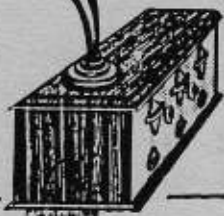


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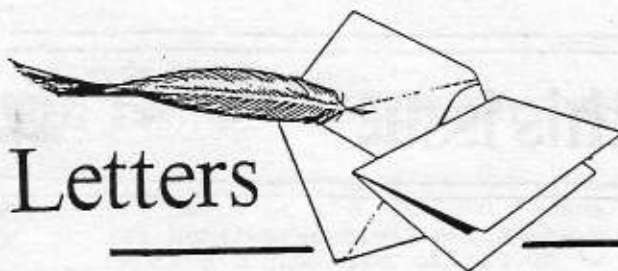
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Letters



from our readers

There is a new comic book series that is reprinting the newspaper comic strip version of THE SHADOW from the forties. The comic is called *Pulp Action* and is published by Avalon Communications, 2800 Halpern, St. Laurent, Quebec H4S 1R2. There is nothing indicated that they take mail orders, but they give a fax number for general inquiries: (514) 938-8058. The comics are 32 pages, black and white, and \$2.95 each. The first two issues were released together in early December and local comic shops can order them very easily if they don't stock them.

Chuck Seeley
Kenmore, New York

The winter 2000 NARA News was another excellent tome. As usual, Jack French did an excellent job with "Radio Traitors of World War II." His research is beyond question, and a lot of information has come to light about these turncoats. The soap opera article was also enlightening. Bob Mott, Jim Cox, Don Berhent, John Stanley, Jack Palmer and all the rest provided a warehouse of information. I said it before, NARA News is the best of the OTR publications. Bob Davis' "Bogart on Radio" was another fascinating article, but Bogie was not the first to play hard-boiled private eye Sam Spade. In 1931, Ricardo Cortez played the private dick in "The Maltese Falcon." Of course, it was not nearly as good as the Huston directed version in 1941. There was also a remake in 1936 called "Satan Met a Lady," of little consequence.

Chuck Huck
Warrenville, Illinois

What a great article on your plane ride with the script writer for "Little Orphan Annie!" You have all the luck. On long flights I'm usually seated with drunks or crying babies, never OTR writers.

Jack French
Fairfax, Virginia

Just a short note to compliment you on another great issue of NARA News. The Frank Bresee article on Charlie McCarthy was of great interest to me and I enjoyed everything in the winter 2000 issue as per usual.

Don Berhent
Willowick, Ohio

My membership is up for renewal again, and I'm troubled about it. NARA has promised us two major reasons for being a member, the cassette library and four publications a year. We do get the publications, and I do enjoy them, but the cassette library has been essentially out of service for at least two or three years. I realize that the officers and staff of NARA are strictly volunteers and receive no pay of any kind for their efforts, but having the library shut down for such a long time is unacceptable. Is there any hope at all that this will get back into operation, or is it simply going to be shut down permanently?

Name withheld by request

EDITOR'S REPLY: Have we ever got GOOD NEWS for you!!! Please see the following page.

NARA NAMES NEW CASSETTE LIBRARIANS

We are very pleased to announce that Gerald and Diana Curry, of Stockton, California have agreed to take over NARA's cassette library. You are undoubtedly aware of the difficulties we have had with this aspect of our operation over the last three years. The Currys now plan to offer the kind of service that our members deserve and have a right to expect.

Gerry and Diana have been members of NARA since 1993. Gerry is retired from the phone company and Diana is a retired florist. Currently he is a volunteer sheriff's patrol member and interested in art and writing. Diana is a computer buff and loves puzzles and cooking. They have about 800 shows in their personal collection and like just about anything that has to do with old time radio except perhaps the soaps.

The cassette library is probably the most important function that NARA has to offer to many of our members. Gerry and Diana are very enthusiastic about their new responsibilities and have pledged to give you the attention and assistance that will make this part of NARA's mission successful once again. If you've experienced problems and disappointments in the past, we feel sure that you'll be pleased with the service you are going to receive from the Currys.

They hope to be ready for operation by April 15, and you'll find their address on pages 1 and 31.



"LUX PRESENTS HOLLYWOOD....."

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.

When a history of the broadcasting industry is written, one of the shining beacons will most likely be the Lux Radio Theatre. During its long and illustrious career, the program featured more stars than any other radio or television show ever produced.


This year of 2000 is the 64th anniversary of the broadcasts from Hollywood. It was on June 1, 1936, that the program was first heard from its theatre on Hollywood Boulevard (the theatre is currently in use as a legitimate theatre, and some years ago it was renamed the Henry Fonda Theatre.)

The Lux Radio Theatre was considered by many to be one of the greatest programs during radio's golden days. It was broadcast every Monday evening from 6 to 7 p.m. (Pacific time) "live" from coast-to-coast on the Columbia Network, and in Canada on the Canadian Broadcasting Corporation.

Lux, as it was affectionately known, went on the air on October 14, 1934. For the first year and a half, it was broadcast from New York and featured some of Broadway's brightest stars. On June 1, 1936, the program moved to Hollywood. Motion picture producer-director Cecil B. DeMille became the host, remaining for nine years. In December of 1945, producer William Keighley replaced Mr. DeMille.

During the nineteen years Lux Radio Theatre was broadcast from Hollywood, 845 productions were heard, with over twenty-one thousand actors participating. Throughout the years the program was

COLUMBIA BROADCASTING SYSTEM LUX RADIO THEATRE 1615 NORTH VINE - HOLLYWOOD			No 1070
MAY 29 1944	ALEXIS SMITH MARIAM HOPKINS OTTO KRUGER "OLD ACQUAINTANCE" CECIL B. DE MILLE		
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

COLUMBIA BROADCASTING SYSTEM LUX RADIO THEATRE 1615 NORTH VINE - HOLLYWOOD			No 926
MAY 22 1950	Al Jolson Barbara Hale with William Demarest in "JOLSON SINGS AGAIN" WILLIAM KEIGHLEY		
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

Tickets for the Lux Radio Theatre.



The Vine Street theatre that was the "LUX RADIO THEATRE." May 27, 1940
(Photo by Frank Bresee)

=====
on the air, the Lever Bros. Company, makers of Lux soap, spent almost one hundred million dollars to present this radio spectacular.

Stars on the Lux Radio Theatre were paid a fee of \$5,000.00 for their appearance on the program. Not bad for only three days of rehearsal and one broadcast. An interesting side bar. Although the top fee was \$5,000.00, film star Clark Gable would not appear on the program unless they paid him five thousand and one dollars. He wanted to tell everyone that he was the highest paid actor on the Lux Radio Theatre.

The first broadcast was the "Legionnaire and the Lady" starring Marlene Dietrich and Clark Gable. This was the radio version of the Paramount Picture "Morocco." The following week William Powell and Myrna Loy starred in "The Thin Man," and then the man billed as "the world's greatest entertainer," Al Jolson, with his wife Ruby Keeler, appeared in the play "Burlesque." The program was off and running. The first announcer was Frank Nelson (later to become famous as the floor walker on the Jack Benny show who would always say "Wellllllll"). The next announcer was Melville Ruick, then John Milton Kennedy, and finally Ken Carpenter.

Over the years Fred McMurray starred in no less than twenty-five shows, with Cary Grant next, performing twenty-four times. On the distaff side, Claudette Colbert held the record, appearing in a total of twenty-four shows. Other stars appearing over the years include: Loretta Young (22), Don

Ameche (20), Barbara Stanwyck (19), William Holden (15), Bette Davis (13), James Stewart (12), Bob Hope (11), plus Charles Laughton, James Cagney, Errol Flynn, Bing Crosby, Carole Lombard, Humphrey Bogart, Elizabeth Scott, Lana Turner, Judy Garland, Frank Sinatra, Jack Benny, Jean Harlow, Ronald Reagan, Ingrid Bergman, Elizabeth Taylor, Robert Cummings, Orson Welles, etc. etc. To my knowledge, only two popular personalities of the day did not appear on the program: Charlie Chaplin who was better known for silent films than for "talkies," although he did make several successful sound films, and Greta Garbo, who in those early days just "wanted to be alone."

A few years ago I spoke to Lurene Tuttle, the reigning queen of radio during the golden days, who had worked opposite every famous star, from John Barrymore to Frank Morgan, and she gave me some interesting facts regarding the Lux Radio Theatre. When the radio adaptation of "Dark Victory" was performed on Lux, the program starred Bette Davis, Spencer Tracy and Lurene Tuttle. Miss Davis was given a separate microphone on which to perform, and Mr. Tracy and Miss Tuttle worked center stage on another microphone. She told me that Tracy was very upset. When he was doing his lines with Miss Tuttle it worked well, but he couldn't get over the fact of reading lines with Miss Davis while she was across the stage on another microphone. He found it very unnerving and difficult. His comment: "I'd love to go home and just telephone my part in to the show."

Miss Tuttle also said that there was a time that the famous actor Paul Muni (star of "Scarface") was signed to do the story of "Louis Pasteur." He seemed calm, but inside he was a bundle of nerves and just could not stand the tension of a "live" coast-to-coast broadcast. He borrowed a violin from one of the men in the orchestra, and soothed his nerves with his own concert right up to air time. Don Ameche and William Powell had a different solution. Each would chug down a bottle of milk before the broadcast.

There was also a time when the glamour queen Marilyn Monroe appeared on the program. It was in the early fifties and she had yet to be signed by 20th Century Fox. She was just barely making a living as a young starlet in Hollywood. But she did appear on the program, not as the star that she was to become, but in one of the commercials, expounding the virtues of Lux soap. As Paul Harvey would say, "Now you know the rest of the story."

There was one particular participant on the Lux Radio Theatre who never fluffed a line, never got excited, and never showed a trace of being nervous. His name was "Oscar." Actually, Oscar was a chrome plated metal stand, with four legs, standing about three feet high which served as a guide to the stars of the show, keeping them the proper distance from the microphone. It also had a script rest so that the stars did not need to worry about rattling the pages of their script. Designed by Cecil B. DeMille, Oscar was on stage for every broadcast from the early forties until the program left the air in 1954. (NOTE: See the separate story about radio's "Oscar" in the article that follows.)

In 1939 the location of the broadcast moved from the theatre on Hollywood Boulevard to the Vine Street Theatre which officially changed it's name to the Lux Radio Theatre. Every Monday afternoon the audience began lining up at 4:00 p.m. and by 5:30 Vine Street usually had over 1,000 people waiting to enter the theatre, or at least get a glimpse of their favorite star.

Monday nights were always exciting. As the announcer proclaimed, "Lux presents Hollywood!"

RADIO'S OSCAR

UNIQUE GADGET REASSURES STARS ON THE "LUX RADIO THEATRE"

(NOTE: Frank Bresee has provided us with this material from a 1945 issue of *RADIO GUIDE MAGAZINE* to go with his article which precedes this. The photos which accompany this article were taken by Frank and have never before been published.)

There's one performer on the "Lux Radio Theatre" who never fluffs a line, never gets excited or blows up, never shows even a trace of knocking knees. His name is Oscar, and the reason for his godlike perfection is simple. Oscar's a kind of robot, made of untempermental aluminum and steel.

Each Monday night at 9:00 p.m. E.W.T. over CBS, this sturdy character takes a firm stand in the middle of the stage. With four legs anchored to the floor, directly beneath the mike, Oscar's on the alert and ready for the evening's work and can be counted on never to lose his head no matter what catastrophe occurs.

Originally designed by Cecil B. DeMille, this iron man's primary function was to serve as a guide to actors, keeping them a proper distance from the microphone while tossing dialogue at each other. Since the gadget's height can be regulated by adjusting the legs, it can also act as a script rest so that the players need not worry about rattling papers or trembling hands.

But Oscar's claim to immortality stems from neither of these prosaic chores. It's purely as a moral support that this lad has become the toast of Hollywood. The arched handle you see in the pictures glistens beneath the studio lights, and not because it's been polished, either. That gleam comes from the convulsive tightening of feminine hands and the vigorous clutch of masculine grubhooks, as stage and



Lizabeth Scott, Van Johnson, and OSCAR.

screen stars cling to Oscar like a life-preserver in a sea of mike fright.

Of all of Oscar's admirers, Bette Davis is perhaps the most enthusiastic. During her big scenes in "Dark Victory" and "The Letter," Bette fastened on his bent bar with a death grip, then emoted away with confidence. "I never get over being afraid of a microphone," she admitted later. "I'm always scared out of my wits, and without Oscar I



Frank Morgan and OSCAR.

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 should probably pass right out of the picture." And her remarks have been echoed by scores of screen notables.

Of course, many of the luminaries who appear on "Lux Radio Theatre" are now radio veterans as well, and have entirely recovered from their attacks of airwave jitters. But that was far from the case during the early years of the show. Since the program's debut this dramatic series has introduced numerous celebrities to dialers for the first time, shepherding them palpitating and reluctant to the studio. If Oscar could only talk, he'd have many a tale to tell of the stars who've rubbed his shining cranium.

There was a day back in 1936, when the late Jean Harlow was to make her first "Radio Theatre" broadcast. Word got around the town that the screen's glamour girl would appear in person, so fans started gathering, milling around the theatre from early in the morning 'till the hour came for the evening show. After the ticket holders were

all seated and the program started, the disappointed mob, determined to get in, broke down the doors and poured in to flood down the aisles. Pandemonium reigned, but luckily the interruption came during a crowd scene, and the play's listeners never knew there had been a near-riot. Practically every bright light in the movie world has succumbed to the lure of the "Radio Theatre." Screen thespians find it refreshing to do a play in legitimate theatre fashion, going right through characterization from start to finish without a break. In films, they point out, they seldom get the "feel" of a story, for they work on a few lines or a single scene each day doing the same thing over and over again until it's been successfully recorded by the sound cameras.

There are disadvantages for actors accustomed to movie technique, too. As Claudette Colbert said before her



Rita Johnson, Preston Foster, Roddy McDowall, and OSCAR.



Ray Milland, Claudette Colbert, and OSCAR.

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radio debut, "I have an entirely different feel about radio than I have about pictures. I know that if I make even the slightest mistake in pictures there is a chance for a retake. But once you say something into the radio microphone, it cannot

be recalled. That is what frightens me." Some were also tense at the prospect of doing scenes in front of a live audience, an experience they'd never been accustomed to. But as listeners know, Claudette as well as Ronald Colman, Barbara Stanwyck, Irene Dunne, Brian Aherne and many others, now seem to be completely at home in the airwaves medium.

Comedians, too, have had a chance to display their versatility on "Radio Theatre." By tradition, gagsters are a race of frustrated would-be Hamlets, yearning to play tragedy and condemned for life to being laughed at instead. Through this series, such zanies as Jack Benny, Fibber McGee and Molly, Burns and Allen, and Bob Hope found golden opportunities to plumb emotional depths, show the world what they could do with genuine dramatic roles.

And since Oscar assisted on all these historic occasions, it's no wonder that Hollywood considers him one swell guy.



And this library is now under new management. (see page 4)

MY CAREER IN RADIO: A GREAT LEARNING TOOL!

by RAY ERLBORN

Ray Erlborn 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*. A more detailed breakdown of his career appears at the end of this article.



What did I hear when I stepped behind my sound effects prop table and fitted a pair of earphones to my ears? Not only did the sounds of a director and his staff step into my audio world, but I began to hear a familiar musical theme, heralding a popular network radio program.

"Cue the theme!" the Director's voice announced. Then as his right arm slowly lowered to the sill of the dual paned, booth window, the musical conductor put his forefinger to his lips and with the other arm motioned for "pianissimo" and the sixteen piece orchestra softened its refrain to background for the "lead-in."

Then I heard the words, "Cue announcer!" as our director pointed his busy forefinger toward the man standing at the stage right microphone. The gesture was really unnecessary as the announcer was wearing the same type of earphones I was wearing and could hear every word coming from the booth in his left ear. In his right ear he could hear the musical theme and was pacing his opening narrative to time out with the music, as he had been instructed to do at rehearsal.

My sound effects cues had been carefully worked out at rehearsal, also. Coming out of the narration and music, I had painstakingly adjusted the speed on my variable speed turntables so the chug-chugs of a steam train coming into a station would synchronize with the bass fiddle vroom-vooms written into the musical score, arranged by our composer/director. As the sound of

the train slowly came into the station, the music faded out as the announcer continued with: "...The platform was crowded with greeters as the train came to a stop."

SOUND: BELCHING OF STEAM FROM THE TRAIN AS IT STOPS WITH BABBLING CROWD NOISE AND TRAIN STANDING IN STATION.

During these effects two actors approach the center stage mike and await their cue to speak.

SOUND: SMALL DOG BARKING IN THE CROWD THEN FADE SOUND TO BG

The director has a mile on his face as he cues the actors to speak. The sound of a dog barking was his idea!

The first phase of earphone learning has begun. A lot of show-biz know-how has to do with timing. However, if you have listened to as many talented people as I have, you'll realize there are no two persons who have created the same "timing rules" for themselves. It is as though each actor or director has attended a different school with different rules. I have found that this also applies to those of us in the sound effects business. No two sound effects persons have the same "built in" timing reactions. You've heard the saying: "Variety is the spice of life." With actors, I can only say that if every actor reacted in the same way it would be a pretty dull show and as a comedian said, "I can't explain my timing, but it works for me!"

RADIO THEATER



Artwork by Ray Erlenborn

And here's another: On a comedy show, when a punchline is read... 1. DON'T MOVE...YOU'LL KILL THE LAUGH! 2. DON'T SPEAK YOUR LINE...YOU'LL KILL THE LAUGH! 3. AND SOUND EFFECTS!!!...DON'T SLAM THAT DOOR ON A LAUGH!

Radio actors were expected to work miracles. Here is one type of situation I have witnessed many times. We have a very popular drama and the actors were rehearsed for hours on timing the dynamic closing so the listeners could visualize the scene with the award winning, heart breaking, closing dialogue. For some unforeseen reason, come page 59, the script secretary turned to her director and murmured, "We're running long."

There was a pregnant pause. The last commercial was coming up which would be followed by the aforementioned "award winning, heart breaking, closing dialogue." The director turned to the script secretary, "How long are we?" She checked her figures. "Two minutes and ten seconds," she answered. There was the sound of rapid penciling on the director's script. "Hand these cuts to Evelyn and have Frank copy them. Then tell them to pick up another forty seconds with their readings."

As the commercial started, the script girl made one cursery remark as she went out the control room door, "It's a a good thing you've got Frank and Evelyn out there."

(The names have been changed to protect the innocent!) All joking aside, it takes acting expertise to pick up forty seconds in five minutes of dramatic dialogue without making it sound like a light comedy script. Listening to the ending of the show on my earphones, I was duly impressed.

To merely state that I have been a devoted fan of the hundreds of radio actors I have worked with during my seventy-five years behind the mike would be an understatement. Even in my senior years I find it practically impossible to say "NO!" when I'm asked to assist in the recreation of old time radio scripts. Since the rising popularity of OTR organizations it has been a blessing to still be able to work with "PROFESSIONAL" radio actors, recognized for their expertise in transforming pages of printed words into the voices of living characters. This "expertise" was achieved when the actors became immersed in a rapidly growing industry that needed performers for the programming that was broadcast for practically eighteen hours per day in most of the stations in Southern California. Radio actors were commuting from recording studios, to network studios, to local radio stations, accepting every new call that didn't conflict with the calls previously on their itinerary. Some of the elite few, who were always in demand, would not be able to participate in rehearsals, but instead would appear at the mike with an unrehearsed script and turn in a professional job of "winging it" on the air! Sometimes fellow actors would MARK their scripts for them...however, if they were a REGULAR on the show, they would usually get their script in advance.

What were the attributes that made these actors so indispensable?

1. With a cursory glance at their printed speeches, they could visualize the character, the ethnic

background, the mood, and other facts pertinent to the reading.

2. Because of their experience in front of the mike, they had learned the lesson of just how to handle the dynamics of their voice projection and what a 44-B (a typical studio mike of the forties) could handle.

3. An ability to make the word FIRE sound like FIRE, the word STORM sound like STORM. In other words, they could enable the radio listener to visualize the scene being portrayed, simply by dramatizing the descriptive words and using the correct inflections.

When movie stars became available to promote their films and appear in radio, another qualification became part of the casting requirement. Many of the radio acting regulars were called on to ASSIST the stars and help them to feel more comfortable at the mike. I can remember one male star remarking as he came into the studio, "Thank the Lord! I'm working with Lurene Tuttle!"

Lurene, as you OTR devotees are undoubtedly aware, was perfection personified in character delineation. HOWEVER!! The west coast clique of steadily employed actors with exemplary expertise continued to grow in the thirties and forties. So, may I suggest that you search out some of the following artists and enjoy their performances as I did during those golden years.

The senior pair of loveable people I recall was Norman Field and Verna Felton. You can hear Verna's talented charm as the voice of the mother of Walt Disney's "Dumbo" in scenes that are treasures!

Where do I start? I am a devoted fan of so many! If it is possible to identify these actors, listen for (beginning with the early ones): Charlie Lung (Man of 1000 voices!), Robert Easton (Quiz Kid to actor to dialogue and ethnic dialect coach), Richard Le Grand (Peavey on

Gildersleeve), Jack Krushen (Dragnet, Lux, Cisco Kid), Elliot Lewis (lead on many, many!), Gerald Mohr (Phillip Marlowe, plus, plus).

There were gals like Louise Arthur (leads and characters), Noreen Gamill (versatile performer), Virginia Gregg (director's

favorite!/me too!), Jean Vander Pyl (mother on "Father Knows Best"), Leone Le Doux (babies, kids, adolescents, centenarians), and literally hundreds more!

Search for those magnificent performances. They were abundant in the thirties and forties!

THE CAREER OF RAY ERLBORN 75 years in show business

- 1923 / 1929 - Hogo Hamlin's Vaudeville Proteges. Ethel Meglin's Famous Kiddie as master of ceremonies and song and dance man in vaudeville and radio. Single and group appearances singing and playing the ukelele.
- 1927 / 1928 - "Spike" of silent films "Winnie Winkle" comedy series, featuring the Rinkeydink Gang.
- 1929 / 1937 - Master of ceremonies and writer/producer of Marco (dog and cat food) Juvenile Review on KNX radio in Hollywood.
- 1937 / 1950 - Staff sound effects and voice-over actor for CBS radio.
- 1950 / 1977 - Staff sound effects and voice-over actor for CBS television.
- 1977 / 1987 - Featured player for Southern California and national dinner and civic light opera theaters as Mayor Shinn, Captain Andy, Mr. Lundie in "BRIGADOON;" Grandpa Profeter in "MEET ME IN ST. LOUIS;" Doctor in "EVERYBODY LOVES OPAL" starring Martha Raye; Butler in "FUNNY YOU SHOULD ASK" starring Morey Amsterdam; Dirty Old Man in "PROMISES, PROMISES;" singing role of Grandpa Arvide in "GUYS AND DOLLS;" and many more.
- 1987 / 1999 - Old Time Radio sound effects and acting recreations for OTR clubs and OTR producers - PLUS - freelance casuals.

NEW STAFF MEMBER FOR NARA

We are pleased to announce that Stephen Jansen, of Lake Villa, Illinois, has agreed to take on the responsibility for recording, on cassette, each issue of the NARA News for our members who are visually impaired. This is a part of NARA's operation with which most of our members are unfamiliar, but for those who need this, it is probably the most important service that NARA has to offer.

Stephen, whose occupation is that of a machinist, is well equipped to handle this assignment. Since 1987 he has had his own "at-home recording studio," and for several years he has headed an audio performance troupe ("Theatre of the Mindless"). He has been a member of NARA for two years and also belongs to SPERDVAC. His OTR collection numbers 300 to 400 shows and his particular interest is "I Love a Mystery." While he has never attended an OTR convention he tells us that he does plan to go to the Cincinnati convention this spring. His other interests include the pulps, comics, and graphic art.

We are grateful to Stephen for agreeing to take on this responsibility.

DAYTIME DIARY

The Ultimate Conclusion Format in Daytime Drama

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.



One of the distinguishing features characterizing the radio soap opera was in the fact that they could be identified as either closed-end or open-ended dramas. To the novice that requires some explanation, although it is a concept easily explained, illustrated and understood.

Open-ended serials, including the vast majority of all soap operas, carried story lines that extended indefinitely. When, for instance, *Stella Dallas* displaced an ugly maverick who attempted to rain on her beloved daughter Laurel's parade, another just as vile rascal would be waiting in the wings for a turn at dispelling "Lolly-Baby's" happiness. It was, as announcer Frank Gallop assured listeners daily, "a continuation on the air of the true-to-life story of mother love and sacrifice." So it was with the vast majority of *Stella Dallas*' contemporaries -- ongoing tales that could never be quite finished, except of course when the networks canceled them and the loose ends had to be hastily tied together before leaving the air.

On the other hand the closed-end type of serial, sometimes called the ultimate conclusion drama, did have sporadic climaxes at appropriate intervals.

In the late 1930s, a period of accelerated radio serial growth, some modest attempts were made to vary already established soap opera patterns. Among them was the addition of mysteries with continuing story lines, series plots that evolved from the Bible and a few fictionalized

narratives that actually came to an end. Although no permanent new trends resulted, a refreshing measure of diversity and creativity was injected into daytime drama. A brief history should put this in perspective.

An intriguing 1940 dramatic series introduced radio audiences to acclaimed novels like *Of Human Bondage*, *Jane Eyre*, *My Man Godfrey* and *Wuthering Heights*. Called *Wheatena Playhouse* for a leading breakfast cereal of the day (its sponsor), this transcribed experiment enjoyed moderate success for a couple of seasons.

Not to be outdone, however, within a year General Mills, a prominent Wheatena competitor, offered a similar program of literary works titled *Stories America Loves*. Yet by 1942 a single project offering, "Kitty Foyle," garnered such interest that its producers decided to drop the rotational story concept. *Kitty Foyle* was carried as a soap opera with a continuing story line.

General Mills wasn't as successful with its 1941 offering, *The Mystery Man*. This series aired reenactments of well-known suspense novels. By 1942 the show left the air, the victim of mediocre ratings.

A year earlier another contemporary in an ultimate conclusion format, *By Kathleen Norris*, met a similar fate. Two shows that attempted to put mystery on the daytime agenda, *Follow the Moon* (1937) and *Thunder Over Paradise* (1939), abruptly bit the dust too. By then death in the afternoon was commonplace among serials that ventured away from traditionally accepted formulas.

Yet by 1959 -- the final full calendar year of the radio soap opera broadcasts -- one radio historiographer, William L. Stedman, observed that 35 percent of the open-ended serials commercially underwritten for radio and television had remained on the air for five or more years. But of those serials featuring an ultimate conclusion format, only 11 percent (two serials) were still aired five years later. This duo, *The Light of the World* and *Aunt Jenny's Real Life Stories*, had certain favorable qualities working in their behalf.

The Light of the World, which aired throughout the 1940s, was based upon the Holy Scriptures. For obvious reasons its sequences always came to an end. Actors played Old Testament figures while biblical accounts were reenacted through daily episodes. Because millions in the audience were already familiar with the narratives most listeners could readily adapt to the characters and plots on this show.

Sincerely and simply worded, dramatized in contemporary settings, the biblical tales on *World* included the typical soap opera melees of other programs. With doses of crises and heartbreaks *World's* plots often resembled those of its distant cousins, companion serials with story lines couched in real time.

The show was brought to radio from the serial production factory of Frank and Anne Hummert. In a five-year period, 1937-42, the Hummerts introduced 22 new serials including this one to network radio. No one matched the volume of dramas they devised during this period or any other.

World was created by the enormously talented Don Becker whose credits included *Life Can Be Beautiful*. The series went on the air March 18, 1940. A pair of sisters, Adele and Katharine Seymour, wrote most of *World's* scripts.

The Light of the World and *Aunt Jenny's Real Life Stories* were the only ultimate-conclusion serials (stories that had permanent endings) to be rated as highly successful over an entire run. At least 16 other soap operas attempting the closed-end formula never reached such distinction.

Aunt Jenny's True Life Stories, as it was originally titled when introduced January 18, 1937, easily became the most prominent and successful of the closed-end ventures. The series lasted until November 16, 1956 and employed a continuing narrator to bridge the gaps between changing story lines. The device singularly offered listeners a sense of continuity whether real or imagined.

The show's premise was that homespun philosopher Aunt Jenny, who lived in the small mythical village of Littleton,

would spin engaging yarns via a closed-end soap opera. Situated in her cheery, homey kitchen, she would invite listeners and passersby to join her daily for another installment of a five-part tale that would be completed by the week's end.

Helping her launch a new tangent, friends and neighbors wandered into her kitchen, pausing to share some obsessive grief from their troubled lives. By any calculation in nearly two decades Aunt Jenny's faithful listeners must have heard exposes of every citizen in the minuscule hamlet of Littleton many times over.

For 15 minutes each day over the background din of a boiling teakettle, frying skillet or whistling canary, Aunt Jenny would narrate a chapter of the current week's drama. Then she furnished cooking hints unabashedly tied to her longtime sponsor, Spry, a top-selling shortening. While delivering the pitch about the sponsor's product she was aided and abetted by "Danny" (announcer Dan Seymour) whose most frequent and familiar line across those years was "For all you bake and fry, rely on Spry!" He liberally sprinkled conversations with that epithet. Finally Aunt Jenny would offer listeners a piece of positive philosophy at the close of every weekday session.

The show was affectionately known by several different appellations over its long tenure. The shortened version, *Aunt Jenny*, was the most popular and widely accepted. Yet for perhaps half the life of the series its proper designation was *Aunt Jenny's True Life Stories*. Sometime around the late 1940s this moniker was altered slightly to *Aunt Jenny's Real Life Stories*. And in Canada, where the program was also aired, listeners knew it by the name *Aunt Lucy*.

The series provided an outlet for fans whose situations dictated shortened attention spans by choice or by circumstance -- over a brief vacation period, illness or other confinement, job layoff, rotating shifts in work schedules, etc. Such listeners often found a story they could follow in its entirety. Another advantage the serial enjoyed was that it aired during much of the nation's lunch hour, undoubtedly increasing its audience size.

By its very design this dishpan drama had the distinct advantage of providing opportunities for work for scores of actors and writers. It also offered exposure for new talent. In general new casts were assembled every week, although some individuals were called fairly often.

The Hummert soap opera assembly line was also responsible for introducing the quarter-hour anthology series *Real Stories from Real Life*, an MBS entry that ran from 1944-47. Using the flashback technique a central character shared his or her story through brief dramatizations. A different cast appeared weekly.

Aside from the major durable ultimate-conclusion dramas -- *The Light of the World* and *Aunt Jenny's Real Life Stories* -- a handful of other daytime serials may be cited as successfully employing the closed-end formula, especially as they neared the end of their sometimes lengthy runs.

Front Page Farrell, one of the best illustrations of this factor, may not have been labeled a closed-end drama, yet in its later years the program became an ultimate conclusion serial. During the 1950s the show successfully evolved into a five-chapter crime series -- murder on Monday, solution on Friday. In between newspaperman David Farrell and his wife Sally discovered clues that led to the perpetrator. Everything was tied up in a neat package by week's end; the no-accounts were exposed and carted off to prison. Thus, the Farrells' little narrative turned into a prime example of a thriving closed-end serial, albeit late in the series' life.

Farrell, broadcast over 13 years (1941-54), was like two dramas in one. Filled with domestic crises in its formative years, the soap opera gradually turned into a daytime version of nighttime radio's hard-hitting journalism crime series *Big Town*. The transition resulted in a more contemporary drama, injecting it with very real issues that affected Americans beyond their own doorsteps.

Also in the waning days of its initial series the popular soap opera *Joyce Jordan, M.D.*, having originated in 1938 under the moniker *Joyce Jordan, Girl Interne*, demonstrated closed-ended tendencies. Fans of the series

recall that the lady physician opened her program with this aphorism: "The sick in body, I try to heal; the sick in soul, I try to comfort; For to everyone -- rich or poor, young or old -- a doctor's hand is a helping hand."

By 1948, however, she was doing more *telling* about her achievements than *performing* them. After pursuing her own concerns of the heart -- turning down a series of suitors to follow her dreams in medicine, eventually marrying a foreign correspondent whose bitter and neurotic sister made their lives a living hell, then seeing him written out of the script -- Joyce's career finally became the apex once again. But as the serial evolved she was relegated to duties as hostess of her decade-long program, merely narrating the stories of her make-believe patients. It was a new twist, turning the drama into a symbol of the ultimate conclusion formula.

Finally, at least one daily self-contained drama, *Whispering Streets*, adopted a weekly closed-ended serial format in its final few months on the air. Introduced by ABC as a daytime single-unit drama in 1952, *Streets* was revamped into a five-part serial for CBS in 1959. The stories were narrated by a fictional Hope Winslow who offered the same adhesive that Aunt Jenny had successfully provided for her listeners during that series' durable run.

Alas, *Streets* arrived at CBS just as the decision was being made to pull the plug forever at the only network still airing daytime drama. The program lasted from June 27 to November 25, 1960, "the day radio drama died," and never achieving the potential it might have enjoyed if it had been given the benefit of time.

What advantages and characteristics of the ultimate conclusion drama distinguished it from open-ended series? Several can be cited.

- Action was in short dozes, appealing to those favoring its style or those whose situations precluded their immersion into open-ended story lines.

- Listeners intimately identified with the storyteller, offering a consistent technique despite the fact that the stories changed after every fifth broadcast day.

• Ratings remained high, at least during the runs of several of these series.

• The rotational format gave many more professionals an opportunity to participate in working on a show -- both in the cast and behind the scenes.

It might have all been done better, of course. But why tamper with success? When you had a drama with a format like *Aunt Jenny's Real Life Stories* you had something that was unlike anything else in radio. And for 20 years it proved its time had come.

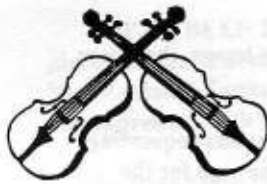
There was a place for the ultimate conclusion serial among radio's daytime dramas. Even though their number was small when compared to the nearly 200 open-ended washboard weepers aired between 1930-1960, the contributions of a handful of those shows left a distinctive mark upon the genre. Today they are fondly recalled with affection by fans who were among their listening audiences.



NEW BOOKS

Radio Drama (a comprehensive chronological of American network programs, 1932-1962), by Martin Grams, Jr., is a book of broadcast logs for over 300 radio programs. The 572 pages start with the "Academy Award Theater" and end with "Your Story Parade." That should make it the ultimate source for general broadcast information. Each entry contains a short broadcast history that includes directors, writers, actors, and the title of each individual program along with its broadcast date and airtime. Some favorite programs are not listed, but in most cases there are already numerous logs available for those. There are logs for shows that you have probably never heard of, such as "The Romance of Famous Jewels." The book's price is \$79.00 postpaid and can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640. It can also be ordered with a credit card by calling (800) 253-2187.

Radio's Captain Midnight (the wartime biography) was written by Stephen A. Kallis, Jr. It is a "biography" of the fictional radio character based on radio scripts for the show. It follows the Captain Midnight story from his beginnings to the close of World War II. This is sort of like the request made by Ken Weigel in our fall issue when he asked for someone to "summarize a long juvenile serial." The "biography" itself runs 233 pages. This is supplemented by another 18 pages of appendices of other matters related to the show. The book costs \$32.50 postpaid from McFarland & Company, Box 611, Jefferson, NC 28640. Credit card orders can be made by calling (800) 253-2187.



From
JACK PALMER



HANK SNOW

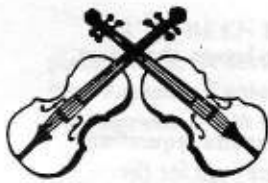
It is obvious from the last few articles I have written that the old time country artists have almost all departed this world. The latest one to pass on just a few weeks ago was Hank Snow. Starting as "The Yodeling Ranger", later changed to "The Singing Ranger", he was a GRAND OLE OPRY stalwart for 45 years.

Clarence Eugene Snow was born in Brooklyn on May 9, 1914. (Not Brooklyn, New York, but Brooklyn, Nova Scotia, Canada.) His childhood was fairly normal until his parents divorced when he was 8. His stepfather treated him badly. According to Hank's comments in later years, he was often beaten and even kicked out of the home. At the age of 12, Hank left home and found a job as a cabin-boy on a fishing boat. He continued to work at sea during much of his teen years.

While at sea he learned to play the harmonica and later managed to buy a guitar with \$5.95 he had saved. His mother had been a fan of Vernon Dalhart and Hank continued listening to his records when he could. In later years he often sang a few Dalhart songs on records and in concerts. In fact, I heard him sing Dalhart's THE PRISONER'S SONG at the GRAND OLE OPRY in 1991. He also became a big fan of Western movies and attended them whenever he could afford it. By the time Hank was 15, Jimmy Rodgers had become popular in Canada and Hank's mother bought him some Rodgers records. Hank became a big Jimmy Rodgers fan and spent the little spare time he had attempting to pick out the Rodgers songs on his guitar. He also began to entertain on street corners and in local bars, often just for tips. Encouraged by a few people who thought he might have a future as an entertainer, Hank began concentrating on his performing.

Still working part time jobs and entertaining when he could, he ended up in Halifax in 1933, where he had his first break. He built up enough of a following in Halifax to be offered a chance for his own show on Halifax radio station CHNS. He was first billed as "Clarence Snow and His Guitar". He soon changed that to "Hank, the Yodeling Ranger" and sang many of the Rodgers yodel songs on the program. He remained Hank from then on, but some years later, when his voice deepened and he could no longer yodel like Rodgers, "The Yodeling Ranger" was changed to "The Singing Ranger." However, the radio work paid little and Hank still needed extra work to survive

While in Halifax, Hank met Minnie Blanch Alders whom he married in 1935. The following year, their only child, a son, was born. The son was named Jimmy Rodgers Snow in honor of Snow's idol. (J. R. Snow later became a minister and still serves a church in Nashville.) The son was born in the middle of the depression and Hank was looking for work at the time Jimmy was born. Since there was no money, the baby was delivered at the local Salvation Army hospital. Jimmy also mentioned years later that during this time Hank would give guitar lessons for fifty cents. As soon as the lesson was finished and paid for, Hank's wife



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would take the money and go buy food for their meal. Often if there was no lesson, there was no meal.

Later that same year, twenty-two year old Hank wrote to RCA of Canada requesting an audition. When they offered him a chance to do so, Hank traveled to Montreal for the audition. When he reported to the studio, they asked if he had his material prepared. Not knowing about needing material, he returned to his hotel and wrote two songs that evening. The audition went well enough that he was signed to a contract in October 1936. He remained with RCA for almost fifty years.

Soon after his first recordings, Hank began to tour Eastern Canada. With his wife doing the bookings and watching the box office, Hank gradually built up an audience. His records, plus his touring made him very popular across Canada. By 1942, he was broadcasting over CBC in Montreal where he remained for two years. In early 1944, he appeared on CKCW in Mocton, New Brunswick. However he was still virtually unknown in the United States.

Trying to break into the US market, in late 1944 Hank began broadcasting on WCAU and WIP in Philadelphia. From there he went to the WHEELING JAMBOREE on WWVA. He made an unsuccessful trip to Hollywood and then headed back to Canada. But by 1948 he was back in the United States appearing on the BIG D JAMBOREE in Dallas.

There he met Ernest Tubb, another Jimmie Rodgers fan, who liked Hank and started working to get him on the GRAND OLE OPRY. Soon after one of Hank's Canadian releases, "Brand New Heart", actually broke into the American market. However he was still considered a Canadian artist and his records were only issued in Canada, although many were being brought into the US. His first US records were not issued until 1949. By this time he had over 90 releases in Canada.

One of his first releases in the US, where he was still being billed as "Hank, the Singing Ranger", was MARRIAGE VOWS, which became a minor hit. By the next year he was being billed as "Hank Snow" and soon had a bigger hit, written by him - GOLDEN ROCKET. He also made a few 1949 guest appearances on the GRAND OLE OPRY.

In January 1950, Hank became a member of the GRAND OLE OPRY. Hank was introduced by Hank Williams on his first OPRY appearance as a member. He was not well received on the OPRY until his second big hit of the year, I'M MOVIN' ON, came out. Also written by Snow, the record remained number one for 21 weeks and on the charts for over 10 months. After that he could do no wrong. Soon after joining the OPRY, Snow, his wife and son Jimmie moved to the Nashville area. Hank later became an American citizen and remained in Tennessee the rest of this life.

Hank continued to record and had four Top Ten country hits in 1951. Soon thereafter he was in a serious automobile accident and spent some time in the hospital and recovery. During his hospital stay he received over 22,000 get well cards. After his recovery, Hank went on to record over thirty hit records over the next twenty years, including two Number Ones - I DON'T HURT ANY MORE and I'VE BEEN EVERYWHERE.

I'VE BEEN EVERYWHERE had been written by an Australian using Australian place names. It became such a hit in Australia that the author wrote additional versions for New Zealand, England and the United States pulling all the names from an Atlas. Hank was not impressed with the song, but did record it and watched it climb to Number One.

In the late 1970s, he signed an extension to his contract with RCA that allowed it to run until 1986, giving him 50 years with the company. However, as his record sales fell off in the early 1980s, he was let go by RCA several years prior to the final date of the contract.

By the 1980s, Hank had recorded over 100 LPs, in addition to his single records. While his recording career continued for years, Hank had a very limited career on radio once he joined the OPRY. Outside of his appearances on the GRAND OLE OPRY local WSM broadcasts and occasional stints on the network portion of the show, Hank made almost no other radio appearances. He later did appear on the TV version of the OPRY and a few other TV shows.

Hank had a distinctive voice and style and was noted for his clear enunciation. He recorded 840 sides during his career with at least twenty Top Ten hits. He was also one of the first country artists to do theme based LPs. He was noted for his flashy stage costumes and his stand for traditional country music. He continued to incorporate many of the old classics into his OPRY programs. He was also an outstanding guitarist and made several LPs with Chet Atkins. He was inducted into the COUNTY MUSIC HALL OF FAME in 1979.

In his later years Hank founded a Foundation for Child Abuse to call attention to this major social problem, which he was painfully familiar with from his childhood. He also did several tours to entertain the troops during both the Korean and Viet Nam wars, and toured many US military bases across Europe with various OPRY groups through the years.

Hank's last appearance on the GRAND OLE OPRY was in 1996. He no longer performed after 1996 due to ill health. He passed away on December 20, 1999.

THE END

Correction Notice

There is a typographical error in the second page of Jack Palmer's article on Minnie Pearl in our winter issue. In the paragraph right after the quote on page 32 it says that her last appearance was in 1997. That is quite impossible since she died in 1996. The date of that last appearance was actually in 1991.



I LOVE

RENFRO VALLEY →

"I'M GOIN'
TO TY MADON, BOYS,
THESE SHOES
ARE KILLIN' ME!"



COUNTY



THE NATIONAL
BARN DANCE

AND
OZARK JUBILEE

FROM NASHVILLE TENNESSEE...



"COUNTRY MUSIC"



Our centerfold is by staff artist Gene Larson.

GRAND OLE OPRY (THE FIRST TWENTY-FIVE YEARS)

by
Jack French

It all seemed like such a simple beginning, and it was, but as with so many of the early live shows, it grew slowly but convincingly until, unlike so many of those other shows, it was to become one of the longest, continuous radio programs in America. In fact, it was interrupted only by an occasional "fireside chat" by Franklin Roosevelt. Grand Ole Opry began with just good bluegrass music and it never really changed that uncomplicated recipe for success for many years.

Of course, it wasn't even called "Grand Ole Opry" in the beginning. The whole thing started in October of 1925 when a 1000 watt radio station, WSM, took to the air in Nashville. It was owned by the National Life and Accident Insurance Company who picked the call letters ("We Shield Millions") and the whole studio fit into part of the fifth floor of their national headquarters. One of their associates, George D. Hay, who was familiar with the National Barn Dance program in Chicago, talked the insurance management into doing a similar hillbilly music show.

The program first aired on November 28, 1925 as a one hour show, performed live of course, but with only two musicians: an 80 year old fiddler, "Uncle Jimmy" Thompson and his niece, Mrs. Eva Jones, who played the piano. They did the entire first month's shows, assisted only by George Hay, who emceed the program as "The Solemn Old Judge"

though he was not solemn nor old nor judicial. He was a smiling 30 year old Memphis reporter who dabbled in radio work.

In the next several weeks, Hay rounded up more local talent to appear on the show.....all without pay, of course. Dr. Humphrey Bates of nearby Vanderbilt University and a group of his musical neighbors formed a band and became regulars on the program under the name of "The Possum Hunters." More bluegrass duos, trios, and bands followed them to the microphone: the Gully Jumpers, the Fruit Jar Dinkers, and the Dixieliners. The first year the show was almost exclusively country dance music, with only a few vocals.

"Uncle Dave" Macon, a crusty 56 year old banjo player and ex-vaudeville performer joined Grand Ole Opry in 1926. He quickly became one of the mainstays of the show and remained its top star through 1952 when he died at the age of 82. He had seven musical sons, one of whom, Dorris, also became a Grand Ole Opry regular.

By 1926 the one-hour show had expanded to three hours and had moved to Studio B to accomodate the 60 or so visitors who came to watch and hear the live program. But this was only temporary, and Studio C, which would hold up to 500 fans, was just around the corner. It was in 1927 that a new name for the program was created...by accident! Up to this time the show was called "The WSM Barn Dance." It was on the

network schedule in a time slot following the NBC Musical Appreciation Hour, sixty minutes of symphony music with conductor, Dr. Walter Damrosch. One Saturday evening as this classical program ended, "Judge" Hay introduced his hillbilly show with a quip, "...for the past hour you have been listening to music from Grand Opera....now we present, Grand Ole Opry!" The name stuck.

The popularity of the show was amazing, both in the size of the listening audience and the crowds that showed up in person to see their musical favorites on stage. The first move outside the National Insurance building was one that took the show to the Hillsboro Theatre, and by that time Grand Ole Opry was two separate shows, back-to-back, in an attempt to accomodate the crowds. Even that policy failed to permit everyone who wanted to see the show to get in so after the Depression eased in 1937, the show moved again to bigger spaces. This time it was the Dixie Tabernacle on Fatherland Street, in Nashville, and it could seat 3,500.

In addition to Uncle Dave Macon, the 30's talent included: the Vagabonds, Zeke Clements, Sarie and Sally, Benjamin "Whitey" Ford (the Duke of Paducah), Robert (The Talking Blues Man) Lunn, Curley (The Champion Fiddler) Fox and his wife, Texas Ruby Owen, and finally Pee Wee King and his Golden West Cowboys who joined the show about 1937. The next year, James "Cousin Jody" Summey arrived at Grand Ole Opry, an eccentric comic who pretended to be toothless and who eventually was.

1939 was to be a significant watershed for Grand Ole Opry. By that date it nearly equaled the original WSN Barn Dance from Chicago in radio popularity, and with its new 871 foot tower (the "Air Castle



Roy Acuff

of the South") and 50,000 watts, it could reach a great deal of North America. Roy Acuff, the first vocalist to overshadow his band, was a harbinger of future trends on this great Nashville show. The instrumental music would gradually lose ground to the singers, male and female, and these singing superstars would so dominate the show in the years to come that the talented instrumentalists would eventually be ignored.

Of course, Acuff and his Smokey Mountain Boys were only part of the new influx of singers and comedians. In 1940, Mrs. Sarah Colley Cannon, a drama major who graduated from an upper-crust Tennessee college, Ward-Belmont, put on the accent, antics, and attire of a mountain rustic and lumbered onto the Grand Ole Opry stage as "Minnie Pearl." She was virtually an instant hit and would remain so for many years, with her trademark of a "store-bought" hat with the price tag still dangling from the brim.

The show by this time was being performed in the War Memorial



Grand Ole Opry Programs



With Names of All Performers

All Programs on Station WSM Each Saturday Night

8:00-8:30 pm

Jamup and Honey
The Cackle Sisters
Uncle Dave Macon
"The Dixie Dew Drop"
with Dorris Macon

Eddie Arnold and his
Tennessee Ploughboys
with Speedy McNatt,
Leroy Wiggins, and
Gabriel Tucker

Bill Monroe and His
Blue Grass Boys with
Curly Bradshaw, Tex
Willis, Chubby Wise,
Stringbeans, Harold
Watts, and Sally Ann
Forester

9:00-9:30 pm

Curly Fox, Texas Ruby
and the Fox Hunters
with Dempsey Watts,
Tommy Page, Lloyd
George and Banjo
Murphy

Paul Howard and his
Arkansas Cotton Pickers
with Slim Idaho, Wayne
Watson, Rollin Sullivan,
Ralph Sullivan and
Judy Dean

The Poe Sisters
Nell and Ruth

The Crook Brothers with
Neal Matthews, Hubert
Gregory, Basil Gentry,
and Blythe Poteet

10:15-10:30 pm

Oscar Stone and his
Possum Hunters with
Oscar Albright, George
Ayers, Staley Walton,
Walter Liggett, and
Alcyon Beasley

Zeke Clements

Clyde Moody

Paul Womack and his
Gully Jumpers with
W. Roy Hardison, Burt
Hutchinson, Charles
Arrington, and James
Arrington

10:30-10:45 pm

Grandpappy Wilkerson
and his Fruit Jar
Drinkers with Howard
Ragsdale, Tom Leffew,
and Hubert Gregory

Mack McGarr

Ernest Tubb and his
Texas Troubadours with
Leon Short, Ray Head,
Johnnie Sapp, and the
Drake Brothers

11:00-11:15 pm

Minnie Pearl

Pee Wee King and his
Golden West Cowboys
with Becky Barfield,
Spud Wiggins, Jimmie
Wilson, Spike Summey
and Hal Smith

Duke of Paducah
(Whitey Ford)

11:45-12:00 m

Roy Acuff and his
Smoky Mountain Boys
with Oswald Kirby,
Sonny Day, Rachael
Watson, Jess Esterday,
Tommy Magness, and
Joe Zircan

Old Hickory Singers
with Ross Dowden,
Joseph McPherson,
Luther Heathwole,
and Claud Sharp

Curly Williams and his
Georgia Peach Pickers
with Sanford Williams,
Boots Harris, Joseph
Williams, Jimmie Selph,
and Joe Pope

Partial reconstruction of the
Grand Ole Opry program, February, 1945.

Auditorium, and as a crowd limitation technique, an admission was now charged. It was 25¢, which though meager by today's standards, was as much or more than the ticket to a first-run movie in those days. However it seemed to have little or no effect on the crowds. So in 1941 the program moved to Ryman Auditorium which had room for 3,500 attendees. There it would stay for the next 30 years.

The World War II years meant bigger stars and greater success for Grand Ole Opry, with both the military and the citizens "back home." The show was consistently the most popular one with the Armed Forces Radio Network, which broadcast the show from transcribed records on the other side of both the Atlantic and Pacific. It was during World War II that the show expanded from three hours to four hours, running from 8 p.m. to midnight, live every Saturday night.

Ernest Tubb and his Texas Troubadors, Eddie Arnold (who had begun as an instrumentalist in Pee Wee King's band), Dave "Stringbean" Akeman, banjo wizard and comedian, were all on the Grand Ole Opry stage. Also taking their respective turn at the microphone were Lester Flatt and Earl Scruggs, Bradley Kincaid, Asher Sizemore and "Little Jimmy," Sam and Kirk McGee, along with Bill Monroe and his Blue Grass Boys. It was 240 minutes of non-stop music and comedy.

In the late 40's "Red" Foley became a part of Grand Ole Opry, as did the comdy team of Lonzo and Oscar, "Little Jimmy" Dickens, and Hank Williams. Of course there were defections too. Wally Fowler and Bradley Kinkaid left the show about this time. However there were many talented musicians to take their place. Some of the Grand Ole Opry stars even struck out into other areas of endeavor which were

unrelated to music. For example, Roy Acuff once ran for the governorship of Tennessee. To the surprise of his thousands of fans, he lost! Perhaps the voters were merely trying to tell Roy they preferred him singing on the Grand Ole Opry stage to making speeches in the state capitol.

By 1950 Grand Ole Opry was 15 years old, a quarter of a century and it was still going and still growing. Many great stars were waiting in the wings to take their turn at the mike in the ensuing years. There were many musicians yet to come in future years: Hank Snow, the diminutive



*Sarah Ophelia Calley Cannon
who was better known as
Minnie Pearl*

Canadian, Chet Atkins, guitarist supreme, the lovely Carter Sisters, Kitty Wells, Hawkshaw Hawkins, Johnny Cash, Ray Price, and dozens of others.

George Hay, the "Solemn Old Judge," the originator of the show and the emcee for over thirty years, would retire in 1956. He could be secure in the knowledge that his legacy would not be forgotten.

Of course in the following decades Grand Ole Opry would become even bigger (and better, its promoters would claim) eventually spawning a giant recording industry, a gigantic amusement park, and an influx of thousands of tourists, many of whom wouldn't know a mandolin from a peach crate. On its stage would be wealthy superstars, singing vocals churned out by song-writers who based their tunes solely on the two topics of alcohol and infidelity. The meaningful songs that spoke of

the people, the land, and their hopes and joys were seldom heard.

For some with long memories, it would never be the same. For the few purists and lovers of bluegrass music whose roots were deep in the hills, their stars had faded. To them Grand Ole Opry bore no more relevance to their souls than did "Hee Haw" on television. But no one can un-ring the bell or turn back the clock and this version of Grand Ole Opry rolled on and on. It was certainly not the show it was in the 1920's or 1930's, and perhaps there were few who would wish it so.

But the wonder of it all is still the simple message that every country and western program sent out to their listeners throughout North America: that music of love and joy and sadness will always find a secure place in the hearts of Americans of all ages.

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

FROM ACROSS THE POND



by Ray Smith



RADIO'S 'PERFECT' SPYCATCHER!

It's not unusual while watching my favorite TV show for me to suddenly blurt out, "I know the face BUT..." Meaning, that actor laddie looks familiar but by the beard of Francis the Talking Mule, "I've no idea who the blighter is!" When that happens I usually do my 'radio test.' Shut your eyes tightly...let your imagination whisk you back to the golden days of radio...listen intently to his voice and eureka! Before you can holler Hi-yo Silver, you will have identified the actor and recalled his 'name, rank and serial number.' This happened to me while watching that hilarious UK sitcom Keeping Up Appearances, via WTVS Detroit. It's the story of Hyacinth Bucket (she pronounces it boo-kay) a social snob who domineers her hen-pecked hubby and anyone else who has the misfortune to be invited to her 'famous candle light suppers' which always go dreadfully wrong. The Buckets spent a weekend at a posh country hotel. Hyacinth created an uproar,

upsetting a retired army major and his wife. The actor playing the major seemed very familiar. I did my radio test. Got it. He was none other than Bernard Archard, who during the 50's and 60's starred on BBC radio and tv as Lieutenant Colonel Oreste Pinto, the hero of that excellent espionage series Spycatcher. (Not to be confused with the more 'sensational'



Bernard Archard portrayed Lt. Col. Oreste Pinto on BBC radio and TV's Spycatcher series. (1960 photo)

Spycatcher book published in the 70's as the memoirs of an obscure Canadian civil servant, Sir William Stephenson.) The Spycatcher program was heard around the world via the BBC Transcription Service and became familiar to North American radio fans. The entire series was based on the memoirs of Colonel Pinto, published in 1952 by the UK publisher, Werner Laurie. Volume one was entitled Spycatcher: volume two, Friend or Foe. I finally obtained both autobiographies on inter-library loan and can confirm that the scripts for the BBC radio series exactly replicate the Colonel's written adventures. Thanks to Spycatcher's memoirs, I came across the best definition of the term, Cloak & Dagger. Said Pinto, "A cloak is a form of protection..while a dagger can pin down the King's enemies."

In case you've never heard an episode, what is Spycatcher all about? During WW2,

thousands of people from continental Europe landed on Britain's shores seeking refuge and safe haven from the Nazi's. Many of these were genuine fugitives. However, amongst them were significant numbers of spies, espions, saboteurs, political agitators, infiltrators and fifth columnists. As head of Dutch Counter-Intelligence, albeit seconded to the British authorities, it was Colonel Pinto's job to investigate the circumstances under which these immigrants came to Britain and to determine whether they were truly, 'friend or foe.' Each week's episode dealt with the painstaking interrogation of a different spy. There was no blood, guts or gore in what I believe was one of the most 'intelligent' espionage programs produced on radio. Let's hear from Colonel Pinto himself. "My job was to catch spies. During WW2 I was personally responsible for the execution of 7 spies and the imprisonment of many more." The Colonel spoke 13 languages fluently, had a terrific knowledge of the geography of all parts of the world, understood psychology and above all, had what he described as the essential ingredient for any Spycatcher, a phenomenal memory.

He could be harsh and these days would be

shunned by feminists. "Women as Spycatchers are totally useless!" he wrote in his memoirs. "The only female spy worthy of note was Madame Le Docteur in WW1." And as for Mata Hari, "A silly, stupid, simpering, impulsive cow, who is only remembered because she had the misfortune to be caught and hanged!"

For several years the Colonel was Head Examiner at the Royal Victoria Patriotic School in Clapham, south of London's River Thames. It was 'central interrogation HQ' for potential Nazi spies. Some infiltrators were quite stupid, faring well under intense cross-examination but making the mistake of wearing a jacket labelled 'Harrods of Knightsbridge.' One spy who almost escaped Colonel Pinto's eagle eye was a supposed Belgian named Dronkers. At the last minute he told Pinto that he was an extremely good personal friend of Colonel Frank Jackson of British Intelligence, who could vouch for him, except that Jackson died from tuberculosis. A triumphant Colonel Pinto turned on the hapless Dronkers. "Colonel Jackson is fully recovered from TB..in fact you're talking to him right now and he's never HEARD of you!" Frank Jackson was Colonel

Pinto's undercover name. After intense questioning, Emil Boulanger, who claimed to be French and spoke no German, was about to be set free. Colonel Pinto still had doubts. During the final interview, Pinto thanked Emil for his cooperation using French, then ended with the words, "So, jetzt bin ich zufrieden sie können gehen" ("you're free to go", in German). The smarmy imposter stood up smiling and began to walk out of the interrogation room. It was a walk to the gallows! The Colonel's most sensational case involved a Dutch traitor named Chritianne Lindemanns, who had betrayed many members of the Dutch resistance to Nazi death squads, while pretending himself to be a double-agent. Lindemanns was known in Holland as 'King Kong,' a reference to his large size, strength and imposing stature. Although never proven in court, Pinto believed that it was 'King Kong' who betrayed the Allies and given the Third Reich advance warning of the exact plans for the Arnheim campaign. Until his dying day Pinto insisted that 'King Kong' was totally responsible for the Allies losing the Battle of Arnheim. To avoid causing more embarrassment to the Dutch government, after the war, 'King Kong'

was provided with a vial of poison with which to take his own life.

After hearing the Spycatcher radio broadcasts and reading the two Pinto autobiographies, I felt that something was missing. What did we know about the man himself? I wrote the Dutch authorities and months later received a package of information which helped fill in the blanks. Oreste Pinto was born on October 9, 1889 in Amsterdam and died at London's Westminster Hospital, 71 years later. He belonged to a wealthy middle-class Jewish family and studied at the Sorbonne in Paris, married a British secretary, Anne Brooks in 1914 and moved to the UK. His first secret service work during WW1 was for the French. This brought him to the attention of Britain's MI-5 (during WW2) and the Dutch Secret

Intelligence Service in Exile, the Politiebuitendienst. According to the Dutch, after the war Pinto toiled for their national security agency but resigned a year later because of alleged intimacy with two female suspects, one of whom may have been a spy. He became head of criminal investigations for the Dutch Commissioner General's Office for Dutch economic interests in Germany. Once again, according to Dutch sources, one of the Colonel's jobs was to investigate the organization's people for fraud. Unfortunately that job came to an end when Spycatcher himself got caught trying to smuggle valuables across the border into Holland. He spent the rest of his life living in Britain, writing best-sellers. To the BBC, who were definitely aware of the Dutch allegations, Colonel Pinto was a

great man. The Spycatcher programs made him a national celebrity.

Years after his death, Pinto remains a controversial figure in espionage circles. In his ploddingly detailed 1983 book "MI-5," spywriter Nigel West dismissed Colonel Pinto as "a Dutch interrogator who quite unjustifiably dubbed himself Spycatcher!" To most Brits, Pinto was a hero. To the Dutch government he was a bit of a rogue and maybe more. I'm glad I learned about Lieutenant Colonel Oreste Pinto. Too often our heroes become cardboard cutouts, imitations of the Lone Ranger or Robin Hood. This is not reality. Colonel Pinto WAS a perfect Spycatcher. But he was also, an IM-perfect human being. But then, aren't we all?

Cheerio for now.



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.

Radio's "Coolness" Factor

(Nifty-keen vacuum tubes & other swell stuff on my mind)

by Bob Burnham

I find it curious that this will be the last column I'll write in 1999...VERY curious, in fact. By the time you read this, there will be three zeros needed when you write the current year. A generation or two that knew the significance of radio, and perhaps collected a few shows will move into a new era...a new century, for crying out loud! Those yet unborn will have never taste it and know what it was like to experience living in the 1900's -- during which almost everything of consequence that happened in communications -- came into existence.

One of the major attractions here in the Detroit area is the Henry Ford Museum and Greenfield Village in Dearborn, Michigan. It is in this location that Thomas Edison's original laboratory, home, and other stuff is being painstakingly preserved.

One of my favorite sections is of course, the radio display in the museum. Examples of many of Edison's earliest inventions -- including recording devices -- are also on display. There is one display section that plays an endless loop of radio show openings. I don't know the origin of the recordings, or the device that plays them, but they are of remarkably poor quality. The poor quality is almost excusable, however, when noting radio drama existed during a time when broadcast standards were of remarkably poor quality.

The thing that is lacking at many museum environments is that sense of "coolness" of radio that those of us who have been hanging around it have learned to regard it as. We're of course, talking of the programming, not just the physical devices that made it possible. As far as the devices themselves, of course, the automobile has been widely glamorized as a "cool" part of the past. Diners, jukeboxes, radio and television sets as well as furniture of the 1950's and before have actually been restored, preserved, and marveled over as things from the past that WERE "cool." Perhaps the reason I ended up in the field I'm in was due entirely to this almost impossible-to-describe "**RADIO COOLNESS FACTOR.**" It is "cool" to marvel at a museum display case full of rare shiny electronic radio tubes (and almost annoying to the person I'm with, for me to point out what function each tube played in the devices in which they were used!). It was, however, even MORE "cool" to immerse oneself in the psychological thrill of a well produced radio drama (late at night, with the lights out, of course)...or listening to music on an AM station in later years and wondering what kind of audio processing they were using, and whether their transmitter was "plate modulated" or a newer technology (If you're a techie, "plate modulation" is one of the oldest forms of putting audio on an AM carrier). The audio is actually injected at the last and most powerful stage of the transmitter -- requiring a powerful audio stage as well). Is it very hard to imagine taking oneself back to an era when that drama or variety programming was listened to on the AM band, absorbing the warmth of a group of orange-glowing vacuum tubes? In MY mind, I can just imagine the electrons flying off that orange filament, and being attracted to that positively charged plate INSIDE that tube -- at the same pace and rate that the actors voice and sound effects -- modulated some early transmitting device at some remote location. Thomas Edison discovered the effect, but didn't pursue it to discover a practical use for it. Those who came later turned his experiments into practical functions such as amplification.

To this day, electronic tubes are also **STILL** regarded as **VERY** "cool." Many musicians insist on using older tube equipment and in fact, such equipment using tubes (or valves as the British call them) is still being produced for this very reason. The "coolness" factor is based on the perception that vacuum tube equipment has a "warm" sound, both literally and figuratively. A technical explanation of just what "tube sound" is just a bit beyond the scope of this article. I've heard it though, and I like it as well.

But there is a positive and negative aspect to almost everything. So what ISN'T so cool about tubes? There's the obvious things like the fact they literally run HOT, have to be replaced from time to time and your corner drugstore no longer sells them. Another negative is their use in early tape recorders. Tubes in that circuitry (especially home recorders) were prone to noise and hum.

Today, we know how to make tube equipment that produces audio as pure and clear as modern more traditional component counterparts, but not during radio's golden and silver eras. Thus, a whole crop of collectors -- including myself -- emerged and took it upon themselves to "undo" the nasty artifacts that tubes and more primitive technology contributed to the audio recordings. During this past decade, computer software companies actually sprang up whose products were highly advanced digital code whose key function was to manipulate that audio to try to remove scratches and/or make it sound like it DIDN'T pass from a grid to a plate inside that electronic vacuum tube. Interestingly, the reverse is also going on today. Several companies make processors that make solid state equipment SOUND LIKE TUBES!). Those orangey glowing filaments inside the tubes in most equipment were actually powered by alternating current and it was common for that 60 hertz HUM to wander its way onto the air and onto transcription disks and onto early tape recordings. Perhaps it was at a level

low enough not to be noticed on the equipment of the era. Perhaps it was low enough to even be acceptable to the requirements of the Federal Communications Commission at that time. OR it could be our quality standards of the time were simply lower. If you play one of those unprocessed recordings on a device designed and built in 1999, it might just give you unacceptable reproduction. Undesirable. UNcool.

So it was sometime in the early 1970's when I obtained my first audio equalizer, and began my task of ridding the world of Uncool audio artifacts. At the same time, however, I was also a big time major fan of electronic vacuum tubes -- one of the major reasons flaws existed in OTR!

It was and is "cool" to have clean and pristine audio quality that is, digital quality today. But there's a side to most of us who have any interest in radio that marvels over "those old sets." Many of us even own either the originals or a reproduction or two.

The electronic vacuum tube has played a significant part of this past century, and (believe it or not) will continue to play a significant though less obvious part of the year 2,000. Tubes are still widely used (and in some instances, preferred) in high powered radio, television and short-wave transmitters. As mentioned, professional musicians still use and cherish the equipment. Antique radio set collectors, of course, will continue to use tubes, but more for the nostalgic value than the performance characteristics. Tubes will NOT be seen in tape recorders, however, except maybe as museum pieces.

But it's a safe bet that the majority of OTR programming existing today, at one time or another during its journey from the past to the present passed through those glowing vacuum tubes AS WELL as modern equipment. If the show is of excellent quality, then tubes must not be SO bad then, after all, right? If this is indeed, the case, it can be said that the studio engineer at the station or network from which the show originated maintained their tube type audio consoles, tape or transcription amplifiers and broadcast transmitters in perfect working order. They replaced components as they weakened. In those days, it was a full time job. In fact, the FCC REQUIRED an engineer with a First Class license be on duty 24 hours or whenever the station was on the air. As equipment improved, that requirement was dropped (Today, in fact, the FCC doesn't even issue First Class operator licenses.).

By the time you read this, all the "Y2K" hysteria will be in the past. We'll be starting another 100 years full of technological marvels that are (of course) beyond our imagination today. Perhaps some of us won't make it past a decade or two or three into 2,000. Old recordings probably still will survive by the sheer volume in circulation, if there is still an interest. But who among us who grew up in the 1950's and 1960's can ever forget those five glowing globules that we could peek at in the back of smaller radio sets to see: 12BE6, 12BA6, 12AT7, 35W4, and 50C5. Some may have had an RCA, GE, Raytheon logo, but those were the popular numbers imprinted on tubes used in tens of thousands of sets. The 35W4 and 50C5 were the "taller" tubes. The former changed the AC to DC and latter provided the power for the speaker in the radio. If you add up the first numbers of each tube, you found out how much voltage it took to light the filaments in them: Conveniently, what comes out of your household AC outlet (about 120 volts). How "cool!" That very factor is what made the sets so affordable. Yet there is a generation of young adults now that have never seen or can relate to them, the old shows or what life was like before television. Most have not even seen a black and white television! There was a time when Coke bottle tops were all metal, but they've always known them to be plastic. In the earlier years, hamburgers were wrapped in paper. During the 70's and 80's, a Styrofoam box became common in the throwaway society of the time. Today, we are back to paper wrapped sandwiches, for the sake of ecology...not really "cool," but apparently, necessary and a flashback to the past.

OTR also saw its evolution as well: Reel to reel half track, quarter track, cassette and now CD. That's a yawner of a topic that I've visited a time or two too many, but it is true that literally thousands of collectors migrated in and out of the hobby and in some cases, back again over a period of years. What was the best part? Hearing a show you really liked (I mean **really** liked), for the first time ever. That was "cool." Attending the annual conventions in Newark. They were "cool." Maybe they still are, I don't know. I've missed the last few. Not having to be preoccupied with copyright issues: Now **THAT** was **really** and truly "cool." Receiving a case or two of reel to reel tape every month from our friends at Burlington Audio, or from Ron Barnett at Audio Tapes. In a twisted sort of way, **THAT** was "cool," and they were "cool." At this point, that's exactly the way I would prefer remembering OTR -- the same way I remember those glowing tubes in the 1960's. Warm and fuzzy, and yet... well you know the word!

I do want to thank everyone who made my stay in OTR during the last couple decades of the 1900's memorable. Of course, I'm not going anywhere for the year 2,000. But if you should happen to see someone drooling over the tube display toward the back end of Henry Ford Museum -- that would be me.

-- Bob Burnham
December 13, 1999

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BOOK SHELF

by Hal Stephenson

Pronounced "Stevenson"



Child Star by Shirley Temple Black

This 1988 autobiography is dedicated to her mother, Gertrude Amelia Krieger. Shirley is sure her mother went, only to dance, at a cotillion and met George Francis Temple, who she is equally confident went looking for a girl. "Dancing happened to be symbolic of my parents' life." They married and had two closely-spaced sons. Shirley describes her parents as people of modest means living in Santa Monica, California.

Mrs. Temple's two closest friends had girls with curly blond hair on almost the same day. Mrs. Temple set out to get her own daughter. She was soon carrying her unborn child of unknown gender. She did many things trying to make a prenatal imprint on the child. She played loud classical music on her radio. She attended romantic movies. She visited museums. She read good literature aloud.

On April 23, 1928, her wish came true with a girl that had just a wisp of curly blond hair and one deep dimple on the right cheek. Three days later on the left cheek, another dimple appeared. The daughter was named Shirley for no particular reason and Jane for her paternal grandmother.

As Shirley's movie career began and progressed, her mother showed an aversion to live radio by consistently and immediately rejecting contracts for programs. "Her concern about my competence before a live microphone still puzzled me." Shirley was in a Lux Radio Theatre program opposite **Claude Rains** because her mother was given "final script and cast approval, achieving a hitherto elusive goal."

Overruling her mother's objections to live radio, Shirley signed a long-term soap opera based on *The New Yorker* magazine series "Junior Miss." She was instantly at home with the use of voice and timing but without facial expression and bodily movement. For 26 weeks, she spoofed herself with lines such as "I can't stand that Shirley Temple. I think she's a drip!" The sponsors were Ivory Snow and Dreft washing powder, "safe...for wartime rayons." But tallow for soap was conscripted to produce bombs so there was no need to advertise soap when it was in wartime shortage. "Hello, and good-bye," she quipped on the final broadcast. "Lard has gone to war."

Shirley's mother had a strong aversion to letting her daughter get into live radio programs. A mother's fears became a reality on a radio drama sponsored by Lady Esther Cosmetics. Shirley and **Peter Lawford** were reading from "sides." Sides were single script pages mounted on stiff cardboard to avoid rustling noises. Peter somehow skipped sides, leaping from scene 2 to 4. This was a horror of live radio. Peter's concentration vanished and he was of "zero help". Shirley put her sides down, ad-libbed, and reshuffled Peter's sides, then pointed where they should be, and raced to finish on time. "Under normal circumstances, I would have been furious." However, being pregnant "placed a soft edge on my tongue". Lawford escaped with a kindly "forget it." However, Shirley didn't forget it and here it is in her autobiography.

Another experience Shirley did not forget was upstaging **Frances Langford**. Shirley explains that if you "Run too long, somebody else gets cut." In radio, upstaging was done by the clock, not by a physical movement as in movies. Exchanging ad-lib jokes with **Bob Hope** had the servicemen rolling in the aisles. However, Francis Langford's song had to be eliminated. A young Shirley Temple learned "Using up time does not necessarily make friends."

Shirley did a string of 66 radio programs during the 1940's. She made guest appearances such as on Burns & Allen and Bergen & McCarthy. She did not understand the "leaden truculence of **Jack Benny** which switched to enduring humor when his mike became hot."

Shirley's 1945 bridal picture with both dimples.

Shirley Temple married Jack Agar in 1945. They had a daughter named Susan. They were divorced in 1949.

Shirley married Charles Black in 1950. Their children are Lori and Charlie, Jr.

Shirley has worked extensively in foreign affairs in a variety of State Department assignments including being a representative to the United Nations and an ambassador.

Shirley Temple Black was the first woman to hold the position of U.S. Chief of Protocol.





JIM SNYDER

New York's Museum of Television and Radio

Back in 1991 I wrote, in another club's publication, about The Museum of Television and Radio in New York City. In that column I was extremely critical of what I found, ranging from a locked fire exit to films being shown in the two theaters that had absolutely nothing to do with either radio or TV. In addition to that, I found extremely rude staff members. Since then the museum has moved to plush new quarters and so, when I was back in New York last September, I reluctantly decided to visit the new one. What I found this time was a great improvement over my last visit, although there were still some negatives.

First of all, on entering there is a \$6.00 "donation" entrance fee. This is not a "donation!" It is a requirement! When I got off the elevator on the fourth floor there was someone stationed at that point to make sure that I went no further without my ticket. I suppose it is called a donation to avoid sales tax (and they confirmed that there was indeed no tax), but personally I find such misuse of the word, here and other places, objectionable. Secondly, I found the layout very confusing without a comprehensive map, which was not available. I almost missed two important rooms and only found them because I was trying doors (as in the fire escape mentioned above). Thirdly, this is not a museum in the traditional sense of the word (or by the definition I find in my Webster's). Instead, I would call it an "archive." While there were a few posters and pictures on the walls, there were no old radios, TVs, microphones etc. on display, such as found in Chicago's Museum of Broadcast Communications. There really was nothing to look at except old TV programs. More on that later.

The biggest change I found over my previous visit was with the attitude of the staff. All were VERY friendly and courteous, and when one of them couldn't answer my questions they immediately found someone who could. These people were everywhere and as soon as I would get off the elevator there was someone to greet me with a smile, direct me to what I was looking for, and answer my questions.

The "museum" has a library of about one hundred thousand television AND radio shows. Not all are available to the public as they are "still in the archives." As nearly as I could determine this meant that they were still being worked on, perhaps to make them listenable. The computer system for locating the shows is similar to that used by many public libraries. I pretended that I didn't know how to use the "mouse" so one of the staff members promptly sat down with me at one of the monitors demonstrating it for me. To check the process and to see how the system worked I asked to see how many Jack Benny RADIO shows they had. The computer told us that there were 121 available for listening and another 40 that were not. Those were "still in the archives." That's a pretty small number when we know that there are over 700 of these shows in circulation and I'm sure there are those among our readers who have all of them. Next, I asked about Raymond Burr's "Fort Laramie" radio programs. The computer said that they had none of those.

The "museum" has three listening/viewing rooms with a total of 96 stations. Each station is programmed through the computer to bring up the TV or radio show you want. There is a TV screen for the television programs and earphones for both. Two of these rooms are for the general public and a separate glassed in room is reserved for researchers. In the public rooms, there is no waiting if there is a booth open. You are limited, however, to a total of two hours of viewing or listening time. No copying is allowed so this comes to \$3.00 an hour just to listen (based on the \$6.00 entrance fee) which is pretty expensive in comparison to getting your own copies of these shows from other sources in the hobby for a LOT less than that.

There are four theaters and on the day I was there they were showing a total of 20 different video presentations. Obviously, most of these dealt with TV and not radio. Two presentations, however, had nothing at all to do with either radio or TV, but there were other offerings at the same time in the other theaters that did. I dropped in at one of the theaters for the start of a series of old TV ads which started with Arthur Godfrey selling Lipton tea. A group of students came in for this one and immediately opened their notebooks and started taking notes. At the start of this there was a promo for the "museum" that stated that before 1975 (the date the "museum" was founded) these shows were not available to the public. This of course was flatly not true. There were a number of clubs and other sources, including NARA, that had these available for rental or purchase long before that date.

There was a final room in the "museum" that I almost missed because of the lack of a map or guide. That was the "Radio Listening Room." Here I found posters on the wall, a TV set playing a vintage video, and a radio broadcast studio. Around the room were several comfortable chairs next to five channel listening stations, each with a listening guide. These "stations" were carrying preprogrammed material on some aspect of the "museums radio collection." These might be on the career of a radio personality, programs of a specific genre, or perhaps a part of a "museum exhibition being presented at the time." The studio is available for radio personalities to use for broadcasts.

My feeling was that the "museum" is providing something useful in regards to the early days of television. In the short run, I feel that there are many better sources for historical radio, both for the hobbyist and for the serious researcher. In the long run, however, I suspect that *The Museum of Television and Radio* will outlast those other sources. From that standpoint I feel that this organization will fill a far more useful purpose in the distant future than it does now. Certainly, at the present time, it has little to offer those of us who are seriously, or not so seriously, interested in radio.

You can visit *The Museum of Television and Radio* at 25 West 52nd Street in New York City. They also have a branch at 465 North Beverly Drive in Beverly Hills, California.

DID YOU KNOW? *All contributions to NARA are tax deductible. We appreciate your financial support!!!*



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. This includes such programs as *The Tonight Show* on NBC.

Vintage radio fans in southern Ontario have never had it so good! Cellar-rated TALK640 (CFYI 640AM) radio in Toronto now programs two hours a night of OTR from 11pm to 1am with an hour on Sundays from 9-10pm. Host Iain Grant provides some background for the shows, which range from comedy to drama to variety to BBC classics. (Check their website for an updated weekly listing at <http://www.talk640.com>). The 640AM signal should blast across the lake so you OTR fans in western New York should try tuning in too. Recently the station ran AMOS & ANDY and spent a day hyping the event by asking call-in show listeners if they thought A&A was racist or not. I don't think any informed fan of OTR would think of A&A as racist but we can see it in its historical context and times have certainly changed. Still, it proved a fascinating exercise in democracy--the overall response seemed to run in favour of A&A (even amongst Afro-Canadian listeners) although rumour has it several listeners have filed complaints with our federal government equivalent of your FCC, the CRTC, about the shows. It seems some people were offended after all. They probably didn't even bother to listen to the shows! (The A&A episodes in question were very funny and very enjoyable. Clearly they needed placing in historical context for younger or less informed listeners but Iain managed to do that very well.)

Elsewhere on the dial, CHML 900AM in nearby Hamilton, Ontario runs OTR Sundays from 8 to 10pm with host Lee Dunbar, a familiar voice on Hamilton radio for decades. This is a newly expanded timeslot for Lee's CLASSIC RADIO as previously he was on for a mere hour later in the evening.

Meanwhile, between Hamilton and Toronto lies CHWO in Oakville (1250AM) and it runs OTR Sundays at 11pm to midnight.

CHUM FM (104.5) in Toronto has been running OTR for years in the 11pm-12 midnight Sunday night timeslot and continues this tradition with a double dose of Orson Welles at present--featuring him in both THE BLACK MUSEUM and HARRY LIME.

ELSEWHERE ON THE DIAL... Talk and news giant CFRB1010AM (Toronto) has a newly renovated website that features an intriguing archives section that presents some of its key historical highlights. Given CFRB's notable lack of interest in its own place in Canadian broadcasting history in recent years gone by, this website marks a positive step in acknowledging its own significant role in Canada's broadcasting heritage. You can check out the website at <http://www.cfrb.com>

The things you can find on the internet! Checking out the official website of the National Film Board of Canada I discovered a little known 30 minute black and white film "MAX IN THE MORNING" all about recently retired CBC Radio comedy star Max Ferguson. Filmed in 1965 it shows Max preparing for his daily morning radio show in which he would ad lib sketches about the topical political and newsworthy events of the day. Any fan of Max or CBC Radio or just

vintage radio might like this rare classic--and it's available for sale for home use from the NFB via their website! Check out <http://www.nfb.ca> for details about the amazing range of NFB videos available for sale. (If you are interested in "MAX IN THE MORNING" its ID NUMBER is 113B0165055 and it costs approximately \$20 CDN plus postage, shipping and handling.) If you don't have internet access, you can call toll free for a free catalogue. 1-800-267-7710.

Jay Hickerson's latest HELLO AGAIN (\$15 a year, published 6 times a year from Box 4321, Hamden, CT 06514) reports that Jay celebrated his 65th birthday last fall. Belated congratulations Jay! And thanks for all the wonderful issues of HELLO AGAIN, containing up to date lists of traders, convention news, reviews, obits and must-know info for the serious hobbyist.

UPDATE ON THE BLANK TAPE LEVY. Several issues ago I reported that the Canadian government was looking at a tax-like levy on blank tapes (to be redistributed to contemporary recording artists in lieu of money lost on pirated and illegally dubbed CDs). I pointed out this unfairly and immorally taxed OTR fans who were purchasing blank tape to legally record public domain and other historical, educational non-commercial OTR programming and not dubbing contemporary CDs. I reported a temporary victory in that the matter was deferred for further investigation. Sadly, I have to report to you now that a decision has been made. The blank tape levy WILL go through effectively penalizing all OTR fans for buying blank tape. (I hardly expect Fred Allen's estate to benefit from this levy.) The good news? The levy is not nearly as bad as was first feared--only about 23 cents CDN per cassette (as opposed to the dollar or more that was originally discussed.) This is obviously only a partial victory at best for us but at least our protests were heard and changes made as a result. Still, let it be a warning for OTR fans south of the 49th parallel! What has happened here could also happen elsewhere....

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OTR THOUGHTS

by
Donald R. Berhent

We all know that the Shadow first appeared on radio in 1930 and was featured in pulp magazines beginning in April 1931, written by Walter Gibson, but did you know that a comic book was put in print in March 1940? The early covers of this comic were reprinted from the pulp magazines and the run by Street & Smith Publications lasted through to the August/September 1949 issue.

The 1979 out-of-print book *The Shadow Scrapbook*, by Walter Gibson and Anthony Tollin, originally sold for \$8.95 and has been selling recently for \$50.00 and up. If you want a copy for \$25.00 write: Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945 (huge catalog for \$3.00) or call 1-800-242-6642 with code SHADSC.

In the book *The Great Radio Comedians* (1970), author Jim Harmon made an interesting observation: "In many respects the Green Hornet was the Lone Ranger in modern dress."

A good film to look for on video tape is the 1942 RKO Pictures "Here We Go Again." It features Jim and Marian Jordan (Fibber McGee and Molly), Hal Peary (Great Gildersleeve), Isabel Randolph (Mrs. Uppington), Bill Thompson (Wallace Wimple), Gale Gordon (Otis Cadwalller) and Edgar Bergen with Charlie McCarthy.

The popularity of the Lone Ranger program heard over WXYZ in Detroit was the main reason that the Mutual Broadcasting System was started on September 30, 1934. Who could ever forget that program opening?





I WONDER . . .

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.

=====

Things to ponder over while you're waiting for a tape to rewind:

What was "Blondie's" real first name? Blondie was obviously a nickname but her real name was never revealed! And how about her child "Cookie?" Cookie Bumstead! Poor kid probably grew up to be a hippie.

Why didn't "Harrington" on MISTER DISTRICT ATTORNEY have a first name? For that matter why didn't the D.A. himself have a name? There's something suspicious going on when a high-ranking officer of the law doesn't use his name.

Why didn't Ozzie Nelson ever go to work. He lived well and had a nice house. He and his family all dressed well and seemed to want for nothing but the sonofagun was always home. The most incredible part of the whole thing was that he was home twenty-four hours a day, seven days a week, fifty-two weeks a year, for years and years and never once did he and Harriet ever have an argument! Not even a harsh word!

How come the relationship between Lamont Cranston and Margo Lane never raised the ire of the radio censors? Their relationship was "ascloseasthis" and the word marriage was never brought up. Shocking...really shocking...and this at a time when things were much more strict than they are today. Where was Morality in Media when we needed it?

Was "Tonto" a first name or a last name? Leroy Tonto..it does have kind of a ring to it. Or how about Tonto Benny? Now there's a name to reckon with!

"Kato" falls into that same category. Don Kato..sounds like the name of a champion sumo wrestler! On the other hand, Kato Snyder sounds like an editor of a certain radio-related newsletter.

Why did "The Whistler" claim to know many things because he walked by night? Couldn't he have learned much more by going out in the daytime when the visibility is much better? The only thing I've learned by walking at night is that you shouldn't go out walking at night! It's dangerous out there!

How come "The First Nighter" always went to the theater alone? Was he antisocial or did he get stood up every week? Maybe he was just a wimpy looking guy with a complexion problem that kept the girls away. Week after week this guy would attend another gala opening all by himself and afterwards would leave all by himself. Could be he was just a cheapskate!

There are more...many more but the one that is really outstanding in my mind is just what is going on between Daddy Warbucks and Little Orphan Annie? That man should be tarred and feathered! The less said about this sordid situation, the better.

Tuning the RotoRadio Dial:

Leona of Grand Junction

by ken weigelo

[Organ theme. Continue behind]

Narrator *[soothing]*: It's time for "Leona of Grand Junction," brought to you by PingerFoynt's Snappy Oatflakes, the breakfast cereal that sasses you back. The search goes on for Leona's fiance Doug, of Grand Junction, Colorado. You'll recall that Doug left town unexpectedly, complaining that the Rocky Mountain altitude was destroying his teeth and gums. Leona, sweet flower of a girl, bravely continues her state-by-state, door-to-door search for Doug, hoping to end her four-year craving for pickles and ice cream. That's Leona's One Hope. Her Two Hope is to get Doug in a headlock and massage his gums with a high explosive dentifrice. Today we find world-weary Leona in the small town of Mobridge, South Dakota, situated on the muddy banks of the Missouri River. The dying day lies still in the pulsing glow of a humid summer evening, as the inert townsfolk brace for yet another invasion of moths. Listen:

[Organ theme out. Knock on door. Door opens]

Woman *[Coarse Ma Kettle voice]*: Yeah? Whadd'ya want, stranger?

Leona: Have you seen my Doug?

Woman: Your what?

Leona: My no-good fiance, Doug. He left me four years ago craving pickles and ice cream.

Woman: How come? He pregnant?

Leona: Not him—me. I got the craving.

Woman: Oh. No, I ain't seen your Doug. Where'd you last see the scoundrel?

Leona: In Grand Junction, Colorado.

Woman: Never heard of it. Where's it at?

Leona: Grand Junction?

Woman: No. Colorado.

Leona: It's just a holler south of Wyoming.

Woman: That too neither. Where's that at?

Leona: What, Wyoming?

Woman: Yeah.

Leona: Wyoming's just west of here a holler, east of Idaho.

Woman: Idaho? That anywhere near Rapid City?

Leona: No. Idaho's a holler north of Utah.

Woman: Ain't never heard of it.

[Faint swarming sound]

Leona: Utah?

Woman: Yeah.

Leona: That's a holler east of Nevada.

Woman: Nevada? That down there by Sioux Falls?

Leona: No. Nevada's a holler east of California.

Woman: California? That anywhere near Ipswich?

Leona: No. California's out west, a holler south of Oregon, hard by the Pacific.

Woman: The what?

Leona: The Pacific?

[Swarming up. Hold behind]

Woman: The Pacific? That near Groton?

Leona: No. The Pacific's a large body of water—

Woman: What ya keep wipin' your feet for? You're not thinkin' of bargin' in here, are ya?

Leona: Why no, I—

Woman: I kinda had ya *pegged* for a salesman.

Leona: But I'm not selling anything.

Woman: That's what they all say. Well, I ain't got time to jaw with ya no more, lady. The moths are comin' and I gotta get indoors. Much obliged for the tour.

Leona: But what about Doug? Have you—?

Woman: Doug? Did you say Doug?

Leona: Yes.

Woman: That up there by Sisseton? *[Leona sighs]* If I was you I'd head for cover, lady. Those moths look pretty angry.

[Door slams. Swarming up full. Organ theme behind]

Narrator *[Soothing]*: And so we leave the disillusioned Leona of Grand Junction swallowed up in a cloud of ravenous moths in the static river town of Mobridge, South Dakota. Will Leona survive the moth assault? More important, will she find her Doug and overcome her pickle and ice cream craving? And where exactly is the Pacific? And what's with all that hollering out west? Tune in next time when we hear Doug say:

Doug *[Tenderly]*: Aw Leona, ain't nobody like ya. C'mere, lemme comb those moths outta your hair. *[A slap]* Ow! Whud'ja do that for? For heaven's sakes darlin', put away that highly explosive dentifrice!

[Organ theme up and out]



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

POETRY AND PROHIBITION

by
Clarence Runden

One of the most colorful characters among pioneer broadcasters was a large-boned, large-hearted, and large-mouthed Swede by the name of Nils Thor Granlund. He claimed friendship with everyone on Broadway and in Hollywood. As publicist for Loew's Theatres, he was entrusted by his boss, Marcus Loew, to launch and run a radio station, WHN, which later became WMGM, a publicity outlet for Metro-Golwyn-Mayer.

Reception from WHN was erratic. The signal was rarely heard north of New York City, whereas to the east it was exceptionally strong out at sea. Of course, there were few listeners in the Atlantic Ocean, but those few certainly listened, as Granlund found out.

Along with most radio stations in the beginning, WHN employed mainly amateur talent, and that is how Granlund boasted to have discovered and promoted everyone from Joan Crawford to Ethel Merman. He featured amateur singers and all kinds of performers and contests, and sometimes, when somebody did not show up, Granlund himself would read some of his favorite poetry by Poe, Kipling, and Robert Service. This was during Prohibition, and after a while Granlund noticed several suspicious characters, whom he recognized as henchmen of the notorious bootlegger Larry Fay. They would sit around the studio and ask for specific poems to be recited over the air. One night, Granlund ran into one of these characters at a nightclub.

"Been meanin' to tell ya, kid," the man said, "how much we like your poetry. Me and my crew go for that stuff."

"How come?" Granlund asked incredulously.

"We got to like it," the racketeer replied. "That's how we listen for Fay's signals."

Certain poems requested by Larry Fay's "boys" became the prearranged signals for the rumrunners from Canada and Bermuda as they entered the three-mile limit in the dead of night and began to dodge the Coast Guard with their contraband. "I never heard anyone recite *The Shooting of Dan McGrew* or *The Raven* after that," Granlund later said, "without remembering that WHN's signal was heard more than three miles out to sea."

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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¢ ones would be about right. All profits go to NARA so be generous. Orders filled the same day by return first class mail. (Please do not post this list on the Internet since it is a NARA fund-raiser.) Get your updated copy soon.

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

I am desperately seeking single episodes/short and partial runs of "I Love a Mystery." Also scripts for the same (especially "Temple of Vampires" and "Stairway to the Sun"). Also trying to find audio re-creations of the missing "Temple of Vampires" episodes. Rumor has it they are out there somewhere...done in the 1980's? Looking for the "Three for Adventure" episode titled "New Orleans Parrot," too. I will buy/sell/trade for any of the above. I have: I Love a Mystery: Thing that Cries in the Night/Bury Your Dead in Arizona/Richard Curse/Temple of the Vampires/Battle of the Century/Hermit of San Felipe, Atabapo/Fear that Creeps Like a Cat (re-creation)/audition program (5/21/45) But Grandma, What Big Teeth You Have. Adventures By Morse: all 52 episodes. I Love Adventure: all 13 episodes. ILAM scripts: Girl in the Gilded Cage Ep. 4/Decapitation of Jefferson Monk Ep. 2/My Beloved is a Vampire Ep. 1/Tropics Don't Call it Murder Eps. 1-26. P.S.: Were there any other pulp-styled serial adventures for grown-ups on radio? Thank you, everybody. I hope we all can find the special shows we're looking for. Stephen Jansen, 37124 N. Hillside Dr., Lake Villa, IL 60046. (847) 973-0403.

Someone sent B.J. George the money for one of the "book lists," but regretfully B.J. lost the name and address of the person who ordered it. If you ordered the list and didn't receive it, please write B.J. so that he can send it off to you. You can also contact him through e-mail at: bgeorge@gra.net

CONVENTIONS:



MARK YOUR CALENDAR

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

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

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

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

A TIP OF THE ATWATER DIAL TO....

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

B.J. George - West Allis, Wisconsin
Lourdes Hadlock - Santa Barbara, Calif.
Jack Sobel - Brooklyn, New York

Gerald and Diana Curry for taking over NARA's cassette library (see pages 1, 4, and 31). This is an extremely important part of our operation and we look forward to working with you.

Stephen Jensen for taking over the responsibility for recording each issue of the NARA News for our visually impaired members (see pages 1, 14, and 34). Those who need this service greatly appreciate your efforts on their behalf.

Frank Bresee for the information on Oscar (page 8) and his own photographs to go with it.

Gene Larson for our centerfold on pages 25/26, and the drawing on page 42.

Ray Erlenborn for the original artwork on page 12.

Don Berhent for the drawings found on pages 10 and 43.

Our columnists in this issue: Don Berhent, Frank Bresee, Bob Burnham, Jim Cox, Bob Davis, Ray Erlenborn, Jack French, Jack Palmer, John Pellatt, Clarence Runden, Ray Smith, Hal Stephenson, and Ken Weigel.

Those who have already sent in articles for future issues: Don Berhent (4 articles), Frank Bresee, Bob Burnham, Gene Larson, Bob Mott, Chuck Seeley (2 articles), Hal Skinner, Mickey Smith (3 articles), Ray Smith, Hal Stephenson (4 articles), and Ken Weigel (2 articles).

DEADLINES:

June 1 for the summer issue

(Please note this early deadline)

September 15 for the fall issue



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