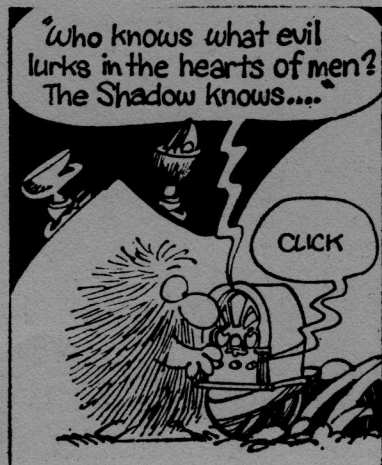


NORTH AMERICAN  
RADIO ARCHIVES

P. O. BOX 13114 STATION C  
OAKLAND, CA. 94661

NARA NEWS

VOL. 2, N. 1 1974



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CBS

HARRY ALLEN



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VOLUME 2: No. 1

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And a reprint of 1934 and 1943 Radio Guide Magazine Articles and Logs.

FROM THE NARA OFFICERS -

This third newsletter is coming to you at a much later date than we had originally anticipated. For such a delay we apologize but it was unavoidable. Our newsletter editor, Mrs. Judith Breninger, has been overwhelmed by her many other responsibilities and has had to resign from her NARA position. At last report, Mrs. Breninger was in a hospital in Southern California and quite ill; we all wish her a speedy recovery. Without staffing personnel in the positions of editor and secretary, HARA has been hard-pressed to meet its commitments to serving the loyal members. We hope you will all have the patience and understanding of Job when your cards, letters, or requests are not answered as promptly as you like.

NARA NEWS was intended as a bi-monthly publication but until our staffing strength is up, we will simply do our best to keep our members informed. This issue is much larger than we had anticipated assembling but members have contributed such good articles and our libraries have expanded so rapidly that we felt nothing should be eliminated. You'll notice that a new lending library has been added: slides! These are black and white items, most of which were photo-copied from old magazines or books and such slides are often valuable tools to use in the teaching of classes on radio history. Our other libraries have grown beyond expectations, partially due to the generous contributions by many members. But the growth of NARA is accompanied by a need for staffing.

NARA needs someone to fill the secretarial position on our staff. Such a person should live near the San Francisco Bay Area and be willing to sort and answer mail, forwarding special requests to the appropriate people. Other duties include taking minutes at meetings, maintaining membership files, actively helping the rest of us in seeking and writing to new potential members, and either typing reports or delegating the typing to a paid professional typist. The secretary's job is not an established, all-inclusive role as we all overlap our tasks and responsibilities in order to help each other out and further the aims of NARA.

OUR organization also needs an editor. Such a position can be filled by someone living outside of the San Francisco Bay Area as materials can be mailed back and forth without too much trouble. But the editor should understand the philosophy of NARA NEWS and actively seek contributions to the newsletter as well as edit and compile the contributions received. If we continue using a mimeographed newsletter, the editor should be responsible for having the material typed onto mimeograph masters by either himself or a professional paid typist. The editor is responsible for making certain the various officers of NARA have their reports in by a deadline date. The editor has the privilege of using his own judgement to compose the newsletter for the most attractive presentation. If we begin having all of the newsletter run on offset, the editor will need to be involved with preparing the material for offset printing.

It would be desirable at this point for NARA to have several librarians. One would handle the slide library, another the tape library, a third the xerox library, a fourth the book-lending library, etc. This could allow requests for materials to be filled



much more quickly than is now the case. Each of the librarians would also be expected to actively seek out more items relative to their lending libraries; correspondence received by the secretary concerning each of these libraries would be sent to the appropriate librarian for reply.

NARA has need of other assistance in addition to those positions mentioned above (publicity chairperson, banquet advisor, etc.) but these other needs are less pressing than those of editor, secretary, and librarian(s). If you are interested in taking an active part in running NARA, write to the following address and state your interest, your qualifications and special talents you have.

Roger Hill  
1231 Grove #11  
San Francisco, Ca. 94117

\* \* \* \* \*

Since our last newsletter, much has happened among the organization and its members. The saddest event was the unexpected death of Mr. Ed Peck of Salinas, Kansas. Mr. Peck joined NARA during its early days and supported it with offers of articles, radio programs and magazines. He passed away at the age of 32 as a result of diabetes. We all extend our deepest sympathy to his parents.

\* \* \* \* \*

On February 27th, 1974 the California Historical Society presented a 2 hour program of Great Moments in Radio at its Heyday. This presentation was the result of several months of discussions and planning with NARA. We searched through thousands of hours of programming to select and edit the 2 hour presentation for that evening. This edited material is listed in the lending library with this issue for your possible use with a local historical society where you live. Unfortunately, so much had to be left out and so many of the portions presented had to be trimmed to minutes or seconds. The total of 71 segments covering a period from 1935 to 1945 included Jesse Owens speaking from the 1936 Berlin Olympics, the Joe-Louis-Max Schmeling fight preview of 1938, Adolf Hitler's arrival in Danzig, Prime Minister Chamberlain's resignation, a humorous mileage rationing program (quite apropos in late February, 1974) with Gracie Allen, Jack Benny and Eddie Cantor. The response from over 100 in attendance that evening was overwhelming. As a result, the California Historical Society wishes to work with NARA to schedule other series for the public at their headquarters (highlights of radio comedy, highlights of radio drama, etc.).

Following the joint CHS/NARA project in February, the Bank of America Headquarters in San Francisco utilized our edited material to offer San Francisco's financial district public a three-part program of radio listening during the noon-hour in the A.P. Giannini Auditorium. There were no empty seats.

\* \* \* \* \*

In early April, a TIME magazine correspondent contacted NARA for some information about radio programming nostalgia. Most of you know the results of that interview if you saw the April 29th

issue of TIME. And as a result of the publicity, we've received over 800 letters inquiring about NARA. To date, 90 new memberships have resulted and we anticipate another 100 members joining us before autumn. To our new members, we extend a very hearty welcome. Delays of 30 days or more in responding to these inquiries were common as our staff was totally inadequate to handle the unexpected rush. At the same time, the Nostalgia Book Club Newsletter mentioned NARA and we received a large number of letters from this mention.

Apparently NARA will have members in other nations as we received letters from Lidingo, Sweden; Peru in South America; Karlsruhe, Germany and other distant areas. Necessarily some adjustments will have to be made regarding membership and/or postage fees for the mailing of newsletters, tapes, magazines, etc. To our friends in other countries, we ask your assistance in helping us to determine the fairest manner in which to handle this problem of cost differences.

\* \* \* \* \*

By September, 1974 NARA expects to be offering over 100 reels of radio programs to members through our lending library. All open reel tapes offered will now be prepared with no more than 2 hours of material per tape and suitable for playing on a  $\frac{1}{2}$  track as well as a  $\frac{1}{4}$  track recorder. Previously, a tape we offered with all 4 tracks recorded could not be played on a  $\frac{1}{2}$  track machine. Now, all recordings will be on the left tracks only when we prepare them (track one and four). We still are anticipating the day when we have a full-track professional deck which will then permit us to offer the highest quality tape recordings to each member by using the complete width of the tape oxide during our recording. Also by September we anticipate being able to provide all of our tape library on cassettes for those members who have only cassette recorders. A complete listing of all tapes, books, scripts and other items available for loan will be prepared and sent to members separately from the newsletter. This listing will be updated yearly and each member will receive a copy.

\* \* \* \* \*

No plans were made this year for a banquet to honor any of the radio personalities. Such work was simply beyond the capabilities of the NARA staff whose other responsibilities leave them so little time during the Spring season. If enough assistance is forthcoming by Spring of 1975, a tribute dinner will then be planned.

\* \* \* \* \*

As the months go by you can expect to be offered a better newsletter, more and more tapes of radio shows, more books and scripts and other out-of-print items. But we need the assistance of each and every NARA member. If you live near a college or university, visit their journalism/broadcasting/history departments and try to locate radio-associated memorabilia which NARA can reproduce and make available to all members. If every member found one old radio fan magazine, outdated book on radio, radio-associated



article in their library which we could xerox, etc. we'd have a wonderful library of materials to offer. When time permits, we prowl the used book stores and junk shops for old radio magazines, books and electrical transcriptions. But there are many stores throughout the nation which are accessible to you. Sometimes even radio stations have items stored away which they are happy to donate to a worthwhile group. Try to seek these items out before they're irretrievably lost for all time.

If you do find any of the 16" electrical transcriptions, NARA has a professional studio turntable which can be used to play and tape copy these ET's. We will reimburse you for the postage & insurance necessary to send the records and we will make a tape copy for you which will be returned to you along with the ET, unless you wish to donate the transcriptions to NARA. Such items can be sent Special 4th Class Rate: Sound Recording. Be sure to pad them to prevent breakage. Such recordings are to be sent to:

Roger Hill  
1231 Grove St. #11  
San Francisco, Ca. 94117

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In the last newsletter we mentioned two films relating to radio history. Member response indicates that while both films would be valuable additions to the NARA files, the copying cost charged by cinema laboratories is too high (\$300 for 30 minute black and white film). NARA does have one copy of "Captain Henry's Showboat", a 1933 film, but until a second copy is obtained we will not be able to loan this one out unless we can have a videotape made for landing purposes. The other film which we have access to when and if we decide to pay for copying is "Behind Your Radio Dial", a promotional film by NBC from 1947.

\*\*\*\*\*

NARA has not received even a reply from the San Francisco Art Commission regarding application made last fall for assistance and participation in public art/culture displays.

The joint effort between CHS/NARA mentioned earlier in this newsletter replaced the anticipated program discussed in our second newsletter.

NARA has been invited to submit application for participating in the 1976 Bi-Centennial celebrations. We will keep members informed of what plans, if any, develop.

\*\*\*\*\*

We've received several inquiries about establishing local chapters of NARA for the purposes of listening to programs and doing a little serious discussing of radio's past. NARA's staff feels this would be a very desirable outgrowth of interest in radio and we would be pleased to see local chapters formed which are affiliated with NARA. Local events promoted by such chapters would be reported in our newsletter. After all, although NARA is

incorporated under California Law, we are qualified and registered as tax-exempt with the Internal Revenue Service, thus a national, or even international, organization. Please write and let us know your thoughts on this matter and we'll do what we can to help local chapters of NARA get established.

\* \* \* \* \*

NARA assisted the New City Theatre group in San Francisco recently by providing some 1935 radio tape material which helped create authentic background for their play, Waiting for Lefty, by Clifford Odets. Miss Gillmore, Production Assistant, sent NARA a nice letter of appreciation.

\* \* \* \* \*

By now, all those members of NARA with numbers up to 90 should have received their 8 x 10 membership certificates and the wallet-sized membership card. If you haven't please let us know. New members with numbers above 90 may expect to receive their cards and certificates during the next 60-90 days.

Apparently some of the tribute tapes mailed out have not reached their destination. Please make certain we have your correct address and allow sufficient time for postal service when you order a tape.

If you have comments, suggestions, words of advice, criticism, complaints or faint praise for NARA and our efforts please let us know as we try to respond to our members. As always, contributions to NARA NEWS are welcomed. We reserve the right to edit if necessary. Address any contributions to: NARA: P.O.Box 13114; Station E; Oakland, Ca. 94661.

\* \* \* \* \*

The NORTH AMERICAN RADIO ARCHIVES has classes of membership ranging from \$5.00 for those under 18 to \$300 for Life Memberships and up to \$1,000 for Patron. Most of the NARA members join under the Active category for \$10.00 or under the Family classification for \$15.00

If you are seeking an unusual gift for someone, why not a membership in NARA. Write to: NARA  
P.O.Box 13114, Station E  
Oakland, Ca. 94661

\* \* \* \* \*

If any of our members have the opportunity to purchase old radio magazines, radio premiums, and other memorabilia on behalf of NARA, we will reimburse you if you send a dated, itemized receipt along with the item bought. Please do not automatically send in receipts and materials costing more than \$10.00 without first corresponding with us. We are always actively seeking such magazines as Radio Guide, Radio Stars, Radio Album, Tune-in, Radio Mirror, Broadcast Weekly, and other such publications. Even Life, Colliers, Look, Saturday Evening Post, Liberty, Ladies Home Journal



and other popular periodicals contained informative worthwhile articles on radio personalities and programs which we'd like to have.

\*\*\*\*\*

We do not presently have sets of photos from the 1973 tribute dinner for Carlton E. Morse available. The tribute dinner tape is now available on a loan basis through our tape library. Please note the new regulations, tape specifications, and address for requesting tapes as well as other lending library items. Checks for renting of tapes should be made out to NARA and sent to:

Al Vesik  
733 San Lucas Ave.  
Stockton, Ca. 95207

We expect to be able to process your request much more quickly this way and avoid some of the unfortunate delays of these past months. And if you send a SASE everytime you write, it speeds your reply.

\*\*\*\*\*

Please note the new address to use when requesting xerox copies, books, magazines on loan. This is: R. W. Hill

1231 Grove #11  
San Francisco, Ca 94117

Again, send a check made to NARA along with the request to the new address. We hope this will also expedite matters. When and if a central facility or office space is found from which NARA can operate, such address separation should be no longer necessary.

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The NARA mailing labels are available for purchase. These are the attractive, light brown labels with the NARA logo of the old radio horn spinning out a transcription which became a reel of tape going into a wall safe. We offer these labels in units of 50, 100, and 500. Cost:

- 50 for \$1.00
- 100 for \$1.80
- 500 for \$8.00

Orders should be sent to: R.W. Hill  
1231 Grove St. #11  
San Francisco, Ca 94117

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Remember, anything you donate to NARA which has value can be deducted on your federal income tax. Also, anything you donate to NARA which can be copied for print, will be copied and shared with the members. Radio programs of high enough sound quality will also be duplicated and shared with members through our lending library. Books, magazines and pamphlets will be made available for loan through the other lending libraries.

\*\*\*\*\*

A TIP OF THE ATWATER DIAL TO:

New members Neil Carlson, Dr. Bruce Krieger, and Richard Brockelman for their monetary gifts to NARA in addition to their memberships.

Drew Allan Kaplan for the donation of 50 reels of DAK tape to the NARA tape library. This tape will be used to help expand the NARA library of radio programs. A price list of DAK tape may be obtained by writing: P.O. Box 69920; West Hollywood, Ca.; 90069.

Dudley Sherrill for his contribution of several out-of-print books to the NARA library.

Rowell Gorman for his contribution of several 8 x 10 glossy photos of radio stars.

We thank the above people for their contributions of money and materials to be shared with the growing list of NARA members. Any donation is welcomed and we will certainly give you full credit in our newsletter. NARA can only grow and serve its members insofar as its members are willing to serve NARA.

\* \* \* \* \*

VIC & SADE fans may be interested in joining the Vic & Sade Club. If so, write to:

Barbara Schwarz  
7232 N. Keystone Ave.  
Lincolnwood, Ill. 60646

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If you need to contact AFTRA (American Federation of Television and Radio Artists), their addresses are:

AFTRA  
1551 N. LaBrea Ave  
Hollywood, Ca. 90028

and

AFTRA  
1350 Avenue of the  
Americas  
New York, N.Y. 10019

-----  
The Antique Radio Club of America may be contacted by writing to:

ARCA  
516 Country Lane  
Louisville, Ky: 40207

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The head of the International Al Jolson Society is:

Patricia Donelson  
7225 Cartwright  
Sun Valley, Ca. 91352



The Glenn Miller Society can be reached in care of:

Dick March  
Flat 19/132 Leigham Ct.  
Streatham, London S.W. 16  
ENGLAND

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Since the death of Agnes Moorhead, I am unaware of what her fan club is doing but the person to contact is:

Roy Buchanan  
1410 Douphine St.  
New Orleans, La. 70116

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The association benefiting and looking after writers, much as AFTRA does for performers, is: Writers Guild of America  
8955 Beverly Blvd.  
Los Angeles, Ca. 90048

If you have questions about writers, actors, etc. and write to the above organizations, please enclose a SASE and you'll be much more certain of receiving a reply

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TREASURER'S REPORT: 6-30-74

<u>Assets</u> . . . . .	\$2,024.16
<u>Liabilities</u> . . . . .	<u>383.72</u>
<u>Net Worth</u> . . . . .	\$1,640.44

## THE BIRTH OF AN ARCHIVE

In August of 1972 an idea was conceived. Ms. Francine Berry, an Attorney for AT&T, and her husband Matthew Krin were talking with your NARA president about the old radio shows and the need for a good representative organization of radio collectors, duly registered with corporate status. Ms. Berry offered her legal services if the papers and other paraphenalia involved in establishing such an organization could be pulled together. We decided it should be an educational nonprofit corporation. A week of brain-storming produced the name NORTH AMERICAN RADIO ARCHIVES, LTD. (NARA).

As a result of writing, re-writing, revising, more re-writing, the articles of incorporation were brought into shape. NARA'S specific and primary purpose as accepted by the Secretary of State of California is, "to instruct the general public on the history of radio and to foster, encourage and promote the collection of materials, items, programs or information relating to radio broadcasting from its inception." The articles go on to describe the corporation's role in acquiring materials relevant to radio history and that the organization shall not engage in political activities. NARA is also prohibited from allowing pecuniary gain or profit for its members. The corporation's principal offices are in San Francisco County; the board of directors are Al Vesik, Wynn Hoskins and Roger Hill. The articles of incorporation also describe membership classes and privileges and the tax exempt status under section 501(c)(3) of the Internal Revenue Code.

The By-Laws were developed after many excruciating evenings of discussions and writings. Known as exhibit B, item 9(b) to the Franchise Tax Board, this 9 page document explains the corporation's offices and officers, duties of officers, memberships, meetings, contracts, books and records, and responsibility of the board of directors. The Tax Board also required a proposed budget, statement of purposes and a completed exemption application. Ms. Berry freely offered advice and suggestions every step of the way.

Once all forms were complete they were submitted for approval along with many, many copies and filing fees. The Tax Board sent a request for more information. A lengthy letter was sent. Weeks later everything was returned by the Tax Board and they asked for revisions in the articles of incorporation. Once more everything was re-submitted. On January 19, 1973 the California Franchise Tax Board sent their approval of our tax-exempt status. Application to the Internal Revenue Service was granted approval in April, 1973.

During the period of time in which legal paperwork was being pursued, an unofficial business meeting of the officers was held in December, 1972. Goals and projects were discussed; cost comparisons of printing firms were made and initial intentions were that NARA should issue a monthly 8 page newsletter and a quarterly journal of high academic standard. NARA also felt a high priority should be placed on supporting work on an Encyclopedia of Radio Programming History. Among other needs was felt the urgency of cooperating with other educational groups (schools, colleges, etc.). We also



had dreams of working for the establishment of a Museum of Broadcasting History which would contain exhibit halls, auditorium for films and live radio drama presentations, a living-room listening-room with a capacity of 50 or more at a time, archives files, offices, etc.

A meeting of NARA officers on February 11, 1973 finalized plans for the first descriptive brochure on NARA. Money to pay for printing costs and get the organization off the ground came from donations of those close to the NARA concept. Sums of \$50 and \$100 were given to NARA by Fred Dickey, Michael and Sandra McAviney, Al Vesik, John Olson, Wynn Hoskins and Roger Hill. The idea of a tribute dinner was also discussed and arrangements were made to prepare one for Carlton E. Morse.

Another meeting in early May, 1973 finalized the plans for Mr. Morse's Tribute Dinner planned for June 2nd. A program was prepared, invitations sent out, dinner arrangements made and finally all of this culminated at the Cathay House on June 2nd, 1973 when nearly 100 guests were present as Mr. Carlton E. Morse, Michael Raffetto, Les Tremayne, Bernice Berwin, William Andrews and many others received awards, made some speeches, and were roundly applauded by everyone.

Among the fun and enjoyment of the tribute dinner, NARA also was aware of its obligations to the radio personnel who gave all of us so much through their performances and now may appreciate some recognition and assistance as they find themselves becoming older and forgotten by others. Mrs. Jo Anne Verigin agreed to chair the committee to assist radio personnel. Mrs. Verigin exerted much effort on behalf of Raymond Edward Johnson, who was at that time in a Veteran's Hospital and in need of some attention and everyday items. As a result of Jo Anne's efforts, Raymond Johnson received many welcomed packages, much-needed cash, and the morale boost which comes from knowing that people care. AFTRA assisted by NARA by contributing \$100 towards the committee's efforts. Mr. Johnson has now recovered to the point where he has left the hospital and is once again working in radio. NARA has not lately selected any one individual to assist through the committee headed by Mrs. Verigin.

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### A Radio First

By John Pellatt

To those who believe that Orson Welles in 1938 was the first man to successfully let a Martian visit our planet, the following bit of documented historical fact will come as a shock.

During the depression in Canada, and particularly in the prairies, new political parties were formed as a response to the adverse conditions. Although many came and went, one party which still dominates the prairie political situation to this day, the Social Credit Party, has an unusual public relations gimmick.

A man named Aberhart founded the party in Alberta, Canada. A former religious minister, he had a dynamic personality, and when he became premier of that province (1935) he used the new medium of radio to his full advantage for the promotion of his party.

One of his most unusual on-air gimmicks has all but been forgotten by the passage of time. Each Sunday, a man from the planet of Mars would land on the Earth (conveniently enough, in Alberta and at the radio station where Aberhart broadcast each Sunday a political show, explaining the new system of government--Social Credit--to the people) and would come on Aberhart's show. He would appear very interested in the virtues of Social Credit, and would ask all about it. Naturally Aberhart was glad to explain in detail the workings of his party to the Martian, and to the people who happened to be listening in on the radio at home.

Each broadcast, the Martian would end up the show saying, "Well, I'm surely convinced about Social Credit. I'm going to try it out on Mars, but could I come back again next week to learn more?" And Aberhart would be back on the air the next week, again with the Man from Mars.

It was a relatively painless way of explaining a complex system of government to a relatively uninterested public during the depression. Although no one actually believed in the "Man from Mars" story, they tuned in every week just to find out what had transpired. Needless to say, Media Credibility was an unknown phrase in those days!

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#### THE LISTENING POST Paul Thompson

This is intended to be a column of sorts, and hopefully it will evolve into something worthwhile. Without a strict format or guideline to follow it may take off in different directions at time..but always with radio, past or present, as the motivating factor. We will try to be both informative and interesting and perhaps even stimulating now and then as we explore our common interest and heritage...the radio broadcast.

The word nostalgia is becoming a source of irritation to many... the result of being overworked and applied as a catch all phrase to any interest in something from the past. A serious interest in radio's past, be it background or material, is no more nostalgia than a similar interest in World War II history. Without a doubt the element of nostalgia is present for many of us in the beginning, and perhaps lingers, but continued enjoyment of an old comedy series or sitting in suspenseful anticipation to a mystery drama is not a response to nostalgia but one of entertainment. That the quality of entertainment has endured the changing times and life styles of 25-30 years ago or more is a strong argument for the material and the medium.

\* \* \* \* \*



As I write this, the CBS Radio Mystery Theater has been on the air for almost five months and hopefully will continue. In this time, reviews have been both favorable and otherwise while the audience ratings in numbers are encouraging. My own immediate reaction to the program was a warm one and it conjured up some pleasant memories hearing those many voices and personalities from the past...once again on network radio. Welcome back Larry Haines, Ralph Bell, Bryna Raeburn, Mandel Kramer, Paul McGrath, Joan Lorring, Leon Janney, Robert Dryden and all the rest. Producer-director Himan Brown has brought to the air an outstanding production with new material and ideas but at the same time has recaptured that mood and certain magic that was so common to radio of the forties. There have been some weak scripts but there have been good ones as well... in fact some have been excellent.

There have been several attempts at returning radio drama to the air over the years but this is by far the most serious and prestigious effort. If it fails, it will in all probability be the last attempt at a network level...ever? On the other hand, if it is successful CBS and Brown have plans for at least three other formats that I know of. While they are very enthusiastic about a return to radio, NBC and ABC are somewhat skeptical to say the least, both taking a wait and see attitude. Mutual is active in airing the Zero Hour five times a week over their outlets, but the approach has been rather quiet and subdued compared to the promotion and publicity generated by CBS. Looking ahead, I find myself both hopeful and apprehensive at the same time. Hopeful because I want to see a return of programming with varied formats and because CBS and those involved had the interest and the fortitude to attempt the return of radio as they have. Yet I am apprehensive that the mentality which acts to remove the occasional outstanding television endeavor from the air may be lurking somewhere in the radio network structure. Although there has been much enthusiasm in areas of the industry there is still a good deal of pessimism prevailing. It will take an overwhelming listener response to convince this negative element that there is more to radio's possibilities, economic and otherwise, than just news, sports and music. Also, it is a difficult if not impossible task to bring a large audience back to radio with any one offering as is now the case. I for one still encounter many people that are unaware of the program. If we all spread the word wherever possible and perhaps take a moment to write CBS a simple note of support, we just might help keep radio alive. The address is CBS, 51 West 52nd Street, New York, New York 10019.

#### THE LISTENING POST #2

Paul Thompson

The major portion of listening fare in the early days of radio consisted of music and variety, and the big dance band remotes from major hotels and ballrooms scattered around the country played an important role in late night programming. For example, in the summer of 1933 the CBS network featured some two dozen band remotes on a regular schedule during the week. Not all of the names have survived the passage of time but the fame of some lives on. The CBS roster that summer featured Freddie Martin from the roof of

The Bossert Hotel in Brooklyn, Ted Lewis playing at The Dells in Chicago, Glen Gray and the Casa Loma Orchestra from the Glen Island Casino, Pancho at the Central Park Casino in New York, while Guy Lombardo held forth at Long Island's Pavilion Royale and Isham Jones played The Hotel Ambassador in Atlantic City. Others in the lineup were Claude Hopkins, Ozzie Nelson, Johnny Hamp, Vincent Travers, Ben Pollack, Art Coogan, Gus Arnheim, Jerry Freeman, Eli Danzig, Eddie Duchin, Don Bestor, Buddy Wagner, Abe Lyman, Buddy Harrod, Joe Haymes, George Hall, Will Osborne and Leon Belasco. Leon Belasco is probably best remembered in radio not as an orchestra leader but as Pagan, Herbert Marshall's sidekick in The Man Called X series which was a popular program in the forties.

Another popular orchestra leader of the time who later became a big radio personality in the forties was Phil Harris. In 1930, Harris landed a job as a drummer in the band at the St. Francis Hotel in San Francisco. Soon he was singing specialty numbers in his very unique style and was probably the first bass singer to become a hit. Eight months after starting at the St. Francis he was heading the band there and heard up and down the coast six nights a week over powerful KGO, an NBC affiliate. Their 10,000 watt signal, probably the strongest in the west at the time, easily reached southern California listeners. His distinctive voice and style caught the fancy of the film colony crowd and soon he was leading his orchestra at the mecca of entertainment, The Cocoanut Grove at The Ambassador Hotel. In that summer of 1933, Harris who was married at the time to actress Marcia Ralston was riding the crest of his sudden rise to popularity...busy during the day at RKO studios making a motion picture called Melody Cruise and busy at night providing music for the crowd at the Cocoanut Grove, where he had been playing for as many as one thousand dancers a night for over a year. The remote broadcasts from there were one of the big highlights of the NBC lineup.

\* \* \* \* \*

Complaints to the broadcasting industry of unfavorable treatment or exposure are common today but they were not unheard of in the Golden Age of radio. In 1937 Gracie Allen caused a minor diplomatic crisis when appearing in the motion picture Viva Villa, she poked broad fun at mexican people as well as everybody else in the film. The Mexican Government took exception and the Mexican Embassy in Washington sent a protest to CBS. The Network passed it along to the Burns & Allen radio sponsor. The sponsor in turn presented George and Gracie with the protest. Disturbed by all this Gracie wrote a letter of apology. The closing lines of the letter, which were publicized at the time, went like this: "I always say Mexican jumping beans are my favorite sport. George thought we might make up by having The Mexican Ambassador for dinner but I didn't think he would taste very good". It was reported that George replied with a more sensible apology.



Synopsis of

Those We Love

By Agnes Ridgeway

The scene of Those We Love is Westbridge, a small town presumably in northern Connecticut or Southern Massachusetts.

The household: John Marshall, his twin daughter and son, Kathy & Kit (Christopher), their aunt, Emily Mayfield, and - sporadically - John's younger brother Jerry. And Martha Newberry. Martha is the hired help, not a servant.

At the time the story was begun, World War I was still viable as background material. John was wounded, but recovered. He came home to find that his wife, Katherine, had died of pneumonia that same morning. Her older sister, Emily, took over the household and helped John bring up the twins. John rose above his tragedy, and there has been a good and close family life.

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The story opened on the twins' twenty-first birthday. Kathy is the elder by half-an-hour. She is emotionally more stable than Kit. Much of the story has to do with Kathy's anxieties over Kit, her efforts to rescue him from romantic entanglements. Both are modestly apt to underestimate the impact of their looks and charm, but Kathy sees people - and maybe herself - more realistically than Kit does.

John Marshall is a lawyer, able but on the conservative side. His junior partner, Allan McCrae, is a different type. Allan, the twins' childhood friend, is already a brilliant trial lawyer, destined for the top, becoming impatient of John's quieter practice. He is in love with Kathy; Kathy cares for Allan, but resists being pressured.

Kit is in law school, - by his own choice; he plans to go into his father's office. Quite suddenly he becomes intrigued with aviation, and wants to switch. John meets him half-way; Kit to finish law school, John to agree to, and to pay for, flying lessons.

A young doctor comes to Westbridge. Leslie Foster is about thirty, presumably a widower; he has a four-year-old daughter, Amy. He comes to know the Marshalls, Amy falls in love with the twins. Through Dr. Foster, Kathy meets Elaine Dascom, the sister of his boyhood friend. Elaine has come to Westbridge to live with an elderly relative, who has since died. Kathy and Elaine click, and become bosom friends. Elaine believes herself to be in love with the doctor, but in time she realizes what she has had is the residue of a romantic childhood crush on an older man. Eventually Elaine falls really in love with Kit.

Kit is finagled into a romantic situation with the wife of his flying instructor. The instructor has no intention of losing a rich wife, and contrives an accident for Kit on a solo flight. Kit is horribly injured, is saved by Dr. Foster's surgical skill. Leslie of course becomes Kathy's hero from there on in.

Allan McCrae becomes jealous of Dr. Foster, delves into his past and finds his wife, a very beautiful woman, who married Leslie for a small fortune he had inherited, had a child only to hold him. When she ran through most of the money, Leslie put aside some for Amy, divided the rest with Julia, and left her, taking the child. He has hoped that by coming to a small place he will lose Julia. Allan brings Julia to Westbridge, where - not according to his plan - she kidnaps Amy. In a mad ride she is killed. Amy is only slightly hurt. The rest of Leslie's story comes out then, involving Elaine and her brother. In an unjustified jealous rage, Leslie's wife attacked Elaine; Elaine's brother, coming between them, was shot and killed. Between her beauty and a good lawyer - Allan McCrae's kind of lawyer - Julia Foster was acquitted.

This episode takes Allan out of Kathy's life. He leaves John, goes to New York to be on his own. (He becomes just what he wanted to be, a famous trial lawyer.) (He comes back into the story later, hoping to pick up the thread of his hope for Kathy, but knows he has lost her for keeps.)

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Uncle Jerry is a recurrent problem. (Kit has a dash of Jerry in him, but with character Jerry lacks.) Jerry went to war, too; unlike John, he was not wounded; but he was shell-shocked, and wasn't the most dependable person to begin with. Jerry was - still is - in love with Emily, but Emily has chosen to stay single, to find her happiness in keeping John's home and caring for his children. She and Dr. Foster form a deep and understanding relationship. Leslie is in love with Kathy, - and could have her for the taking, - but he wants her love, not her hero-worship, and chooses to wait, - while Kathy runs through a number of romances. Kathy is apt to fall in love with love, but has the saving grace of a certain amount of realism.

Martha - ("God bless Verginia Sale!") furnished most of our comic relief. She is in her forties, but is still romantic, still hopeful. She is a terrific cook. Aunt Emily's Cousin Mary comes each Christmas to visit for awhile, and there is a running feud between her and Martha. Cousin Mary has a great deal of money, but hangs on to it. (Eventually she died, leaving Aunt Emily some of it. Emily bought a little, very old house, and established Kathy and Elaine in an interior decorating business, the shop on the main floor, a little apartment for Elaine upstairs. This house became the scene of much of the story.)



Dr. Foster becomes one of the best known and most sought-after surgeons in the region. He is offered posts in great city hospitals, but chooses to stay in Westbridge. Martha has found him a house-keeper, Mrs. Emmett. ("I thoughtlessly wrote her as another local woman, but our director, Cal Kuhl, who cast the show, made her a Scot. This wisely gave us a contrast to Martha. And since I know my way around the Scots, it worked out beautifully. Mary Gordon played Mrs. Emmett, - perfectly".)

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Kit continued to fly. When the war came along, he was already a qualified pilot, and joined the Army Air Corps. He was stationed not far from Westbridge. He met - and fell in love with and married - Ann Brook, a beautiful young actress who worked at the canteen. To Elaine's sorrow, of course. Kathy grieved for Elaine, but accepted Kit's choice. As the story progressed, the marriage didn't work out too well. Kit, modern as tomorrow in most things, was old-fashioned about marriage. After the first wild happiness, Ann began to tire of her role as housewife, and to want to go back to her own world of the stage. At the time the show went off, the story was pointing toward a break.

Kathy came to be really in love with Leslie Foster. Amy, now a little older, worked very hard at matchmaking, and finally made it. Kathy and Leslie were married, and at the time the show ended, had a son, named Tom for Elaine's brother.

So that's as far as we got. I scraped the bottom of the barrel many times, - I have always thought my imagination more vivid than prolific...(looking over this, I wonder?)... but I rather think almost anybody would have scraped after that long. It was a romantic story. That's what it was supposed to be.

I have always felt that in casting the show, - in giving me the actors he did, - Cal Kuhl did some of the creating. And most assuredly the actors themselves did. Only one or two of them sounded at first as I had imagined them, so instead of trying to cram them into my conception of the characters, I worked around them, using the personalities that had been given me. And it was wonderful.

Oh, yes, - we had a dog named Rags! Rags substituted for a door-bell. Lee Millar played him so well that - he claimed - they'd auditioned him for the part against a pack of hounds, and he won.

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"CHARLIE MCCARTHY ON RADIO"

By John Pellatt

When one thinks about (to borrow the title of a book on the same subject) the "Great Radio Comedians" eventually the name Charlie McCarthy must come up. And rightly so for Charlie McCarthy was a great radio comedian--even though he may have only been a piece of carved wood which in 1928 cost \$28.00

The man behind Charlie McCarthy was a mild mannered, soft spoken Chicago Swede named Edgar Bergren (later to be known as Bergen). As a young boy, Bergen soon discovered that he had an unusual natural talent -- the ability to "throw his voice".

This was to be the beginning of a remarkable career. As a teenager Bergen would do vaudeville material, comedy, magic and the like giving him a good background in entertainment. In 1928 he bought Charlie McCarthy from a wood carver in Chicago. The head of the company was Charlie Mack. The name Charlie McCarthy is said to have been derived from Charlie Mack by Bergen. The actual carver of the head (which with body weighed about 27 pounds and was made of Michigan pine) was the late Frank Marshall. For 50¢ down, and 50¢ a week it was an investment which Edgar Bergen would never regret.

The original character of Edgar's dummy was not as clearly defined as that of Charlie McCarthy's, which was developed later. Bergen toured America and then went abroad after perfecting his ventriloquial technique. There in Europe, the Charlie McCarthy character was born, with people accepting him as if he were a real person.

Upon his return to home, Bergen received an offer to go to Britain to do his act. This proved to be the turning point in Bergen's career as it was then that he transformed the wooden side kick into a "breathing" person by adopting new clothing (top hat and tail) plus monocle. While putting on the monocle Bergen permanently scarred McCarthy's face, with the result that whenever Charlie appeared in the movies, he had to wear makeup!

The trip to Britain proved a fantastic success and upon returning home Bergen and Charlie (for by now they were considered an act consisting of two) were booked on the "Variety Hour" starring Rudy Vallee. Bergen had become the world's first radio ventriloquist. Most said that it would never work because radio was a strictly audio medium whereas ventriloquism needed both audio and visual expression to be entertaining.

They were never so wrong.

By this time Bergen had completed his education (he swears that it was Charlie that got him into Delta Upsilon fraternity at Northwestern University!) and had been a hit on the stage (his most famous vaudeville act "The Operation" was called by Noel Coward "Damn good!")

His first show on the Vallee show was on Dec. 17th. 1936. Those who thought that ventriloquism would never make it were proven wrong. The NEW YORK POST in an editorial of 1936 said:

Much as it is against our principles to enjoy a radio performance of ventriloquism, we have to break down and confess that Edgar Bergen makes us laugh. As an art, ventriloquism means nothing when filtered through a microphone. It seems remarkable only when one can see it done. So far as his radio performances are concerned, however, Mr. Bergen's ventriloquism serves only to make him sound like a comedy team.



The truth was that most people--even though surely they realized that Charlie was a dummy--thought that Charlie was a real person! As well, Bergen always made Charlie the star, almost making himself unnoticed.

The truth could come from a statement Bergen made earlier. It was that he communicated through Charlie all the devil-may-care attitude that his own quiet attitude prevented him from doing. Whatever the case, the act was a winner!

The first week on the Vallee Show, Bergen received \$400. By the time the third week rolled around he was offered \$350 more. Obviously he was a hit.

Realizing that he was a hit, Standard Brands Inc., makers of Chase and Sanborn Coffee, immediately signed him to a contract and on May 9th, 1937 he and Charlie starred in their own show, "The Chase and Sanborn Hour" ("What Mr. Chase didn't know about coffee, Mr. Sanborn did.")

On NBC the show would last for some 352 programmes before switching over to CBS in '49 where they would last another three years.

While on NBC Charlie reached the height of his popularity, being number one for two and one half years in the popularity polls (exceeded only by F. D. R's "Fireside Chats"). The Hooper rating system once gave the show a rating of 49.0 which was the highest rating it had ever given to any program.

Indeed, while it had good reason, the whole success of the show was a miracle. The NEW YORK WORLD TELEGRAM (Jan '38) said:

This whole Charlie McCarthy programme is one of the miracles of the season, both in its achievements and the material with which it works.

The popularity of Charlie was apparent when he received many awards, honours and citations--while Bergen was usually ignored and went unnoticed!

On the programme, which went under varying names, Bergen also introduced other ventriloquial partners. Mortimer Snerd, the slow, good natured country character was one of the favourites aside from Charlie.

The show featured names like Don Ameche, Pat Patrick, Norman Field, Barbara Jo Allen, Richard Hayden, Frances Langford (who along with Don Ameche formed the "Bickersons") Jim Backus etc. There were also usually vocalists (such as Anita Ellis, Anita Gordon and Donald Dixon) as well as so many guest stars that it would fill a book naming all of them!

The announcers usually remembered were Ken Carpenter or Bill Goodwin, Bill Baldwin or Ben Alexander, as they became a part of the actual show.

With either Robert Armbruster or Ray Noble leading the orchestra, the show usually consisted of skits between Charlie and Edgar and with the guest star.

The writing staff which included many well known names assured that the show would be a success...but it was Charlie's character that most people liked.

Examining the character of Charlie is a hard thing to do, because at times he would be the smart alec, devil may care, witty quip-cracking, stinging character he was meant to be, while at other times his voice would be filled with self pity and sorrow.

One thing was sure--the audiences loved him and his act. Often Charlie would come out with things on the air that would even startle Bergen. Said Bergen in an interview for Liberty Magazine (Oct 2, 1937):

"I used to be boss around here, but Charlie's personality has grown so fast that he's like the original washed hair - I can't do a thing with him".

It had been a hard battle for Bergen as an entertainer to make it to the top but while he stayed he made the best of it by doing the best he could.

Appearances with W. C. Fields on the McCarthy Show were always savoured by the audiences. Although many believed the feud between the two (and please note that it was between Fields and Charlie, not Fields and Bergen) the truth is that Fields did actually dislike Charlie because no matter what he quipped, Charlie always topped him. For example:

Upon being asked whether or not he (Fields) liked children he replied in the affirmative. "Why I can remember when with my own two unsteady legs I toddled from room to room". "When was that, last night?" quipped Charlie.

Or

When asked why he always "cut up" Fields, Charlie innocently replied: "I don't know. Everytime he sticks his nose in the door I see red."

Or

Fields (in an adlib designed to quiet down Charlie) said: "Charles, is it true that your father was a gate leg post?" To which Charlie immediately replied, "If it is, your father was under it."

Or

"I'll stick a rope in you and use you as an alcohol lamp."  
(Charlie to Fields.)



Yes, it seemed that no matter what Fields said, Charlie always topped him. Some of these adlibs were the funniest part of these timeless shows.

Other formidable guests appeared on the show. Fred Allen threatened Charlie with: "I'll put a rubber beret on your head and use it as a plunger". Jack Benney was thankful that Charlie returned his wallet, which he identified by quoting the serial numbers on the bills.

On another show, which Charlie McCarthy had as guest Fred Allen, Charlie asked of Fred: "Do your eyes have fallen arches?".

But no matter what Charlie said, his audience loved him even more and grew to such proportions that it seemed impossible to be able to go on continually.

But it did anyway for another few years!

By this time, with his popularity enormous, Charlie McCarthy, aside from bringing laughter to the homes of millions throughout the world on radio--was now a very successful commercial venture which left Bergen very well off financially.

Aside from radio, Charlie also appeared in money making movies, such as "Letter of Introduction", "You Can't Cheat an Honest Man", "Charlie McCarthy--Detective", "Look Who's Laughing", "Song of the Open Road", as well as a number of shorts for Warner Brothers. productions prior to 1938.

A radio network once put Bergen to the test to see how much Charlie was worth to him--they offered him a million dollars for Charlie. Bergen was horrified and said he couldn't sell Charlie explaining simply that "he has a soul".

Charlie and Edgar moved into Television when it had replaced radio, without as much success one should note. Could the reason be that Bergen couldn't control his lip movement very well? Or that on radio he came across more personally, more like two people, where the illusion of ventriloquism became, if only briefly, a pleasing and refreshing reality. Who knows. But it can be said for sure that Charlie McCarthy and Edgar Bergen were indeed one of the best of the "Great Radio Comedians".

#### References:

- 1) Various articles in "Vent-o-gram" now defunct organ of International Brotherhood of Ventriloquiats including portions of Warren Dertscher's copyrighted articles.
- 2) Numerous audio tape transcriptions of the shows.
- 3) Article originally appearing in Liberty Magazine, Oct. 2, 1937 by Frederick Lewis.

4) The Big Broadcast by Frank Buxton and Bill Owen

Suggested Further Reading:

"The Great Radio Comedians" by Jim Harmon

EXCERPT OF "CHARLIE McCARTHY--EDGAR BERGEN SHOW" DATE UNKNOWN"

Transcribed by John Pellatt from  
audio tape.

MUSIC: Bridge

CHARLIE: (hums)

EDGAR: Charlie?

CHARLIE: Excuse me.

EDGAR: Yes. Another birthday has come and gone. As we travel  
down the road of life each year we add another milestone.

CHARLIE: Yeh. That's right. Boy--what a rockpile you must have!

EDGAR: The important thing is that I'm healthy and happy.

CHARLIE: Well, you might as well make the best of it--you're  
only old once.

EDGAR: Well I'm not old!

CHARLIE: Really?

EDGAR: No...altho' I admit I'm not as young as I used to be!

CHARLIE: No, and I don't think you ever were.

EDGAR: Hmmm...

CHARLIE: By the way, how old are you, Bergy?

EDGAR: What's that?

CHARLIE: You heard me! How old are you?

EDGAR: How old am I? Well, I...heh...

CHARLIE: Watch him get cagey now!

EDGAR: Well, I must confess that I'm dribbling into my thirties.

CHARLIE: Oh...cut it out will you! Dribbling into your thirties!  
Hah! You're slopping over into your forties!

EDGAR: Young man presents are more in order than insults!



EDGAR: By the way...you led me to believe that you were going to give me a birthday cake.

CHARLIE: Well, I did intend to. I baked one, you know. With my own little pinkies.

EDGAR: Well, why didn't I get to eat it?

CHARLIE: I didn't want it to be your last birthday.

EDGAR: What type was it to have been?

CHARLIE: Chocolate. They don't show the dirt. But instead I baked a pound cake--but it didn't turn out well--guess I didn't pound it enough.

EDGAR: That's alright Charlie. I had a good birthday anyway.

CHARLIE: Did you do well on the gifts?

EDGAR: Yes, in fact someone sent me a horoscope!

CHARLIE: A what?

CHARLIE: Razor strope?

EDGAR: No...horoscope. A complete description of my character.

CHARLIE: They allow that sort of thing thru the mail?

EDGAR: No...you see I'm aquarius the water bearer.

CHARLIE: Well, you sure have the tank for it!

EDGAR: There's something to it though! Oh Ray, come here! We're talking about horoscopes and astrology and ... say...what sign were you born under?

CHARLIE: Maternity ward?

RAY NOBLE: No, a neon sign. Ask me why.

CHARLIE: All right, why?

RAY: BECAUSE...I'm so bright!

CHARLIE: Isn't that a little Capri-corny?

RAY: What are you, Edgar?

EDGAR: Aquarius or the water bearer.

RAY: Does that mean you're all wet ol' boy?

RAY: That was a joke of the first water, eh?

CHARLIE? Yeh...from a drip!

EDGAR: Do you know anything about the signs of the zodiac Charlie?

CHARLIE: Yeh, there's Leo the Lion, Mickey the Mouse and Bergen the Crab!

MUSIC: TRANSITION

(INSERT TRANSCRIBED COMMERCIAL ANNOUNCEMENT HERE)

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SCRIPT OF THE FIRST BUCK ROGERS RADIO BROADCAST: NOVEMBER 7, 1932

Episode No. 1: Installment No. 1

Characters

- BUCK ROGERS: Clean cut, adventurous 20th Century youth, thrown into the 25th Century by suspended animation, to which with the agility of youth, he has adapted to. His voice is clear, unaffected, commanding, self-reliant, alert and humorous at times, while remaining strong.
- WILMA DEERING: Buck's 25th Century contemporary, an equal match for Buck, although perhaps not as forceful. Her voice is pleasant and enthusiastic.
- FIRST, SECOND AND THIRD VOICES: To be used at descretion of producer.
- ARDALA: Killer Kanes female assistant: a treacherous, sleek, cruel, and scheming tigress, loyal only to Kane.
- KILLER KANE: Vigorous, virile, snarling, mean, hateful, consciousless, shrewd, alert, forceful, cruel, capable and rotten.

Actors should try to make their role as convincing as possible, without trying to be comical while doing so--all lines must be spoken straight.

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MUSIC: Theme, established, and then down under following:

ANNOUNCER: Tonight there comes to us the first of a series of Buck Rogers Hours--of breathless, dramatic adventure in the future--five hundred years from now--when science shall have bridged the voids of space between Earth and her sister planets--and earthmen, no longer tied to the surface of their relatively tiny world by the bonds of gravity, shall seek their destiny in the conquest of an entire universe! (Pause)

These stirring episodes of adventure in the 25th century a.d. come to us through the courtesy of our sponsor--

BUCK: (Crisp) (INSERT TRANSCRIBED COMMERCIAL ANNOUNCEMENT HERE)

BYRON: (On filter thru speaker) All right, Captain Rogers--straight  
BUCK: Buck Rogers, as is well known to the millions of you who follow his adventures in his daily picture story written by Phil Nowland and drawn by Dick Calkins for the leading newspapers of America, is the youth who fell asleep in 1932, spent five hundred years in a state of suspended animation, and awoke in 2432 a.d. with his youth and vigor unimpaired--to find himself in a world of scientific marvels--! And (meaningfully) ALSO -- to meet the loyal, courageous, self reliant girl of the 25th century, Wilma Deering, who, with Buck, dared the dangers of Interplanetary space in the first explorations of earth-men among other worlds among the solar system.

ANNOUNCER: Tonight we begin the broadcast of a hitherto unpublished adventure of Buck and Wilma, which began shortly after Buck was made commander of the first ship of the Interplanetary Rocket Patrol, known as the IRP, organized by the Governments of Earth for the protection of their pioneer commerce with the planet Mars. For crime, ever ready to turn the achievements of science to its own ends, already has crept forth into the voids of space, to prey upon the amazingly valuable commerce between the two planets--and to bootleg the products of one world among the nations of the other!

MUSIC: Theme fades up, stays loads, then fades down under the following

So let us twirl the dials of our teleradioscope and tune in a scene--the main control cabin of the patrol ship--far out in space--with Buck and Wilma, trim and snappy in their scarlet, white and gold uniforms of the IRP, who are at the great control board--with its maze of instruments, signals, and vision lenses!

MUSIC: Slowly fade out; while cross-fading with sound effect (SFX)

SFX: Fade in hissing: Established and hold.

ACCOUNCER: (Raising voice, excited) That roar we hear--its the mighty blast of the rocket motors!--out!--Out!-- (Tension builds) Faster!--Faster!--Far out into space they are driven--driving farther and farther out-- at an ever accelerating speed! For out here in empty space there is no such things as air friction--or weight--to be overcome! Buck flips a switch!--in the lens before him appears the face of the Astro-navigation officer--and THEN...

SFX: (FOLLOWING ACCOUNCER'S FINISHING LINE...Roar louder---fades back for following)

BUCK: (Crisp and authoritative) Got your bearings, Byron?

BYRON: (On filter thru speaker) Aye aye, Captain Rogers--straight as a hairline, sir!

BUCK: Any side drift?

BYRON: Practically none sir--less than a millionth degree!

BUCK: Gravitational disturbance?

BYRON: None, sir--just the normal pull from Earth and Venus in this position.

BUCK: And what's our speed just now, Byron?

BYRON? Eighty-thousand miles an hour sir!

BUCK: Very good, Mr. Byron--cut all rockets--we'll coast on our station at this speed, without any further acceleration---and I don't want any luminous trail of rocket gas spreading out behind us!

BYRON: Aye aye Sir! (SHOUTS OFF MIKE:) All rockets cut!

SFX: HISSSING OUT: CLICKING OF SWITCH.

BUCK: (While yawning) Whooie!--what a relief!--That rocket blast has been massaging our ears for the past ten solid hours, Wilma!--ever since we roared away from Base, at Niagara.

WILMA: (Perty, loyal) Is that why you cut the rockets--to save your eardrums?

BUCK: (Somewhat disgusted) You know it isn't--but we're going to spread no comet-tail of ionized gas from our exhaust to warn the space pirates of our coming this time!



WILMA: (doubtfully) I know!--but we lose so much time drifting along this way at constant speed--we'd reach our station much quicker if we accelerated for half the distance, and then decelerated for the other half at the same rate. Besides, if we kept on accelerating the life of the ship under us would give us weight, and we could be comfortable! (petulance added) I think it's dumb to be drifting along this way without any weight--to have to strap ourselves down, or go floating helplessly around the cabin--Buck?

BUCK: (interrupting) (Irritated) And so I suppose you'd like to spread out a nice, big, glowing, expanding trail of ionized exhaust gases that the pirates could see for ten million miles...huh?

WILMA: (apologetically) Now don't be silly, Buck--you know I--what I mean---

SFX: Electric bells, clicking, faint hum under following, ending at cue ("A") in dialogue, with a click.

BYRON: (Tinny as before) Astronavigation officer reporting, sir.

BUCK: Yes Byron---what is it?

BYRON: Gravity disturbance finders indicate a small object head ahead, sir--probably not more than eight tons mass--about ten or twelve thousand miles distant, sir--I can't get it any more definitely than that sir--as yet--owing to the extremely small mass.

WILMA: (Excited) It can't be a space ship, then!

BUCK: All right, Byron--check it carefully, and report back, will you, as soon as you have its position accurately. Probably only a meteor--but we don't want to hit it!

BYRON: I'll have the exact position for you in just a few minutes, sir. (CUE: "A")

WILMA: (Thoughtfully) Do you know, Buck--I've been thinking--

BUCK: (With good natured sarcasm) Good--about what?

WILMA: About---well about Killer Kane!

BUCK: (Indignantly) Oh yeah?--Well listen, sister--it's your privilege to think sweet thoughts about any twisted sizzler you want to--when you're aground and off duty!--but while you're second officering this sky wagon, you'll please keep your mind--if any--on your job!

WILMA: (freezingly) With the Captain's permission--that was entirely uncalled for! As the second officer was about to remark when the Skipper interrupted her, I was only going to say that nothing has been heard of Killer Kane or his girl friend, Ardala--since they were released from prison--and to ask if it has ever occurred to you that...

BUCK: (Getting interested) You mean?--that Killer Kane--may have--

WILMA: (Forgetting to be frigid)--May have originated this space piracy racket?..Exactly! (EAGERLY) You know, Buck, it wasn't a month after they got out that they apparently vanished from the face of the earth..and that was before...

BUCK: (EXCITEDLY)...Before the first transport was captured! Sizzling rockets! I believe you've hit on something Wilma! It sounds like his work..alright..the ruthless cruelty of it! Opening the air valves!..and letting the air in the ship hiss out into space....men...women... children...gasping...fighting...desperately for breath!

And all the heat going out with the dissipating air! And then..and then the terrible cold of outer space.. and..and...

WILMA: (shuddering) Oh...oh...Buck! It must have been t-terrible! I can't bear to even think of it!

BUCK: (vindictively slightly) Well, I wouldn't put it past him...he's that kind! Though heaven knows it took you long enough to find that out!

WILMA: (Embarrassed) Now Buck! Why bring that up? You know it all happened long before he went racketeer, and there was never anything really serious between us. And besides...

BUCK: (Challengingly) And besides what?

WILMA: (Demurely) I didn't know you then!

BUCK: (weakly) Oh.

WILMA: (Sweetly) You see, you were still asleep then...I sometimes think you never have waked up to..to everything. (HURRIEDLY TO COVER HER CONFUSION) But Killer Kane must have a base somewhere. It's surely not on Earth or the International Police would have found it.



BUCK: (FEELING ON FIRMER GROUND NOW) It must be on Mars, Wilma! He could get plenty of protection there from one or another of the rulers simply by giving them a cut in on the loot. The Martian Confederation has never been anything but an empty gesture, forced on the War Lords by their appetite for the luxuries of Earth, and the terms of trade between the two planets. On the surface of it, the War Lords are friendly, but secretly ther're all at one another's throats. The Martian nobility make no secret of their feuds, and the common people don't care, so long as they're not involved. You see how easily Kane could arrange it, by making a secret deal with one powerful ruler, who would protect him and make no report at all to the Confederation or the Joint Tax Board.

WILMA: Then why don't we land on Mars, and go straight after him?

BUCK: Nothing doing! It would take a year to search that planet.. and the hand of every martian would be against us, in spite of their pretended friendship. No, no...

SFX: TRILLING OF BELL, ON CUE (X) CLICK, AND THEN HUM IN B/G.

BUCK: Here's Byron reporting again..about that meteor I would imagine,  
(CUE X)

BYRON: (AS BEFORE) Astronavigation Officer reporting, sir!  
(EXCITED) I have accurate bearings on--

BUCK: That meteor you reported a while ago? Good!--what do you make of it, Byron?

BYRON: (TENSE & EXCITED) A little over nine tons mass sir! Only 5,000 miles off!-- and dead ahead!-- we're going to smack square into it unless---

WILMA: (EXCITED AND FRIGHTENED) Unless we change our course! But how can we at this terrific speed? It might mean death!

BUCK: (TENSE AND DECISIVE) We've got to risk it! Even if we only swing a quarter mile to one side, it ought to be enough...stand by your side blasts Byron..set them for minimum impulse...automatic cutoff! We'll only need a split second of it, but it may knock us all unconscious! Wilma, throw the alarm switch!

(FOLLOWING LOUD CLICK) Cut in our microphone for ship wide orders!

SFX: CLANG OF ALARMS, SHOUTS AND CLAMOUR, BUCK BECOMES NARRATOR)

EMERGENCY STATIONS!!! ALL HANDS STAND BY FOR CHANGE OF COURSE! EVERY MAN IN SAFETY STRAPS! ARE YOU READY? REPORT BY STATIONS! (Aside rapidly) Wilma, quick! Up against the wall...the side pressures going to be terrific!

SFX: Suppressed and distant turmoil continues, and above it a succession of different voices, metallic thru loud-speaker, shouting.

FIRST VOICE: Gun crew...okay!

2ND VOICE: Generator Room...okay!

3RD VOICE: Rocket Crew...okay!

BYRON: Navigation crew okay! Side blasts ready!

BUCK: FIRE SIDE BLASTS! RRREEEEAADDEEEE! HEP!

SFX: Distant Gong clangs and shouts, a hissing roar starts-heavy objects against metal wall bang.

WILMA: (SHRIEKS) Oh Oh Oh (HISSING INCREASES) The pressure!  
Oh! (SCREAMING ENDS SUDDENLY)

BUCK: Groans.

SFX: DEAD SILENCE...ALL SOUNDS OUT....)

ANNOUNCER: (Quiet, conversational) The strain of forcing that ship out of its course, even slightly, when going at the speed of eighty thousand miles an hour, must have been terrific! What, we wonder, was the effect of it?... Were the massive generators torn from their beds and hurled against the side walls? Was the hull of the patrol ship strained or warped? Were Buck and Wilma seriously injured when the terrific pressures flattened them against the metal wall of the control cabin? And .. did the patrol ship manage to avoid collision with the nine ton meteor?

ANNOUNCER: These things will be revealed to us next time at this hour, over most of these same network stations, when Buck Rogers and Wilma Deering will continue their adventure in search of those pirates of space, Killer Kane and Ardala, in the 25th century a.d. thru the courtesy of

CLOSING COMMERCIAL INSERTED HERE

MUSIC: CLOSING THEME FADES OUT

ANNOUNCER: (Reads station (network) identification)

End of Episode #1, Installment #1.



## THE MUTUAL BROADCASTING SYSTEM

By Steven Kadell

When radio networks are mentioned, three companies come to mind; National, Columbia and American Broadcasting, yet there is a fourth. The fourth member of the major radio networks is unique, for the parent company lacks even one television facility. This network is known as the Mutual Broadcasting System (MBS) or simply, Mutual.

The Mutual name was not always used to designate the network. October 1, 1934, the first day of broadcasting for the new network, it was known as Radio Quality Group. The new network had only four stations, smaller than some of the independent chains in the United States, but it had wattage. The wattage for Radio Quality Group was 600,000 watts -- National Broadcasting (NBC) had 266,000 watts with its basic sixty-three stations, and Columbia had a hundred stations using a total of 500,000 watts. The secret of the Radio Quality Group's (Mutual) wattage was the membership to Mutual of WLW in Cincinnati whose wattage was 500,000. One station of one network equalled a hundred stations of another network!

The four stations that made up Radio Quality Group were: Macy's WOR, Powel Crosley's WLW, Col. McCormick's Chicago Tribune's WGN and Kunsly - Trendle's famed WXYZ in Detroit. The new network would depend on hook-up only when a national sponsor could be found; otherwise, the stations would be independent from the network center. The network operated on a non-corporate profit basis; officers and directors were paid by their own stations. Because of the low management cost, the network attracted many a sponsor. Because of its low advertising charge: \$2,850 for sixty minutes in the evening compared with NBC's cost of \$14,000 and Columbia's cost of \$15,252, the 500,000 watts coming out of WLW gave Radio Quality Group long distance reach for the money shelled out by the sponsor.

WOR's membership in the new network brought with it, its president, Alfred J. McCoster, head of the National Association of Broadcasters, the man that gave Rudy Vallee and Paul Whiteman their first broadcasting jobs. Also, with WOR came Don Carney, otherwise known as Uncle Don and known to radio legend for making some comments about his kiddie-show audience when the mike button was still on. His children's show had no membership dues - "just make sure the parents patronized the products advertised."

When mothers write in that club members have misbehaved, their WOR guardian scolds them. When they have birthdays, Carney congratulates them individually, tells them a gift is behind the radio cabinet...Wise parents cooperate with him and hide their presents where he suggests.<sup>1</sup>

<sup>1</sup> "Quality Group; Four Links Hooked Up To Form New Chain," Newsweek 4, September, 1934.

Even with WLW and its 500,000 watts, Mutual still lacked coast-to-coast and North to South range because of atmospheric interference and geography. June 1, 1935, Radio Quality Group, now known as the Mutual Broadcasting System, began trading sustaining programs with the Canadian Radio Commission and in September of that year added CKLW Windsor, Ontario to its network. After the political conventions of 1936, Mutual added New England, Mid-West and Southern stations to its list. Most importantly was Mutual's ability to attract the Don Lee Broadcasting System of California. This addition alone gave Mutual a total of thirty-nine stations.

The Don Lee Broadcasting Company brought along its radio stations, (KFRC-San Francisco, KHJ-Los Angeles, KGB-San Diego and KDB-Santa Barbara..and six smaller stations) a television station. Once a week, television came from station W6XAO-Los Angeles with synchronized sound from KHJ. So, the network that today has no televised programs once had one on an experimental basis thirty-three years ago.

Ironically, it was the three major networks at that time, (NBC had two -- Red and Blue) that helped Mutual grow. Mutual's WLW was an NBC outlet that sold its free time to Mutual. Later, NBC's Cleveland and Pittsburgh affiliates along with CBS's Boston station moved their free time over to Mutual. Later, NBC's Blue chain station in Baltimore, a Hearst station, made the move to Mutual. Mutual was causing so much rift in the established networks that CBS's Herbert V. Akerberg in charge of station relations announced, "we will permit no further affiliating with outside groups, permanent or temporary, without our consent."<sup>2</sup>

By August of 1938, Mutual's WLW was getting FCC attention. WLW's 500,000 watts was experimental and its license had to be renewed every six months which had been done ever since it started operation in 1934. The first complaint was registered against the station by the Canadian Radio Broadcasting Commission. The Commission charged that the WLW signal interfered with CFRB in Toronto. In compensation, WLW set up a new antenna that turned its signal away from Canada. Back in the United States, another complaint arose, not entirely at WLW, but at the FCC as well. With the success of WLW, they too wanted 500,000 watt power. As an experiment, the FCC had granted WLW the super wattage to find out how much radio service a listener might gain from a boost in station power and how much of the power would be lost from natural and small station interference. Now that the experiment was a commercial success, everyone who could afford to raise capital wanted in. Future FCC hearings, however, ordered the reduction of WLW's wattage and pegged a limit of 50,000 watts for any one station.

2 "Chains: Brother Can You Spare The Time? They Must Now Ask," Newsweek 7, March 21, 1936, p.50.



Though radio stations were called on the carpet by the FCC to answer charges of unfair practices in the craft, it was not until 1938 that networks themselves were scrutinized by the Federal Agency. The FCC had the power to regulate the chains, but never had acted with it. It was not until continuous complaints came to the FCC did it move into investigating the networks. The complaints, generally, were in regard to the severe contracts the affiliated stations were obliged to accept. Under these contracts, the affiliated stations were deprived of their prime time under option clauses, which tied up air time never used by the national networks, or used very rarely. Another complaint of the affiliated stations was the low percentage the stations received of the national network's advertising fees.

After two years of investigating, the FCC came out with its findings. The findings were an asset to Mutual and a liability to NBC and CBS. What was found during the intense studies, was that 3% (or twenty-three stations in the radio industry) received 12% of all the sales, and 27% of all network money, while being only 9% of the network stations. In fact, NBC and CBS had a bigger net operating income per year than their property and equipment assets were worth. And, as the previous statement of CBS's Akerberg had mentioned, the networks forbade by de facto and de jure, the affiliate's ability to sell to other networks, the time not picked up by option by their own networks. This clause worked in this manner:

They place the independently-owned stations under long-term contracts, which demand that the stations will clear time on 28 days' notice. NBC has promises (or options) on around 8½ hours of each station's time per weekday, if needed, and on 8 hours of Sunday time. CBS options every minute of the station's time, day in and out, year in and out. All optional time not used by the network may be sold by the station itself, but it dare not be sold to another major competing network.<sup>3</sup>

Even the advertisers suffered under the domination of NBC and CBS, because of the search for the almighty dollar. One rule of the networks was that the advertiser had to agree to buy advertising in a program for a period of thirteen weeks. This rule overflowed on any affiliate's ideas to bootleg a competition's program, because to hold an advertiser, a specific time for clearance of time slots at uniform times would vary from station to station. In such matters, Mutual had a very hard time of it, and it is one of the reasons it did not make much of being a threat to NBC and CBS. In its report, the FCC treated Mutual in a more understanding manner than the other two networks -- this may have been because of Mutual's cooperative existence with its affiliates, rather than being in a profit venture as NBC and CBS.

3 "Chains Get Headache," Business Week June 22, 1940, p.23.

One reason for Mutual's advertising appeal was its maverick manner of operating to suit conditions. Unlike NBC and CBS, who ruled against transcription rebroadcasts of "soap-operas" to independent stations, Mutual welcomed a chance to farm out any money-making programs no matter what form the packaging took. Another reason for Mutual's appeal was its adaptability to adjust. If one Mutual affiliate would not, or was unable to carry a particular broadcast, another affiliate could probably be found to carry the program with an advertising loss to the sponsor in area saturation.

Stations are free to pick or choose among the Mutual shows, and while WOR may cancel isolationist, Fulton Lewis, Jr., Colonel McCormick has equal right to cut out interventionist talks.<sup>4</sup>

Sometimes, even one of the top two networks would produce a program that in executive conference would be determined as being too violent or real. Such was the case for CBS, when it let Mutual have its program "The Bombing of London", the week of September 8, 1941. Mutual's unorthodox method of operation helped make it the largest network by 1942, with 207 stations. Because of this sudden growth in the network, from 4 to 207 stations in eight years, NBC started to curtail some of its affiliate's dealings with Mutual. Mutual countered the NBC "freeze" with a ten million dollar lawsuit charging restraint of trade by NBC's Blue Network. NBC's president, Niles Trammell, answered with counter-charges against Mutual and its "big business backers" - Macy's, and the Chicago Tribune. The Blue Network was eventually severed from the parent company to form the American Broadcasting Company. Some of the old Blue affiliates went Mutual though, then became part of the new company.

By November, 1943, Mutual adopted a uniform commission contract with all its affiliates, thus eliminating the problem of individual affiliate contracts. This action by Mutual was supported by the FCC in an attempt to clean up the abuses in the industry.

Near the end of World War Two, Mutual's newsroom found Abe Shecter, formally of NBC NEWS and General MacArthur's staff, as its head. With the war at an end, Shecter moved to adopt Mutual NEWS to streamlined techniques and polish. With the then, new, wire recorder, and later the tape recorder, Shecter directed his newsmen out to get their story or interview - and then, back in the studio, the event would be edited down for quality and available time.

An important "first" by Mutual, to the betterment of radio programming, was the banning of the phone give-away game. Mutual's unsponsored "Three For the Money" was ordered by its president, Edgar Kobak, to drop the phone-in gimmick, even after the FCC was refused authority by Congress to do such action itself with the rest of the radio industry.

4 "Happy Birthday MBS" Time 38, September 15, 1941, p.58.



By 1949, Mutual had over 500 stations, yet most were low-powered and "shoe-string" budgeted. The network was in trouble financially. Kobak stepped down from the president's post and was replaced by Frank White, who was director of Arthur Godfrey Productions, Inc. In the fifties, White was replaced by Thomas J. O'Neil, of the General Tire Company. After twenty years of radio broadcasting, Mutual was of big enough importance and controversy to have a four-page article written about it in The New Republic. What intrigued New Republic about Mutual, was its open-handed stand to where it stood politically...on the right wing of the FCC eagle. Whereas, the other networks, CBS, NBC and ABC tried to stay neutral, or at least appear to be neutral. Mutual played the commercial game of playing the side that had the money. Mutual still had a conscience though, and when Robert F. Hurleigh made the pleased remarks of "myself, a conservative working for a conservative network"<sup>5</sup>, the news bureau's two-man staff resigned. As president of Mutual, Thomas J. O'Neil cooperated with the McCarthy people, and soon, the Mutual news commentators and "newsmen" were being sponsored by various right wing organizations. However, there were some left wing commentators also available, but they were more reporters and above the clamor of the right. During the forties, Mutual had a varied news network with the left and the right equally represented; Quentin Reynolds, Fulton Lewis, Jr., William Shirer and Fiorella LaGuardia.

Fulton Lewis, Jr. was one of the representatives of the right; and when Life Magazine accused him of airing discrediting charges about Henry Wallace and Harry Hopkins giving atomic information to the Russians, Life was attacked by its own subscribers. To his credit, Lewis went after scandals in government and business, yet his most entertaining rhetoric comes when he drapes himself self-righteously in the flag.

Fifteen minutes after Lewis was off the air, Mutual's top "soap-opera commentator" came on. He was Gabriel Heatter -- "the Voice of Doom." Other voices for the right were John T. Flynn and Bill Cunningham.

Labor, also, had its spokesman on Mutual, sponsored by the AFL, in the voice of Harry Flannery. What attracted these political organizations to Mutual, was its consent to a sponsor's wish to air their own spokesmen, whereas, the other networks would only allow their own personalities to do the programs.

From 1934 to 1954, Mutual had the greatest growth record and the smallest sales. By 1954, it had a total of 570 stations, either owned or affiliated. This would be the high peak of Mutual. Later years would find Mutual in bankruptcy, and entangled with Latin-American affairs. Its executives would be hauled in by the Justice Department on fraud and foreign agent affairs. Mutual would also lose some of its stations individually, or in whole blocks... the Intermountain Network in the late fifties, and RKO's KFRC and its other stations in 1965. By the late sixties, Mutual would start to redeem itself and began offering programs other than the time-worn

5 "It's News To Mutual", Walter Goodman, New Republic Jan. 3, 1955  
p.9

local and national team sports. It would offer national broadcasts of important local and national motor sports by way of the American Motor Sport Announcer Network\* and present its own broadcast of Dicken's Christmas Carol, sponsored by an engine oil additive.

\* \* \* \* \*

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\*not sure of correct title.



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\* \* \* \* \*

We hope you will excuse the fact that we are out of sequence with the following item, however, we would be further amiss were we to totally ignore the donation of this newest addition to the NARA BOOK LENDING LIBRARY, by its author, John R. Williams:

B-36 THIS WAS YOUR HIT PARADE Williams. Rockland, Maine; Courier-Gazette. 1973. 209 pp.

An excellent cross-reference work on the familiar radio (and TV) show, YOUR HIT PARADE. Lists every survey song played from April 20, 1935 to June 7, 1958. Includes casts, broadcast dates, number of times tunes made their appearance, alphabetical listing of every song and the highest position each one attained, etc. A valuable log for music lovers and other nostalgia buffs.

# THIS WAS

# YOUR HIT PARADE

"The Hit Parade," one of the most popular music programs ever to be aired in the United States, was a part of every American's Saturday night listening in the years between 1935 and 1950, when the show made its first television appearance, to continue there for the next eight years.

During the early years when radio and other communications were still developing, "Your Hit Parade" was THE authority on just what were the hit tunes of the day, a role to be later taken over by the disk jockeys of today.

Now, for the first time, all the wonderful songs and tunes of those happier times are listed, program by program, year by year — to bring back your memories of Dad's old radio which played "I'm In The Mood For Love," who you danced with to "The Nearness Of You," where you were when 'Lucky Strike' had gone to war and the off-base juke boxes jumped to "Deep In The Heart Of Texas," and exactly when it was that "Rudolph The Red Nosed Reindeer" first became a part of your children's Christmas.

"This Was Your Hit Parade" provides a nostalgic reference tool for those who remember — and those who would like to have been there.



By

**John R. Williams**



# Just Coming Off The Press!

## THIS WAS YOUR HIT PARADE

Hardcover, cloth binding — 210 pp.

### PRICE

Retail — \$6.95

Discount to Libraries and Institutions — 25%

Discount to Dealers for Resale — 33 $\frac{1}{3}$ %

NOTE: Add 25c per copy for postage and handling charges.

Maine Residents Add 5% State Sales Tax

Checks should be made payable to John R. Williams and books ordered from him at 24 Union Street, Camden, Maine 04843.

Printed by COURIER-GAZETTE, INC.  
One Park Drive, Rockland, Maine 04841

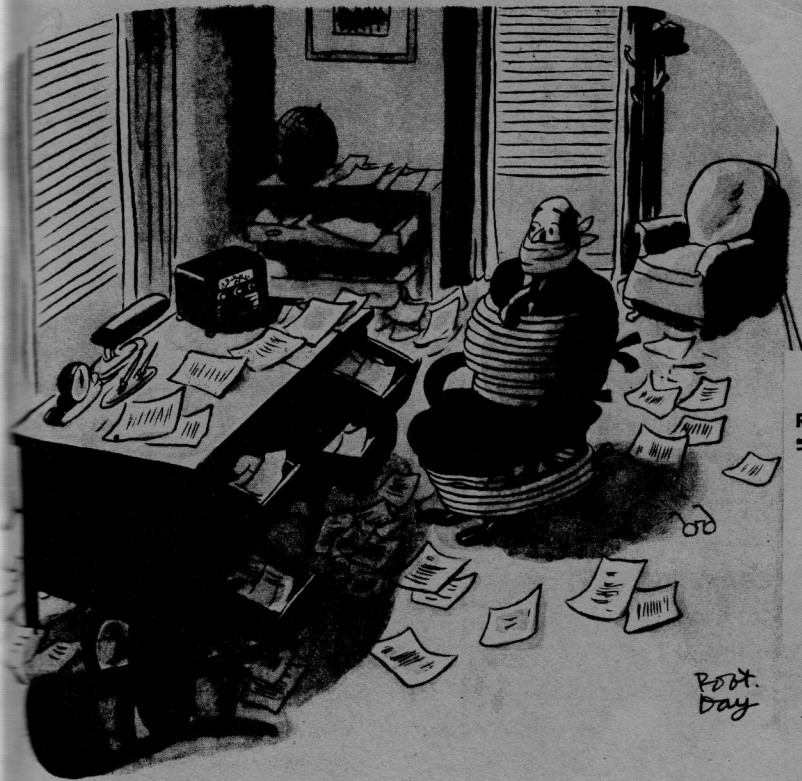


A Saturday night ritual among countless Americans for 15 years was listening to the radio for their favorite tune on "The Hit Parade." As a youngster and into his teens, Jack Williams was among those countless thousands but it wasn't until a few years ago that he turned to collecting recordings of the old radio programs.

The Camden, Maine native has a keen feeling for nostalgia for a man in his forties. An electronics engineer by training, it was after he sold his successful semi-conductor manufacturing business in Massachusetts that he found time to reflect on the music of his youth.

His engineering bent directed him to home sound systems and in looking for tape recorded material to enjoy at home, he discovered the large number of old radio programs still available today. Enjoyment of music led to The Hit Parade and this book.

Williams is a graduate of the University of Maine and founded Crystalonics, Inc., in Cambridge, Mass., in 1959. He and his Maine-born wife and their children lived for 19 years in Natick, Mass., before returning to Camden.



Post Day

Here is a summary of the programs you will hear over this station immediately following this announcement. At twelve-fifteen, 'Big ...'; at twelve-thirty, 'The Story of Helen Trent'; 'Life Can Be Beautiful' comes on at one and 'Ma Perkins' at one-fifteen; 'Young ... Malone' is presented at one-thirty, followed fifteen minutes later by 'Road of Life' ..."

**MUTUAL GUILD THEATRE**  
245 W. 52nd St.—West of Broadway  
New York City

**ADMIT ONE**

**WOR, NEW YORK**  
8:30 TO 8:30 P. M.  
DOORS CLOSE 7:50 P. M. SHARP

**SATURDAY MAY 8 1948**

**RONSON**  
WORLD'S GREATEST LIGHTER  
presents  
"TWENTY QUESTIONS"  
Bill Slater, The Van Deventers, Herb Poole, Guests  
This ticket is subject to the terms and conditions stated on the back hereof.

**NBC CENTER THEATRE**  
RADIO CITY NEW YORK

**TELEVISION SHOW**

**LUCKY STRIKE**  
presents **YOUR HIT PARADE**  
L.S./M.F.T.  
on the air 10:30 PM to 11:00PM

Doors Open 9:55 PM  
Doors Close 10:25 PM

**WOR MUTUAL BROADCASTING SYSTEM**  
BARBIZON PLAZA AUDITORIUM  
58th STREET & 6th AVENUE, NEW YORK

**ADMIT ONE**

**SHEFFIELD FARMS** presents  
**PETER DONALD** in  
"GUESS WHO?"  
WEDNESDAY, JAN. 26th, 1944

9:30 to 10:00 P. M.  
Doors Close 9:20 P. M. Sharp

This ticket is subject to the terms and conditions stated on the back hereof.

**CBS** THE COLUMBIA BROADCASTING SYSTEM  
**RADIO THEATRE NO. 3**  
1697 BROADWAY (at 53rd St.), NEW YORK 19, N. Y.

**COMPLIMENTARY - NOT FOR SALE**

**JULY 12**  
Wed. Eve. 9 P.M.

DeSoto-Plymouth Dealers of America  
PRESENT  
"IT PAYS TO BE IGNORANT"  
STARRING  
**TOM HOWARD**  
WITH  
LULU McCONNELL, GEORGE SHELTON  
and HARRY McNAUGHTON

9 to 9:30 pm • Doors open at 8:15 pm  
Doors close at 8:45 pm

WED. EVENING, JULY 12, 1950

CBS RADIO THEATRE NO. 3  
GOOD ONLY  
1039

COLUMBIA BROADCASTING SYSTEM  
COLUMBIA SQUARE PLAYHOUSE  
3601 SUNSET BLVD. - HOLLYWOOD

**STUDIO A**  
CBS

A SPECIAL AUDITION  
"CHICO'S BARBER SHOP"  
starring  
**CHICO MARX**

**Wednesday DEC. 22 1943**  
9:30-10 p.m.  
Doors close at 9:25 p.m.

**No 240**

**WOR MUTUAL THEATRE**  
245 West 52nd Street - New York

**ADMIT ONE**

**FRIDAY JUNE 25 1943**

**EDEL BREW**  
presents  
"KEEP-A-HEAD"  
RAY BLOCH, ORCHESTRA,  
CHORUS and GUEST STARS

This ticket is subject to the terms and conditions stated on the back hereof.

7:30 to 8:00 P. M.  
Doors Close 7:20 P. M. Sharp

**KGO** AMERICAN BROADCASTING COMPANY, INC.  
★ SAN FRANCISCO STUDIOS ★  
TAYLOR & O'FARRELL STREETS

**WED. APR. 17 1946**

KGO and the American Broadcasting Co. PRESENT  
"THE JACK WEBB SHOW"  
San Francisco's Biggest Laugh Riot!  
With **JOHN GALBRAITH**  
SONGS BY **NORA MCNAMARA AND CLANCY HAYES**  
**PHIL BOVERO'S BAND**

Void if Sold See Reverse Side

9:30-10 P. M.  
**Studio "A"**  
Doors Close 9:20 P. M.

**NATIONAL BROADCASTING CO., Inc.**  
RCA BUILDING **RADIO CITY STUDIOS** NEW YORK  
ENTRANCE ON 49th OR 50th STS., BETWEEN 5th & 6th AVES.

**FRI. JAN. 21 '44**  
8:55 AM

**Mirth and Madness**

VOID IF SOLD 1944 SEE REVERSE SIDE

NATIONAL BROADCASTING COMPANY, INC.  
**RADIO CITY ★ SAN FRANCISCO**  
TAYLOR & O'FARRELL STREETS

**FRI. APR. 26 1946**

**SAFETY STORES**  
PRESENT  
"NIGHT EDITOR"  
STARRING  
**HAL BURDICK**

VOID IF SOLD SEE REVERSE SIDE

9-9:15 P. M.  
**Studio "C"**  
Doors Close 8:40 P. M.



Just Out

FRS

1-Dial  
5-Tube  
\$570  
Retail Price

CBS

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is a member in good standing

NORTH AMERICAN RADIO ARCHIVES

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5 TUBE RADIO

A Real  
Receiver

Guaranteed as Ref  
or Money Ref

Head Phones,  
Headband In  
for Onl

\$9.7

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of double-connected tuning coil

INSTRUCTIONS  
for installing  
LISSENIY  
REAL RADIO

