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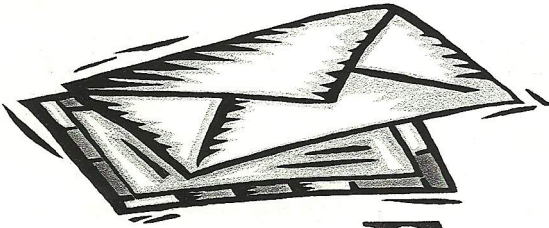
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LETTERS TO THE EDITOR

FINDLAY THE UNIVERSITY OF FINDLAY

10 JUN 02

Don Aston
NARA NEWS EDITOR
P.O. Box 1392
Lake Elsinore, CA 92531

Dear Mr. Aston:

Periodically since the late 1970s, I have taught a Seminar titled The Golden Age of Radio.

This semester I received two papers which would be of interest to NARA NEWS readers.

Each paper documents the reaction of a 20-21 year old to an in-depth exposure to radio of the 30s, 40s, and 50s.

Both students are communication majors at The University of Findlay and have asked me to submit their work to you for publication in NARA NEWS. Both students are communication majors at The University of Findlay and have asked me to submit their work to you for publication in NARA NEWS.

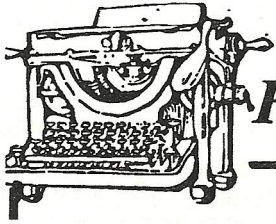
James G. Greenwood
Associate Professor of Communication
419-434-4571

EDITOR'S NOTE: Stephen Abbott's paper is published in this issue. Desiree Grappy's will appear in the Spring 2003 NARA News.

Dear Editor,

It was a very pleasant surprise when NARA News appeared in my mail box. I thought NARA was dead. The only disappointment was that it was rather skimpy. I do hope it will be bigger next time. I did like the Tom Corbet article.

John Parker
Monroe, Louisiana



From The Editor's Desk....

I received very few written communications concerning my first attempt at publishing the NARA News. The E-Mail messages were even fewer. Those that I did receive were very positive. The real concern of several members was the "skimpy" size of the SUMMER 2002 Issue. The WINTER 2002 Issue is a bit fatter. I hope the content is appreciated. I also hope that the appreciation is not based on the weight of the paper nor on the number of pages.

Constructive criticism is most welcome. Several did give me ideas on how to produce a better looking publication. Still, this second attempt did have many frustrating moments, or I should say hours. When the whole thing was 99% completed, I saved it to a CDRW. The next day, no matter what I tried, I got the Microsoft error message about illegal acts and the programs shut down. I could not retrieve all of my work. It had to be done all over again. Just getting the pages to number sequentially was daunting enough, especially when the text went to some mysterious hiding place. Well, here is the second edition of my second attempt.

I still would like to have more members submit articles for publication. Searching for material to be included in the News does take time. I am reprinting some articles that have appeared in past issues. They may be new to many.

SUBMISSIONS for the SPRING 2003 ISSUE
should reach me by **January 15, 2003**

NARA is still looking for a CASSETTE LIBRARIAN. If you can help in this area, let me know. It is preferred that the Cassette Library be located in Southern California or close by.

I am working a a website for NARA. If things go okay, and now text or orthe files vanish abruptly, the site should be up a running before the end of this year.

ORGANIZATION

The NORTH AMERICAN RADIO ARCHIVES, Ltd. was incorporated in the State of California on January 19, 1973, as a NON-PROFIT Educational Corporation. NARA is exempt from State Taxes.

In a letter dated April 26, 1973, the Internal Revenue Service determined that NARA's Foundation Status Classification is 509(a)(2). The I.R.S determined that NARA was exempt from Federal Income Tax under section 501(c)(3). This status was confirmed in a letter from the Internal Revenue Service dated February 10, 1975. Donors may deduct contributions to NARA. Bequests, legacies, devises, transfers, or gifts to NARA or for NARA's use are deductible for Federal Estate and gift Tax purposes.

MEMBERSHIP

Membership classifications were established when NARA was organized. These classifications are listed here and are still in effect. NARA has not raised its dues, Active Membership, for several years.

Membership Classification Annual Memberships

PATRON _____	\$2000.00 (includes Life Membership)
SPONSOR _____	\$1000.00 (includes Life Membership)
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CHECK the MAILING LABEL on the back cover.. The date in the upper right hand corner is the date your dues was last paid It would be most helpful if those that are 1 year behind would bring their dues current. If you have any questions concerning your membership status and the accuracy of this date, contact the Secretary/Treasurer at (888) 332-8776 or E-Mail NARA

Send all dues payments to the Membership Director, Gerald Covey. His address is on the Staff Page inside the front cover.

TRANSCRIBED FROM TORONTO

By John Pellatt

In the last few months I have enjoyed vintage radio--old and new--over the internet. My favourite site is probably www.bbc.co.uk/radio4/

This is the website of Radio 4, the spoken word radio network of the BBC in the UK. Although copyright restrictions prevent the vast majority of their radio dramas and comedies appearing there, the good news is that there are more and more contemporary BBC radio comedies on line. By the time you are reading this, the line-up may've changed again so all I can say is... check it out, if British comedies are your bag.

Also on the BBC website is the latest audio incarnation of the beloved British sci-fi icon DR WHO. In a rare example of webcasting only, the BBC has put DR WHO on line in a series of new adventures heard nowhere else. Check out www.bbc.co.uk/cult/doctorwho/

For those with Real Audio on your computer like me, it's easy to listen to streaming audio OTR at websites like www.otrnw.com and www.yesterdayusa.com (the latter being the home of old NARA friend Bill Bragg. Nice to hear you on line Bill!) The reason I mention these two sites right now is because I've been enjoying shows from both sources as I input this column! The really fun part of listening on line is... you never know what will turn up next! Unlike listening to your tape collection (tape? what's tape? I hear the young 'uns amongst you saying!) it really is like listening to radio in the old days--someone else is programming it. Now that can have a downside for sure--especially if you hate a particular genre or show--but for the most part it is a nice change in pace--and it has exposed me to shows I have not heard before. (Of the two sites I mentioned, there's also an interesting distinction in presentation styles too. www.otrnw.com just plays the shows--as far as I can tell. www.yesterdayusa.com has program jockeys to host the various segments of OTR--which can be great fun listening too.)

Just received in the snail-mail is the latest issue of HELLO AGAIN, the granddaddy of all vintage radio Newsletters--always a great source for information, trading partners, reviews and OTR related websites. (And there are lots of good ones out there--something for everyone!) It's also the official voice of the annual FRIENDS OF OLD TIME RADIO convention--the current issue containing all the latest updates you need to know about the 2002 FOTR. HELLO AGAIN is \$15 a year and is published six times a year by Jay Hickerson, Box 4321, Hamden, CT 06514.

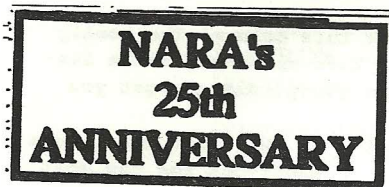
Also received in the snail-mail recently was a copy of the Raymond Edward Johnson obituary from the New York Times dated Sept 16th, 2001--almost a year ago to the day as I type this. My thanks to NARA member J. Morris in San Jose, California for sending it along. What a great radio icon Raymond was!

I know we all think of his voice when we think of the classic INNER SANCTUM although he only hosted it for 4 years. It actually ran for 11 years on all three major networks. Those openings were immortal: After three bars of organ music, the show began with the sound of a doorknob turning and then the creaking of a door on verrrry rusty hinges. Then Raymond would intone those great lines: "Good evening friends. ..this is your host inviting you through the gory portals of the squeaking door". There would follow, in the words of the NY Times, "a gruesome joke, laughter intended to make his listeners shiver and finally an improbable episode with ghosts and bloodcurdling sound effects. When the stories--featuring actors like Boris Karloff, Paul Lukas, Peter Lorre, Claude Rains and Raymond Massey--reached their climax, Raymond offered another round of macabre laughter. Then he concluded the evening by wishing his listeners 'pleasant... . drrrrrrreeeeeeeeeeaaaaaammms.'" R. I.

P. , Raymond Edward Johnson, one of OTR's true "greats", may you be blessed with pleasant dreams wherever you are tonight.

You can e-mail me at jpellatt@hotmail.com 1

Until next we meet, pleasant dreams --of vintage radio --to YOU, too!



RE-ISSUE
SPECIAL 25th ANNIVERSARY OFFER

The date was June 2, 1973. The event was the first banquet of the new NORTH AMERICAN RADIO ARCHIVES, Ltd. The featured guest was CARLETON E. MORSE. The event was held at the CATHAY HOUSE in SAN FRANCISCO. This historic event is recorded on two C-60 cassette which are available to NARA Members as a 25th Anniversary Special. The cassette come in nyl bookshelf binder with a copy of Governor Ronald Reagan's letter of congratulations on the back cover. This Anniversary Special can be yours for a donation of \$25.00 or more.

Send your contribution to:

The NORTH AMERICAN RADIO ARCHIVES, Ltd.
P.O. Box 1392
LAKE ELSINORE, CALIFORNIA 92531



random reflections

by Carlton E. Morse

COUNTRY ALMANAC
FEBRUARY, 1974

I sat down to the typewriter this morning, having been delving in the bound volumes of my original "I Love a Mystery" scripts and found myself once again highly entertained by the humor, quips, recollections and actions of Doc Long, the tall, redheaded, effervescent Texan boy. Doc Long, a knight on a white horse who was everything good to a "nice" girl and rough and ready and an outraged square over the antics of a floosie!

You probably will remember Doc Long best as one of the trio in the Triple A-One Detective Agency - that is, Jack, Doc and Reggie!

I hardly had written this much when I was stopped by the thought, "Why am I writing all this trivia out of the past, when there is so much to be said about the present? What should I talk about then? The Energy Crisis? Watergate? The senseless murders in San Francisco and the East Bay, the kidnapping of Patricia Hearst? Inflation?"

No! Too much already is being said about all these. Nineteen Seventy-four is filled with death and destruction, with rising prices and a dropping stock market. 1974 is an example of the "best of all best worlds" then let me out. Drop me back a couple of generations to the time and place and naivete where desperate deeds were not only in books but actually were experienced in every day life.

So with this thought let us return to Doc Long's childhood in Rain Water, Texas, "where the wild roses grew over the sides and roof of the pig pen and "me and Winnie-May, my female cousin on my mama's side, was closer 'n a two-headed chicken. She was maybe nine and me ten."

I was thumbing through one of the chapters of "The Fear That Crept Like a Cat" and came on a sequence wherein Jack, Doc and Reggie's speedboat had been struck and swamped by a freighter in a heavy fog and the three boys had taken to the bitter cold waters of Puget Sound. Jack had ordered the trio to remove ALL clothing to keep them from being pulled under. And here is a radio script sequence of Doc's reaction.

DOC: And there goes my under-drawers. I'd be arrested for what I ain't got on.

JACK: Save your breath. We're two miles from shore.

DOC: (disgusted) Me and Lady Gethiva. Only she had a horse.

REGGIE: Doc, this is serious. Two or three miles from shore in this fog and we don't even know which direction is shore.

DOC: Well, I just hope we ain't rescued by a boat load of Girl Scouts.

JACK: Idiot.

DOC: You know somethin' Jack, I ain't swum nekkid since I was a tadpole back in Texas.

JACK: That's the most useless piece of information of the day.

DOC: Well, why not? Here we are waitin' either to be rescued or to be drowned. Might as well talk and enjoy ourselves.

JACK: Go ahead and enjoy yourself.

DOC: Ain't YOU?

REGGIE: (chuckles) (shivers) I say, I'm freezing.

JACK: Never mind me - I can stick my head under the water when I get BORED.

DOC: Me and my cousin Winnie-May usta swim in flour sacks.

JACK: What's the matter? Didn't you have any water?

DOC: Anaaw, you know what I mean. Stead of store swim suits.

REGGIE: (amused) Really?

DOC: Yeah, Reggie. There was a pond on her papa's place. Hogs usta waller in the mud around the edge.

JACK: That is a lovely picture!

REGGIE: Quite! Pure nostalgia!

DOC: Aw, we didn't mind them. We just waded through 'em and out into the deep water.

JACK: Wonder you didn't catch something.

DOC: We did. Tadpoles, water snakes. Things like that.

REGGIE: (laughs)

JACK: I mean diseases, you dope. Germs.

DOC: Heck no! Me and Winnie-May was so tough germs couldn't stomach us.

And then they heard the sound of a rescuing motor boat sound faintly in the fog. Later saved.

Pure fantasy, of course, but maybe a light moment in the grey ugliness of the Great Depression and now perhaps a moment of relief from today's anxieties.

WHAT IS MP3?

EPISODE 2 "Do It Yourself"

By Stephen Jensen

Last issue I gave a very basic primer on the MP3 format, fast becoming a recognized standard in the audio industry. Its' high quality for its' small size (up to 100 half-hour shows on a single cd), plus the ability to make copies without any loss of quality, make it a superb choice for the OTR hobby. This time I will go over some of the guidelines for making your own MP3 files (or "recordings", if you will).

First and foremost, you will need a computer. There are a few standalone audio units which can re- cord in MP3 format (the Nomad Jukebox and the Archos Jukebox), but they cost as much as a new cheapie computer, and only do audio. So it's probably best to use a computer.

Since you can always reduce the quality and file size later (to stream over the internet, or to fit more shows on a cd), you should always begin with high quality recording. Your original (probably from a tape source) should sound as good as it possibly can -demagnetize the playback heads, check for noise reduction settings, etc. If you have a graphic equalizer, run the signal through it. Now you can reduce any "bad audio" in your show, like turntable drive belt noise, 60-cycle hum, tape hiss, and so on. Remember it is always better to cut (or reduce) levels on the equalizer, rather than boost. Boosting reduces headroom on your recording, and can easily sound "harsh". Equalizers are not that expensive, and are an indispensable aid to improving OTR audio.

Next, run that improved audio signal into your computer. In the back of the computer is your sound- card Your computer speakers are plugged into the "Line Out". Plug your audio lines into the "Line In " jack. You will probably need an adapter plug to channel your Left and Right RCA plugs (from your home audio equipment) to a stereo 1/8" plug (the Line In on your computer soundcard). Don't plug in to the "Microphone" input. It's the same size plug, but not what you want for this.

Okay, now you're ready to get started. My suggestion for a great starter program to make map's, is MusicMatch Jukebox. The program is a free download from musicmatch.com. If you decide to go for the bells and whistles that they offer, you can purchase a full version for about thirty dollars. There are scores oomph encoders out there, many are free. However, the rule of thumb for me is that you get what you pay for. The no-name freebies tend not to work as well as the recognized name brands.

Go to the "Options" section at the top, then "Record", and "Settings". This is an important section where you will set the parameters for your MP3 recording. The "Recorder" tab should be showing, at the top, you will choose which format you want to record in: mp3/Wave/mp3pro/WindowsMedia -choose MP3. This is the standard, just about everyone can access MP3 files.

Just below that is where you will choose the MP3 quality (or bitrate). The bitrate is how many thousands of bits of audio the computer will sample in a single second. For most OTR found on the internet, a sampling rate of 32 kbts is used. This is a very low bitrate, which makes the download over the inter- net quicker .Unfortunately, these files, even at their very best, tend to only sound okay. We'll use a bitrate of 128 kbts when we record ours. Then they will sound great (essentially the same as our original!), and we can shrink them later, if we're going to email them to friends.

Be sure to choose CBR (Constant Bit Rate), rather than VBR (Variable Bit Rate), because many portable MP3 players can not play VBR files.

At the bottom is the Source window, this is where you choose where your audio is coming from: the cd drive, Line In, Microphone In, or System Mixer. Choose Line In. On the right is

where you choose your target directory -where you want the MP3 file to end up.

If you have a fast enough processor, you should be able to record your audio directly to an MP3 now. Press record in MusicMatch, and press play on your source (tape player). If you do not have a fast enough processor, your MP3 may turn out garbled. In this case, you need to record in 2 steps: follow the same directions as before, but rather than choosing "MP3", choose "Wave". Then record your audio as a wave file. Then, once that is done, go to "File" and "Convert" in MusicMatch. The left half of this window is "Source" (from), the right is "Destination" (to). On the left choose the directory and "Wave" file. These will be converted to whatever directory you choose on the right, and to whatever format you choose (MP3). Move the slider to choose the bitrate (128 kbps), press start, and let the machine do it's work. If all goes well (this conversion process takes a few minutes), you should now have a nice high-quality MP3 file in a specific directory in your computer .

Just like other computer processes, sometimes things can go wrong- making map's takes a lot of system resources -DO NOT do anything else on your computer while doing anything audio related. No word processing, no internet surfing, probably a good idea to shut off your screen savers and virus software, too. All of these can retard the audio process, from adding artifacts (clicks/pops/skips), to making files that are completely no good.

Now, before you know it, you will probably end up with several thousand OTR map's. You will probably want to label these files in a similar fashion, so they can be categorized and kept track of in a database. Here is my preferred method of labeling my OTR MP3 files:

xxxx.yyyy .mm.ddttttt

xxxx. =4-letter prefix of show name

yyyy .mm.dd. = date of episode

ttttt. = title of episode, et cetera

For example, "ILAM.1951. 10.31.Pumpkin-Headed Death Ep03of12" means "I Love A Mystery" from October 31st, 1951, titled "Pumpkin-Headed Death", the 3rd episode out of 12. This will put all of the files in a cohesive order: grouped together alphabetically by show, then in descending date order. A nice way to keep track of all of your shows. My list of 4-letter prefixes for more than 500 OTR shows follows this article.

For playback, I prefer WinAmp, a free MP3 player (available at winamp.com). It is extremely stable, plays all MP3 files, and has an easy-to-read screen. Lots of the other players are created more to look cool, rather than function well. If you want to try one of those lookers, try Sonique (sonique.com). It does play well, in fact, it has a superb equalizer section. But it may take you several hours of fooling around with it to get the hang of it.

So our lesson for today (compressed) is:

1. Always begin with the best quality source material
2. Record to high-quality MP3 (128 kbps, Stereo, CBR)
3. Record to Wave first, then convert to MP3 (for even higher quality)
4. Do nothing else on your computer while recording audio/MP3
5. Label your MP3 files intelligently

This is actually sort of a fun process, once you get the hang of it -I still get a giddy rush thinking about the fact that I can throwaway 90% of the information in an audio file (by recording it to MP3), and still have something that sounds almost exactly like my original!

Your questions and comments are greatly appreciated -write in to the NARA News at the address on the inside cover, or contact me at ilamfan@att.net.



"CRIMEBUSTER, here. That's right.
Every episode of my scripted adventures
By Ken Weigel are now available on CD
Full production. Nice packaging
Almost an hour of hard-hitting fun.
Uh huh. **NARA Fundraiser**. Just \$10
Stephen Jansen
515 Willow Way
Lindhurst, Illinois
60046
Can you hear me?
We must have a bad connection...
What's wrong with this phone?!?"

Lloyd Nolan, "Veteran Detective," Becomes
A Cross-Country Commuter for His Role as

The New "MARTIN KANE"

By Allison Thorne

Sunday, 8:00 p.m.
NBC-KFI
Thursday, 8:30 p.m.
NBC-KNHU, Channel Four

THE ART of natural casting was most aptly demonstrated when Lloyd Nolan, one of filmdom's finest actors, inherited the gumshoes and pipe of "Martin Kane, Private Eye" from his good friend Bill Gargan.

Gargan, who is currently devoting most of his energies to the production side of video and radio, could not have given "Martin Kane's" future into more capable hands than Nolan's. If any one actor knows how to portray a detective, it's the personable gray-haired Nolan, who had some twenty-five right-side-of-the-law portrayals to his credit before he set foot in "Martin Kane's" domain.

In fact, Nolan is so closely associated with badge-carrying movie characterizations that his return to the stage this year in the Broadway production of "Courtin' Time" was considered a radical departure. However, it was his theatrical and Broadway background that actually led to Nolan's first film work.

A native of San Francisco, Nolan is among the legion of aspiring actors who have had to leave film-land to crash it. He attended Santa Clara prep school and Stanford University, where he took his first steps in his chosen career. After graduating from college he joined the Pasadena Community Theater, where his first break came through a part in Edward Everett Horton's starring play "The Queen's Husband." From there he went into the road company of "Front Page," filling a minor role and understudying the part of the lead, Roger Pryor.

Stage Starrings

When "Front Page" returned to New York, Nolan went along to launch his stage career in earnest. His first efforts brought him not only professional success but real-life romance in the bargain. While playing the part of an office boy in the Broadway production "Sweet Stranger," he met and fell in love with Mell Efrid, who was cast as the

September 28, 1951



↑ QUIET, ANALYTICAL detecting is a "Martin Kane" specialty which fits Lloyd Nolan's own concept of a true-to-life detective to a T. (NBC-Holloway photo.)

stenographer. When the show closed they were married.

The following season his career hopes were realized when, as a result of his work in the forty-three-week Broadway run of "One Sunday Afternoon," he was tested by Paramount and brought to Hollywood.

That was in 1934, and since that time Nolan has been one of Hollywood's staunchest character actors. This year, with seventy-five pictures to his credit, Nolan decided to have another fling at the glitter and grease paint of Broadway. The "fling" was his highly successful role in "Courtin' Time."

Detective by Choice

When Bill Gargan asked Nolan to become the new "Martin Kane," Nolan eagerly accepted the opportunity to "branch out." While he has made numerous appearances in both radio and television, the new venture marks his debut as a star of a series in either medium. His reactions to the work are highly unusual.

"Frankly, radio still gives me more fright, but I suppose because of my work on both stage and screen, I do feel more at home in front of the video camera. Luckily, I'm aided in both mediums by the fact that 'Martin Kane' is the kind of quiet, calculating character that I genuinely love to play," he said.

Nolan does admit to having a yen

to "just step to the other side of the law and play a real 'heavy.' You never forget a really good heavy."

But he's more than pleased with portraying the novel type of detective that is "Martin Kane," and is emphatically intrigued with the common-sense attributes of the character.

Nolan's new role is a long-distance maneuver. "Martin Kane" solves his "capers" in New York, and the Nolan family is so well rooted in California that Lloyd has become a Broadway-to-Brentwood commuter, and makes the trip home on the average of once every six weeks.

Outdoor Life

The Nolans enjoy the outdoor existence possible in California particularly since they installed their first swimming pool this year, much to the joy of eleven-year-old Melinda Joyce and Jay Benedict, eight. A loyal native son, Lloyd refuses to give up California sunshine, "even if I can only manage a once-in-six-weeks tan."

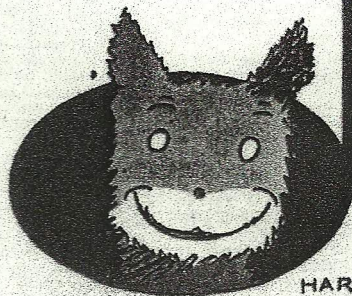
While he is in the East, Nolan finds that his "Martin Kane" adventuring takes up most of his time, precluding other acting ventures. In his "spare" hours, he catches up on his science-fiction, reading of the genuinely scientific order, and also tries his hand at creative writing.

"And I take an enjoyable busman's holiday, reading mysteries!"

Little Orphan Annie's Song



WITH THE COMPLIMENTS OF
OVALTINE
AND
RADIO'S ORPHAN ANNIE



HAROLD
GRAY

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LITTLE ORPHAN ANNIE

THERE'S A CUTE LITTLE GIRL AND A GREAT BIG DOG WE SEE THEM EVERY

DAY — AND THE CUTE LITTLE GIRL AND THE GREAT BIG DOG — PLAYING THE HOURS A-

WAY — THERE'S SOMETHING ABOUT THEIR MANNER — SEEMS SO HAPPY AND

GAY — FOR THE CUTE LITTLE GIRL AND THE GREAT BIG DOG — CAUSE LOTS OF FOLKS TO SAY

Chorus

WHO'S THAT LITTLE CHATTER - BOX - THE ONE WITH PRETTY AUBURN LOCKS -

WHO DO YOU SEE - IT'S LITTLE ORPHAN ANNIE - SHE AND SANDY MAKE A

PAIR - THEY NEVER SEEM TO HAVE A CARE - CUTE LITTLE "SHE" - THIS LITTLE ORPHAN

ANNIE - BRIGHT EYES CHEEKS A ROSY GLOW THERE'S A STORE OF HEALTHINESS

HANDY MITE SIZE ALWAYS ON THE GO—AND IF YOU WANT TO KNOW— "ARF" SAYS SANDY

ALWAYS WEARS A SUNNY SMILE—NOW WOULDN'T IT BE WORTH THE WHILE—

IF WE COULD BE— LIKE LITTLE ORPHAN ANNIE—

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system includes the lyrics 'HANDY MITE SIZE ALWAYS ON THE GO—AND IF YOU WANT TO KNOW— "ARF" SAYS SANDY'. The second system includes 'ALWAYS WEARS A SUNNY SMILE—NOW WOULDN'T IT BE WORTH THE WHILE—'. The third system includes 'IF WE COULD BE— LIKE LITTLE ORPHAN ANNIE—'. The piano accompaniment features chords and a steady bass line.

Gather closer, girls and boys,
 Mustn't make a bit of noise,
 For we will hear—Our LITTLE ORPHAN ANNIE.
 Everybody loves this miss—
 A happy little girl is this—
 Come lend an ear—to LITTLE ORPHAN ANNIE.
 She is bringing all her friends—
 We will have a party that's dandy—
 You'll meet each and every one,
 And not to be outdone—
 "ARF"—says Sandy.
 And before she goes away
 We know that everyone will say:
 "She is a dear"—Our LITTLE ORPHAN ANNIE.

Little Orphan Annie's here,
 The little girl so full of cheer—
 Who doesn't know—Our LITTLE ORPHAN ANNIE?
 Be as quiet as a mouse—
 Tell everybody in the house
 They'll want to know—it's LITTLE ORPHAN ANNIE.
 Tell your Mother and your Dad,
 You know of something better than Candy.
 If you drink it once or twice,
 You will think it nice—
 Oooh—how dandy!
 Later on we'll tell you more,
 But now we have a treat in store—
 On with the show—and LITTLE ORPHAN ANNIE.

BOOK SHELF by Hal Stephenson

Pronounced "Stevenson"



Saddle Pals by Garv Towell and Wayne E. Keates.
1994, 76 pages. Empire Publishing, Inc., Madison, NC

My curiosity is piqued by the possibility of *seeing* radio personalities in movies. A comparison of 131 **Saddle Pals** with names in **Great Radio Personalities** by Anthony Slide resulted in six actors starring in B-Western movies and serials from 1930 to 1956.

The **Saddle Pals** who were also radio personalities are Roy Acuff, Gene Autry, William Boyd, Judy Canova, Roy Rogers and Vera Vague who is also known as Barbara Jo Allen. **Saddle Pals** provides a list of film titles, studio name, and year of release. It does not have pictures or biographies. The following biography and picture of Judy Canova is from **Great Radio Personalities**.

Judy Canova (1916-1983) was the hillbilly canary, once described as Arkansas' answer to Beatrice Lillie and Oklahoma's answer to Fanny Brice, although she was actually born in Florida. Judy came to radio from vaudeville and films, and began her own show on CBS in the summer of 1943; it moved to NBC from 1944 through 1953.

Saddle Pals filmography has seven Judy Canova B-western movies. In alphabetical order, her movies are Carolina Cannonball (1955), Chatterbox (1943), Honeychile (1951), Lay That Rifle Down (1955), Oklahoma Annie (1952), Singin' in the Corn (1946), and Untamed Heiress (1954). All were made at Republic Studios except Singin' in the Corn which was made at Columbia Studios.

"What is a B-Western?" is answered by Bobby J. Copeland in **Saddle Pals**. B-Westerns were low budget but "taught us loyalty, honesty, and gave us heroes. We knew they were not real, but we loved them just the same. After watching one of these movies, you felt a tingle of goodness spread throughout your body."





**A Four-Star Broadcast
by MORT LEWIS**

First heard on NBC's Behind
the Mike, of which Mr. Lewis
is the producer

Radio
TLUFFS

READING TIME @ 2 MINUTES 30 SECONDS

FOR all its sponsored comedians, its Fred Allens, Jack Benny's, Charlie McCarthys, some of radio's most hilarious moments have been unintentionally funny. I mean those times when even the best announcers—those golden-voiced word magicians—have let their tongues slip and come up into the microphone with what, in radio slang, is called a "fluff."

Years ago Milton J. Cross, that dean of Information Please and the symphony and opera broadcasts, in announcing a program of the A. & P. Gypsies said:

"You will now listen to the music of the A. & G. Pipsies."

David Ross, in introducing Tito Guizar and his guitar, once said:

"And now we present Tito Guitar and his famous guizar."

Frank Knight, in announcing the weather report, said:

"Today's weather—roudy followed by clain."

Ralph Edwards, now master of ceremonies on Truth or Consequences, once introduced a singer as follows:

"And here is one of radio's most charming and lovely sinners."

Jerry Lawrence, describing the ceremonies welcoming the King and Queen of England, uttered this masterpiece:

"You will know the King and Queen have arrived when you hear the twenty-one sun galute."

Arl Whiteside, in presenting the Crown Prince of Norway on his station, made this remark:

"It is our extreme pleasure to introduce the Brown Quince of Norway."

David Ross, in advertising a popular mouth wash, said: "You will be delighted with the taste of this new, invigorating mouse wash."

Requesting that indigent World War veterans with 50 per cent disability write to the Veterans Bureau for financial assistance, an NBC announcer said it this way:

"Requests to the Veterans Bureau should be sent by indignant veterans who can prove 50 per cent destrability."

Frank Catto of Station WBCM of Bay City, Michigan, in introducing a program called Headlines and Highlights, said:

"Our next feature is entitled Headlights and Highlines."

A couple of weeks ago our own announcer, Gil Martin, made an announcement on behalf of the government. He was supposed to ask, "Do you want a Civil Service job?" but it came out like this:

"Do you want a chivil jervis sob?"

Harry Von Zell, in introducing the then President of the United States, Herbert Hoover, said:

"We pay tribute to our great President . . . Heever Herbert."

And an announcer, who shall remain unnamed, in plugging a well known beverage, said:

"Fill up your glass with Buppert's Beer."

But perhaps the most famous fluff of all was when Graham MacNamee, on the Ed Wynn show, in mentioning his product said:

"Be sure to fill up with a tankful of Fire Chief gasaloon."

THE END

EXTRA Kraft Music Hall News EXTRA

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IN "DEAR OLD K. M. H."**

—While Bing Crosby is vacationing, Don Ameche takes over as Kraft Music Hall's M.C.—singer and star of the Hall's dramatic shows



With Connie Boswell, Ken Carpenter, John Scott Trotter, and famous guest stars

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EVERY THURSDAY NIGHT—NBC STATIONS

MAY 19, 1941

NARA is now in the process of placing vantage radio on to C.D.s

The following programs are what is currently available for RENT by members. More is being added. Lists will be included in future issues of The NARA News.

KEEP THESE PAGES for future reference

THE CD Library

RENTAL RATES -\$1.25/CD

Minimum 6 CDs per rental order

Rental rates include shipping to the member via U.S.P.S. Priority Mail

Return shipping is paid by the borrower. Return shipping should be via U.S.P.S. Priority Mail.

To: **NORTH AMERICAN RADIO ARCHIVES, Ltd**
P.O. Box 1392
Lake Eisingore, California 92531

The borrower may keep the CDs for 30 days. After that an additional charge of \$.25 per day is assessed. The CDs must be returned by the date indicated on the return shipping label enclosed with the CDs.

If a member wishes to keep the CDs or purchase a CD set, the price is \$5.00 per CD. Damaged CDs are the responsibility of the borrower. Be careful, treat them as if they are your very own. The next member to borrow them will appreciate your care-

The Adventures of NERO WOLF w/Sidney Greenstreet

#244-1 NARACD-1	#01	10-20-50	"The Case of Stamped For Murder"
	#02	10-27-50	"The Case of the Careworn Cuff"
#244-1 NARACD-2	#03	11-03-50	"The Case of the Dear Dead Lady"
	NOTE: #04 not available	#05	11-17-50
#244-1 NARACD-3	#06	11-24-50	"The Case of the Beautiful Archer"
		#07	12-01-50
#244-1 NARACD-4	#08	12-08-50	"The Case of the impolite Corpse"
		#09	12-15-50
#244-1 NARACD-5	#10	12-22-50	"The Case of the Slaughtered Santas"
		#11	12-29-50
#244-1 NARACD-6	#12	01-05-51	"The Case of the Deadly Sell-Out"
		#13	01-12-51

The Adventures of NERO WOLF w/Sidney Greenstreet

#244-2 NARACD-1	#14	01-19-51	"The Case of the Calculated Risk"
	#15	01-26-51	"The Case of the Phantom Fingers"
#244-2 NARACD-2	#16	02-02-51	"The Case of the Vanishing Shells"
	#17	02-16-51	"The Case of the Party for Death"
#244-2 NARACD-3	#18	02-23-51	"The Case of the Malevolent Medic"
	#19	03-02-51	"The Case of the Hasty Will"
#244-2 NARACD-4	#20	03-09-51	"The Case of the Disappearing Diamonds"
	#21	03-16-51	"The Case of the Midnight Ride"
#244-2 NARACD-5	#22	03-23-51	"The Case of the Final Page"
	#23	03-30-51	"The Case of the Tell-Tale Ribbon"
#244-2 NARACD-6	#24	04-06-51	"A Slight Case of Perjury"
	#25	04-20-51	"The Case of the Lost Heir"
#244-3 NARACD	#26	04-27-51	"The Case of Room 304"
		12-15-46	"The Case of the Missing Book" w/Francis X Bushman

#137-1 NARACD-1	#01	08-31-41	1sr Show of the Series - "Gildy arrives in Summerfield"
Great Gildersleeve	#02	09-07-41	"The Cake"
#230-1 NARACD-4		01-23-39	"The Last Show from Chicago"
Fibber McGee & Company		01-31-39	"The First Show from Hollywood"
NARACD-GE-1	#01	10-09-52	w/Judy Garland
General Electric Show w//Bing Crosby	#02	10-16-52	w/Helen O'Connell
#273-1 NARACD-1	#01	06-26-47	"Theodore Roosevelt and the Coal Strike"
Mr. President	#02	07-03-47	"Grover Cleveland and Cancer"
#244-1 NARACD-1	#01	04-08-50	"The Outer Limit"
DIMENSION -X-	#02	04-15-50	"With Folded Hands"
#292 NARACD-1	#01	04-24-55	"No Contact"
X-MINUS ONE	#02	05-01-55	"The Parade"
#170-1 NARACD-1	#01	07-30-48	"Main Street" w/Vanessa Brown, Leon Ames 60 minutes
NBC UNIVERSITY THEATER			

Stephen Abbott
Senior Seminar
TH 12:30-1:45
November 1, 2001

Times Have- A -Changed

It was the first day of the 2001-fall semester Senior Seminar class at The University of Findlay titled "The Golden Age of Radio." I was walking in the classroom not knowing what to expect. Am going to be learning about the history of radio, or is it going to be a long drawn out class about worthless subject matter that I am not going to care about for the rest of my life? I sat down in my chair as close to the door as possible like I do in all of my classes so when class is done I can get out of the room as soon as possible and be on free time for a few minutes before I get started on another class or homework.

The professor is one that I have had for several other classes, a man respected by every upper-classman in the communication department and misunderstood by every under-classman. He started passing out the syllabus with all of the normal syllabus jargon, plus another sheet, titled "Calendar." The sheet had such categories as Children's Shows, Mystery, Adult Westerns, Children's Westerns, Situation Comedy, War, Detectives, Soap Operas, News, and Drama. I was sitting in my seat thinking to myself "what is the deal with this" as he was walking us through the syllabus and the course.

It turns out the course is simply listening to old radio broadcasts, ones that are still remembered to this day by grandparents of my generation. So I sit there thinking man I need a visual to understand this stuff, radio is no fun, when over the speaker I hear "Wheaties, the breakfast of champions. ..." This is a whole commercial on just a cereal that is a plain wheat tasting flake that I have not eaten for years, but occasionally I still see a professional athlete on television marketing the product. Nothing spectacular has happened yet except for the small giggle the class had as the commercial continued on to the end.

Then all of the sudden the story starts. It is Jack Armstrong "The ALLLLLLL American Boy." My attention is grabbed for a couple of seconds as the story starts, and then the next thing I know it has been 15 minutes and the show is over. The professor walks over and pops another tape in, and it is also Jack Armstrong "The ALLLLLLL American Boy." Once again the commercial comes on and the same thing happens all over.

"This is just like watching television except for all pictures are mental," I am thinking to myself. It has to be realized that when I think of radio it is alternative or classic rock, or metal and so on. Clear Channel comes to mind and great give-a-ways that, there is really no chance to win. The only radio with an actual storyline that I have experienced was on the movie "A Christmas Story" with "Little Orphan Annie," which, just for a note we also listened to on the first day of the senior seminar class. And even then it did not really click what I was listening to because I was watching it on television the ultimate fiction tube.

What has America come to that we have forgotten what has happened just 50 years ago and even less in certain circumstances. Unfortunately for our generation technology has moved so fast we have never seen the original evolution of many things. It is like how 20 year olds of today do not respect Veterans Day because we have never lived through a true war. Any family that we had die in the war was three generations ago, which is just enough to be out of our reach, for its significance. This kind of comparison sent me over to my grandfather's house, who is by far my most favorite person in the world, and I know everything about him I think. I know so much about him that when he tells me to be careful can only look at him and laugh because I am a mellow angel compared to some of the crazy things that he has done.

I walked into the house like I do a few times any given week, except this time I was carrying my little yellow folder with the words "senior seminar" written on it. I sat down at the kitchen table where

he and my grandmother were both sitting, said "hi" and asked them how their week had been since they are both getting ready to retire and are a little confused because they have worked all of their lives and don't know what to do with free time. The conversation lasted a few seconds, then I casually asked when they had both gotten their first televisions. Grandma quickly replied "I think it was 1952" and grandpa went into this long story about how he was one of the first kids on his block to get a television, but could not really remember the date, however it was in the early 50's also. Since grandpa was born in 1939 and grandma in 1940, I was quite surprised at the fact they were roughly 12 years old before getting their first televisions.

I then told them how I was in a class titled the "Golden Age of Radio" where we listened to old radio broadcasts, and how I really enjoyed the class because it has been an entirely new aspect of entertainment that I had never been exposed to. I asked if they remembered any of the shows. They quickly asked what I had listened to. I told them, a few such as "Jack Armstrong," "The Green Hornet," and "Gunsmoke," which had been my favorites up until the time. As I was looking at their faces they had both lit up, and I could tell I had reminded them of their past a little. Grandpa then started telling me that he and his cousins who had all lived in the same neighborhood would all go into a bedroom and hide under the blankets and sheets as the scary parts would come during the story and hoot and holler when it was time to do so also.

This made me feel good because I thought I knew everything about my grandpa, but I had no idea about this story. I smiled because I saw how happy both of my grandparents were. However, after the conversation was over I headed home like I normally do, but this time I was a little perplexed about what had just happened. How can I love two people so much but not even realize something so major in their life? How can I take for granted what I have? We have well over a hundred channels of video entertainment from education to near pornography, but yet I cannot be amused a majority of the time. Then I look at 50 years ago when all that was there was a little brown box, a sheet, and a couple of relatives having a blast--so much so that my grandparents can remember the details over half a century later.

All of the information that I learned on the first trip about the two of them sparked a second conversation about radio in a different visit to their house. I asked if they continued to listen to the radio after they had received their televisions. Grandma talked about how she grew up in Philadelphia where they had several different television stations due to locality of the large markets so she did not listen to much radio anymore. But when she moved to Findlay they only had one or two stations so she started listening to the radio a little more. Grandpa said that he still listened to the radio quite a bit because that was what he was used to, but he did like the television.

This started a little spark of curiosity in my head about the history of radio, so I went to the school library and checked out five books with a range of topics from terms, to drama, to history, and so on. I was in the library and I just flipped most of the information was new to me. So I thought why not write the term paper by simply just flipping through the books finding new things and then discussing them. The drive to this is simply that several things that I do not know will probably be common knowledge any of my grandparents and professors. It may even be a bit of a downer that children of this generation are so ignorant to the history and evolution of entertainment.

One of the first books I grabbed was titled "Fireside Politics: Radio and Political Culture in the United States, 1920-1940" by Douglas B. Craig. The main reason why I grabbed this book is because I know about fireside chats to an extent. I remember learning in high school about Franklin Delano Roosevelt and his radio audience during the great depression. Supposedly FDR had this incredibly soothing voice that was attention grabbing and powerful enough to make people follow his advice. So I expected to have a whole book about FDR and his conversations during the mid-evening coming from the white house.

I was wrong. I picked the book up and the sections of the book were Making the Medium, 1895- 1940, Radio and the Business of Politics, 1920-1940, and Radio and Citizenship, 1920-1940. A close look at all the chapter titles never once revealed FDR's name. I was now curious whether I was even right about FDR and his fireside chats. Looking at the chapter titles I turned to chapter 5 titled "A new Deal for Radio?" knowing full well that FDR was the creator of the New Deal to help the country out of the Depression. Reading a little further into the chapter I finally saw FDR's name in a sentence that goes something like this. "This is particularly true during the banking crisis in the months following the Roosevelt's election. Saving the banks required a return of business and consumer confidence, and that required an act of national unity and faith" (79).

This was basically what I thought when I thought of fireside chats, so I pushed this book aside. Obviously this was only one chapter of the book that had at least 13 in it, so there was a lot more there than what I have just discussed. But I thought I had a decent grip on what I was reading.

The next book I grabbed was titled "Radio Drama" edited by Peter Lewis. What could possibly be in this book? Is it just a description of drama stories, or is there a lot more to the book? I opened the cover and flipped to the contents page to get a quick idea of what was going on. There were such titles like "The Producer and radio drama: a personal view," and "British Radio drama: a survey." This sounds like it could be interesting and informative about the new form of entertainment that has been recently placed on my shoulders. I turn the book to the second chapter and read the first paragraph. A couple of sentences in it goes into a first person conversation that I can relate to. "What do you do?" "Oh, I direct plays." "That must be interesting. And where do you do them? Television?" "I have. And for Theatre too, but essentially I'm a radio producer, I direct plays for radio" (12).

I know exactly how the man feels about not understanding the radio plays part. Because up until the class I had no idea that radio was that big. I remember when I used to hear about "Hopalong Cassidy" and "Lone Ranger" I always thought they were just early forms of a television series. If someone would have told me that their great grandpa was a radio play producer, I would have probably laughed at them and said something like "for who 'The Beatles' or 'The monkeys?'" I knew that there were radio dramas, but I thought there was like two of the not a whole series that lasted for years and in some cases decades. I also thought the quality would be weak and crappy, but never continually strong.

"Radio Drama" moves on to explaining about writers and their duties on the set of a radio play. This is a new look at a different person in the radio world. What exactly do they do? Obviously they write the play, but there has to be some description of other responsibilities dubbed to the writer. "The writer of a new play should be present for all or part of a rehearsal period" (16). This makes sense, what if the actors and actresses are taking a different tone of voice than what was originally conjured up in the head of the writer when he first started writing the storyline. In radio the only visual is in the head of the listener, so if a word or sentence or even an entire storyline is said in a wrong tone, it could be misinterpreted by the listening audience, and then not have the impact that was meant to happen.

Impact is a vital part of a storyline. This is pretty obvious simply because impact is ratings, and ratings is job security.

Writers, somehow, seem more satisfied with the results of a radio production than with productions in the visual media. The reasons are obvious: fewer things can go wrong; there are not so many distractions, fewer positive statements. The appearance of an actor on the stage may in no way measure up to authors imagined projection of his character

(15).

This all fits into a very common sense train of thought when it comes down to explaining writers.

Now when I look at the production of a radio drama I feel like I understand it. But I am still curious about some other things. What is the history of Radio? When did it originate? Who were the founders? I grabbed another book off of the shelf titled "The First 50 Years of Broadcasting" created by the Editors of Broadcasting Magazine. This sounds like a book that can answer some questions. The first thing that I turned to was a timeline with some key years.

One of the first important dates mentioned was 1827 where Sir Charles Wheatstone of England invents acoustic device to amplify sounds. He calls it a "microphone." 1844 Samuel F. B. Morse tests first telegraph. 1858 First transatlantic cable completed. 1876 Alexander Graham Bell invents the telephone. 1877 Thomas Edison applies for patent on a "phonograph or speaking machine." 1886 Heinrich Hertz of Germany proves that electromagnetic waves can be transmitted through space at the speed of light and can be reflected and refracted. 1896 Guglielmo Marconi of Italy applies for a British patent for wireless telegraphy.

He receives American Patent a year later .1901 Marconi sends first transatlantic signal from England to Newfoundland. 1906 Lee DeForest invents a three-element vacuum tube (the audion), which becomes the basis for amplification of radio signals. 1916 David Samoff, assistant traffic manager of Marconi Wireless Telegraph Co., proposes developing a "radio music box." 1920 Westinghouse's KDKA Pittsburgh is first first licensed radio station; broadcasts Harding-Cox election returns (XVIV).

This is definitely not everything in the history and evolution of radio, but it is important information that I remember from other courses that I have taken. Things that I had known, but now I have This is definitely not everything in the history and evolution of radio, but it is a base on what early inventers had created and what they were striving to gain. It is amazing that in a crude and inefficient period of time in America such as the mid 1800's to the early 1900's inventers from around the world were able to create the start of what was going to become an entire age in the history books. The start of the technology age is now underway and today it is full-fledged and not about to die anytime soon. But I still only know about how the radio was originally thought up. However, I still do not have an idea about early broadcasts. So I flipped through the pages a little more.

The first year in the book that was described in detail was 1931. The first paragraph is a powerful description explaining how radio was climbing the ladder of popularity.

The year 1931 might well be regarded as the .end of the beginning for American broadcasting. Order had been restored to the spectrum in the years since the Radio Act of 1927. The number of radio stations had stabilized at 608 and. abetted by expanding network operations, broadcasting was attracting an ever-growing share of the advertising dollar .By the end of 1930, the Census Bureau had found radio sets in more the 12 million of the country's 30 million homes (1).

Considering that radio was merely an infant to society, and society of the time was pretty un-accepting of change, it is amazing to look at the popularity the little brown box had. The country was fresh out of war and in a great depression; little did they know they heading to war again only a few short years later .People must have had to go out of their way to earn enough money to buy a radio. I am willing to bet that since bartering was an important part of the times, that Americans would give up some of their family's prided possessions just to have one.

Moving on to 1941, only a decade later the radio brought war into the living rooms of peoples homes. Once again the first paragraph of the year is a powerful look at what the radio had brought into the world.

A Dec. 7 radio bulletin from Pearl Harbor told America it was no longer a bystander to World War II. It also told broadcasters their concerns had expanded beyond business and governmental advisories on the domestic front (51).

Amazing to me. I can picture American families glued to the speaker of the family radio

find anything worth watching. Home decorations, Barney, and cooking just do not appeal to me most of the time.

But now that I have listened to the radio and observe through a little reading what society went through only six decades ago as their form of entertainment, I feel privileged to have the options that I have. And I am glad that I learned what my grandparents used to do when they were little, and only picture myself doing the same thing mentally. My mental image and creativity has just come from talking to my grandparents in a conversation picturing them in their youth-hood hiding under blankets in their bedrooms as the scary parts in the radio show came crawling up to give bones a little scare. The suspense from the crypts filling with water, and the possible end of the "Green Hornet." Or the taxi ride with "Little Orphan Annie" where she might possibly be seen by the group of men who just entered the house.

I sit and smile with this mental picture thinking how fun it must have been laying-under the blanket with your own idea of what the "Green Hornet" looked like, and then the debate with your brother or sister and what they thought he looked like. Then the argument that pursued where the parents, or grandparents, or aunts and uncles, had to come and break up the argument with a threat of no dinner, or an early bed time, or the ever impossible not being able to listen to the show the next time it airs. That is a punishment that would feel like the end of the world and put the kids in agony over an argument that was not even necessary. So a quick apology was given then dinner eaten, and the anxiety of waiting for the next show to start.

So you can see some college students have a great imagination also, unfortunately it is now used to picture the history which is so overshadowed that it has almost been forgotten except for one little class at The University of Findlay called "The Golden Age of Radio." I now have a greater respect of what I have at my fingertips now and a wonderful mental picture of the past. The history of radio is an amazing topic in which I challenge those who have not had the opportunity to listen to any old radio broadcasts to take time and listen to at least one.

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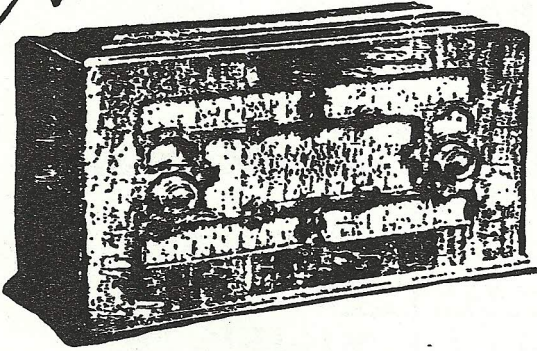
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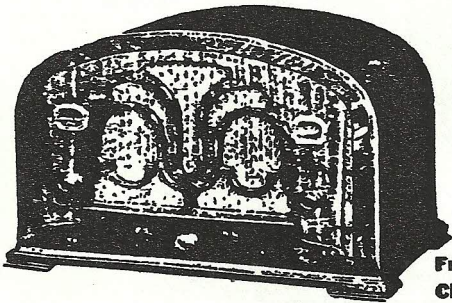
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SHOWCASE XI June 27-28-29, 2003

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A TIP of the ATWATER DIAL To...

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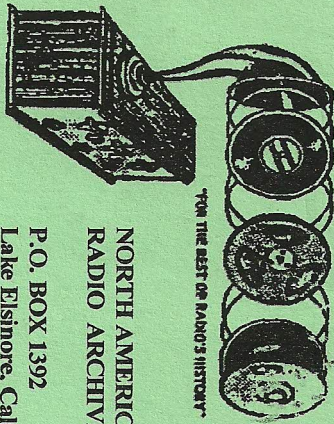
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