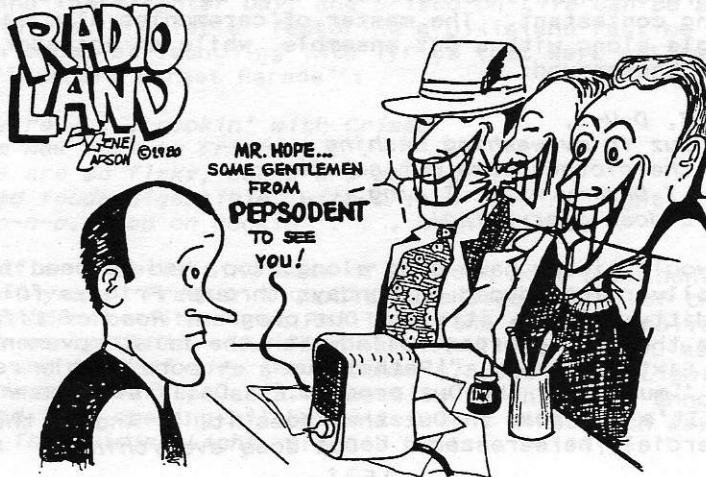
John Stanley is a former broadcaster and newspaper columnist in the San Francisco area. Currently he writes for a number of national publications including TV Guide. He also teaches Elderhostel classes on old time radio.

Standing at a huge bay window in the living room of his Toluca Lake mansion on a warm day in March, 1993, Bob Hope stared out across an expansive lawn. "Yeah sure, I remember radio. I remember it like it was yesterday. Three decades, that's how long I did radio. All I know is, I was lucky. I was just a very lucky guy. I had the greatest writing staff. They were all kids out of college. Norman Panama, Melvin Frank, Melville Shavelson. They all went on to become major movie makers. But then they were kids, working their hearts out for me. We tried to cover what people were currently talking about and thinking about. Speed was one thing we concentrated on. Hit 'em quick. Hit 'em fast. We were lucky. Yeah, real lucky. Just plain lucky."

He was about to turn 90 then, and I had been assigned by my editor at the *San Francisco Chronicle* to find out how he was holding up and how he thought about himself at 90. Later his press agent told me Bob had a good day when I was there. The next day wasn't so good. So I guess I was lucky too. "Radio," Hope continued, "was the first medium that connected you to so many people so frequently. Every week. The studio audience--it provided a spontaneity. You got laughs, so you were encouraged to give them more so you could get more laughs back. It worked out great. I loved doing radio."

If Hope attributed his radio success to any one thing, it was timing. "Yeah, timing. Definitely timing. In acting, everything is in the eyes. The eyes tell the story. You know what? Laughter is the greatest thing in the world. It gives people new personalities. It makes them shine. It makes this glow."

"Humor is something you turn to in a dark moment. A little love, a little laugh and you're ahead of the rest of the world. That's my motto."



DAYTIME DIARY

WHY CALL THEM 'SOAP OPERAS'?

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.

The story thus far: The label *soap opera* was placed upon the genre that encompassed the daytime drama during radio's Golden Age as a result of a proliferation of manufacturing concerns offering detergents, personal and household cleansers that underwrote the serials. Five such firms were identified as the leading sponsors of this programming: Procter & Gamble Company, Lever Brothers Company, Colgate-Palmolive-Peet, Inc., B. T. Babbitt, Inc. and Manhattan Soap Company. An intensive exploration of Procter & Gamble, which "virtually built daytime radio for the networks" began, focusing on the firm's multiple brands. Specific attention was given to the significant growth of Oxydol laundry detergent as a result of its featured status on the longrunning serial *Ma Perkins*, inextricably linking the commodity and the washboard weeper for more than two decades.

PART 2

During the epoch of the radio soap opera it was quite common for Procter & Gamble to employ a handful of announcers whose voices were well recognized by the listening audience as P&G's spokesperson for certain of its most accepted commodities.

Clayton (Bud) Collyer, for instance, often got the nod for Duz detergent. He would appear with Ralph Edwards on the latter's popular NBC stunt show *Truth or Consequences* on Saturday nights, Edwards screaming the show's catchphrase "Aren't we devils?" when he overturned the tables on an unsuspecting contestant. The master of ceremonies also sang the sponsor's jingle along with a Duz ensemble, while an agitator washer swirled in the background:

*D-U-Z, D-U-Z,
Put Duz in my washing machine . . .
See the clothes come out so clean;
When I Duz my wash, I sing,
D-U-Z does everything!*

Edwards would likely have sung along, too, had he been invited to the serial that Collyer introduced on Mondays through Fridays following that same opening ditty: "Yes, it's the Duz program, *Road of Life!*" he'd declare before the studio organ rolled with the first movement of Tchaikovsky's Sixth Symphony, "Pathetique" -- more simply recalled by housewives as "music for the Duz program." Daily Collyer would remind listeners: "It's the *soap* in Duz that does it!" And at the conclusion of every commercial, he stressed: "Duz does *everything!*" As he signed

off each day, Clayton Collyer bade farewell to his audience with the phrase: "Good day, and good Duzing!"

So firmly was he entrenched with Duz, in fact, that when P&G decided to shift *Road of Life* to another of its major brands, Ivory soap -- 99 and 44/100ths percent pure -- rather than leaving Collyer in place, the firm moved him to *The Guiding Light* which had in earlier years featured P&G White Naptha soap. For the rest of its radio life *The Guiding Light*, too, would become known as "the Duz program." In addition, Collyer simultaneously pitched Duz on the popular ethnic serial *The Goldbergs* that -- over his career -- placed him on a quartet of P&G Duz-sponsored programs.

Nelson Case succeeded Collyer on *Road of Life*. The mellow-toned narrator had long been associated with Ivory soap, *Road of Life's* new sponsor, and was tagged "the original 'soft-sell' announcer" in Ray Poindexter's *Golden Throats and Silver Tongues* (River Road, 1978). Case's rhapsodic timbre meant instant voice-identification with "the most famous soap in the world." Procter & Gamble paid him to convince listeners of Ivory's attributes without resorting to high-pressure, hard sell tactics. For years he had been the Ivory pitchman on *Big Sister*. When that drama left the air at the close of 1952, Case remained on the job, transferring his allegiance to *Road of Life*, which inherited *Big Sister's* time period (CBS, 1:00 ET). It was a high tribute to Case's soft-spoken effectiveness as P&G's chief Ivory spokesman.

There was a decided change in the program's launch, however. Whereas, Collyer had emphatically barked "*Road of Life!*" when he introduced the series each day, for the first time the definite article was added to the title. Case preceded the serial's familiar theme with an unpretentious, matter-of-fact billboard. "*The Road of Life*, compliments of Ivory soap," he gently announced before the Tchaikovsky music rolled. It sounded an awful lot like CBS's adroit, philosophical commentator Charles Osgood, who would deliver humorous rhyming couplets years later.

Another of P&G's formidable ambassadors was Ron Rawson, who was also closely linked with Ivory soap, in addition to Dreft dishwashing suds and Crisco shortening. For years he extolled the virtues of Ivory on *The Road of Life* and "Ivory's own program" *The Right to Happiness* ("Your fav'rite soap since baby days; It's got those gentle baby ways"), Dreft on *Joyce Jordan, M.D.* and *The Brighter Day*; and Crisco on *Life Can Be Beautiful* and *Young Doctor Malone*, the latter featuring a Dixieland ragtime band with an ebullient male vocalist launching into lyrics that were set to the tune of the familiar "Rampart Street Parade":

They're . . . cookin' with Crisco
From New York to Frisco . . .
Pies are so flaky, cakes are so light;
Fried foods digestible, with Crisco they're right . . .
So-o-o-o, keep on cookin' . . . with Crisco!

Later, after underwriting some of radio's most prominent soap operas for a number of years, Procter & Gamble purchased a trio of those programs from creator-producer-writer Irna Phillips (the genre's prolific "drama mama") in the early 1940s. The firm paid Phillips \$50,000 each for *The Guiding Light* and *Road of Life* and another \$75,000 for a *Light* spinoff, *The Right to Happiness*. Perhaps as a concession to Phillips, announcer Bud Collyer offered this opening billboard as *Light* aired each day: "The new Duz presents, *The Guiding Light*, created by Irna Phillips." Later, P&G

retained Phillips to oversee the casting of all new characters on the TV version of the same show, which began on video in 1952, assuring her a continuing hand in creating the future of the drama she had introduced in 1937. This would lead to numerous subsequent daytime TV serial projects that she was to command, many of them on behalf of Procter & Gamble.

Procter & Gamble exploited both contests and premiums early in its radio soap opera days.

On May 16, 1938, when *The Guiding Light* had been on the air for less than 15 months, P&G announced a competition that was designed to identify the audience of that era. It was typical of the many contests that were held during that period. Announcer Fort Pearson requested the listeners to complete this statement in 25 words or less: "I like P&G White Naptha soap because" To help underwrite the competition he asked them to attach the front panels from five packages of White Naptha soap to their entries. P&G and other serial sponsors launched scores of similar events over the years to increase the fervor for their shows and wares. In subsequent contests on *The Guiding Light* during the early P&G era, prizes were sometimes diversified but the reactions of listeners remained intense. For one similar event a \$1,000 bill, five \$500 bills and 60 Serval Electrolux refrigerators were given away each week for several consecutive weeks. Marketing genius obviously isn't confined to contemporary times.

In early 1934 Procter & Gamble, pleased with its investment in its new radio epic, *Ma Perkins*, decided to test the serial's success and find out how many people were actually hearing the program and where they lived. P&G offered listeners a packet of flower seeds in exchange for a dime and an Oxydol box top. To its surprise, responses soared past one million. The experiment told P&G how many replies were received per station broadcast zone and allowed it to compute a rough cost-per-thousand estimate for commercials. As a result it became abundantly clear to P&G that a daytime drama directed at female homemakers was the most powerful advertising tool the company had ever employed.

Although Procter & Gamble never allowed the premium to become the tail that wagged the dog on its serials -- as some other daytime drama sponsors did -- it did resort to occasional mail-in efforts, called *mailhooks*, with great success. In the spring of 1940 four soap operas sponsored by other firms -- *Ellen Randolph*, *Woman in White*, *Myrt and Marge* and *Aunt Jenny's Real Life Stories* -- joined *Ma Perkins* in offering flower seeds. By then premiums had become valuable tools in measuring serial audiences. Libby glasses, recipe books and jewelry were all proffered in mailhook promotions on daytime serials that year.

As the years elapsed, Procter & Gamble research, product development and marketing expertise rolled out new products which invariably found their way into the daytime serials as sponsors -- commodities like "new blue Cheer, the only suds with the blue magic whitener," Spic 'n Span, "the wonderful once over cleaner for walls, woodwork and linoleum" and Joy liquid detergent with its "grease-dissolving action when Joy and dishes meet." There was also Fluffo, a yellow shortening that was never a threat to long-established market leader Crisco. Strangely enough, even the revered sportscaster Red Barber was brought on to *Pepper Young's Family* in the mid 1950s to deliver the Fluffo commercials, although listeners may have questioned the idyllic connection he supposedly maintained with millions of housewives. In one ad he gushed over a homemaker's prize-

winning cake recipe made with Fluffo. He added to her "amazing results" description with such epithets as "that's the stomp-down truth," designed to reassure listeners of its authenticity. At best, it seemed dauntingly unbelievable.

While Camay had been sponsoring Procter & Gamble's *Perry Mason* series from its radio inception in 1943, when Tide was introduced in 1946 as the firm's "new washday miracle," it became *Mason's* sponsor of choice for the remainder of the aural run, through 1955. For its commercials, a sprightly feminine vocalist would sing daily to a bouncing melody: "Tide's in, dirt's out, T-I-D-E, Tide!" And when announcer Richard Stark exploited the virtues of Tide as a laundry detergent, reminding listeners, "Nothing else will wash as clean as Tide . . . yet is so mild," the songstress belted out more of the liltingly buoyant tune, accompanied by the studio Wurlitzer:

Vocalist: Tide gets clothes cleaner than any soap . . .
Announcer: (Inquiring) Any soap?
Vocalist: Yes, any soap! Tide gets clothes cleaner than any soap . . . T-I-D-E. Tide!

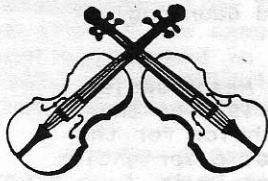
The results of those commercials were phenomenal. Tide became the most popular brand-name laundry product in history, the *Encyclopedia of Consumer Brands* (St. James, 1994) confirmed. By 1949 Tide was the best selling washday commodity in the United States, a preeminence it held for nearly five decades. Although all of the credit for Tide's success can't be assigned to a single quarter-hour soap opera, the compelling drama *Perry Mason* contributed solidly to the product's launch.

An unfortunate postscript may be added to the Oxydol saga, presented earlier. In the spring of 2000 Procter & Gamble -- by then far removed from a radio commercial era that had significantly contributed to its bottom line while giving the firm instant recognition at home and abroad -- announced that it was looking for a buyer for its Oxydol brand, claiming that "it no longer fits our current marketing strategies." While purely a business decision, the announcement was a disappointment to those who remember Oxydol's involvement in an entertainment medium that for decades was welcomed every day into millions of American homes. No longer a spot for Oxydol? Unthinkable! *Ma Perkins'* longtime announcer Dan Donaldson (aka "Charlie Warren"), who helped the giant manufacturer sell millions of boxes of the stuff, must surely be turning over in his grave.

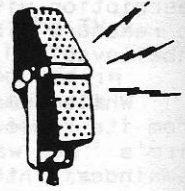
In addition to the serials already named, P&G underwrote both *Rosemary and A Woman of America* in their entirety, principally for Ivory Snow dishwashing formula. When other sponsors bowed out of several other prominent serials, P&G picked up sponsorship for a while, including *Backstage Wife*, *Lorenzo Jones*, *Our Gal Sunday*, *Wendy Warren and the News* and *The Woman in My House*.

Procter & Gamble wasn't alone, of course, in its support of the soap opera. Yet as late as 1946 it continued to underwrite daytime drama to the tune of 11 quarter-hours every day! It truly was the most formidable competitor -- and believer -- in the soap opera. Despite its steadfastness and seeming invincibility, there were still other firms who also budgeted heavily for radio's weekday dramatic serials. An examination of those major players begins in the next installment.

[In addition to those named within this article, other major sources for this series include *The Great Radio Soap Operas*, by Jim Cox (McFarland, 1999); *Procter & Gamble: The House That Ivory Built*, by the editors of *Advertising Age* (NTC, 1988); *Moody's Industrial Manual* (Moody's Investors Service, 1978); and *Eyes on Tomorrow: The Evolution of Procter & Gamble*, by Oscar Schisgall (Doubleday, 1981).]



From
JACK PALMER



JIMMIE DAVIS

One of the very few still living "legends" of country music, Jimmie Davis not only has had an outstanding career in country music, but a second career in politics. James Houston Davis was born in Beech Springs, Louisiana on September 11, 1899. Which means Jimmie is celebrating his 101st birthday as I am writing this. (Some sources state Jimmie was born in 1902 but the Country Music Foundation celebrated Jimmie's 100th birthday last year, so apparently they accept the 1899 date.)

Born the son of a sharecropper, Davis was the first graduate from his local high school to attend college. He earned a B. A. degree, graduating from Louisiana College in 1924. After teaching school for a short time, he went back to school, earning a M. A. from Louisiana State University in 1927. After graduation, he began teaching history at Dodd College in Shreveport. He also sang one night a week on KWKH. It was the beginning of the longest music career of any country artist. In 1928 he made a couple of records under KWKH auspices. The recordings were never released.

Sometime during his school years he was married to Alvern Adams. They had one son, James Williams.

In 1929, Jimmie began recording for Victor, releasing 68 sides over the next five years. He was one of the few country artists who actually had black accompanists on some of his early records. Most of the songs were considered white blues and like many other country performers at that time, Davis performed them as close imitations of Jimmie Rodgers style. His blues songs featured some of the most risqué and double-entendre lyrics of any of the early country singers. Since the records were released during the early days of the depression, they did not sell well. Soon Jimmie Davis had stopped teaching and was working as clerk of the Shreveport Criminal Court.

In 1934, Davis was signed by Decca, a new recording company which was just beginning to build up a roster of artists. He soon had his first hit with "Nobody's Darling But Mine" which he wrote. Another of his songs which became a country standard was "It Makes No Difference Now" which he had bought from Floyd Tillman. However in 1940, he released his greatest hit and the song forever identified with Jimmie Davis, "You Are My Sunshine". (It was number one on the German hit parade when I was in Germany in 1946.) It became a country song that everyone knew. Although the song has always been associated with Davis, he actually purchased the song in 1941 (after his recording of it became popular) from Paul Rice for reportedly \$35.00. There is some evidence that Paul Rice had probably previously bought the song from some unknown composer.

1942 was a big year for Jimmie. He was elected to his first statewide office, Louisiana Public Service Commissioner. He also appeared in the first of five movies. He made three other movies before his election as Governor of Louisiana in 1944 put a stop to his movie making. While governor, Davis continued to record and managed to have several hits over the next four years, including "There's a New Moon Over My Shoulder" which reached number one in 1944. He also starred in another movie, "Louisiana", in 1947. The movie was based on his life up to the time of his election as governor.

When his term as governor expired in 1948, Jimmie became a full time entertainer for the first time in his life. Although he first signed with Capital, Jimmie soon returned to Decca. Jimmie's recordings became almost exclusively gospel songs during the 50s. By 1960 he was back in politics and was elected to a second term as governor. After serving through the turbulent years of school integration, Jimmie left office in 1964. As usual he had continued recording while governor. He continued to release two albums a year, still almost entirely gospel songs.

Two years after the death of his first wife in 1967, Jimmie married Anna Carter Gordon, a long time member of the Chuck Wagon Gang. Although Jimmie continued to record through the 70s, Decca let him go in 1974 after almost forty years with the company. His later issues were on several different small independent labels.

In 1971, Jimmie tried for governor again but lost. However, that year he did become a member of the Nashville Songwriter's Hall of Fame. The following year he was inducted into the Country Music Hall of Fame. In 1999, the Country Music Hall Of Fame held a 100th birthday party for him in Nashville.

Although Jimmie seldom appears in person anymore and does no recording, many of his earlier offerings have been packaged and reissued on CDs and are still available. Although no longer active in the music world, as of today Jimmie Davis is still alive and well.

THE END

As you may have noted, Jimmie Davis rarely appeared on radio except as a guest, and this article really does not belong among country RADIO pioneers. However, Jimmie Davis has had such a long, productive career I thought he deserved a little notice before he also leaves us. Hopefully he will still be alive at 101 by the time this is published.



ADDRESS CHANGE?

If you are going to be changing your address please let NARA know! Send **BOTH** your old address **AND** your new address to our membership director:

Janis DeMoss
134 Vincewood Drive
Nicholasville, KY 40356

MOTHER GOOSE & GRIMM



Marching through the recording technology timeline

(Some of the old techniques still apply, but the mindset is definitely different)

By Bob Burnham

It wasn't too many years ago, when I thought all one needed to make a good quality recording was a commercial grade cassette or open reel deck, some good blank stock, a rack of analog processing gear and good source audio. Make sure all your audio wiring was balanced, take care to wire it in such a way as to avoid group loops, and finally, make certain your tapes heads were pristinely clean, in alignment and <gasp! gasp!> the machine was running on pitch. Adjust everything properly and you could easily create what you thought was a broadcast quality open reel or cassette master that if you wished, you could easily zip off in huge quantity on your high speed duplicating equipment. An extra generation of analog hiss didn't matter that much. After all, the range of FM broadcast stations stopped at 15 kHz anyway, and who could hear much above that range (other than females of the human species and non-human entities like cats and dogs).

All through the 1980s and bleeding into the 90s, it seemed like cassettes were the recording media of choice for consumers and open reels were for for the rest of us. As humans get older, their hearing actually gets worse. Technology has to in essence, work extra hard even from that perspective to keep up (although humans make some adjustments) ! For that matter, technology had pretty much taken the analog medium to its limit as far as what could be achieved.

For decades, I operated a bank of professional and semi-pro open reel decks and commercial cassette equipment. I was a huge consumer of analog recording media. As the 1980s turned into the 1990s, however, I became tired of replacing the parts in my Teac X-10R reel decks as well as tolerating the tape skew problems on my Sony TC-765s. Somewhere along the line in the early 1990s, I even located a used Sony TC-880 reel deck for next to nothing -- a machine I had drooled over in the 1970s, because it was so *state-of-art* at the time but no one could never afford. After working with it in the 90s, I ended up actually HATING the machine, especially when it stopped working after only a few months of use.

By then, I had given up servicing my own equipment, but had found a service shop that was particularly good with reel decks. I gradually cycled my machines through this shop. Actually the shop was a home business run by someone who previously had been Service Manager for a Detroit area stereo chain that had gone out of business! (So much for the stereo/hi-fidelity craze of the 1970s in the pre-video days). I soon got really bored even with this servicing routine, especially when the cost of Teac take up and supply motors (which only lasted 1-2 years) climbed to \$150 a piece! Eventually, I even abandoned one of my beloved Sony TC-765s (never picking it up from my service guy!). At least one of the Sony reel machines I had paid somewhere around \$800 for, brand new in the early 1980s. At one time, they were considered high-class machines. They had specifications that exceeded the Ampex, Scully and MCI pro machines of that era. What was yesterdays space age gear, however, is tomorrows junk.

In the process, I also soon abandoned every semi-professional and consumer deck I was trying to keep alive even if they were in perfect working order -- and by the middle of the decade was

using Otari professional reel to reel machines exclusively. And if the cassette deck didn't carry a brand name like Tascam or Denon, I abandoned it as well.

Digital Arrives on the Scene

Then something happened. I probably still couldn't hear much beyond the range of FM broadcasting, but the cost of digital recording technology dropped. Drastically. Some of my favorite companies like Sony and Tascam introduced their own versions of digital recording gear. Major automobile manufacturers began making CD players in automobiles a factory-installed feature. Now suddenly, the concern wasn't if the heads were clean or the machine was running on pitch, but how pure and pristine the analog audio going into the machine could get. All those distractions we had with reels and cassettes were gone. Well sort of. With our older recordings, we still had to deal with the flaws that were already deposited on those recordings many induced by the equipment itself. So the cycle continues: If you go way back in time, the flaws of cylinder and disc recordings were of course, scratches, skipped grooves, thin audio combined with distortion. Eventually, we learned how to make records sound really good and how to fit two channels of audio into a single groove. Then along came reels and cassettes, with their own set of problems such as tape hiss. So we invented schemes like Dolby noise reduction, better electronics and better tapes to make the hiss less noticeable. Next, DAT (Digital Audio Tape) came along in its earliest form, on reel to reel tape. But unless you were a recording studio or a rock star with a spare \$10,000 or \$20,000 lying around, you didn't have one of those. It would be a few more years with the tiny cartridges known as today's DAT would become reality.

Now here's the funny part: With the advent of digital equipment, a new breed of audiophiles would emerge who insisted analog was actually better. Or perhaps it was people who had used or experienced the best of the best analog equipment: Studio reel to reel machines whizzing past analog heads at 30 inches per second. Think about it logically. What SHOULD sound better? An analog tape three quarters of an inch wide using that much tape for every SECOND of audio, or a modern equivalent? One popular modern format is half-inch tape inside a shell that looks suspiciously similar to a home VHS videotape (a format called A-DAT). This format converts slices of audio into a chain of ones and zeros, and fits 42 minutes of eight channels onto a single tape.

Here's the reality: With everything else being equal, the average person probably couldn't tell the difference in sound when you're considering equipment in the professional world. Modern methods, however, ARE more cost effective, and as I discovered many years ago with my old semi-professional reel decks, it is costly to attempt to preserve the old school way of doing things for the average person, or recordist either amateur or professional. If you already have the gear that runs at 30 inches per second, it's probably worth continuing to use it, if that is indeed, what your application requires. If you're the person paying the blank tape bill, it's not so easy of a decision, or maybe it is. It costs around \$300 for a single reel of that tape that will get you 15 minutes of recording time. Contrast that to \$10 for a single A-DAT cartridge that is good for 42 minutes.

The "Aroma" of Old Recording Technology

Sometimes an unexpected flashback to the past reminds me just how far recording technology has come. Occasionally, people bring me older equipment that was salvaged from someone's basement or a dumpster behind a radio station. Two machines that recently arrived were a Teac X-3 and a Pioneer RT-701. These model numbers will mean nothing to someone who has grown up in the digital age, but if you're over 35 years of age and were seriously into sound recording in the 1970s and 80s, you know what these machines were all about. They are

consumer seven-inch analog reel to reel machines built and priced to be affordable for most people during the time they were popular. The machines that recently wandered into my hands were both in working order. I actually put the Teac into play mode, and let it run all day. There is something about that somewhat unpleasant smell of a Teac X deck that of the heated semi-conductors that are supplying voltage to its DC motors that I will never forget. I spent hundreds of hours of my life getting to know that odor. I remembered if that odor got to a certain strength and your rewind or fast forward were getting sluggish, you KNEW a motor was getting ready to go bye-bye! Its not like the plastic smell of a freshly opened box of 3-M Scotch reel recording tape (Whenever I smelled that, I KNEW I was about to make a recording that would come out great. I never met a reel of 3-M tape I didn't like). The heated Teac reel deck smell was yet another familiar reminder of that bygone era.

Now obviously in the year 2,000, that old X-3 machine still seemed to work fine even after a days burn-in. The shock came when I plugged a set of headphones into its headphone jack and turned up the output control. Although there was no tape on the machine, it sounded like I had just been transported to the edge of Niagara Falls (Hmmm, that'll be handy if someone ever needs the sound effect!) I was treated to an overwhelming blanket of hiss courtesy of the nostalgic electronics present.

When I later plugged in and operated the old Pioneer reel deck, I was reminded why I never liked those machines even in the 1970s. The clacky tape transport seemed to handle tape almost violently and the machine itself weighed a ton. It was hissy as well (and the list goes on and on) BUT it worked.

Maybe at one time I would have eagerly embraced these machines as old friends. In the past, the fact that they actually seemed to be in good working order would have been reason enough to adopt them as new additions to my family but not today. The fact that these decks are 20 years old and do still work is only evidence that they were never used much throughout their lives, and stored in a cool, dry environment or at least not operated and allowed to overheat through constant use, which they were not designed for! So today, how do I personally feel about making a good recording? It CAN be an involved process, or it can be relatively simple and painless. Are you doing it for a living in the broadcast or recording industry or merely a home recordist? In either case, hiss and distortion are not the issues they once were, but the importance and complexity of setting good recording LEVELS is more important now than ever, but for different reasons. In the old analog days, low levels meant increased background hiss, and levels that were too high mean over-modulation. Today, good average levels are necessary to keep the level of audio above whatever the noise level is of the analog equipment you still have, but over-modulation in the digital world will give you a completely unusable and unlistenable recording.

Depending on what is wrong with the machine, servicing a DAT or A-DAT is a task that generally can only be done by the manufacturer of the equipment. The problems that occur are increases in errors some of which may be undetectable but if the errors get beyond a certain point, the tape simply will not play at all. Contrast that to eroding analog recording equipment, which usually happens slowly. You may not notice as the heads gradually wear or slip out of alignment or the pitch shifts. But if you did an A-B comparison of a cassette copy versus a CD copy of the same source material, there would, of course, be no comparison.

In general, this is the mindset I am in today. At one time, I was cataloging, producing and marketing an audio cassette product in huge quantities. With the shift in public acceptance to the CD format, the tremendously improved quality standards, and the conveniences one has over the other, it is rare that Ill even listen to a cassette much less record one.

No one can predict for sure what will happen in the next ten to twenty years. Perhaps I will have become bored entirely with audio only and be more focused on multi-media -- audio with video and interactive stuff. Perhaps one day someone will be bringing me one of those ANCIENT CD machines salvaged from the dumpster, with that obsolete audio-only format that only plays 74 minutes of two-channel audio. That'd make me real happy, because I could then play those really old disks I recorded way back in the year 2,000. Then again, maybe not. Anyone have a use for a really bulky and heavy box that has a great Niagara Falls sound effect loop? Didn't think so.

A PARTIAL LIST OF CONTEMPORARY EQUIPMENT I'VE PLAYED WITH OVER THE YEARS THAT I THINK IS COOL:

- Sony's Mini-Disc format -- Maybe not QUITE quality of DAT or CD, but much easier to record and edit with.
- Symetrix, DBX, Behringer and Rane processors and analog parametric equalizers. -- These guys all make good stuff (and I'm leaving some out) and although even in the professional category, it's all affordable
- Various computer audio editing software.. -- some good, some so-so. This is a topic in itself. I'll have an article coming out looking at specific packages at a later date
- Those small Mackie mixers -- I don't know how they jam this much quality and so much flexibility into such a small piece of equipment (and for so little money). They make great audio processors and related gear as well.
- Any audio adapter box made by Henry Engineering -- They're not the absolute cheapest in their category, but these familiar boxes with the light blue cover literally take a licking and run forever. They're not really exciting and usually hidden in the back of a rack somewhere, but they make interfacing equipment and doing audio right a relatively painless no-brainer

EQUIPMENT THAT IS FUN TO REMEMBER, BUT I CAN DO WITHOUT TODAY:

Anything mentioned in this article. Turntables, and almost any consumer equipment with big flashy silver front panels built in the 1970s or 80s AND the biggest bombs of home technology: Elcasetts, DCC cassettes and home Beta video. Also add to the list typewriters, dot matrix printers and any computer older than 4-5 years.

OLD EQUIPMENT THAT IS STILL COOL IN THE YEAR 2,000:

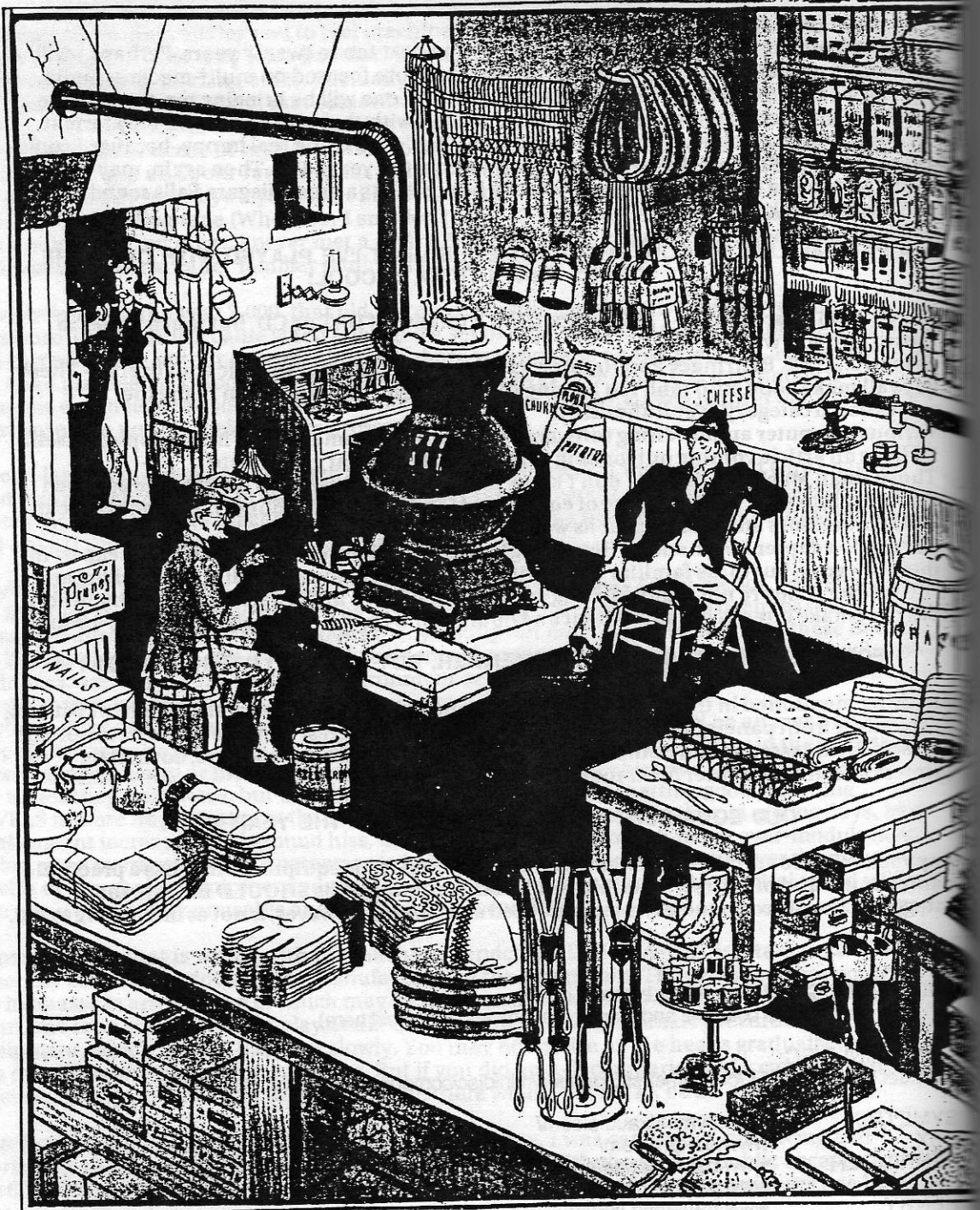
Any vacuum tube amplifiers, pre-amps or military electronic equipment that has a practical domestic use and of course, in usable condition. Antique radios SHOULD fall into that category. Cheaply constructed, mass produced equipment, however, is not as interesting to me.

WEBSITES:

BRC PRODUCTIONS: www.brcradio.com/
(all of my past several columns and many other articles of interest here)

SONY MINI-DISC:
www.sel.sony.com/SEL/consumer/ss5/generic/minidisc/componentminidisc/index.shtml/

SYMETRIX: www.symetrixaudio.com/
DBX: www.dbxpro.com/
BEHRINGER: www.behringer.de/eng/default.htm/
MACKIE: www.mackie.com/
HENRY: www.henryeng.com/





*Our centerfold this
time is taken from:*

LUM and ABNER'S

**1936
FAMILY ALMANAC
and
HELPFUL HINTS**

*This h'yer is a right smart pic-
ture of our Jot-em down store.
That's me, working hard as
usual, takin' an order on the
party line. That Abner's the
laziest bein' I ever did see. He
and Grandpappy just set all
day. Cedric is sweeping out
and I grannies if that ain't
little Robert standing there
proud-like; cause this is the
first picture he ever had took.*



LUM AND ABNER

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.

Lum and Abner is one of radio's best remembered shows...not only for its delightful humor, but because it was on the air "live" for almost a quarter of a century, and it continues in re-runs on many radio stations to this day.

Lum and Abner (real names: Chester Lauck and Norris Goff) were born near Mena, Arkansas, and as they were growing up lived a few miles from each other and went to the same grammar school. They entered the University of Arkansas, traveled after college, but returned to Mena, married childhood sweethearts, and began regular jobs.

The fellows wanted to be comics and fashioned an act after "Amos 'n Andy" who had the hottest act and radio show in the country. They got a chance to audition for the local radio station in Mena, but when they got to the studio they found the building full of Amos 'n Andy imitators. They knew they wouldn't stand

much of a chance, so they made a decision that would change their lives forever. They switched from a Negro dialect to a stereotype of two fellows from the southern hills. They picked the name "Lum and Abner" out of the blue, and it stuck.

Needless to say, they won the audition hands down, and went on the air with their first program on KTHS, a local Hot

Springs, Arkansas station on April 26, 1931. For many years the Lum and Abner show was heard on a host of radio stations, including the coast-to-coast facilities of NBC, CBS, ABC and Mutual. They were also syndicated on hundreds of additional stations throughout the country. These are program which continue to be heard in many parts of the country.



Frank Bresee at the original Jot 'em Down store in Pine Ridge, Arkansas. (June 1998)

As the show developed, Chet and Norris developed many characters that appeared on the show, and for many years they played all the voices. The program took place at the "Jot 'em Down Store" in the mythical town of Pineridge, Arkansas. The show became such a national sensation, that to celebrate Lum and Abner's fifth year on the air, the town of Waters, Arkansas (18 miles east of Mena, Arkansas) went through an act of Congress and decreed that Waters change it's name to Pine Ridge. Just look at any map and you will find Pine Ridge, Arkansas. I can think of no greater honor being bestowed on a radio program.

In 1948, Lum and Abner became a half-hour show and was broadcast (with an audience) from studio "B" at Columbia Square in Hollywood. The program continued for almost five years as a half hour show, before moving back to the five times a week, fifteen minute program.

In the 1930's, many Lum and Abner radio premiums were offered, including badges, buttons, Lum and Abner family almanacs, Horlick's Lum and Abner malt maker, etc. etc. In the forties, in addition to their radio show, they starred in six theatrical motion pictures. Video tapes of their movies are highly prized as are their premiums.

If you are interested in further information about the program,

RADIO'S GOLDEN YEARS.
by FRANK BRESEE & BOBB LYNES

THE SHOW WENT ON RADIO IN 1931, REMAINING UNTIL 1954, MAKING IT ONE OF THE LONGEST RUNNING PROGRAMS ON THE AIR.. OVER THE YEARS LUM & ABNER WAS HEARD ON ALL MAJOR NETWORKS: NBC, CBS, ABC AND KEYSTONE...

LUM & ABNER.

SPONSORS: FORD, HORLICK'S, Malted Milk, ALKA-SELTZER, POSTUM AND FRIGIDAIRE

Ford
Frigidaire
POSTUM

ANNOUNCERS:
GENE BAKER LOU CROSBY WENDELL NILES

THE SERIES TOOK PLACE IN THE MYTHICAL TOWN OF PINE RIDGE, ARKANSAS AND LUM & ABNER BECAME SO POPULAR THAT AS A TRIBUTE, IN 1936 THE TOWN OF WATERS, ARKANSAS ACTUALLY CHANGED ITS NAME TO "PINE RIDGE"...

CHET LAUCK WAS "LUM EDWARDS" (AND "CEDRIC" & "GRANDPAPPY SPEARS")

NORRIS GOFF WAS "ABNER PEABODY" (AND "SQUIRE SKIMM" "MOUSEY GREY" & "DICK HUDDLESTON")

THE NATIONAL LUM & ABNER SOCIETY HONORS THEIR MEMORY AND HAS OVER 1000 MEMBERS....

THE NATIONAL LUM & ABNER SOCIETY
LUM & ABNER
SOCIETY
DESIGNED BY THIS ARTIST 5

This is a page from Frank Bresee's book. You will find information about how to order his book at the beginning of his column.

I'm sure you will be interested in the National Lum & Abner Society. Six times a year the society publishes the *Jot 'em Down Journal* which features articles about various aspects of the show and the history of Lum and Abner. Once a year the National Lum and Abner Society convention (see the convention page in the NARA

News) is held in Mena and Pine Ridge, Arkansas. Just a little over two years ago (June 1998) I was invited to be one of the honored guests at their convention.

It was a thrill to actually visit the original "Jot 'em Down Store." It was just as I pictured it in my mind: the pot belly

stove, the shelves full of merchandise, and the wall of photographs of Lum and Abner and the early years of the program. The "Jot 'em Down Store" is now a museum and is operated by Lon and Kathryn Stucker who are continuing the legendary tradition of Lum and Abner. Many Lum and Abner items, featured in the museum/store, are for sale so if you are ever in the area, it is well worth a visit.

The National Lum and Abner Society can be contacted by writing to Tim Hollis, #81 Sharon Blvd., Dora, Alabama 35062. His e-mail address is CampHoll@aol.com

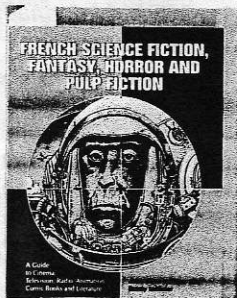
The days of Lum and Abner are long gone, but for those of us who are old enough, they bring back some very happy memories.



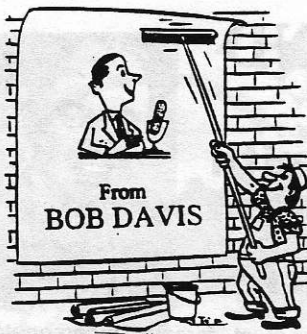
A special performance at the Mena Theater during the 1998 Lum & Abner convention. Pictured left to right: Frank Bresee, Tim Hollis (as Abner), Kay Lineker, and Donnie Pitchford (as Lum). Kay Lineker was one of the stars of the Lum & Abner motion picture "Two Weeks to Live."



NEW BOOK



This is a rather unusual book, at least as far as what we normally tell you about in this publication. It's *FRENCH SCIENCE FICTION, FANTASY, HORROR AND PULP FICTION* by Jean-Marc Lofficier and Randy Lofficier. It carries the sub-heading: "A Guide to Cinema, Television, Radio, Animation, Comic Books and Literature from the Middle Ages to the Present." In those categories, it includes descriptions of science fiction in the French language from France, Belgium, Switzerland, Luxembourg, and Quebec. This book itself is, of course, in English. The radio portion is covered in 9 of the book's 800 pages. However, if you are into science fiction, and French literature in particular, you might find this book of interest. The price is \$99, postage paid, and can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640, or by credit card at (800) 253-2187.



RADIO PREMIUMS

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.

=====

Gee, Checkerboard Square and Battle Creek, Michigan. Those names conjure up memories from a long distant past.

I used to save up a dime or quarter and send it to Battle Creek to get some of the most fondly remembered radio premiums that anyone could ever want. Rings, decoder badges, pedometers, etc. They would always be an important part of the stories that I listened to and, naturally, would want one when the offers were made.

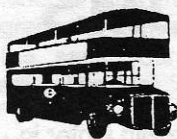
For some strange reason the one I remember most was an Indian arrowhead that was offered on the Tom Mix show. This was no ordinary run of the mill arrowhead. This one had everything that any self-respecting kid would want. It had a secret compartment to keep messages safely stashed away and a genuine plastic magnifying glass that enabled you to read your hidden messages. Sonofagun if there wasn't a second line that, when used with the magnifying glass, would turn the whole thing into a microscope so you could find those really small clues. On the outside of the arrowhead was Tom's own special decoder and on the other side Tom's TM brand. Wow!!! Attached to the arrowhead was a key chain and to top off the whole thing the entire piece glowed in the dark. This thing was fantastic and I wish I still had one or two of them. I know a certain guy in Detroit that would probably trade off his car to get one.

Tom used his arrowhead almost every day to help solve some mystery or another and I still remember one stirring scene in which a villain took a shot at ol' Tom and missed him but got his arrowhead instead. Well Tom was non-plussed to say the least, and he soundly thrashed the bad guy saying, "I took a particular likin' to that arrowhead and now I'm gonna have to make another one." Double WOW!!! Ol' Tom made them himself. How could any kid resist?

Tom also offered another premium, but this one didn't hold a candle to the arrowhead. This was a ring that had a flat "stone" set in it that had the TM brand etched on it. You could lift the "stone" and sure enough there was the ever present hidden compartment. The ring's setting was the main gimmick. On the sides of the setting were tiny mirrors that enabled you, when you held the ring almost into your eye, to see behind you and see if you were being followed. Of course it looked like you were punching yourself in the eye but that didn't really matter. It wasn't bad as premiums whet, but it sure wasn't an arrowhead.

OOPS, almost forgot. Tom's arrowhead also had a compass. Is there no end???

FROM ACROSS THE POND



by Ray Smith



BBC Mama was really a Papa!

When it comes to that unique phenomenon, men dressed as women and women as men, it's the exclusive domain of the English. If you're wondering whether that woman in high heels, black mesh stockings, tight mini-skirt, voluptuous bosoms, stacked blonde wig and pouty Revlon-red lips, at the last NARA Convention, was yours truly in 'drag.' Think again. Like I said, drag is an ENGLISH tradition. And I belong to a different tribe. I am SCOTCH by both race and beverage-orientation.

It's easy to trace the history of drag back to Shakespeare's Globe Theatre. Women were not allowed on stage. Pre-pubescent teenaged boys with 'high-pitched' voices, played such juicy roles as Juliet. In a tradition which is as popular today as 100 years ago, cross-dressing is a feature of Christmas Pantomime (Panto) in the UK. A Panto is a musical variety show for family audiences, splendidly costumed with fantastic scenery and effects. Look for outrageous 'drawers-drooping' comedy, dreadful puns, singalongs, top 20 pop songs and thin story lines. Such classics as Cinderella, Robin Hood and Aladdin are 'coat-hangers' for the bawdy UK comedians and tv soap stars

who participate in this 'lucrative' Christmas 'earner.'

A prime example of cross-dressing can be found in 'Aladdin,' played by a leggy woman in leotards, the 'Pantomime Principal Boy.' His mamma, Widow Twanky, is portrayed as a 'grotesque dame' by the male comedian. This is where drag splits into 2 branches, "Dame Study" and "Female Impersonator." The



She as He. A leggy Pantomime Principal Boy. Strictly a he-male female!

greatest female impersonator is Danny LaRue who plays famous women so accurately, you'd never guess he was a man. But the Panto Dame, is an outrageous, larger than life character, a deliberately grotesque 'man in skirts' whose underlay of masculinity including a 'cod' woman's voice and 'bursting balloon bosoms' adds to the laughter.

North Americans are familiar with Barry Humphries 'grotesque,' Dame Edna. John Inman, who plays another 'Mr. Humphries,' on Public TV's top-rated Are You Being Served??, is the most popular Dame in contemporary Panto. And while men dressed as women seems like a visual art, Danny, Barry and John broadcast their unique



Danny LaRue



John Inman as Dame.
"Are you being served Modom?"

'woman-hood' regularly on BBC Radio.

But back in the heyday of radio musichall, I became a fan of the greatest radio and movie Dame of them all. He turned the theme of Irish slapstick comedy into wireless and cinema success around the globe. His name was Arthur Lucan. Even at the height of his fame, Arthur could walk down the busiest streets of London unrecognized. But mention a pair of 'tackety boots,' a scruffy shawl, a hideous long black skirt, and a mess of unkempt, grotty hair held down by an eccentric black bonnet with flowers growing from it...and you immediately remember Arthur Lucan, known and loved by fans the world over as the cranky, bedraggled, trouble-prone, dirty Irish washerwoman, Old Mother Riley (OMR). Until a few years ago, apart from a few nostalgia

radio broadcasts, I thought OMR was long forgotten. Then America's ABC-TV ran a whole string of OMR flickers in a series called The All-Nite Movie. OMR garnered a cult following 40 years after her death. My favorite OMR Movie, Old Mother Riley's Jungle Treasure, was not included in ABC's collection. Just as well since it involved grass-skirted cannibals on a south sea island, deciding that an Irish stew was incomplete without a generous helping of Ma Riley who was duly bunged into the cauldron! Not politically correct on ABC in 1994.

Old Mother Riley Detective, kept me wide awake through the wee small hours, alternating between smiles, chuckles and belly laughs! A wall-safe in the wartime Dept of Food Rationing is burgled. The only set of fingerprints on it belong to OMR, who turns Private Dick, in order to



Riley & Kitty

apprehend the real villain. Finally OMR tracks down the Master Criminal and confronts him with a threat the likes of which neither James Bond nor The Saint would contemplate. It was a typical Ma Riley radio line: "I'll give ye such a broadside, ye won't know if your insides outside or yer upsides downside. And wait until I start on yer backside!"

Arthur Lucan was Britons premier Dame. Nobody could possibly mistake the dirty ould 'typical Irish' washer wife for a 'real' lady. It was as if Arthur Lucan took the Widow Twankee in Christmas Panto and turned it into a lifelong year round career! And this is where the gender mix up gets even more intriguing. Arthur Lucan's wife, Kitty McShane, always appeared as Ma Riley's beautiful young daughter Kitty, a part she 'got away with' well into her 60's. It was fine on radio and in musichall, but quite a stretch on the silver screen. Together, their act was billed as Lucan & McShane, but of course everyone knew them as 'Old Mother Riley & her daughter Kitty.' America had Laurel & Hardy but the UK had OMR. Although the 1952 release, Old Mother Riley Meets The Vampire, (not the USA title) in which Hollywood's Bela Lugosi co-starred was the last in a series of 15 hugely popular, albeit cheaply produced OMR flickers, Arthur Lucan (who commanded 25,000 pounds sterling per flicker in 1950) was still in big demand. In 1954, as he was walking onto the stage of a packed musichall in Hull,



Riley & Bela Lugosi

England (dressed as OMR, of course!) he collapsed and died. Normally that would be the end of the story. But OMR was incorrigible even in death. The stress of being a top radio and movie star together with marital problems ultimately led Lucan & McShane into separation and bankruptcy. Lucan and McShane's reputation for 'pitched' backstage marital donnybrooks preceded them. After they split up, Arthur continued to tour his OMR show. Meanwhile, his former understudy and stand-in, Roy Rolland, hooked up with Kitty McShane in a rival OMR Show. Sometimes, the 2 Mother Riley's played simultaneously in theatres 10 miles apart. This absurd state of affairs could only happen to OMR.

40 years after Arthur's death, Roy Rolland, (recently deceased) who was steadily employed but small-time, was still performing as Ireland's dirty washerwoman in minor venues. He became Old Mother 'KELLY' but was performing Arthur Lucan's classic OMR routines!

Any story about the Irish must have a bit of blarney in it. And OMR's no exception. Isn't it funny, the man who created the most popular Irish entertainment figure of the 30's, 40's and 50's wasn't an Irishman at all? Although Kitty was Irish as the Lakes of Killarney, Arthur was really an Englishman, born Arthur Towles in the English town of Boston. From the 30's to the 50's hardly a week went by without 'OMR & his daughter Kitty' broadcasting for the BBC. Usually they made 'headliner' guest appearances on radio shows like Garrison Theatre, Musichall, Workers Playtime, Factory Floor Show, Variety Bandbox and Navy Mixture. But they also starred for the Beeb in their own on-going weekly comedy series, Old Mother Riley Takes The

Air. The series was devised by that brilliant man-about-radio, Harry Allan Towers. Alas, unlike Harry's famous creation, Black Museum, the OMR tapes have vanished forever.

I am grateful to my friend Ray Mackender (a huge OMR fan) for sharing his recollections of OMR with me, over tea and biscuits at his home in Toronto's 'village' about 5 years ago. A few months after that walk down Memory Lane, Ray sadly passed away.

Men as women, women as men, husbands playing mothers, wives playing daughters, understudy drag queens doing impersonations of other drag queens, an aging Irish washerwoman colleen who was really a pipe puffing Englishman in trousers, and questions like, "Will the REAL OMR stand up?" All this and more, belonged to the eccentric but very real musichall world of "Old Mother Riley & her daughter Kitty." Only in Britain you say?...Pity!

Cheerio for now.

NARA NEWS

COMMERCIAL ADVERTISING RATES

ONE ISSUE:

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



OTR THOUGHTS III

by
Donald R. Berhent

While I especially enjoyed the Lone Ranger and Tom Mix programs, there were many others of interest, such as Roy Rogers, Gene Autry, Hopalong Cassidy and Red Ryder. If you would enjoy reading about these western stars, World of Yesterday, 104 Chestnut Woods Drive, Waynesville, NC 28786-6514, offers magazines such as "Western Skies" and "Favorite Westerns." They also stock many books and have publications on old movie serials.

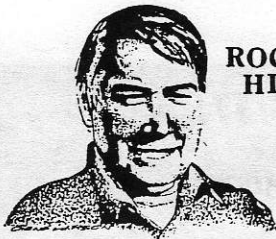
Speaking of the Lone Ranger (here comes another address), Radio Showcase, P.O. Box 4357, Santa Rosa, CA 95402, has several tapes that contain the commercials for many of the radio premiums, including the atom bomb ring (AD-186 and AD-211).

If you ever visit Hollywood and intend to see the "Walk of Fame" at Hollywood Boulevard. and Vine Street, here are the locations of some radio stars: Bud Abbott at 6740 HB (Hollywood Blvd.), Lou Costello at 6780 HB, Fred Allen at 6709½ HB, Gene Autry at 6520 HB, Jack Benny at 1505 Vine St., Edgar Bergen at 6801 HB, Bud Collyer at 6150 HB, Roy Rogers at 1733 Vine St., Gale Gordon at 6340 HB, Bill Goodwin at 6810 HB, Ezra Stone at 1634½ Vine St., and Harold Peary at 1639 Vine Street.

Ed Gardner (Duffy's Tavern) acquired the name of Duffy's from Duffy's Radio Tavern on West 40th Street in New York City. The late Bernard C. Duffy, proprietor, once told Ed that the first Duffy's was established back in 1795. The inn, run by two women, was in Pennsylvania on the stage coach route from Williamsport to Pittsburgh. Gardner said he couldn't understand why the book, in which this first Duffy's is described, makes no reference to a 1795 Archie.



Artwork by
the author



ROGER HILL

THE OLD CURMUDGEON

EDITOR'S NOTE: Roger Hill teaches at the City College of San Francisco. For extra credit in class, he provides cassettes of SUSPENSE radio shows for a student to listen to and then write a summary of it. He has asked us to provide these exactly as written without correcting spelling or other errors. It is interesting to see what these students understand, or don't understand, about these classic OTR shows.

This tape contains fictional Stories on radio. These Stories of Suspense were broadcasted in the era of radio when it was the only and most popular form of mass media. These Stories were directed by Anton Leder and were sponsored by the Autolight Spark Plug company. That explains why the intermission of the Stories consists of commercials for their products. These particular broadcasts were on CBS Radio. They called it "Radio Outstanding Theater Thrills".

"The Trap" starring Agnes Moorehead as Helen Crane. With all the different things happening to her, she thought she was going crazy. First, she hears whistling in her house in the middle of the night. She calls the police and they find no intruders and think she's imagining things. Later, she finds out that someone has typed a change of address form using her typewriter from the postman. Her doctor, Perry and employer says she needs a vacation. When she gets home, luggage has been delivered to her that she has no recollection of. Late at night, she hears the whistling again and decides she really needs a vacation. She puts an ad in the newspaper to rent out her house, but finds that someone has cancelled it. Her neighbors talk of her sister Jessica being back in town. Then she realizes she's back to get revenge on her for sending her to reform school for two years. Jessica locks her up in the house and takes her place in society, even substituting her at her job.

=====

===== This "Suspenseful" story was about Valerie, a little girl, Her father Bob, and her Stepmother Pauline. The story begins with Valerie suspecting in [her mind] that her father has forgotten her birthday, which in fact he has. However, although the father has forgotten, the stepmother hasn't and has even gotten a gift for Valerie. Valerie is slightly enthused and begrudgingly thanks paula for this gift which she states" she doesn't want to open until her birthday; which is the next day.

The next day brings a gift opening session in Valeries home. This is when Valerie finds out her new present is a beautiful doll with real blonde hair. As Pauline points out. However, this doll brings up bad memories for Valerie and Bob because the doll reminds Valerie of her late mother who appently has recently passed on. The important factor to remember is that Valeries new doll has a "gadget". If you wind up the knob on her back it produces a hearbeat sound from within the doll. This "hearbeat" is the start of the bad memories for Valerie and Bob because Valerie wants to name the doll: Henny after her late mother.

Who apparently passed on due to heart failure. I discerned this because Valerie accuses her father of not keeping the real Henny's Heartbeat "wound up", and that's why she died. Valeries only seven years old, so it's understandable at how she could be led to beleive such a thing.

However, this angers Bob, her father and he tells her to get rid of "that thing" as he calls it. Which prompts Valerie to be excused from the breakfast table and on to her favorite hiding place. It is at this hiding place where two important things happen to Valerie. First, she convinces herself that if the "heartbeat" in Henny's chest stops so will hers. Second, that after overhearing her father and stepmother conversing, she hears their plans to incinerate Valerie's doll when she's asleep. It is at this time that Valerie makes up her mind to run away. This is where her many adventures begin. First she stays out in the dark all night long by herself, and runs into an old fisherman the next day. This fisherman is nice enough, and convinces Valerie to take a nap so she will stop scaring the fish.

However, Valerie will only sleep if the old fisherman promises to not let her doll Henny's "heartbeat" stop. The fisherman promises and the tired Valerie takes a nap. Unfortunately this nap and rest are ruined because Valerie wakes up to hear that Henny's heartbeat is about to stop. She screams at the fisherman for breaking his promise and she runs away from him too. It seems no one cares about her or what she wants.

Next, while she so hungry and see a popcorn vendor, the popcorn vendor's monkey tries to steal Valerie's doll, after she refuses to trade it in for a bag of popcorn. Luckily a thunderstorm approaches and scares the monkey into letting Henny go.

Valerie's adventures don't stop there oh no! She then realizes she needs help in running away, so she contacts her best friend Chris. Chris proceeds to inform Valerie that her parents are looking for her and have called the COPS from his house. Valerie explains what she feels is a connection between her and Henny. Chris scoffs at her, but assist in her getaway by giving her some clothes to disguise herself in. But then she runs into a cop and has to lie about where she's going.

Valerie finally gets away, and finds a place to sleep for the night. While she's drifting off to sleep, she promises Henny she won't let her "heartbeat" stop. But, alas, it stops and in her haste to "bring back to life" Henny she breaks the wind-up spring.

The next scene opens at the hospital where Valerie is being kept after apparently being found. However Valerie has suffered a mild heart attack which the doctors don't know will be fatal or not. Pauline points out that they should've been on the lookout for the symptoms since she inherited a bad heart from her mother. At this point the doctor suggests that the doll with the heart was a very bad gift idea for a girl with a bad heart, as to when Pauline - with her guilty conscious - starts to repeat over and over again to Bob that she didn't realize it was bad, she just did realize it! Bob doesn't answer her or respond in anyway.

Did Pauline realize what she was doing? I guess we'll never know.



RADIO BROADCASTING CHRONICLE

NARA member, B.J. George who provides us with those inserts for labeling our OTR cassettes, has developed the Radio Broadcasting Chronicle website. This provides articles (some by writers from NARA News), biographies, scripts, show information and logs, historical information, and other sources of OTR information. You will find this website at www.gna.net/tia on the internet.



JIM SNYDER

EARLY PRESIDENTIAL USE OF RADIO

Radio has, for years, played a role in presidential politics. Many think that this began with Franklin Delano Roosevelt who started his "fireside chats" on March 12, 1933, shortly after he took office. While it is true that this was the first truly effective use of radio by a president, four of his predecessors had used this new medium to one extent or another.

Woodrow Wilson, who was in office from 1913 to 1921, was the first to deliver a presidential radio address to his countrymen. This was in 1920 and his message was a short one and as one observer wrote, "his delivery was uninspiring, and the number of listeners few." I've been unable to find the subject of this address. In the fall of 1923, two years after leaving office he again made a broadcast. Belle Baruch (Bernard Baruch's daughter) was working very hard for United States entry into the League of Nations. She asked former President Wilson if he would broadcast a few words of support the day before Armistice Day. He was living in Washington and was very ill. One of his arms was useless and his face was twisted to one side. Although he tried to write, he was failing fast and had difficulty keeping his mind focused. But this was a cause he believed in and so he agreed.

Although he was very frail, he insisted on standing before the microphone in the library of his house. His words were carried over a four station hookup (Washington, New York, Providence, and Schenectady). When he started speaking he couldn't remember the words that he had written out with the help of his wife. There was a typed script in front of him, but he had trouble seeing it. As he began his voice was very feeble and there were frequent gasps for breath. A few times he completely stopped and his wife could be heard whispering his next words in the background. When he finally finished there was a pause, and then the radio audience heard him ask his wife, "That's all, isn't it?" Not quite. Because of his radio address, 20,000 people gathered in front of his house the following day to pay him homage. He came out and spoke to them saying, "That we shall prevail is as sure as that God reigns!" He died a few weeks later.

Wilson was followed in the presidency by Warren G. Harding (1921 to 1923). Harding's inaugural speech was broadcast coast to coast, making him the first chief executive to do this, but he didn't like radio and used it infrequently. In June of 1923 he did give a speech in St Louis that was basically a statement against the League of Nations. This speech was carried by stations in St. Louis, New York, and Washington. It is believed that the total listening audience was close to one million people, the largest audience any president had ever spoken to. This speech was given at the start of a western trip that was to take him to Alaska. On the way he was to stop in San Francisco to give a speech on July 31 that would be carried coast to coast on a chain broadcast. However a few days before that date he became ill and the speech was cancelled. On August 2 he was dead.

There were no broadcasters on hand when the vice-president, Calvin Coolidge, was sworn in as the new president (1923-1929). Coolidge made his broadcast

debut on December 4, 1923 at the opening of Congress. His message was carried by a chain of seven stations extending as far west as Dallas. This broadcast carried a surprise. Face to face, Coolidge's voice was flat and often considered "dull." Because of this the microphone had to be placed close and this emphasized his lower tones. The voice, on the air, seemed to give a human quality and a pleasant personality in contrast to face to face talks. Coolidge gave other radio appearances and firmly established himself as a radio personality.

Herbert Hoover followed Coolidge in the presidency (1929 to 1933). Hoover had been Coolidge's Secretary of Commerce. This was the agency that supervised the development and regulation on the broadcast industry, so he was well acquainted with this activity. He was lacking in the vocal qualities needed for radio, and so was not an effective speaker. One radio critic commented that he found Hoover to be one of the "dullest" speakers he had ever heard. He did use radio extensively, however. During his one term in office he made 95 radio speeches which was only nine fewer than Franklin Roosevelt delivered in his first term.

While the big issue of the 1932 campaign was the depression, radio played a big part in Hoover's defeat and the election of Roosevelt. Hoover was not effective on radio and so he relied heavily on routine campaign speeches. Roosevelt used the broadcast medium heavily, where he pounded the record of his opponent. Hoover was to say later that "Roosevelt's method was to pound incessantly into the ears of millions of radio listeners, by direct statement and innuendo, the total heartlessness of his opponent." Certainly, FDR was the first to really use radio in a truly effective way.



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.

Tuning the RotoRadio Dial:

The Farther Adventures of Crimebuster

by ken weigelo

Narrator: In our last exciting episode, Crimebuster, bustling Central City's only private shamus, suddenly found himself without a single client. And without clients he could not satisfy his chocolate craving. In a desperate attempt to rectify the situation, he asked Ms. Torso, his striking secretary, to place an ad in the paper for new clients—and she struck him! Consequently, Crimebuster was forced to take the first job that came along. It is now a few days later, and Crimebuster is client-less once again. Listen:

[Typing for 3 seconds. Phone rings. Typing stops. Phone jiggle]

Ms. Torso: Private Shamus Crime— Oh, hello Nicky... Okay, hold the line.

[Intercom buzzer]

Crimebuster *[on filter; authoritative and absentminded]:* Yes, Ms. Torso?

Ms. Torso: I have Nicky on the line.

Crimebuster: Nicky? Do I know a Nicky?

Ms. Torso: Yes you do. Nicky Harahan, the bartender?

Crimebuster: I don't know any Nick— What did you say his last name was?

Ms. Torso: Harahan.

Crimebuster: I still don't—

Ms. Torso: He's your best friend.

Crimebuster: Oh, *that* Nicky Harahan. How is Nicky these days?

Ms. Torso: You should know, you went golfing with him this morning.

Crimebuster: I did? Why did I do that?

Ms. Torso: It's Tuesday, your golf day.

Crimebuster: Oh yes. What did I shoot?

Ms. Torso: I don't have the foggiest.

Crimebuster: Ms. Torso, I don't pay you to be foggy.

Ms. Torso: You don't pay me at all, remember?

Crimebuster: I don't? Why not?

Ms. Torso: Because we don't have any clients.

Crimebuster: How come?

Ms. Torso: We've been over this before, CB. We placed an ad in the paper for clients, remember?

Crimebuster: We did? How'd we do?

Ms. Torso: Not good. We had one response.

Crimebuster: From who?

Ms. Torso: A buxom society dame from Beverly Hill adjacent. She hired you—

Crimebuster & Torso *[in unison]:* —to walk her dog.

Crimebuster: I remember now, yes. Mostly I remember that sickly pekingese with pellagra who puked all over my nice new shirt.

Ms. Torso: It's at the dry cleaners.

Crimebuster: The pekingese?

Ms. Torso: No, the shirt.

Crimebuster: Oh. It wasn't worth the four dollars she paid us, Ms. Torso. Can't even buy a pound of chocolates with that.

Ms. Torso: No.

Crimebuster: Can't even buy a pound of fat with that.

Ms. Torso: I know.

Crimebuster: Fat's expensive these days. I wonder why, Ms. Torso.

Ms. Torso: I don't know.

Crimebuster: Are they making better pigs today?

Ms. Torso: I wouldn't know.

Crimebuster: My bacon tastes the same.

Ms. Torso: Shall I tell Nicky you're in? He says it's important.

Crimebuster: And that swollen mass of dilated veins on his bottom. The dog was near death, Ms. Torso.

Ms. Torso: Nicky's on hold.

Crimebuster: Nicky who?

Ms. Torso: Your best friend.

Crimebuster: Oh, that Nicky. Then shoot me over to him.

Ms. Torso: Huh?

Crimebuster: Him over to me, I mean. Shoot him—

Ms. Torso: Okay.

Crimebuster: And then stay on the line and take notes.

Ms. Torso: *[A click]* Nicky? I'm transferring you. *[Click]*
[Phone rings once in the other room; the second ring is on mike. Jiggle]

Crimebuster *[on]*: Nicky, that you? How's business?

Nicky *[filter; Nicky's a transplanted New Yorker in the mold of Ed Gardner]*: Splendid, CB.

Crimebuster: Good. What business are you in?

Nicky: I run a saloon.

Crimebuster: Oh yes, I forgot.

Nicky: Lissen CB, a minute ago I was serving drinks—

Crimebuster: Well, you're a bartender, after all.

Nicky: Yeah. I was serving drinks, see, and on the next table over was this noisy party, a gathering of the B.W.L.B.A. I overheard—

Crimebuster: The what, did you say?

Nicky: The B.W.L.B.A.—the Buxom Widows Lawn Bowling Association. You know, the widowed upper dregs—

Crimebuster & Nicky *[in unison]*: of Beverly Hill adjacent.

Nicky: Right.

Crimebuster: Are you getting this, Ms. Torso?

Ms. Torso *[filter throughout]*: Yes I am.

Crimebuster: Good. You were saying, Nicky.

Nicky: I overheard one of them say that Lady Esther Trinity collapsed the other day. She was—

Crimebuster: What? Lady Esther, the buxom widow of the Trinity corn meal millions?

Nicky: The same.

Crimebuster: Is she all better?

Nicky: Yeah, she's okay now. But she was robbed.

Crimebuster: Robbed? Someone took her corn meal?

Nicky: No. They stole her fox stoles—

Crimebuster: And that's why she fainted?

Nicky: Yeah. She owned the second largest indoor collection of fox stoles in the known world.

Crimebuster: Ho boy.

Nicky: The collection's worth about \$12 million on the open market.

Crimebuster: Is the market still open? I have to run down and get some fruit and vegetables before they close. They're good for your hair and skin, you know. They say if you rub rhubarb on your feet—

Nicky: You won't like the next part, CB.

Crimebuster: Why, is it about a pekingese with pellagra?

Nicky: No.

Crimebuster: A pekingese with hemorrhoids?

Nicky: No. I overheard them say the police have a description of the burglar.

Crimebuster: Ms. Torso, are you getting this?

Ms. Torso: Every word.

Crimebuster: Good. Nicky, who do the police suspect?

Nicky: You.

Crimebuster: Me? They think I stole Lady Esther's stoles?

Nicky: Yes.

Crimebuster: Why that's perfect, Nicky! I'll be easy to catch. My name and suite number are on the directory downstairs in the lobby. They'll know right where to find me. There's only one thing wrong with that.

Nicky: What?

Crimebuster: I did not steal her stoles.

Nicky: I didn't think you did.

Crimebuster: I'm no stole stealer.

Nicky: Of course not.

Crimebuster: On occasion I'll rub rhubarb but I won't steal stole.

Nicky: Of course.

Crimebuster: Has a nice rhythm to it, doesn't it? [*sing-songy*] Stoop to steal a stole/a pocketful of rye/grind your little toe/and place a pickle in your eye. Ms. Torso?

Ms. Torso: Yes?

Crimebuster: Are you getting this?

Ms. Torso: Yes.

Crimebuster: Good. Do I have any rye in my pocket?

Ms. Torso: I don't think so.

Crimebuster: A pickle in my eye?

Ms. Torso: No.

Crimebuster: Good. I'm in enough trouble as it is.

Ms. Torso: You've got that right.

Crimebuster: Well Nicky, this can mean only one of two things.

Nicky: What?

Crimebuster: One, either I'm having a terrible nightmare, or three—

Nicky & Ms. Torso [*in unison*]: Two.

Crimebuster: Two, I'm in big trouble. [*Beat*] I'm in big trouble, aren't I?

Nicky: Do cows give milk?

Ms. Torso: Did Michaelangelo hack marble?

Nicky: Does a bear—?

Crimebuster: All right, knock it off. I get the point.

Nicky: The last person seen at Lady Esther's apartment was a dog-walker, CB. A man fitting your description.

Crimebuster: You mean there's two of me?

Nicky: Let's hope so.

Crimebuster: Ms. Torso?

Ms. Torso: Yes?

Crimebuster: Lady Esther's the buxom widow whose dog I walked the other day, isn't she?

Ms. Torso: I'm afraid so.

Crimebuster: When was that?

Ms. Torso: Friday night.

Crimebuster: And when did the burglar strike?

Nicky: Friday night.

Crimebuster: Ho boy. Then there's only one thing to do. Ms. Torso?

Ms. Torso: What's that?

Crimebuster: Shred your notes.

Ms. Torso: Okay.

Crimebuster: And remind me to have my name removed from the directory board downstairs.

Ms. Torso: That's two things.

Crimebuster: Oh. Have I forgotten anything?

Ms. Torso: Yes.

Crimebuster: What?

Ms. Torso: You know.

Crimebuster [beat; sudden realization]: Oh, yes. Nicky?

Nicky: Yeah?

Crimebuster: Did I break 90 this morning?

Narrator: Wellll! Now Crimebuster has a client for real—himself! How will he wiggle out of this jam? Will he adopt a disguise to track down the real stole burglar? Or will he skip town and leave Central City entirely unprotected? And just what *does* rhubarb do for the feet? Or for that matter, corn meal?



NARA NEWS ON TAPE **FOR THE VISUALLY IMPAIRED**

Stephen Jansen, a NARA member from Lake Villa, Illinois, records the material from each issue of the *NARA News* on cassette for our members with vision problems. Don Aston duplicates the cassettes and sends them out to members who might need this service. If you know of members, or prospective members, who would benefit from this, please contact Don Aston at P.O. Box 1392, Lake Elsinore, CA 92531. He can be reached by phone at (909) 244-5242.

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 18th ANNUAL SPERDVAC CONVENTION** will be held November 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 contact person, but you can get information from SPERDVAC P.O. Box 7177, Van Nuys, CA 91409, or by phone at (310) 219-0053.
- ② **THE 15th ANNUAL OLD TIME RADIO AND NOSTALGIA CONVENTION** will be held on April 20-21, 2001. This convention is held at the Radison Hotel on the north side of Cincinnati, Ohio. The contact person is Bob Burchette, 10280 Gunpowder Road, Florence, KY 41042. The phone is (606) 282-0333.
- ③ **THE 17th ANNUAL LUM & ABNER SOCIETY CONVENTION** dates are not yet firm. This will be held *either* June 15 & 16 *or* June 22 & 23, 2001. It's held at the Best Western Lime Tree Inn in Mena Arkansas. To confirm the dates and for other information please contact Tim Hollis, 81 Sharon Blvd. Dora, AL 35062. The phone is (205) 648-6110.
- ④ **THE REPS RADIO SHOWCASE** is an annual affair held 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. Future dates:
 - Showcase IX – June 29-30, 2001
 - Showcase X – June 28-29, 2002
 - Showcase XI – June 27-28, 2003
- ⑤ **THE 26th ANNUAL FRIENDS OF OLD TIME RADIO CONVENTION** will be held on October 25 thru 28, 2001 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.



Gerald and Diana Curry
Librarians

We're pleased to see a steadily increasing number of members writing and asking to rent OTR tapes. The demand for OTR tapes has surprised us and it has pleased us.

Diana has really taken the bit in mouth and is trying very hard to provide each tape ordered. But if she cannot locate an existing tape, and this happens quite often since certain shows are more popular than others, she does try to make up a new tape for you. But the fact is that she receives several orders at the same time and processes them as received. We really can't justify to others why we are delaying orders because we are spending hours making up cassettes for someone else. In situations like that she must simply set your request aside to wait for returns unless you have given her some alternate choices.

Our biggest delay, by far, is caused by members not giving us enough alternate selections. We ask you to allow a certain amount of leeway before you decide to call us to check on the status of your order. We think you can understand our problem with this.

Other than that, things are going well, and we're looking forward to processing more orders from more of you.

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 catalog of the shows available in our cassette library send \$2.00 to Gerald Curry, P.O. Box 5122, Stockton, CA 95205.

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: books, scripts, logs, and magazines. To receive all four, please send ten 33¢ stamps to Bob Sabon, 308 W. Oraibi Dr., Phoenix, AZ 85027. His E-MAIL address is: w9did@hotmail.com

There was the grounds-maintenance worker who, when riding a power mower, usually wore several items to protect himself, including safety glasses, dust mask, and a cowboy hat. One day as he walked into the shop at lunchtime a co-worker called out, "Look! It's the Lawn Ranger!"

ADDITIONS TO THE CASSETTE LIBRARY CATALOG

#5150	A/B	RAJPUT, Hindu Secret Service	#5 & 6 "Jasmine Tower"	
#3942	A/B	RED SKELTON SHOW, The	6/4/46 "Vacation Time"	#13 & 14 "Stolen Plans"
#6273	A/B	RED SKELTON SHOW, The	1/1/46 "Resolutions"	5/28/46 "People Who Hurt People"
#6274	A/B	RED SKELTON SHOW, The	1/22/46 "Celebrating"	1/15/46 "Department Stores"
#3505	A/B	ROY ROGERS SHOW, The	11/27/52 "Feuding Fathers"	1/29/46 "Looking for Trouble"
#6044	A/B	ROY ROGERS SHOW, The	10/30/51 "The Halloween Gold Mine"	12/4/52 "Last Stagecoach"
#6797	A/B	ROY ROGERS SHOW, The	2/1/51 "Rusters in Paradise"	11/6/52 "Range War"
#9394	A/B	ROY ROGERS SHOW, The	10/12/51 "Ed Bailey's Bad Luck"	2/8/51 "The Jinxed Ranch"
#0364	A/B	SECRET AGENT K-9	#11 "Sabotage in Industry"	10/19/51 "Night Riders"
#2296	A/B	SHADOW, The	9/19/48 "Revenge is Murder"	#12 "Fortified Borders"
#4778	A/B	SMILIN' ED's BUSTER BROWN GANG	8/13/49	9/26/48 "Death is a Colored Dream"
#4779	A/B	SMILIN' ED's BUSTER BROWN GANG	8/30/52	8/23/49
#4901	A/B	SO PROUDLY WE HAIL	8/19/51 "#150 "The Last Chance"	9/6/52
#7280	A/B	SO PROUDLY WE HAIL	6/14/53 "Four of a Kind"	8/26/51 #151 "The Border Incident"
#7281	A/B	SO PROUDLY WE HAIL	6/28/53 "The Gals from Dogpatch"	6/21/53 "The General saves a City"
#7284	A/B	SO PROUDLY WE HAIL	8/9/53 "Skysweeper"	7/5/53 "Cable Job"
#7288	A/B	SO PROUDLY WE HAIL	10/28/51 "Trail of Greg Winslow"	8/16/53 "Triple Threat Team"
#7289	A/B	SO PROUDLY WE HAIL	11/11/51 "The House on the Hill"	11/4/51 "Action at Bou Adel"
#7290	A/B	SO PROUDLY WE HAIL	11/25/51 "The Trail"	11/18/51 "The Highland Fling"
#7291	A/B	SO PROUDLY WE HAIL	12/9/51 "Terror at Poigar"	12/2/51 "In the Dead of Night"
#7292	A/B	SO PROUDLY WE HAIL	12/23/51 "Christmas Story"	12/16/51 "Folk Tale"
#7305	A/B	SO PROUDLY WE HAIL	1/25/53 "Kit Carson and the Silk Hats"	12/30/51 "Journey Eastward"
#7306	A/B	SO PROUDLY WE HAIL	2/8/53 "The Father of Ohio"	2/1/53 "The Bridge that wasn't There"
#7320	A/B	SO PROUDLY WE HAIL	3/7/54 "Follow the Leader"	2/15/53 "Bring Back a Mig"
#8480	A/B	SO PROUDLY WE HAIL	6/23/57 "#455 "High Target"	3/14/54 "A Hole in the Ground"
#9531	A/B	SO PROUDLY WE HAIL	9/30/53 "The Wanderer"	6/30/57 #456 "What a Day"
#3023	A/B	STARS OVER HOLLYWOOD	"The Shining Rails"	12/30/51 "Journey Eastward"
#2903	A/B	STORY BEHIND THE SONG	#1, #2, #3	"Thanks for the Memory"
#3538	A/B	STRAIGHT ARROW	5/6/48 "The Stagecoach from Palaymout"	#4, #5, #6
#7825	A/B	STRANGE AS IT SEEMS	1/17/48 "Mystery Vault of the Barbados"	"Land of Our Fathers"
#1054	A/B	SUSPENSE	5/19/74 "Piper, What Song?" pt. #1	part two
#8717	A/B	TALES of TIME and SPACE	05-14 & 21-46	6/2/74 "Piper, What Song?" pt. #2
#3040	A/B	TENNESSEE JED	1943/44	05-24 & 28-46
#7404	A/B	TERRY and the PIRATES	2/24/46 "Aida"	12-02 & 04-46
#6802	A/B	TEXICO STAR THEATER	2/7/46	3/3/46 w/Ethel Smith
#9858	A/B	TEXICO STAR THEATER	3/24/46	4/21/46
#9859	A/B	TEXICO STAR THEATER		3/31/46
#0730	A/B	THAT WAS THE YEAR		
#9452	A/B	THE ADVENTURES of MAISIE		
#7869	A/B	THIS IS WAR	2/14/42	#24 w/Audrey Totter as Hazel
#6050	A/B	TOM MIX	5/6/45 "Secret Missions"	4/4/42
#2876	A/B	TWENTY FIRST PRECINCT	"The Body in the Sewer"	1945
#4637	A/B	WHISTLER, The	"Man on the Roof"	
#3597	A/B	WILD BILL HICKOK	10/16/53 "A Land Office"	11/11/53 "Poison for Wild Bill"
#9451	A/B	ADVENTURES of MAISIE	#21 "Costume Ball"	#22 "Safe Cracking"
#9616	A/B	BIG TOWN	1/11/49 "Nightmare House"	1/18/49 "A Date with Death"
#9930	A/B	BLACK MAJESTY, The	"A Letter"	"A Billing"

#9643	A/B	BROADWAY IS MY BEAT	1/31/50	"Roberta Zazora"	2/3/50	"L. Jimmy Hunt"
#8676	A/B	CAPE CODE MYSTERY THEATER		"The Body Parts" pt. #1		"The Body Parts" pt. #2
#10098	A/B	CAVALCADE of AMERICA	12/26/38	"Paul Bunyan"	12/12/38	"Peter Stuyvesant"
#7653	A/B	CAVALCADE of AMERICA	7/3/51	"Sound the Great Bell"	9/4/51	"Towards a New World"
#7654	A/B	CAVALCADE of AMERICA	1/30/39	"Mark Twain"	2/27/39	"A Tribute to George Gershwin"
#7658	A/B	CAVALCADE of AMERICA	11/20/51	"The Path of Praise"	12/11/51	"Giant Stepped Over the Mountain"
#8536	A/B	CAVALCADE of AMERICA	9/18/44	"The Doctor Gets the Answer"	9/25/44	"Lifetime"
#8538	A/B	CAVALCADE of AMERICA	10/23/44	"The Girl Lincoln Loved"	10/30/44	"Take Her Down"
#9122	A/B	CBC SCIENCE FICTION		"Great Balls of Fire" pt. #1		"Great Balls of Fire" pt. #2
#9123	A/B	CBC SCIENCE FICTION		"Great Balls of Fire" pt. #3		"Great Balls of Fire" pt. #4
#8993	A/B	CBC- VANISHING POINT		"Curse of the Unnamed Planet"		"Disappearance"
#8606	A/B	CHAMBER MUSIC of LOWER BASIN S	5/3/52	"Mrs. Thomas Dorsey	5/10/52	"Arthur Treacher, Errol Garner"
#8607	A/B	CHAMBER MUSIC of LOWER BASIN S	7/19/52	w/Orson Bean	8/11/46	"Salute to Tommy Dorsey"
#8874	A/B	COLUMBIA WORKSHOP		"Brave New World" pt. #1		"Brave New World" pt. #2
#7694	A/B	CRIME DOES NOT PAY		#31 "Dory Write—Telephone"		#32 "Between the Dark & the Daylight"
#9668	A/B	DANGER DR. DANFIELD		"Clint Eratt"		"The Tunnel Smelled of Death"
#9407	A/B	DANGEROUS ASSIGNMENT	5/11/51	"Strange Maledy"	5/18/51	"Caribbean Vacation"
#10231	A/B	DRAGNET	11/2/52	"Homicide Detail"	11/23/52	"Homicide Detail"
#10236	A/B	DRAGNET	11/30/52	"Homicide Detail"	1/7/53	"Robbery Detail"
#7883	A/B	DRAGNET		"Dr. Is Severly Beaten"	12/6/51	"Auto Theft Ring"
#8460	A/B	DUFFY's TAVERN	11/30/51	"The Singing Contest"		"Split Atoms"
#8461	A/B	DUFFY's TAVERN		"Barber of Seville"		"Slaps Maxie Rosenbloom"
#8836	A/B	FAVORITE STORY		"The Bet"		"The Moonstone"
#8923	A/B	FIBBER MCGEE and MOLLY		12-28-53, 12-29-53	12-30-53, 12-31-53	
#8925	A/B	FIBBER MCGEE and MOLLY		01-01-54, 01-18-54	01-19-54, 01-20-54	
#8931	A/B	FIBBER MCGEE and MOLLY	10/9/43	"World War Cancer Special		"Here's to the Vets" 1946 & 1948
#9139	A/B	FRANK RACE		"Loveable Character"		"Black Frail's Bridge"
#10087	A/B	FRONTIER TOWN		"Six Gun Justice"		"Forced Disaster"
#8801	A/B	GOOD OLD DAYS of RADIO		w/Fibber McGee pt. 3	2/9/58	w/Fibber McGee pt. 4
#7819	A/B	GUNSMOKE	2/2/58	"Kitty's Killing"	2/24/49	"Jokes's On Us"
#8265	A/B	HALLMARK PLAYHOUSE	6/2/04	"I Like It Here"		"So Big"
#8316	A/B	HIGHLIGHTS of 1944		"This We Have Done" pt. #1		"This We Have Done" pt. #2
#7904	A/B	HISTORY SPEAKS		Volume #1		Volume #2
#8221	A/B	HOLLYWOOD SPOTLIGHT		#37 "Right to Call you My Own"		#38 "You Hit the Spot"
#8394	A/B	HOP HARRIGAN		08-27-47, 08-28-47	08-29-47, 09-01-47	08-29-47, 09-01-47
#8396	A/B	HOP HARRIGAN		09-08-47, 09-09-47	09-10-47, 09-11-47	09-10-47, 09-11-47
#8397	A/B	HOP HARRIGAN		09-11-47, 09-15-47	09-16-47, 09-17-47	09-16-47, 09-17-47
#8400	A/B	HOP HARRIGAN		09-29-47, 09-30-47	10-01-47, 10-02-47	10-01-47, 10-02-47
#8401	A/B	HOP HARRIGAN		10-03-47, 10-06-47	10-07-47, 10-08-47	10-07-47, 10-08-47
#8404	A/B	HOP HARRIGAN		10-21-47, 10-22-47	10-23-47, 10-24-47	10-23-47, 10-24-47
#8407	A/B	HOP HARRIGAN		11-06-47, 11-07-47	11-10-47, 11-11-47	11-10-47, 11-11-47
#8408	A/B	HOP HARRIGAN		11-12-47, 11-13-47	11-14-47, 11-17-47	11-14-47, 11-17-47
#8409	A/B	HOP HARRIGAN		11-18-47, 11-19-47	11-20-47, 11-21-47	11-20-47, 11-21-47

#8416	A/B	HOP HARRIGAN	12-31-47, 01-02-48
#10067	A/B	JERRY of the CIRCUS	Chapters 22, 23, 24
#10071	A/B	JERRY of the CIRCUS	"Chapters 46, 47, 48
#10072	A/B	JERRY of the CIRCUS	Chapters 52, 53, 54
#10073	A/B	JERRY of the CIRCUS	Chapters 58, 59, 60
#10074	A/B	JERRY of the CIRCUS	Chapters 64, 65, 66
#10077	A/B	JERRY of the CIRCUS	Chapters 82, 83, 84
#10079	A/B	JERRY of the CIRCUS	Chapters 94, 95, 96
#8353	A/B	LUX RADIO THEATER	
#8349	A/B	LUX RADIO THEATER	
#8351	A/B	LUX RADIO THEATER	
#8357	A/B	LUX RADIO THEATER	
#8359	A/B	LUX RADIO THEATER	
#8363	A/B	LUX RADIO THEATER	
#8367	A/B	LUX RADIO THEATER	
#8368	A/B	LUX RADIO THEATER	
#8369	A/B	LUX RADIO THEATER	
#8370	A/B	LUX RADIO THEATER	
#8373	A/B	LUX RADIO THEATER	
#8377	A/B	LUX RADIO THEATER	
#8382	A/B	LUX RADIO THEATER	
#8383	A/B	LUX RADIO THEATER	
#8504	A/B	MAKE ROOM for Danny	
#8503	A/B	MAMA BLOOM'S BROOD	
#8504	A/B	MAMA BLOOM'S BROOD	
#8584	A/B	MEL BLANC SHOW, The	
#8177	A/B	MEMORIES of HAWAII	
#8178	A/B	MEMORIES of HAWAII	
#8181	A/B	MIND WEBS	
#7914	A/B	MISADVENTURES of SI and ELMER	
#8639	A/B	MUTUAL RADIO THEATER	
#7945	A/B	NBC UNIVERSITY THEATER	
#7963	A/B	NBC UNIVERSITY THEATER	
#7974	A/B	NBC UNIVERSITY THEATER	
#7979	A/B	NBC UNIVERSITY THEATER	
#7984	A/B	NBC UNIVERSITY THEATER	
#7987	A/B	NBC UNIVERSITY THEATER	
#7998	A/B	NBC UNIVERSITY THEATER	
#8001	A/B	NBC UNIVERSITY THEATER	
#8002	A/B	NBC UNIVERSITY THEATER	
#8003	A/B	NBC UNIVERSITY THEATER	
#8004	A/B	NBC UNIVERSITY THEATER	
			12-29-47, 12-30-47
			Chapters 19, 20, 21
			Chapters 43, 44, 45
			Chapters 49, 50, 51
			Chapters 55, 56, 57
			Chapters 61, 62, 63
			Chapters 79, 80, 81
			Chapters 91, 92, 93
			11/17/41 "Merton of the Movies"
			11/15/37 "Come and Get It"
			6/16/41 "The Lady from Cheyenne"
			2/23/42 "Appointment For Love"
			9/14/42 "This Above All"
			9/2/46 "Our Vines Have Tender Grapes"
			11/24/47 "Saratoga Trunk"
			4/5/48 "Daisy Kenyon"
			4/19/48 "Random Harvest"
			4/26/48 "Death Ruth"
			6/13/49 "Bachelor & the Bobby Soxer"
			6/19/50 "John Loves Mary"
			4/13/52 "Just For You" Sheet3
			6/15/53 "Lady and the Tumbler"
			w/Danny Thomas pt. #1
			#59 "The New Name"
			#63, #64
			1/28/47 "The Masquerade Costume"
			#5 "Endlessly"
			#9 "Don't Forget Me"
			3/22/80 "Pain God"
			2 Episodes
			8/6/80 "Vicious Circle" pt. #1
			"Imperial Palace" pt. #1
			"Sons and Lovers" pt. #1
			"The Marble Faun" pt. #1
			"Red and Black" pt. #1
			"Angel Pavement" pt. #1
			"At Heaven's Gate" pt. #1
			"The Big Sky" pt. #1
			"Precious Bane" pt. #1
			"Track of the Cat" pt. #1
			"Tono Buno Bunquay" pt. #1
			"Tom Jones" pt. #1
			Part #2
			#60 "Shooting Gallery"
			#65, #66
			2/4/47 "The Mann to Marry Betty"
			#6 "South Sea Islands"
			#10 "Until We Meet Again"
			3/23/80 "To See the Invisible Man"
			2 Episodes
			"Vicious Circle" pt. #2
			"Imperial Palace" pt. #2
			"Sons and Lovers" pt. #2
			"The Marble Faun" pt. #2
			"Red and Black" pt. #2
			"Angel Pavement" pt. #2
			"At Heaven's Gate" pt. #2
			"The Big Sky" pt. #2
			"Precious Bane" pt. #2
			"Track of the Cat" pt. #1
			"Tono Buno Bunquay" pt. #2
			"Tom Jones" pt. #2

#10271	A/B	NICK CARTER	6/13/48	"The Unexpected Corpse"	6/20/48	"Flowery Farewell"
#10273	A/B	NICK CARTER		"The Nameless Blond"		"The Salesman of Death"
#7917	A/B	NICK CARTER		"The Silver Dollar"		"Death After Dark"
#9465	A/B	PAUL WHITEMAN PRESENTS	6/6/43		6/13/43	
#9466	A/B	PAUL WHITEMAN PRESENTS	7/4/43		7/11/43	
#9101	A/B	PLANTATION JUBILEE	6/3/49		6/10/49	
#3940	A/B	ROGERS of the GAZETTE	1/13/54	"Something is Going On"	1/20/54	"Will Sell the Gazette"
#9521	A/B	ROGERS of the GAZETTE	1/6/54		1/13/54	
#9677	A/B	ROMANCE				
#9910	A/B	SAINT, The	12/24/55	"Richer By Christmas"	12/31/55	"Pride of Potowatamie, Pa."
#9314	A/B	SCI-FI RADIO	6/18/50	"The Music Teacher"	7/2/50	"Search for a Killer"
#9926	A/B	SUPERMAN		"Home is the Hangman" pt. #1		"Home is the Hangman" pt.s #2
#9928	A/B	SUPERMAN		11-25-47, 11-26-47	11-27-48, 11-28-48	
#9929	A/B	SUPERMAN		12-05-47, 12-08-47	12-09-47, 12-10-47	
#9932	A/B	SUPERMAN		12-11-47, 12-12-47	12-15-47, 12-16-47	
#9933	A/B	SUPERMAN		01-07-48, 01-08-48	01-09-48, 01-12-48	
#9934	A/B	SUPERMAN		01-13-48, 01-14-48	01-15-48, 01-16-48	
#9935	A/B	SUPERMAN		01-19-48, 01-20-48	01-21-48, 01-22-48	
#9936	A/B	SUPERMAN		01-23-48, 01-26-48	01-27-48, 01-28-48	
#9936	A/B	SUPERMAN		01-29-48, 01-30-48	02-02-48, 02-03-48	
#9937	A/B	SUPERMAN		08-02-48, 08-03-48	08-04-48, 08-05-48	
#9938	A/B	SUPERMAN		02-04-48, 02-05-48	02-06-48, 02-09-48	
#9939	A/B	SUPERMAN		02-10-48, 02-11-48	02-12-48, 02-13-48	
#9940	A/B	SUPERMAN		02-16-48, 02-27-48	02-18-48, 02-19-48	
#9941	A/B	SUPERMAN		02-20-48, 02-23-48	02-24-48, 02-25-48	
#9943	A/B	SUPERMAN		02-26-48, 02-27-48	03-01-48, 03-02-48	
#9944	A/B	SUPERMAN		03-09-48, 03-10-48	03-11-48, 03-12-48	
#9946	A/B	SUPERMAN		3-15-48, 3-16-48	03-17-48, 03-18-48	
#9947	A/B	SUPERMAN		03-25-48, 03-26-48	03-29-48, 03-30-48	
#9948	A/B	SUPERMAN		03-31-48, 04-01-48	04-02-48, 04-05-48	
#9854	A/B	SUPERMAN		04-06-48, 04-07-48	04-08-48, 04-09-48	
#9955	A/B	SUPERMAN		05-10-48, 05-11-48	05-12-48, 04-13-48	
#9958	A/B	SUPERMAN		05-14-48, 05-17-48	05-18-48, 05-19-48	
#9959	A/B	SUPERMAN		06-01-48, 06-02-48	06-03-48, 06-04-48	
#9963	A/B	SUPERMAN		06-07-48, 06-08-48	06-09-48, 06-10-48	
#9964	A/B	SUPERMAN		06-29-48, 06-30-48	07-01-48, 07-02-48	
#9965	A/B	SUPERMAN		07-05-48, 07-06-48	07-07-48, 07-08-48	
#9970	A/B	SUPERMAN		07-09-48, 07-12-48	07-13-48, 07-14-48	
#9971	A/B	SUPERMAN		08-06-48, 08-09-48	01-10-48, 08-11-48	
#9972	A/B	SUPERMAN		08-12-48, 08-13-48	08-16-48, 08-17-48	
#7894	A/B	TALES of the FOREIGN SERVICE		08-18-48, 08-19-48	08-20-48, 08-21-48	
#10014	A/B	TALES of the TEXAS RANGERS	04-133-52	"Uncertain Death"	4/20/52	"Illusion"

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 "Millennium 2000" edition of the NARA OTR SOURCE LIST is now available. This six page compendium lists the contact information for all of the following: 19 OTR membership clubs, 4 unaffiliated OTR pubs, 17 fan clubs, 10 state archives, 46 OTR dealers, 9 nostalgia merchants, 11 antique radio clubs, 22 OTR museums and libraries, 3 dealers in blank tape, 6 annual conventions, 4 contemporary OTR drama groups, 2 charity organizations that seek OTR donations, and a current list of OTR web sites. 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 cent 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 fundraiser.) 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 cent stamps (NO checks please) to B.J. George, 2177 South 62nd St., West Allis, WI 53219. All profits will be given to NARA.

A blind friend of old time radio in Hawaii feels isolated with no one there to talk to about OTR. He would like to trade, purchase, and converse with others in the hobby. Please contact Ron Miyashiro, 531-C Judd Street, Honolulu, HI 96817.

Roger Hill, NARA's founder, has announced that his store, *Nothing's New*, has moved to a new location with more than double its previous floor space. Roger deals with vintage radio, television, and movies as well as literature dealing with those subjects. He also has a large mail order business for these same items. You can contact Roger at the new address: Nothing's New, 711 San Mateo Avenue, San Bruno, CA 94066. The phone is: (650) 871-6063.

WARNING!

DO NOT buy any groceries at ANY grocery store UNTIL you visit our IMPORTANT website. We won't promise you that you'll save 50% or more (usually more) on most of your grocery purchases. WE'LL PROVE IT!

<http://thecoolest.net>

thehottest@thecoolest.net

The CoolestSM

Box 55, Palo Alto, CA 94302-0055

A TIP OF THE ATWATER DIAL TO....

The following for financial donations to NARA. Your generosity is much appreciated and most helpful:

Jack French – Fairfax, Virginia

Jack Sobel – Brooklyn, New York

Terry Gaberdiel for notifying Jack French of corrections to be made in the OTR SOURCE LIST.

Gene Larson for the drawing on page 14.

Don Berhent for the drawings on pages 34 and 38.

Ray Smith for recorded material.

NARA founder, Roger Hill, for entertaining your editor at a delightful luncheon with three San Francisco radio/TV personalities, two of whom will be contributing articles here in the *NARA News*. You'll find an article from John Stanley on page 14 and one from George Steiner on page 7.

B.J. George for the development of an OTR web-site on the internet (see page 36). In it he includes a nice promotion for NARA with a membership form so that people can join.

Bob Mott on the publication of his third book on radio (see page 4).

Ray Erlenborn who was featured in a three page article in the June 2000 issue of the *Atlantic Monthly*. The article focuses on Ray's career in radio sound effects. You should be able to find this magazine at your local library, or you can bring the article up at <http://www.theatlantic.com/> on the web.

Jim Davis for the grocery ad on page 49, and yes, that is a legitimate ad. Certainly the first of its kind in any OTR publication.

Don Aston for the additions to NARA's cassette library that can be found starting on page 45.

Frank Bresee for the manuscript of an unpublished book that he has written. He has given us permission to use this material in future issues of the *NARA News*.

Hank Hinkel for handling NARA's promotion at the Newark convention in October.

Our columnists in this issue: Don Berhent, Frank Bresee, Bob Burnham, Jim Cox, Gerald & Diana Curry, Bob Davis, Ray Erlenborn, Roger Hill, Jack Palmer, John Pellatt, Clarence Rundeen, Ray Smith, John Stanley, Hal Stephenson, George Steiner, and Ken Weigel.

Those who have already sent in articles for future issues: Don Berhent (5 articles), Frank Bresee (4 articles), Bob Burnham (2 articles), Jim Cox (2 articles), Ray Erlenborn, Roger Hill (2 articles), Gene Larson, Bob Mott, Jack Palmer, Chuck Seeley (2 articles), Mickey Smith (2 articles), John Stanley (9 articles), George Steiner (15 articles), and Hal Stephenson (3 articles).

DEADLINES:

December 15 for the winter issue

March 15 for the spring issue



"FOR THE BEST OF RADIO'S HISTORY"

**NORTH
AMERICAN
RADIO
ARCHIVES**

CHANGE SERVICE REQUESTED

**Janis DeMoss
134 Vinewood Drive
Nicholasville, KY 40356**

FRANK PASSAGE
109 ELMWOOD RD.
VERONA, NJ 07044

1/01

**NON-PROFIT OR,
U.S. POSTAGE
PAID
LEXINGTON, KY
Permit # 748**

This file including all text and images are from scans of a private personal collection and have been scanned for archival and research purposes. This file may be freely distributed, but not sold on ebay or on any commercial sites, catalogs, booths or kiosks, either as reprints or by electronic methods. This file may be downloaded without charge from the Radio Researchers Group website at <http://www.otrr.org/>

Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.