



NARA NEWS[®]

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BACK ISSUES AVAILABLE

NARA members may purchase back issues of the NARA NEWS for \$1 per copy. Some issues are in short supply; orders will be filled on a first come-first served basis. Orders should be sent to the editor. The following issues are available:

V:4, 72 pp.

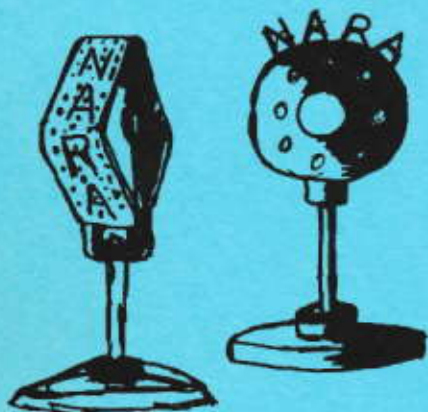
V:3, 60 pp.

V:2, 60 pp.

V:1, 60 pp.

IV:4, 36 pp.

IV:3, 20 pp.



MEMBERSHIP CATEGORIES (Annual):

Life..... \$100
Institutional..... \$25
Family..... \$15
Individual..... \$10
Junior (under 18)..... \$5

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NARA NEWS
Spring, 1978

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Recently NARA has been advertised in a wide variety of publications, resulting in several hundred requests for brochures and other inquiries. Our membership officers/tape librarians have no way of responding individually to each letter they receive. I've accepted the job of corresponding with these potential members and also following up to see if they did receive the brochure. If they did receive what was sent by NARA but still feel they shouldn't join, I ask them what it was in the brochure or about the organization that causes them to decide not to support NARA. I'm also following up in the same manner with many ex-members who may have forgotten to renew or made a decision not to renew for some reason. The result of all this writing may give us some ideas on how we can improve our membership services and renewal notifications. As always, we welcome input and comments from our current members whether it be positive or negative remarks. While it may take several weeks for a letter to be forwarded to me for responding, be assured that you're not forgotten or neglected. The letters from members (and past members) are often passed among the officers for comment and sometimes reprinted in NARA NEWS. So please do write in and let us know your feelings about NARA.

From the few responses I've received to date: a Bob F. wrote that while he was impressed with NARA NEWS, his primary interest is Big Band Remotes. He saw nothing in the news relating to big bands and felt NARA would not be of interest to him as it is now. I again responded by inviting him to submit articles of interest to others who would like to know more about the Big Band Remotes. An ex-member, Ted P., felt swamped with other reading matter in his profession as attorney and while he enjoyed reading our publication, he just couldn't find the time. Another ex-member, Jerry P., mentioned he simply forgot to renew (that happens to most of us quite frequently!) and would do so when time permitted. Ex-member Gary N. discontinued because he found it difficult to utilize the opportunities NARA presented to him. He mentioned the few tapes he did order came quickly and were excellent. Bill P. stated he didn't renew simply because he forgot. As a teacher in the field of mass media, Bill declared his intention to remain a member of NARA. Brian N. also forgot to renew and sent in his annual dues with a letter stating that there has been a problem receiving the catalogues and printed materials regularly as he lives in Canada. This is a problem we've encountered with a number of our Canadian friends. NARA is considering mailing the NEWS on a first class basis to Canadian members to try and alleviate the problem. Ex-member Louis P. explained that he decided not to renew as he felt NARA just did not live up to the services explained in our brochures. As an older individual, his income doesn't permit belonging to every group unless it really has something of value to him. His own particular interest is of Jimmy Scribner, a radio actor of the past who played all the voices on a series known as THE JOHNSON FAMILY. Mr. P. mentioned that Jimmy S. died in October of 1975 and is buried in his hometown of Norfolk, Virginia. Mr. Tim O. decided not to renew as he's a student and couldn't afford the annual dues. He also mentioned that he didn't feel he got his money's worth belong to NARA. Tim found our publication moderately enjoyable but could use more graphics and photos. And finally, a Bill R. inquired about NARA but decided not to join as he found a more local group (The Old Time Radio Buffs of Maryland) to begin with as a member. As there are over 300 follow-up letters to be sent out, I should have some interested responses for my next report to you who now receive our newsletter.

While many of those who wrote inquiring about NARA didn't mention where they'd seen the organization mentioned, here is a tally for those we know -

<u>Apartment Life</u>	- 6	<u>Good Old Days</u>	- 12
<u>Great American Broadcasts</u>	- 1	<u>Hello Again</u>	- 160
<u>Kastlemusik Monthly</u>	- 1	<u>Media & Methods</u>	- 12
<u>Nostalgia Radio News</u>	- 1	<u>Nostalgia Book Club</u>	- 10
<u>National Radio Trader</u>	- 2	<u>Radio Historian</u>	- 1
<u>Radio Dial (?)</u>	- 8	<u>Saturday Review</u>	- 13
<u>SPERDVAC</u>	- 1	<u>WOR</u>	- 6

Obviously, Jay Hickerson's Hello Again has a fine and perceptive readership! For now, NARA does not intend pursuing placement of paid advertising again.

I am currently developing curriculum materials to be used in teaching classes at Kapiolani Community College in the fall of 1978. The intent is, I believe, to begin a department of telecommunications. So now I find myself in the position of using NARA NEWS to seek information which may be of use in such courses. Obviously, there will be little problem in finding examples of past radio broadcasts. But if readers of this publication have access to old television/radio magazines, copies of early television programs on kinescope, film, or videotape, I would be interested in hearing from you. I am also interested in acquiring recent or current tapes of radio broadcasting samples from different stations throughout the country. Different locations have their own specialty stations with unique signatures, dialect, and personalities. Here in Hawaii we have KCCN which broadcasts primarily Hawaiian music and announces occasionally in Hawaiian and Pidgin English. I would like to be able to play samples of broadcasting from around the country (and Canada). If you can send short tapes (cassettes or open reel) of such material, please address it to:

R. W. Hill; Language Arts Dept.
Kapiolani Community College
620 Pensacola St.
Honolulu, HI 96814

Thank you!

It has come to my attention that in some areas, National Public Radio is cancelling their broadcasts of THE GOON SHOW and perhaps other radio material. If you would like to voice an opinion as to the worth of NPR carrying such programming (pro or con), please write to:

Sarah Carlston
National Public Radio
2025 M St., NW
Washington, D.C. 20036

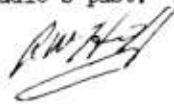
You may wish to give your thoughts on the value today of having radio programming available on NPR since there is so little on commercial stations aside from music/news/sports.

I recently learned from a Ceylanese friend that NARA is a sanskrit word meaning "man". I hope we won't be accused of being chauvinistic.

Among some of the recent discussions the officers have had in their correspondence has been the thought that a monthly 4 or 8 page news letter is really needed now to help keep our members in closer touch with what NARA is doing and what the "state of the art" in radio history seems to be. Soon, you may be receiving such a publication in addition to the quarterly NEWS. And speaking of our 68 page journal, current plans are for offering a special anniversary issue in September (in addition to any regular NARA NEWS) to celebrate our fifth year of the newsletter. This issue will incorporate some of the best from the past 5 years of periodicals. We welcome letters, articles, artwork, and comments from our members for use in this special edition of NARA NEWS.

Another item of concern to us as a result of recent correspondence among the officers is the increasing work-load experienced by S & G Bland. As these fine people have assumed the tasks of tape librarians and membership officers, they find the combined duties at times simply overwhelming. Rather than allow both areas of NARA to suffer, they would like to devote their energies to really working with the tape lending library and maintaining that in as fine a condition as possible. So here we are asking for a member once more who would like to consider serving NARA as the membership officer. If you would be interested, please write to me at the above college address and I'll try to explain what the task involves. I'll forward your letters to S & G Bland for additional comments by them. Basically, I feel the membership officer(s) should enjoy corresponding with current and would-be members of NARA.

Until the next issue then, I wish you all well and hope that you're enjoying this fine organization of which we're all so proud. Remember, the North American Radio Archives exist to serve you and your needs with regard to radio's past. Feel free to write.



Morality of Taping

From Richard B. Odlin comes a piece by Hans Fantel, author of DURABLE PLEASURES, which provides a complementary viewpoint to Jack French's "Copyright Confusion" (NARA NEWS, V:4). Jack ended his article with the same idea that Fantel stresses: "Few serious OTR collectors, who enjoy all facets of radio, will knowingly violate the copyright laws of the United States, for they know that copyright protection ultimately produces better broadcasts and an overall improved product for the listener by providing financial remuneration for creative artists."

Taping Off the Air Really Is A Moral Issue, But Is It Legal?

By HANS FANTEL

NEW YORK — Lost in the maze of the new United States Copyright Law, I apparently missed a point when I said that taping off the air (or copying phonograph records) was permissible if done for private enjoyment and not commercial purpose. For anyone who has followed the history of this law, a bit of confusion seems in order.

All along it had been the expressed intent of Congress to put no restraint on home recording when not done for profit. As one observer remarked, most congressmen's children are taping radio programs, and the legislators don't want to have criminals in the family. But curiously, the special sanction for home recording was knocked out of the bill at the last minute, so taping off the air or copying records, even if done for private use only, must be considered an actionable infringement.

Of course, to bring charges against you the government would practically have to catch you in flagrante delicto.

Presumably, since it's a federal case, an agent of the Federal Bureau of Investigation would have to enter your home, see you press the record button on your tape deck while listening to the radio and then spring forward to impound your tape as evidence. In the end you might still find a constitutional escape hatch by claiming that this constitutes unreasonable search and seizure.

When I sought counsel in these matters, different lawyers told me different things. Only the Recording Industry Association of America minced no words: By telling people how to tape off the air, it says, I have become an accessory to possible misdeeds by my readers. As one association spokesman put it, "You're telling them it's okay to swipe apples from the fruit stand."

I hope I said no such thing. But the reference to apples points to the core of the matter. Whatever its legal aspects, the issue is a moral one.

If a case ever comes to trial under the new law that took effect last Jan. 1, the defense will probably argue that under the National Communications Act the air waves are public domain. By entering that domain anything broadcast becomes public property. Owners and purveyors of tape recorders, audio as well as video, would love to see this argument upheld and the law voided.

But, as an occasional beneficiary of copyright law, it raises my hackles to think that composers and performers of broadcast music, or authors and actors of televised plays or films, would thus be deprived of the reward of their labors. This is where the moral issue is rooted, and the new law, in all its convolutions, represents a moral position as well as commercial interests.

Craig Stark, a professor of philosophy, has devoted a learned and delightful essay to the question of whether a tape deck hooked up to a stereo system constitutes "a license to steal." Just about everyone, says Professor Stark is turning his tape recorder into "a kit of burglar's tools," and parlor pirates justify their larceny by the convenient principle that if everybody does it, it must be all right.

It is a popular temptation to let ethics be guided by convenience, and if you copy two LP records costing \$16 on a cassette costing \$4 you obviously enjoy the services of a goose laying golden eggs. You're also killing the goose.

In fact, as far as classical music is concerned, the goose is pretty sick already. Henry Brief, executive director of the Recording Industry Association of America,

informs me that 95 per cent of all classical recordings made in the United States (and 77 per cent of all pop LPs) fail to break even financially. At present, the economic condition of the classical record business is so perilous that the penchant for piracy, abetted by zooming sales of cassette recorders, may just push it over the edge.

It could be argued that these circumstances point to something seriously wrong with our society's values. Perhaps music, along with certain other arts, ought to be provided free or at nominal cost as a public service.

I cannot, in brevity, discuss the role of the arts in a republic; yet as long as music has to pay its own way in this country, I must agree with Stark that "taping programs that would otherwise be purchased from commercial sources does materially harm the legitimate interest of others."

Johnny Chase, Space Hero

John Pellatt provided the following TORONTO STAR announcement of CBC-Radio's new science fiction program, which airs on Wednesdays.

By SID ADILMAN
Star staff writer

Holy Kosmos!

Dangerous Johnny Chase comes to CBC-Radio every week starting tomorrow at 8:03 p.m.

Who's Johnny Chase?

Fear not, he's a crime-busting empire security agent in the Earth Year 2680, vowed to fight villainy, piracy and any other evil wherever he finds it in the cosmos.

In other words, he's CBC-Radio's newest weekly hero, created by Royal Canadian Air Force regular Don Ferguson and writer Henry Sobotka, and played with ease by actor Len Doncheff.

An alien pirate

Episode 1 introduces everybody: Chase, an alien pirate clone with no identity, captured and given a choice — either be addicted and rendered lifeless or opt to join empire security forces.

He chooses the latter, aided by a 160-year-old psychic lady (played by Mary Pirie), an invisible space ship computer (the voice is Chris Wiggins'), and a security force boss (I miss Negim).

Tempus Fugit, Lone Ranger

From John Pellatt also comes another newspaper clipping from The TORONTO STAR, an item about Clayton Moore's bringing a thirty

Obviously, I have not exhausted a topic rife with legal and moral ramifications. I am merely pointing to a dilemma, and under the provisions of the Fifth Amendment, nobody has to tell anybody how he resolves this dilemma. But if you happen to be Caesar's wife, I suggest the following procedure before turning on your tape machine for anything but original "live" recording.

Ask permission from the following, wherever applicable. 1. The person whose performance or voice you record. 2. The company or agency to which the recorded performer may be under exclusive contract. 3. The copyright owner of the subject matter of the performance, whether it be a piece of music, or a verbal script. 4. The broadcaster of the program you have taped off the air or the manufacturer whose record you have dubbed.

NEW YORK TIMES

Kate Reid, as the Empress, chortles: "Heads will roll." But Chase's doesn't when he promises to battle the dreaded Thorks who are close at hand, and "to fight forever the immortal forces of darkness."

The action is accompanied by terrific sound effects — wheezes, spits, sputters, burps, beeps, slurps — and some smooth music.

In episode 2, next week, Chase gets right into it. The Thorks have infiltrated the pregnant empress with their computer and try to get at the prince in the womb (the chapter's title).

Will they succeed? Will Johnny Chase save the unborn prince?

Lone Ranger, move over. Radio's latest character has arrived.

Best new idea

Johnny Chase to the rescue. He's CBC-Radio's best new idea since David Suzuki's weekly Quirks and Quarks science show.

"It's a radio comic book," sighs producer Bill Howell. You bet, now what about the unborn prince?

Here is "Johnny Chase tossed for his moment in the flow of forever," booms announcer Russ Germaine. Now what do you think will happen after that kind of build-up?

million dollar lawsuit, charging that the Wrather Corporation had "wrongfully deprived" him of earnings for the use of his "likeness, voice, and actual photographs and movie clips" in a series of commercials featuring Moore as the Lone Ranger.

The report contains news that will bring heavy hearts to all fans of the series. Silver died last year at 29. Jay Silverheels, Tonto, suffered a stroke a few years ago and is partially dicabled. At 63 Moore swims and jogs so that he can fit into his Lone Ranger outfit, and he had hoped that the Wrather Corporation would let him play the Ranger one last time in an upcoming movie, but Wrather plans to go with a new star.

My first thought about the latter bit of news was that the Wrather Corporation was missing a great chance to treat the theme of what happens to the aging hero, as done, quite well I've heard, in the movie ROBIN AND MARIAN, which unfortunately didn't stay in Tucson long enough for me to see. But then, on reconsideration, maybe the Lone Ranger should never grow old and face the inevitable problems of aging (perhaps resorting to bluff rather than lightning fast draw and maybe even wounding a villain in the arm when he meant to shoot the gun out of his hand). Seeing the Lone Ranger undergo the ravages of time might be as painful as experiencing them in one's self.

Old Time Radio Club of Corry High School



Sherill and Gayle Bland provided the photo and the following information about the OTR Club of Corry High School.

"On a cold October day the Old Time Radio Club of Corry High School ventured out into the blustery and chilly weather to smile for the yearbook camera. They wanted to do something unusual for their picture.

"One boy made nifty knobs while another made a radio dial. Last but not least an antenna was located. With 9 boys in the middle as speakers, the rest of the club attempted the outline of a radio. And there you have it: the 1977 OTRC family portrait.

"The Corry OTRC takes pride in listening to the best in radio--- from Arch Oboler's "Shrinking People" and ESCAPE's "Three Skeleton Key" to BLONDIE, RED SKELTON, BOB HOPE, and FIBBER MCGEE AND MOLLY. They also have a collection of old films and 16mm TV shows, including two TROUBLE WITH FATHER's (with Stu Irwin), a SCARLET PIMPERNEL, a WILD BILL HICKCOCK, a RACKET SQUAD, and two full length westerns.

"The club raised money by having an old time western movie night, featuring Roy Rogers and Wild Bill Elliott movies and two cartoons.

"Information about the club and its activities can be had by writing Hy Daley, OTRC, Corry High School, Corry, PA 16407."

THE ROMANCE OF HELEN TRENT

Rodney Arisian of Dorchester, Mass. sent an article by Anne Le Claire from the Mar. 12, 1978 BOSTON SUNDAY GLOBE, which reveals what happened to Julie Stevens, better known to OTR fans as Helen Trent. Retired to Cape Cod since 1972, she is still on radio, sharing a weekly program with another retired radio actor, Ted Bell, on WVLC-AM (1170). The two talk about show business. Of Julie Stevens' comments about Helen and the soaps, I find most interesting that audience protests forced the writers to kill off the very kind of character that would be most intriguing to today's TV soap audiences.

WELLFLEET - Whatever happened to Helen Trent? She's alive and well and retired on Cape Cod. Julie Stevens, who for 16 years was the glamorous Helen Trent in one of the most popular of all the

(Continues on p. 50)



Julie Stevens of Wellfleet . . . was Helen Trent for 16 years



LITTLE ORPHAN ANNIE

THEN AND NOW

At left is Andrea McArdle, star of the current Broadway hit musical, ANNIE. Below is Shirley Bell (Annie) and Allan Baruck (Joe Corntassel), who starred on radio in the '30's.

Below: RADIO STARS, Feb., 1935



Radio's Little Orphan Annie flashes her identification bracelet on Joe Corntassel. They are principal characters of the program. The identification discs and wrist chains are free to any child requesting them and Annie hopes by this means to reduce the number of children lost each year.

FROM THE TAPE LIBRARIANS

Alternate Choices or a Delay

If you do not list alternate choices when ordering tapes, expect a possible delay of six weeks in filling your tape orders. The post office has been taking up to 60 days to return tapes from the Midwest and the East. Please do not write us about the delay for at least seven weeks from your order date.

No Custom Taping

Only full reels, or their equivalent on cassettes, are provided. We do not have time to custom tape orders. All tapes regardless of the time on them are rented for \$1 each.

Several Requests

Please include a return address on both the inside and the outside of the package that you return.

Be sure to give your membership number when ordering.

Always make checks payable to NARA, not to S. & G. Bland.

Please try to send tapes back to us within two weeks of receipt.

Please put a piece of masking tape or the equivalent on the leader of each reel and tape it to the reel in order to avoid creases, breaks, and spilled tape, which involves rewinding.

Canadian tape borrowers must include \$1 extra to cover partially increased postage cost and should include also the extra fee required for check exchange.

If you wish to have any questions answered by us, please send a self-addressed stamped envelope for your reply. We cannot enclose first class mail when using the library rate to send you tapes.

Need for Strapping Tape and Boxes

We would appreciate receiving donations of strapping tape. We can also still use mailer boxes for sending two 7 inch tapes. The boxes may be cut down from any lightweight cardboard.

Note on Reel #354

MERCURY SUMMER THEATRE, "Dracula," (7/1/38) is now an excellent copy from a disc.

TAPE ADDITIONS

Tapes in the library are available for rental to NARA members. Most of the library's holdings are on 7" open-reel tape, recorded for playback on either a $\frac{1}{2}$ track tape recorder or a $\frac{1}{4}$ track tape

recorder at 3 3/4 ips. A few tapes are at 7 1/2 ips and full track as they are master reels in outstanding sound quality. A very few are recorded on 1/4 track. All programs are also available on cassettes, but you must take the material from an entire reel to reel selection, and you are limited to two reel to reel selections transferred to cassettes. Two open reels may be borrowed at a time.

Cost for borrowing is \$1 per reel or \$2 for two reels.

All tape orders should be addressed as follows:

NARA TAPE LIBRARY
c/o S. & G. Bland
Box 11962
Reno, NV 89510

Remember that there will not be an accumulated version of the tape listings during the next few years. To have a complete updated listing of what is available in the tape library, NARA members will need to save those pages from the NEWS that list new additions.

- #386 TOKYO ROSE 1800" (Donated by John Snyder)
Interview 1947, Song by Abe Burrows 1945, love note from 1st Marine Division 1945, Story of Tokyo Rose 1969, Simulated Broadcast recorded for American Newsreels 1945. "The Zero Hour" 8/14/44, the broadcast was used in Iva D'Aquino's 1949 trial 60 Min.
MOLLE MYSTERY THEATER Triangle of Death 30 Min.
MOLLE MYSTERY THEATER Kenny Angles & the Queen of Diamonds 30:00
IWO JIMA- COMBAT actual broadcasts of the battle recorded by Marine Combat reporters & relayed to the U.S. Radio Networks for Broadcast. 1945 60:00
- #387 POPNYE 1935 4-15minute episodes 1800" (Donated by John Snyder)
BRINGING UP FATHER 1941
ALLEY OOP 1937
AIR STORIES OF THE WORLD WAR 1932
BLONDIE The Circus
THE GREEN HORNET-Pretenders to the Throne w/Jack McCarthy E/3/52 (VolFLux)
THE GREEN HORNET-The Corpse that Wasn't There 4/18/43
- #388 ALL MILTON BERLE SHOWS (w/Commercials) 1800" (Donated by Robert Lozier)
10/5/47 A Salute to the Outdoors
10/12/47 A Salute to Summer Sports
8/19/47 A Salute to Relaxation
8/26/47 A Salute to Railroads
9/09/47 A Salute to Farmers
9/02/47 A Salute to South America
- #389 (Donated by John Snyder)
10/3/47 The Fat Man-Window For Murder w/Pepto Bismol Com'l 30:00
7/6/48 The Thin Man-The Passionate Palooka 2/Pabst Com'l 30:00
Nick Carter, Master Detective, Make Believe Robbery 30:00
7/27/47 Mysterious Traveler, The Man the Insects Hated 30:00

#390

A Scrapbook of SOAP OPERAS (From Commercial recording) (Donated by John Snyder)
Contains Excerpts and Plot Lines of 77 Different Programs
come with commercials. (List included with reel) 2hrs.

#391

(1st show Donated by Mike Gerrard)

HANCOCK'S HALF HOUR, The Wild Man of the Woods	30:00
THE GOON SHOW, 10/54 The Breaded Batter Pudding Hurler of Bexhill-on-Sea	30:00
The GOON SHOW, 12/27/56 In Search of An Author	30:00
THE GOON SHOW, 2/28/56 Treasure of Loch Lomond	30:00

#392A, B and C.

(Donated by Tom Price)

GROUP W PRESENTS THE 1st 50yrs of RADIO, list included with reels. 5 hours total.

392C, conclusion of above and also includes:

Superman 2/20/45

Superman 2/23/45

Superman 3/2/45

Whatever Became of Superman & Lois Lane?

Reflections w/Jim Jordan & Hal Peery 12/6/72 (TOTAL TIME 6hrs)

NOTE: THE THREE REELS MUST BE ORDERED AS A SET ONLY, AND THE COST IS \$3.00

#393

ALL "Yours Truly Johnny Dollar" (Donated by John Snyder) 1800'

1949 Milford Brooks w/Charles Russell

11/13/50 Nora Falkner Matter w/Edmond O'Brien

1953 Voodoo Matter w/John Lund

1959 Killer's Brand Matter w/Bob Bailey

1960 Very Fishy Matter w/Bob Roadick

1/21/61 Terrible Torch Matter w/Mandel Kramer. (3hrs total)

This reel Contains all the Actors that played Johnny Dollar. They are recorded in the order that they appeared on the show. (NOTE: THIS REEL HAS VOL FLUX AND DROP OUTS).....

#394

ALL ROCKY JORDAN W/Dol Monte Com's (Donated by John Snyder)

The Gum Queen 8/21/49 28:00

Adventure With Andrea 9/11/49 28:00

Adventure in Zakazik 4/16/50 28:00

Smoke Screen 1/8/50 28:00

#395

FACE TO FACE-Freeman Interviews Hancock 1960	30:00	(Donated by Mike Gerrard)
HANCOCK'S HALF HOUR- Evening at Cinema	30:00	
HANCOCK'S HALF HOUR- Hospital 12/15/50	30:00	
HANCOCK'S HALF HOUR- Police 2/10/57	30:00	

#396

(Donated by Mike Gerrard- first two shows)

HANCOCK'S HALF HOUR- New Car 10/55 30:00

HANCOCK'S HALF HOUR- Swami 1956 30:00

THE GOON SHOW- Skrudge (Exploding Boat)

THE GOON SHOW- Saga of the Internal Mountain

- #397 ALL YOU ARE THERE
 Assassination of Caesar 4/24/49
 Death of Montezuma 5/1/49
 Trial of Samuel Chase 5/8/49
 Lexington, Concord and Marion's Corners 5/15/49
- #398 ALL YOU ARE THERE
 Bombardment of Ft. Sumpter 5/22/49
 Seige of Leidan 5/29/49
 Capture of John Wilkes Booth 6/5/49
 Caesar Crosses Rubicon 6/12/49
- #399 ALL CLYDE BEATTY SHOWS
 Kodiak Killer Death in Stateroom B
 Daniel in Lion's Den
 Land of Giants
- #400 ALL CLYDE BEATTY SHOWS
 Arabian Nighmare
 Hold That Tiger
 Cage Boy (audition) x-tlk-slow
 God of the White Nile
- #401 GOLDEN DAYS OF RADIO (donated by Frank Bresse) 7½ ips 1/2 track
 #514 Tribute to Jack Benny 25:00
 #515 Salute to the Lone Ranger 45th Anniversary 25:00
- #402 (Donated by K.C. Tiedmann)
 TONY HANCOCK- The Reunion Party 30:00
 TONY HANCOCK- The Missing Page 30:00
 THE HALLS OF IVY- 5/17/50 Mike Kander's Father 30:00
 STARS IN THE AIR- 1952- Take a Letter Darling w/ Cary Crant 30:00
- #403 (Donated by R. W. Hill---1800 ft. 1/2 track)
 THIS IS HOLLAND SERIES 1949/50 ea. 15m.
 a. The Country b. Amsterdam c. music d. sports e. flowers
 f. reconstruction g. housewives h. paintings i. The Royal Family
 j. farming k. education l. zuiderzee
 (continued on Reel # 404)
- #404 (Donated by R.W. Hill) 1800 ft. 1/2 track) continued from Reel # 403
 m. Spotlight on Holland 15m.
 a. Norwegian Easter Pgm. 15m.
 b. Norwegian Xmas Pgm. 15m.
 c. Royal Norwegian Info Service "Spirit of Vikings" 1950 (Xmas Cards)
 d. Whaling 15m.
 e. Xmas Pgm. 15m.
 f. Folk Songs 15m.
 g. Kirk Douglas Interview 1957? The Vikings" 15m.
 h. Popular Music
- #405 BOX 13 -"Last Will & Nursery Rhyme" 30m.
 BOX 13 -"Death is a Doll" 25m.
 SUSPENSE- "The Diary of Saphronia Winters" w/Mercedes McCambridge 8/10/58 23m.
 SUSPENSE- "The Bridge" w/ Kathy Lewis 8/17/58 23m.

#406 ALL GRAND OLE OPRY (first two shows donated by S & G Bland)
 Red Foley w/ Jimmy Dickens 4/23/49 (AFRS) 25:00
 Red Foley 1/6/51 " 25:00
 Red Foley w/ Roy Acuff & Minnie Pearl 1948 25:00
 Red Foley w/ T. Texas Tyler & Minnie Pearl 25:00
 5/10/48

#407 ALL SUSPENSE

6/1/58 Rave Notice w/ Vincent Price 23:00
 8/24/58 Remember Me w/ Jackie Cooper 23:00
 7/21/57 America's Boyfriend w/ M. McCambridge 28:00 (slt. x-tlk)
 7/28/57 Murder on the Mike w/ Raymond Burr (slt. x-tlk)
 (last two shows donated by S. & G. Bland)

#408 ALL HALL OF FANTASY

The Hand of Botar 25:00
 Stone's Revenge 25:00
 The Hangman's Rope 25:00
 The Golden Bracelet of Amoniris 25:00

#409 GOLDEN DAYS OF RADIO (donated by Frank Bresee) THIS IS 7 1/2 ips FULL TRACK
 Salute to "The Breakfast Club" on the 45th Anniversary 6/78 AFRTS
 (there is some vol. flux. on this reel)

REEL # 410 ALL SHADOW (reel has tape hiss)
 10/13/46 Valley of Living Terror (minor vol drop) Carrie Salt Com #1 28:00
 1938 League of Terror - Blue Coal Commercials 30:00
 10/19/47 Ruby of Karvahl- Blue Coal Commercials 30:00
 10/20/46 Blood Money (minor Vol. Drop) Carrie Salt 27:00

REEL # 411 THE SHADOW (reel has tape hiss)
 1/18/48 Death and the Black Fedora Blue Coal Commercials 27:00
 Hypnotic Death (some muffle) Blue Coal Commercials 27:00
 Ellery Queen's Minute Mysteries 26 total 29:00
 The Six Shooter 3/21/54 Young Gunslinger 27:00

REEL # 412 ALL KATE SMITH
 10/20/58 Mink, President's Pension 26:00
 10/21/58 Will Men Land on the Moon? 26:00
 12/44 Christmas Show (AFRS) 30:00
 10/16/58 Commandments for Parents 26:00

REEL # 413 ALL KATE SMITH
 10/17/58 Greeting Card Ideas 25:00
 Early 1953 Camp Endicott 30:00
 10/24/58 Plastic Eyelashes 30:00
 4/12/45 Perry Como Supper Club #64 30:00

REEL # 414 ALL KATE SMITH
 1942 Kate Smith Pgm. #18 From Baltimore, Md. 30:00
 10/22/58 Kate Smith Show 26:00
 10/23/58 Men Going to Beauty Salons 30:00
 11/9/58 Kate Smith Show w/ Les Brown 30:00

REEL # 415 ALL FORT LARAMIE (Donated by Bill Marsh)
 6/3/56 Don't Kick My Horse
 6/24/56 The Loving Cup
 5/13/56 The War Correspondent
 5/20/56 Black Hills Gold

PRINTED MATERIALS LIBRARY

Printed materials are available on rental loan to members in good standing with NARA. Many of the materials are fragile and must be treated with care; failure to handle materials with care as evidenced by the condition of returned items, will lead to revocation of borrowing privileges. All materials should be returned within three weeks of receipt.

The supplements to the printed materials library in each NARA NEWS should be saved, along with the Printed Materials Catalog (Autumn, 1977) if you wish to have a complete listing of the library's holdings.

All orders for printed materials should be addressed as follows:

NARA Printed Materials Library
c/o Al Inkster
3051 So. Jessica
Tucson, AZ 85730

Many items in the library now have a waiting list, and since each loan may take up to six or seven weeks (three weeks in possession of the borrower and additional time in transit), your order may be delayed. You may wish to give several alternatives in order of preference. If you list only one item and it is not available, your name will be placed on a waiting list for the item.

Additions

Books

Only two books may be borrowed at a time. The rental fee is \$1 per book unless otherwise noted.

- B-92 A COLLECTION OF SHELDON GLOGER COLUMNS, Dec. 3, 1976-Dec. 2, 1977, syndicated in San Francisco area newspapers, unpublished.
(Donated by Sheldon Gloger)
- B-93 THE NOSTALGIA QUIZ BOOK by Martin A Gross, 1969. xi, 304 pp. Over 1500 questions about movies, music, personalities, science and industry, comics, sports, stage and printed page, radio and television.
(Donated by Roger Hill)
- B-94 ROUND THE HORNE by Barry Took and Marty Feldman with drawings by Hewison, 1974. 152 pp. Introductory comments about the cast, characters, and the program's success, 16 pages of "The Rambling Syd Rumpo Song Book," 7 scripts.
(Donated by Mike Gerrard)
- B-95 CBC--A BRIEF HISTORY AND BACKGROUND by the Information Services of the Canadian Broadcasting Corporation, 1972. 52 pp.
(Donated by John Pellatt)

- B-96 OUT OF THE AIR by Mary Margaret McBride, 1960. 384 pp.
Talk show hostess reminisces about 25 years of interviewing celebrities.
(Donated by Jack French)
- B-97 RADIO IN ELEMENTARY EDUCATION by Roy D. Willey and Helen Ann Young, 1948. x, 450 pp. Four sections on the use of radio in teaching generally and sections on its use in language arts, creative arts, social studies, and science.
(Donated by John Pellatt)
- B-98 RELIGION BY RADIO by Melville Dinwiddie, 1968. 136 pp.
Traces the development of religious broadcasting in Great Britain.
(Donated by James Greenwood)
- B-99 THE GREAT RADIO HEROES by Jim Harmon, 1967 paperback. 253 pp.
Provides entertaining, nostalgic commentary about radio heroes and heroines of melodrama (children's, detective, soap etc.)
(Donated by Robert Barbagelott)

Scripts

- S-94 ESCAPE, "The Blue Hotel," May 24, 1953. 13 pp.
(Donated by Robert Barbagelott)
- S-95 NICK CARTER, MASTER DETECTIVE, "The Case of the Bloodstained Alibi," Dec. 5, 1948, 38 pp.
(Donated by John Pellatt)
- S-96 THE SEALED BOOK, "You Only Die Twice," 20 pp.
(Typed from Roger Hill's handwritten transcript by John Wesche)
- S-97 LIGHTS OUT, "Cat Wife," 17 pp.
(Typed from Roger Hill's handwritten transcript by Lora Palmer)
- S-98 THE WHISTLER, "House of Fear," 31 pp.
(Typed from Roger Hill's handwritten transcript by Doris Hartley)

Back Issues of NARA NEWS

All issues of the NARA NEWS are now available for borrowing by members. The rental fee is 50 cents per issue unless otherwise noted.

I:1, 13 pp.	IV:1, 20 pp.	V:4, 72 pp.
I:2, 17 pp.	IV:2, 8 pp.	
II:1, 85 pp. (\$1 charge)	IV:3, 20 pp.	
II:2, 30 pp.	IV:4, 36 pp.	
III:1, 60 pp.	V:1, 60 pp.	
III:2, 44 pp.	V:2, 60 pp.	
III:3, 32 pp.	V:3, 60 pp.	

FROM OUR READERS

SPERDVAC's Tape Library

Dear Al:

The Winter, 1978 NARA News and its column entitled "From Other Publications" quoted a SPERDVAC Bulletin which concerned the SPERDVAC Tape Libraries. Citation of those comments will, in my opinion, be very misleading to the NARA membership and may produce gross misconceptions about the quality of the SPERDVAC Tape Libraries.

In sum, the proposal cited suggests the club upgrade the quality of its tapes. This might lead some readers to assume that existing SPERDVAC tapes are of an inferior quality; such is far from true.

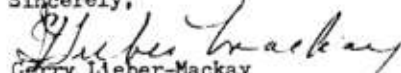
SPERDVAC maintains two tape lending libraries. Members may select from catalog holdings in either open reel or cassette format. Reels which members receive are usually second generation copies duped from masters prepared for the club. Cassettes are normally prepared from copy one reels making these copies not more than third generation sources.

Three librarians work in concert in the preparation of SPERDVAC tape holdings: acquisitions, reel, and cassette. Thousands of man hours of volunteered labor have already been provided in order to insure that SPERDVAC members receive the best program copies possible.

Cassette duplication, for example, is always 1:1 (no high speed copies) on studio quality tape housed in screw cases with metal guide pins. All cassette copies are prepared using Dolby noise reduction and peak limiting control. The results of these efforts are recorded in letters filling a file folder with such comments from library patrons as "wonderful quality," "exceptional sound," and "great service and clarity."

The SPERDVAC Board of Directors made yet another strong commitment to its cassette lending library last Fall. Recognizing that some of the cassettes which had been purchased for the initial recording of the cassette library were not of the highest quality, the Board directed that these tapes be disposed of and replaced. This was done and all holdings were re-recorded into their present high state of quality.

Sincerely,


Gerry Lieber-Mackay
SPERDVAC Cassette Librarian
201 Lido Pl
Fullerton, CA 92635

(Editor's Note: The following is part of a letter which I sent in reply to the above: "Until I received your letter, it had not occurred to me that the paragraph about Tefteller's proposal could be taken as a derogatory comment about SPERDVAC's tape libraries. I still do not read it as saying that the quality of SPERDVAC's tapes is poor. Tefteller's suggestion that tapes be no more than third generation seems to me a standard far beyond what most collectors demand, and I think NARA members would recognize it as such and would not jump to the conclusion that the tapes in SPERDVAC's libraries are inferior. I reported it because I thought NARA members might find the idea of interest." For more on this topic see "From Other Publications" in this issue.)

* * *

Jessica Dragonette Album: OTR With a Difference

Hi Al!

Just a couple of notes about two items of possible interest to NARA members and OTR fans.

1. JESSICA DRAGONETTE...the very popular singer of radio and concert fame...has had a NEW LP ALBUM released recently.

The album is titled: "WITH LOVE - JESSICA DRAGONETTE"

The album is TOTEM #1029 from Totem Records; P.O. Box 724; Redmond, Washington 98052

The songs are "Ay, Ay, Ay (Creole Love Song)," "Love Me Tonight," "Nevermore," "Smoke Gets in Your Eyes," "Why Do I Love You?" "The Touch of Your Hand," "Dream of Love," "I Dream Too Much," "Speak to Me of Love," "I Dream Too Much," "Speak to Me of Love," "You Belong to My Heart," "Make Believe," "Kiss Me Again," and "Give Me Something to Remember You By."

As you can see, the songs seem to have been chosen wisely to appeal to the widest range of Jessica's fans. The album does not appear to have wide distribution as yet. So..definite information as to title and label may help fans obtain it.

Fans there surely must be. Jessica was tremendously popular...having been named "STAR OF STARS" in the 1938 Radio Guide magazine poll...topping Bing Crosby, Jack Benny, and any others that could be named! At one time, she sang to an audience of 66,000,000 people weekly! I don't believe there is any artist or program in TV that anywhere near approaches that number. It would seem that many of those people would appreciate a new chance to enjoy Jessica again. I'm enclosing photo-copy material in re fans and critics reaction to Jessica's artistry.

2. Some information about OTR programming in Minnesota.

This one, Al, is OTR...with a difference! The difference is that it is OLD radio that is NEW...new EVERY WEEK!

RENPRO VALLEY GATHERING began as a network show right from its very beginning in 1941 or 1942 and has continued on the air right up to the present...making it the OLDEST, or SECOND OLDEST, Country Music network show in radio on a continuous basis! Maybe OTR fans can find it being broadcast from stations in their locality. It is hosted by John Lehr (or Lare,lair) I'm not sure of the last name spelling. He originated the show and wrote the theme song, "TAKE ME BACK TO RENPRO VALLEY". He retired from the show...but came back to it when Grant Turner left it. John is 83 years old now.

Well, Al, I guess that is about all for now. Keep up the good work. The NARA NEWS is much appreciated. Can't think of a thing I'd want changed about it, except the frequency. I'd like it monthly, and just as big as now.

Paul Everett #61
Box 16190
St. Paul, Minnesota 55116

Banning of Cigarette Advertising from OTR Programs

Dear Al,

I read with interest Jack French's article "Copyright Confusion."

Mr. French is correct when he states "Even if it contains commercials, there is no difficulty (in re-broadcasting) since the Federal Communication Commission (FCC) has ruled that commercials on OTR shows are 'nostalgia pieces' outside FCC regulation..." But there is one exception. Cigarette ads may not be broadcast, regardless of age, because the FCC has no authority to waive the requirements of the Public Health Act of 1969.

Sincerely,



James G. Greenwood
Faculty Adviser
WJCR-FM (88.3)
Washington, Pennsylvania

Bendix Radio

Gentlemen:

I have an old radio that I would like some information about; I am particularly interested in finding out when it was first manufactured. The information on the inside of the set is as follows: Bendix Radio Type Par-80A Portable Receiver Superheterodyne; Serial No. 21117; Power and Range 105-125 volts DC, 195-410 KCS or 50-60 cycles AC, 540-1620 KCS or Battery 20 watts, 2000-5800 KCS; manufactured by Bendix Radio, Division of Bendix Aviation Corporation, Baltimore, Md.

Richard P. Olszewski
323 Apple St.
Syracuse, NY 13204

Club Matinee; It Pays To Be Ignorant; Mystery Theatre

Gentlemen:

There are a few programs that I'm having trouble in locating. One of them is title CLUB MATINEE with Ransom Sherman. It was first heard over the Blue Network in 1937, according to Buxton and Owen's BIG BROADCAST. Also, I'm looking for more IT PAYS TO BE IGNORANT. The four programs that I have are very noisy, and I like the program very much.

I love old radio; I just wish I could pick up my favorite modern radio program on my radio, THE CBS RADIO MYSTERY THEATRE, but alas I'm in Shreveport, Louisiana and all I can pick-up is country and western music, which I never listen to. There is no CBS affiliate. Would you believe it?

Geary S. Johnston
Townhouse Apts., #1518
726 Cotton St.
Shreveport, LA 71101

Activities of Jerry Perchesky of JERRY'S RADIOLA

Dear Roger:

. . . I attend most all PPB luncheons in Hollywood (going down on March 16 for the luncheon for Dennis Day on the 17th). Henny Youngman invited me to lunch with him, Berle, and Morey Amsterdam at the Friars' in Hollywood when I'm down there, and believe it or not, I've got so many things scheduled in the three days I'll be there, I don't think I can make it!

Before Bing died, he gave me Carte Blanche to his complete personal library in his Beverly Hills office. I've been literally "cleaning it out" each trip south, and I keep finding gems. Last time I dug out a live show he did in 1956 for charity with Gary, Phil Harris, Alice Faye, Shecky Greene, the Collins Twins, Lucille Norman, June Valli and others. It's a three hour gem. Just sent a copy to Shecky in Vegas. Also a rare duet with Bing and John McCormack on a 1937 show. By the way I'm desperately seeking two Kraft shows: Oct. 14 and Oct 21, 1938. If I can get them, I can get many shows not now available.

I'm visiting with Fred Brisson again in two weeks and am getting his wife's (Roz Russell) complete personal collection of tapes and ET's. Have made similar arrangements with Jack Haley and Jack Smith, and working on others. (Mickey Rooney also, who just wrote me two days ago).

I have acquired the only complete run of CALLING ALL CARS in the world, from 1934 through 1939. Still have about 55 of the original ET's.

Bing's manager gave me a duplicate copy they had of SCREEN GUILD: "Birth of the Blues" in 1943 engraved album to Bing. I can go on and on and on, but each trip south brings more treasures.

I'm going to begin selling publicly soon. I'm re-doing my complete catalog of some 1200 reels now, and hope to have it ready for the printers soon.

By the way, got very friendly with Al Rinker (last of the Rhythm Boys) who told me some startling facts about Bing, which he's asked me to withhold until after his special appearance on the NET Crosby Special in May. (Princess Grace refused to make an appearance on it, until Katherine called her personally. She'll now tape a bit for it.)

I'm working on a story now. THE NATIONAL ENQUIRER went from \$300 to \$750 for it, but I won't let them have it. I think too much of Al to let them sensationalize it and embarrass him. My interview with Jack Haley was equally interesting, but not as shocking.

Jerry Perchesky
P.O. Box 444
Watsonville, CA 95076

Peary, "a Great Guy"; One Man's Family

Dear Al,

Just a note to express thanks to you, the Blands, Roger Hill and all the others that have made NARA so meaningful to all of us.

I would like to pass along a personal experience regarding the article, "Well, Now, I Wouldn't Say That" on the old Gildersleeve show. After reading and enjoying it, I wrote a personal note to Hal Peary telling him how much my children and I enjoy listening to the Gildersleeve shows. As a result, we received a warm note from him and an autographed picture for my daughters. What a guy!

As a child listening to that show in the 40's, I never dreamed we would actually be in correspondence. Through NARA and your magazine, the contact was made possible.

Al, one last question. I read several years ago in some publication that every chapter-broadcast of the 'One Man's Family' episodes from its inception were available. Would you or your readers have any knowledge of this.

Again, many thanks for the fine work.

Raymond B. Wallace, Jr.
Richmond, Virginia

A Thank You To NARA Members

To the North American Radio Archives,

I am writing to thank you for your generous donation, of old radio programs, to our nonprofit educational radio station. Your contribution of programs such as "Just Plain Bill", "Kate Smith Speaks" and "The Jack Benny Show" have been extremely helpful in developing our library of old time radio dramatics.

KVHS is currently broadcasting an appreciation of the Golden Age of Radio program every Thursday evening from 10-11p.m. In our efforts to obtain good quality tapes and interesting historical information, for this program, we became aware of the magnificent job N.A.R.A. does. It is difficult to obtain valuable material, especially with a limited budget. However your members have been extremely helpful to us, especially your member, Roger H. Hill. He is a delightful man, spurring interest in old time radio whenever he discusses it, which is quite often. Thank you again.

Inajane Nicklas
Instructional Aide
KVHS-FM (90.5)
Concord, California

P.S. We are interested in obtaining a copy of the book, "There's Laughter in the Air" by Jack Graver and Dave Stanley. If any of your members could inform us as to how we could locate this book we would greatly appreciate it.

LET'S PRETEND for Delinquents

Dear Roger:

Thanks for your letter of April 12. I am truly sorry to learn that some of the "Let's Pretend" programs are lost to posterity. I am especially interested in the very early programs (that is, before the theme song got messed up with the Cream of Wheat commercial).

I am sending off a check to the Blands in the amount of \$15.00 - \$10.00 for membership and \$5.00 for rental of the five Let's Pretend" tapes which are available. As I'm not sure if the \$5.00 will cover all expenses, I asked to be billed if there is a deficit.

Aside from my childhood interest in "Let's Pretend", I plan to do some volunteer work with delinquents in the Oakland area in the form of reading fairy tales and legends to anyone who might wish to listen, and I was seized with the thought that the "Let's Pretend" programs would be an interesting adjunct to my efforts. I work for the Alameda County Probation Department in the investigation unit and I have found that delinquents have had virtually no exposure to fairy tales and legends, or if they have, they aren't telling me about it.

As I was raised on radio, I remember a great deal going back as far as 1933. My first recollection of a program to which I listened was "Little Orphan Annie." By my calculations, this program was in full swing in 1933. I was eight years of age when I started listening (that is, I don't recall if I was a listener at age seven), and I was born in 1925 - so it must have been 1933. I suppose all of this must be documented somewhere besides in my head.

Rosemary Green
Berkeley, California

Of Radio's Past and NARA

Dear Mr. Hill:

To answer your questions: I have been building a modest collection of vintage radio shows since 1973. (Although, I did actually purchase a few shows during the 60's from Radio Yesteryear and Radiola.) My collection doesn't number in the thousands as some in the hobby, but I'm satisfied since I have been trying to concentrate on high quality shows of certain genre. At present, I have about 600+ programs of OTR and am in the midst of cataloging them--something I should have been doing from the start!!! I hope to continue to build my collection as time and funds permit.

I am also interested in the history of programming. I am particularly fascinated by the propaganda impact of radio during the war and the communist scare era of the 50's.

It is still too early to form an opinion of NARA, however, I like what I see sofar. I have enjoyed reading several back issues of the NARA News and found them most informative. There is one thing I'd like to see is some technical information concerning taping and tape equipment. There seems to be a general lack of good data applicable to taping and preserving old radio shows. It is unfortunate that one of the magazines catering to the Stereo HiFi market can't be persuaded to run an article on OTR and equipment applications. Surely they have the expertise, if not the interest.

My personal memory of old time radio dates from the 40's. I can, with very fond memories, remember listening to a lot of the great shows..Amos and Andy, Fibber McGee & Molly, Phillip Marlowe, Escape, etc, etc.. Suffice to say, my memory of radio of the 40's and 50's is vivid enough to convince me that the "theater of the mind" programming was much better than the "media" we have today. PBS programming excepted.

That, Mr. Hill, is about it.. Thank you again for your letter and interest. You might answer one question for me, how does one go about collecting 9,600 programs and do you listen to any or all of them??

Sincerely,

Charles Ordowski

Charles Ordowski
14601 Yale Ave.
Livonia, Michigan 48154

San Francisco Radio in Late '30's

R.W. Hill
1615-A Emerson St
Honolulu, Hawaii 96813

Dear Friend,

I am impressed. Your personal note inquiring about my interest in NARA elicits a corresponding note.

Yes, I thoroughly enjoyed browsing through the old copy of the "News". It brought back some good memories. I had my "radio love affair" circa '38-40. Knew every offering that San Francisco had whether on CBS' KSFO; Mutual's Don Lee outlet of KFRC (Lone Ranger, Jack Armstrong, Gabriel Heatter); KPO for NBC's Blue network or KGO for their "red".

I note with sorrow that the old 16" transcriptions made in the 30s are few and far between. All of Mercury Theatre should have been preserved by CBS as well as every Arch Obler classic. What a pity many are gone.

I do want to become involved. Your price schedule and offerings are excellent. I just haven't had the time. Reminiscing is great fun. But it's been put on the back burner with my pressing work.

Do keep me posted. And best wishes?

Gratefully,



Garth G.. Barber

Pastor

St. Luke Presbyterian
Church

Wichita, Kansas

Request for College Sports Broadcasts of the Past

Dear Al:

I would like to obtain cassettes of baseball and college football broadcasts from the 30's 40's and early 50's and would like to hear from any members who may have this type of recording.

Ed Osterman
Rt.1, Box 21
Central City, NE 68326

NARA AIDS DENTIST
USING OTR FOR PAIN DIVERSION

JOHN J. SHERIDAN, D.D.S., M.S.D.

A Professional Corporation

ORTHODONTICS

2751 Virginia Ave.

Shreveport, Louisiana 71103

Diplomate of the American Board of Orthodontics

222-0307

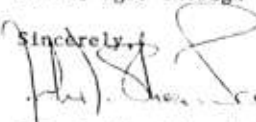
Dear Mr. Hill:

This is an excerpt of the original article as it appeared in the Journal of the Louisiana Dental Association. I have deleted the review of the literature, bibliography, and sections that would be of interest only to a clinician. However, the body of the article is intact. If any of the members would care for a copy of the original article, I would be glad to forward it.

I have formed a corporation, Diversion Recordings, that will utilize OTR as part of the total program. Perhaps your members could aid me in gathering sources of radio drama, historical narratives, and documentaries. Rest assured I will personally answer all correspondence. Is it possible for any of your members to put me in touch with a source of radio programs produced in South Africa?

Finally, I want to thank NARA for their generous and courteous cooperation in this project that will introduce a new generation to OTR and help patients of all ages through periods of apprehension and anxiety.

Sincerely,


John J. Sheridan, D.D.S., M.S.D.

JJS:cb

THE UTILIZATION OF DIVERSION MECHANISMS IN THE REDUCTION
OF CLINICAL APPREHENSION AND ANXIETY - A PILOT STUDY

INTRODUCTION

The commonly employed method of dealing with clinical anxiety and apprehension are integral factors in a patient's perception and tolerance of discomfort. If we can modify anxiety, we can modify the perception of pain and discomfort. As pain and discomfort are positively modified, perhaps our hisotrical image may follow suit.

METHODOLOGY

Narratives of a highly absorbing nature were selected for various age groups in an active orthodontic practice. Eighty-seven patients were included in the study. Since the program was a pilot study to determine the overall feasibility of a clinical procedure, no attempt was made to break down the sample into categories of definitive age, sex, race, time in treatment, specific procedure, etc.

These narratives were primarily excerpted from radio broadcasts of the 1940's and 1950's. All recordings were edited in a commercial sound studio to eliminate irritating influence, such as commercials, peaking music, static, hum, etc. The selections presented to the patients were as follows:*

1. War of the Worlds - narrated by Orson Welles - one hour
2. Various Sherlock Holmes mysteries narrated by Basil Rathbone - thirty minutes each
3. Tale of Two Cities - narrated by Ronald Coleman - one hour
4. Three Skeleton Key - narrated by Vincent Price - thirty minutes

*Issued and prepared by Diversion Recordings, Inc.
P. O. Box 3932
Shreveport, LA 71103

5. The Prairie Years - narrated by Gregory Peck - thirty minutes
6. Pinnocchio - narrated by Cliff Edwards - one hour
7. Actual CBS broadcasts by Edward Murrow on the bombing of London in World War II - one hour, thirty minutes

These narratives were chosen for their highly suggestive and absorbing nature. Narratives were chosen as the detracting mechanism because, unlike music, they are specifically formulated to immediately involve the listener in a situation that will become increasingly more absorbing as the story progresses. The listener can relate to the story, and his imagination will increase his concentration progressively throughout the story. Music is to mollify and entertain. Narrative, with established impact, is designed to draw the patient into a situation. At this point, imagination takes over and the listener is often fascinated and routinely distracted from the immediate surroundings.

The narratives were played on a battery operated cassette player* utilizing earphones for the conduction of sound. The cassette player was held by the patient. The patient was shown the volume control mechanism and informed that he had control over the volume for his listening pleasure.

The dental assistant informed the patient that if any discomfort was briefly realized during the procedure, a temporary increase in the volume would be a substantial factor in the alleviation of discomfort. Earphones were placed comfortably on the patient and the tape was started.

All narratives were prefixed by a lead-in that introduced the selection. This introduction was perfused by autosuggestion. The patient was reassured that the appointment would go swiftly and pleasantly because he would be absorbed by the narrative. The patient was urged to relax and focus his attention on the

*TC-56 Cassette-Corder. Sony Corporation of America.

contents of the recording. The tapes were either thirty or sixty minutes in duration depending on the type of clinical work that had to be accomplished. While the patient was listening to the tape, routine clinical procedures were performed on the subject. When the narrative ended, a trailer enforced the importance of home care and following the doctor's instructions.

The patient was interviewed immediately after the clinical procedure was terminated. The following questions were presented to all patients involved in the study:

1. Did you enjoy the tape?
2. How long did the tape last? an estimate.
3. Was the narrative more dominant than the clinical procedure?
4. Was the apparatus comfortable?
5. If you could listen to another tape at a future appointment, would you look forward to that visit vs. a non-tape appointment?
6. Do you remember what suggestions were made pertaining to home care when the "story" was complete?
8. Was it necessary to control the volume while listening to the tape?

DISCUSSION

Analysis of the questionnaire provided some insight to the effectiveness of the described technique.

Without exception, all patients stated that they enjoyed the tapes. Surprisingly, the adult patients were extremely enthusiastic about the quality and scope of the text. Pre- and post-adolescent response ranged from delight to mild satiation.

An unexpected observation was noted when the sample was asked to estimate the running time of the tape. All age groups uniformly reported a 20 to 50 percent "less" time estimate than the actual running time of the tape. Not

one patient estimated more time than the tape actually ran. The only way I can interpret this observation is that "time flies when you're having fun."

Another pertinent observation deals with dominant preference. Eighty patients thought the narrative was definitely more dominant than the clinical procedures. The remaining seven patients related that they still felt they were in a "dental office" and were well aware of the procedures performed by the clinician and his staff. However, all seven patients significantly underestimated the actual running time of the tape.

All patients reported that the cassette player and earphones were very comfortable. The earphones enable the patients to become completely oblivious to routine clinical sounds and interstaff conversation. However, all patients responded admirably to direct clinical instruction when this instruction was enforced by descriptive hand signals to "open, close, and bite down." The use of tapered earphones did not limit lateral head movement significantly.

An overwhelming section of the sample indicated they would look forward to a subsequent visit if they knew another "story" would be offered. Data are not available at this writing to indicate if this factor would reduce cancelled, broken, or late appointments.

All patients could relate, to varying degrees, the content of the home care instructions that were taped as a trailer on the narrative. Many patients reported that they were impressed by the apparent sincerity and concern of the narrator during these hygiene and cooperation messages. Theatrics and voice inflection appear to enhance the attention of the subject during these instructional postscripts.

Clinical productivity was substantially increased while the patient was involved in diversion therapy. This increased efficiency was attributed to the complete absence of unsolicited comments and questions by the patient. Patient

preoccupation with the narrative allowed the clinician and staff to perform their duties without distraction. A remarkable decrease in the overt signs of discomfort and anxiety were noted. Facial grimaces, gripping the arms of the chair, foot tapping, vocal exclamation, etc. appear to be diverted by absorption in the "story." The decrease in the overt signs of anxiety was appreciated by the clinician and staff. The clinical environment was definitely more relaxed when the patients were diverted by the recordings.

An additional benefit of the technique was the pleasant passing of time by the patients when left unattended. A significant segment of the sample reported that time did not "drag" under this circumstance.

CONCLUSIONS

This pilot study indicates that narratives of a highly absorbing nature are extremely beneficial in the reduction of clinical apprehension and anxiety. This diversion mechanism has the additional advantage of substantially increasing clinical productivity and conserving available chair time. The ancillary considerations of a tangible courtesy to the patient and the inherent practice building potential of this technique are too obvious to discuss. The concept of diversion mechanisms is not presented as a method to eliminate all clinical apprehension and anxiety. That is an impossibility. However, the system can efficiently and pleasantly aid the patient to overcome the normal apprehension when presented with a clinical environment.

This pilot study pertaining to diversion mechanisms is preparatory to current, comprehensive research by the author.

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2751 Virginia Avenue
Shreveport, LA 71103

A TRIBUTE TO TED LEWIS

by R. Hill

I came from Circleville, Ohio, a city noted for its annual Pumpkin Show featuring squashes of every shape and size. Circleville was also famous for Theodore Leopold Friedman, also known as Ted Lewis. Born in 1890 to parents who operated a clothing store, Ted was guided towards a career in merchandising by his mother and father. But Ted had other ideas. He sold newspapers to buy a clarinet and joined the Circleville boy's band. Ted's interest in a special style of syncopation irked the then band director Oscar Ameringer, later a candidate for governor of Oregon. Theodore left the boy's band and became a demonstrator of instruments in Columbus, Ohio at a local music store. But show business was part of his dreams and soon he worked in vaudeville acts such as "The Musical Twins" and "The Rose, Young and Friedman Trio". Eventually Ted joined with a fellow named Lewis and while playing in a small town theater which had too short a marquee for "Lewis and Friedman", decided to adopt Lewis as his own last name.

In 1916 the nation was wild about "Alexander's Ragtime Band". Ted was directing a four-piece band at Coney Island and clowning around. This sense of show-biz funning attracted the management of Rector's and then the Palace Theater on Broadway which featured Ted as a top clarinetist. Shortly, however, the theater owner decided Lewis' jazz was too peppy and fired him. But 1920 was just the right time for this fast-tempo style and Ted Lewis found himself playing as many as three engagements at once. In 1923 he lost his life savings trying to become a producer. By 1925 he was performing throughout Europe to rave reviews, finally introducing the audience at the Parody Club in New York to the innovations he developed while on tour. Clowning musicians, laughing trombones, sobbing clarinets and hat-muted instruments were all his own devices. Ted recorded for Columbia and Decca, was popular entertainment for the armed forces during the war, and packed the theaters wherever he played. He performed in movies, radio and television. Called the High-Hatted Tragedian of Jazz, Ted Lewis made popular songs which many of us fondly remember today: "Me and My Shadow", "When My Baby Smiles At Me", and "I'm Stepping Out With A Memory To-Nite". When Ted first developed the routine for "Me And My Shadow" he had Eddie Chester following his steps right behind him. Later, Elroy Peace became his "Shadow". Sophie Tucker also worked closely with Ted in and out of show business. In fact, Sophie joined with Ted in founding Camp Williams in Suffern, New York--a place for city youngsters to spend the summer. And in 1941 a park named in honor of Ted Lewis was opened in Circleville, Ohio.



TED LEWIS

1890 - 1971

Love Ted Lewis Now

BY DALE STEVENS

One could become sad for a moment and think how deadful it is going to be when the Cantors and Lewises and the Sophie Tuckers are gone, because that era will go with them.

But it would be more proper to be happy and love them while they're here. The statutes can come later.

Ted Lewis came to town last night. He's at the Surf Club through Saturday, complete with battered top hat, clarinet, and the shadow.

I DON'T KNOW how many times I've seen Ted in my life. Enough that trying to review him in print again means reaching for new words that don't come easily.

Ted is of the old "roaring" school of entertainers. He struts, talks his songs, dances with the dance team, does magic along with the magician.

He makes much of his trade mark, the fluttery hands. He frequently spins his hat down the arm and flips it atop his head. He never misses. He can do it while playing clarinet with the other hand, and one-handed clarinet playing is a neat trick in itself.

AT FIRST GLANCE, Ted Lewis is old-fashioned. But so is a Rolls-Royce.

Look beyond the flash

and you find out why Ted is a master. It's a matter of audience control.

All the good pros have it. Ted has it in spades. His material is honed to the point where each finger flick means something. It is timed to what the musicians are doing, or filling in between his own vocal phrases.

He tosses it in to pull attention away from the magician for a split second (that's when the pigeon is being readied) and he even uses it whenever one of the other performers is getting too many laughs.

At 71, he has modernized his act to include a record pantomime (Stan Freeberg's "St. George and the Dragonet") a quick rock-and-roll encore for "Me and My Shadow" and a momentary "Twist."

And like that Rolls-Royce, he still puts on that fine old show that is his trademark.

At the Surf he has his original shadow, Eddie Chester, plus singer Josie O'Donnell, magician Val George and the dance team of Manna & Mignon.

The small show floor is a bit confining but it does not bother Ted. He just puts some extra oomph into his bird calls.

I enjoy Ted. And the audience last night whistled and yelled for more than he could give them. It was quite a tribute to his showmanship and proves once again that Ted Lewis, like the Rolls-Royce, never goes out of style.



AN EARLY PHOTO OF TED LEWIS



A full 1/2 Hour
Musical Variety Show
Transcribed

The
TED LEWIS
SHOW

*"is
everybody
happy?"...*



TED LEWIS and HIS FAMOUS 18 PIECE ORCHESTRA

TED LEWIS, the most beloved musical personality of all time, in his own half-hour variety show. The fabulous TED LEWIS — making you smile through your tears in a show of sheer enchantment. A program of music magic — appealing to everybody, young or old. For TED LEWIS is an ageless performer — the very spirit of youthfulness that makes a sucker out of the calendar!



DANNY O'NEIL



JANETTE DAVIS



LARRY STORCH



GERALDINE DUBOIS

★ GUEST STARS ★

Each program features a guest star in addition to Ted Lewis, his eighteen piece orchestra, and his regular soloist, Miss Dubois. This adds variety and interest to all the programs. Here is a list of featured performers, some of whom appear on two or more programs:

Paul Arnold	<i>Baritone</i>	Danny O'Neil	<i>Irish Tenor</i>
Janette Davis	<i>Blues Singer</i>	Tex Ritter	<i>Western Movie Star</i>
Larry Storch	<i>Mimic</i>	Denver Darling	<i>Folk Singer</i>
Hope Foy	<i>Blues Singer</i>	Pepito Arvelo	<i>South American Singer</i>
Marty Drake	<i>Comedy Singer</i>	The Victorians.....	<i>Negro Male Vocal Group</i>
Bob Stanton	<i>Romantic Baritone</i>	The Reed Sisters.....	<i>Female Vocal Group</i>
Mack Triplets	<i>Female Vocal Group</i>	The Bell-Aites	<i>Quintet</i>
The Novelty Aces.....	<i>Comedy Singing Group</i>		

Half-Hour Musical Variety Shows

Harry S. Goodman

19 EAST 53rd STREET RADIO PRODUCTIONS NEW YORK, N. Y.



IS EVERYBODY HAPPY?

the guy all America loves...
the real TED LEWIS, with a
hat full of music, laughter
and tears...in the

**GREATEST MUSICAL
VARIETY PROGRAM
ON RECORD!**

Harry S. Goodman

19 EAST 53rd STREET RADIO PRODUCTIONS NEW YORK, N. Y.

Ted & Adah Lewis with Ida & Eddie Cantor



With regards to radio and today's interest in its history, Ted Lewis exemplifies one of those sad stories we're all too familiar with. The man was a great performer and did have a radio show available on transcriptions through Harry S. Goodman productions and yet we have but one example of his art on radio available to us today! Even Buxton & Owens' Radio's Golden Age neglects to mention Ted Lewis.

Because Circleville, Ohio is my place of birth, I was able to take a photograph of Ted Lewis' grave marker on a recent visit home. I then contacted Mrs. Adah Lewis at her address in New York City, mentioning that NARA would be interested in doing an article on her late husband. She courteously responded with a file of photographs and the H.S. Goodman printed program of the radio show. It is from these scant memories that NARA proudly offers to its readers a "Tribute to Ted Lewis".



THAT OLD HIGH HAT OF MINE

Well, it's a hat that has a history — tho' of old and quaint design —
No hat was e'er held higher than this old high hat of mine.
It has walked — *walked* with Booth and Barrett
It bowed to Sarah Bernhardt too.
It has taken strolls with those gentle souls, Nat Goodwin,
and John Drew.
And it's hung in that Diamond Horseshoe just to hear
Caruso sing.
Why it stood in line at Shakespeare's shrine —
It has raised — to the praise — of a king.
And it played — it played ten twenty thirty —
It walked the ties all day —
Since 1906 it played the sticks, from Maine to Mandalay.
It has ballyhooed a tent show. *Ab* I know it's old — but
it's not to blame.
I was given it by an old legit — *Say* you'd start if you
heard his name.
He said, "Son — take it — I'm washed up — but *that*
old high hat isn't through"
It loves to play — and some day — who knows — it may
become a part of you.
And somehow I know it's happy — tho' it hasn't shape
nor shine —
But it thrills me so — just to have you know — this old
high hat of mine.

CIRCLEVILLE, OHIO



TED LEWIS

1890 - 1971

From 1933 to 1939 the Nazis increased their wave lengths from 3 to 18, and they boosted their daily broadcast hours of air-time from 2 to 119. While Japan and Italy located very few American voices to parrot their politics, the Germans were fairly swamped with volunteers. They had plenty of English-speaking British and Americans, and also people who spoke Spanish and Portuguese for their South American radio audience as well as representatives from nearly every European country for the broadcast beamed at that continent.

Most of the American citizens who lent their radio voices to the Nazis were in Germany long before the attack on Pearl Harbor. Some of them had a German heritage like Frederick Wilhelm Kaltenberg, and had returned to "the Fatherland" in the 1930's. Many were journalists, including Robert Henry Best and Constance Drexel, who followed the war clouds to Europe like a kid chasing a fire truck. Rounding out the company of turncoats in Berlin was an ex-actress, a WW I U.S. Navy officer, an MGM movie distributor, and an Irish fascist who was born in Brooklyn, N.Y.

Lord Haw Haw

Most people today still believe that William Joyce, who achieved infamy as the notorious Lord Haw Haw, was British. He was not! Joyce was born on April 24, 1906 in Brooklyn. His Irish-bred father had been in the United States for ten years, and both parents were naturalized U.S. citizens so he gained that same citizenship at birth. The family returned to the British Isles when Joyce was still a youngster, and although he never set foot on U.S. soil again, he never renounced his U.S. citizenship nor did he request citizenship of another country.

By the time he was thirty years old, Joyce was a dedicated fascist in Britain's National Socialist League and had achieved local successes with both his fists and his soap-box oratory. His hatred of communists and worship of Hitler brought him to Germany in August 1939. One month later he had landed a job in Radio Berlin, and for the next six years he taunted the U.S. and Great Britain with his harsh nasal voice in a torrent of radio propaganda.

Life magazine in April 1940, commenting on Germany's radio propagandists, reported, "A smash hit is the mysterious nightly voice . . . (of) Lord Haw Haw." The New Yorker magazine attributed his success to the " . . . rasping yet rich voice (which had) an arresting quality that made it hard not to go on listening."

Joyce got his nickname Lord Haw Haw in 1939 from John Barrington, a reporter for the London Daily Express, who thought the derisive appellation would ruin his effectiveness. It had the opposite effect. Lord Haw Haw became so prominent that the Germans even paid him extra funds for his autobiographical book Twilight Over England, and they flooded Europe with copies. Joyce was so trusted by the Nazis that his radio material was not reviewed. The Nazis eventually awarded him the War Merit Cross. The gutsy street-brawler from London was the radio hero of Berlin.



Ezra Pound
The New York Times, 1939

The only radio personality in Nazi Germany who seriously challenged Joyce's popularity was Axis Sally. The two aimed at different audiences since Joyce concentrated on Great Britain while Axis Sally beamed her messages to the Americans. This blonde traitor was born Mildred Elizabeth Sisk on Thanksgiving Day, November 29, 1900 in Portland, Maine. Her early education included schools in Canada, New Hampshire, and Ohio. She acquired the surname Gillars when her mother remarried after a divorce.

She attended Ohio Wesleyan College, became stage-struck, and within a few years was a moderately successful actress in New York City. She was on tour in Europe in 1929 and then returned to Europe during the depression of the 1930's. Midge Gillars, a fairly attractive woman, was forty when she started broadcasting for the Nazis. She had a soft, cultured voice that many thought was sexy. Ernie Pyle, the chronicler of the American G.I., heard her after the landing at Anzio Beach and wrote that she "spoke good English and claimed to be American" but made odd mistakes such as mispronouncing Houston. In spite of Pyle's suspicions Axis Sally was every bit the American she claimed to be.

Some of her programs were directed toward the fighting men; she told them of the 4-F's who were making big money back home and dating their wives and sweethearts.

Other shows entitled G.I'S LETTER BOX were beamed to the home folks and featured carefully edited recording of captured U.S. servicemen in German prisons and hospitals. Many veterans today recall the chain-smoking blonde touring the prison camps, recording the comments of gullible prisoners. Occasionally she would claim to be a Swiss nurse or a Red Cross representative in order to get an interview with the soldiers. Later the interviews would be used in programs that began with a mature sultry voice saying, "Hello, everybody, this is Midge calling America once again."

Paul Revere

Two men with entirely different backgrounds found themselves together in Nazi Berlin, both playing Paul Revere. This propaganda program began with an opening similar to the kids' adventure shows of that era; there was a sound of galloping hoofbeats, a flourish of fifes, and the announcer intoned, "From the heart of Hitler Germany, your messenger Paul Revere greets you again," as the strains of "Yankee Doodle" played in the background. Two American turncoats shared the role: Douglas Chandler and Robert Henry Best. Although

both were journalists, their lives were quite dissimilar. Chandler was born May 26, 1889 in Chicago, Illinois, and thus had the distinction of being the same age as Adolph Hitler. He was a U.S. Navy officer in World War I and later became a news reporter in Baltimore. He hated Jews and Franklin Roosevelt and eventually was being paid to denounce them over the air on Radio Berlin. Chandler arrived in Germany in 1931, took a German woman as his wife (his second), and by the time World War II erupted he probably expected to spend the rest of his days living in the Third Reich.

Chandler's pro-Nazi mouthings were clumsy and pedantic: "The American and British public are systematically hoodwinked and lied to by their irresponsible leaders . . . This trick is surely too hoary with age to befuddle even the nursery children who happen to waste their precious moments listening to such dream-wish rubbish."

Robert Best was born in Sumpter County, South Carolina on April 16, 1896, the son of a Methodist minister. He received his master's degree in journalism from Wofford College in South Carolina and then studied at Columbia University. During WW I he was a second lieutenant in the Coast Artillery but saw no action. He went to Austria in 1922 as a correspondent and spent the next 18 years in Vienna.

Best admired Hitler and was convinced Germany would win the war, so he threw his support to the Nazis. He and his Viennese-born wife, Erma, went to Berlin where Best delivered his propaganda tirades against the U.S. He began on the air by calling himself Mr. Guess Who, but on May 21, 1942 after a month of guessing, he admitted his identity on the air. Like Chandler, he played Paul Revere many times but eventually was given his own show called B.B.B., which was a take-off on the British Broadcasting Company, standing for BEST'S BERLIN BROADCAST. A lover of Germans and a hater of communists, Best found it quite easy to write and deliver the material the Nazis wanted. Several times Best even appeared on the air with William Joyce, the Nazis most trusted commentator.

Lesser Luminaries

Among the lesser luminaries at Radio Berlin were four other renegades: Frederick Wilhelm Kaltenberg, Edward Leo Delaney, Jane Anderson, and Constance Drexel. The latter was born in Darmstadt, Germany on November 28, 1884, but her parents immigrated to the United States when she was one year old. When they became naturalized in 1898, she automatically acquired U.S. citizenship. Raised in the Boston area, Connie Drexel later became a journalist and pseudo-pacifist. Although she worked for newspapers in Boston, Philadelphia, and Chicago, she never received the recognition she thought she deserved.

She was in Germany when Hitler took over and she stayed on, eventually getting a part-time job at Radio Berlin on a program called THROUGH A WOMAN'S EYES. On this show she mixed her mild propaganda with her limited knowledge of fashion, drama, and music. William Shirer, who met Drexel while he was writing Berlin Diary

claimed the Nazis hired her "principally because she's the only woman in town who will sell her American accent to them." Shirer should have known better; the Nazis had plenty of "American accents" who would sell out their country. At any rate, Drexel was under the delusion that Hitler was bringing peace, culture, and prosperity to the countries the Nazis "liberated."

Jane Anderson, unlike Drexel, led a high society life before she reached the broadcast booths of Radio Berlin. She was born January 6, 1893 in Atlanta, Georgia. Her mother died two years later and her father, a city marshal, raised her. They moved from Georgia to Yuma, Arizona where she met and married prominent music critic Deems Taylor in 1911. Most of their seven years of married life was spent in London and Paris. After their divorce she toured Europe as a correspondent-lecturer, mostly in Spain where she married Eduardo de Cienfuegos in 1934. When the Spanish Civil War broke out in 1936, she supported the Franco forces and later she would claim she was captured twice and tortured by the Marxist-Loyalist army. Since Franco's "neutrality" supported Hitler, Anderson's anti-communism drew her to Berlin.

She began her broadcasts for Hitler in early 1941, mostly pro-Nazi, anti-communist, anti-Jewish tirades. A New York newspaper called her "the Georgia Peach who became Lady Haw Haw." She had a twice weekly program on Sunday and Thursday evenings through most of World War II. She often claimed on the air that Hitler's Third Reich was the "bulwark of Christian-Catholic civilization" against Bolshevism.

Edward Delaney was almost as colorful as Anderson, although he was a few rungs down on the social ladder. He was born December 12, 1885 at Olney, Illinois, the son of an Irish father and German mother. He was raised near Flora, Illinois and briefly attended St. Joseph's College in Illinois. With a quick wit and a glib tongue, he had no need for further education and drifted through a variety of sales and publicity jobs in the United States and abroad. He was a side-show barker, a radio producer, an MGM movie distributor, a road show actor, and a copy writer.

Delaney was in Germany when the Nazi conquest began, and he soon became a pitchman for Hitler. In his programs he claimed the Jews, FDR, and the gangsters were dragging the United States into war. Usually he used the pseudonym E. D. Ward (a not-too original variation of his first name), and his shows were called JACK FROM CHICAGO and GEORGE CALLING BROADWAY. Movie-Radio Guide magazine called him "Goebbel's gag-man" and said his talks were "full of slang and the kind of racy wisecracks that are considered snazzy along Broadway."

Another Midwesterner plugging for the Nazis was Fred Kaltenberg. Born at Dubuque, Iowa on March 29, 1895, he moved with his German parents to Waterloo when he was three. He graduated from college, served a stint in the U.S. Army, and returned to teach school in Waterloo. Kaltenberg lost his job there after he organized his pupils into a semi-Nazi brown-shirt brigade. He wasted no time in going to Germany where he began broadcasting on Radio Berlin in 1939.

Kaltenberg was a rarity on the Nazi air waves; his talks were clever, subtle, and sometimes nearly anti-Nazi. On one program he reported, "The Germans . . . have not been ideal either, and day by day the German positions are sinking deeper into the ground." William Shirer admitted Kaltenberg was "probably the best of the lot . . . continually fighting the Nazi Party hacks when they don't agree with him."

For two years he broadcast as Lord Hee Haw and kept Iowa residents embarrassed with his frequent references to them, including a weekly letter to DEAR HENRY IN WATERLOO, much to the chagrin of his former schoolmate, Harry Hageman, a Waterloo attorney. On the day after Pearl Harbor he ended the speculation by announcing, "Hello, Yanks, this is Fred W. Kaltenberg speaking."

Ezra Pound

While there was no shortage of Americans to assist the propaganda efforts of the Nazis, Italy and Japan had to make do with only one significant U.S. turncoat each. Ezra Pound worked for the Italians and Tokyo Rose broadcast for the Japanese.

Pound (real name Weston Loomis) was born October 30, 1885 in the tiny village of Hailey, Idaho, but he was reared in Pennsylvania. A child prodigy, he entered college at 15 and was recognized as a poetic genius, linguist, and literary critic. He was fluent in fourteen languages by the time he was 25. A self-styled ex-patriate, Pound left the United States in 1908 and divided his time among London, Paris, and Rome.

By 1939 he had expressed great admiration for Benito Mussolini and called Italy the "seat of culture in the Occident." On the air Pound was a virulent anti-Semitic, blaming the Jews for all the world's troubles. He called upon all Americans to join with Mussolini and Hitler to fight "the Jewish menace." Calling himself a Jeffersonian Republican, Pound claimed that Italy's fascist dictator possessed the "heritage of Jefferson." Through the airwaves this poetic turncoat lashed out at Il Duce's enemies: the Jews, the British, and American capitalism.

Tokyo Rose

Meanwhile in the Land of the Rising Sun, a sweet young voice from Radio Tokyo was teasing and mocking American fighting men throughout the Pacific. Japan, after stunning military successes in Manchuria, Shanghai, and Peiping (now called Peking), had concluded an alliance with Germany and Italy in September 1940. Shortly after the Pearl Harbor attack, the Japanese propaganda ministry set up a modest effort to demoralize the American military and civilian populace with radio programs beamed from Tokyo.

Japan's propaganda efforts in radio were little better than Italy's, and both of them together were but a tiny fraction of the German output. Actually Japan had little interest or money expended

in this medium and practically no volunteers. With no other source of English-speaking voices, the Japanese attempted to staff their programs with American and British prisoners captured at Singapore, Hong Kong, and the Bataan peninsula of Luzan Island in the Philippines.

Whether or not the Japanese tried to pattern Tokyo Rose upon the techniques of Axis Sally is not certain. However, it is apparent that they shared the same format and style, consisting of nostalgia music, gentle teasing, and broad hints that all was not well back in the United States, so surrender was the best course.

Historians now believe that at least eight different women played the vocal role of Tokyo Rose, although only one was positively identified. She was Ikuko "Iva" Toguri, a Nisei (Japanese-American), who was ironically born on the 4th of July, 1916. A native of Los Angeles, Toguri was raised there and ultimately graduated from UCLA. In July of 1941 she returned to Japan, apparently to nurse a close relative. She was stranded there when the Japanese attack on Pearl Harbor created a state of war between the two countries.

Never fully trusted by the Japanese authorities, she still managed to find employment as a clerk at Radio Tokyo. Several months later she found herself before the microphone, chiding and taunting American G.I.'s in the Pacific.

Actually the name Tokyo Rose was seldom used on the air and only in the last few months of World War II. Like Axis Sally, the nickname was coined and used only by the listeners. Gillars was introduced and referred to herself as Midge. Toguri, and the other women who shared her role, used a variety of names, usually Betty and Annie. It was only after hundreds of programs that Tokyo Rose used the name on the air that G.I.'s had been calling her for years.

Tokyo Rose was the star of a program called THE ZERO HOUR, which ran nightly from 6 to 7:15 p.m., Tokyo time. For the first twenty minutes of the show two male announcers would take turns reading new bulletins (all bad) from the United States. The beginning theme song was a spirited version of "Strike Up the Band." After the news a perky female voice would greet the listeners, "Hi, you fighting orphans, this is your favorite playmate, Annie. How's tricks?" She would then play a series of American records, interspersed with Rising Sun propaganda. "How do you feel now that all your ships have been sunk by the Japanese Navy? How will you get home? Here's another record to remind you of home." Nearly 350 ZERO HOUR programs were aired from Radio Tokyo during the period October 1943 through August 1945.

(To be continued next issue)



Tokyo Rose



John Pellatt provided the caricature of Jack Benny.

REVIEWS

Charles Seeley. The Old Time Radio Collector's Handbook. Kenmore, NY: Rouge Press, 1978. paperback, 14 pp. (A copy may be obtained by sending \$1.25, which covers both the cost of the book and mailing, to Rouge Press, 294 Victoria Blvd., Kenmore, NY 14217.)

Charles Seeley directs The Old Time Radio Collector's Handbook to the beginner, but the experienced OTR collector will also find this work of interest as a handy, clearly organized review of concerns in setting up an OTR collection: selection of tape and equipment, sources of programs, procedures of trading, problems in duplicating, and sources for learning about the radio programs of the past.

The number of pages is not an accurate indication of the amount of information, because a double column, easily read reduced type format allows for over 1,000 words per page.

Seeley offers excellent advice, often on points that the novice OTR collector would not think of and would have to learn from an embarrassing experience or from a costly mistake in procedure.

About the transaction of trading he emphasizes the necessity for setting up a catalog and indexing the collection, identifying programs specifically, keeping accurate records, preparing tapes adequately for mailing, and working out the details of a trade ahead of time.

For those who are plagued by crosstalk, Seely makes suggestions on how to avoid it and tells how to check a recorder to learn whether it causes crosstalk: "Using a blank tape, record both tracks at once, but put material on one track ONLY, leaving the adjacent track blank with the volume on the blank track up full and the volume off on the other. If you can hear the recorded material on the blank track, you've got crosstalk, and the loudness will tell you how bad it is."

For those who are plagued by crosstalk, Seeley makes suggestions on how to avoid it and tells how to check a recorder to learn whether it causes crosstalk: "Using a blank tape, record both tracks at once, but put material on one track ONLY, leaving the adjacent track blank. Play the tape back with the volume on the blank track up full and the volume off on the other. If you can hear the recorded material on the blank track, you've got crosstalk, and the loudness will tell you how bad it is."

Another bit of sound advice is not to try playing a transcription on home record players, a practice which will damage a disc, but instead to seek help from a radio station or a collector who has the equipment for dubbing transcription discs.

In a work packed with advice most OTR veterans will find surprisingly little to disagree with. Questionable is Seeley's caution, "If you enclose a letter with the tape, don't write 'letter enclosed' on the outside of the package." Better advice would be to mark the package, "Special 4th Class Rate, Sound Recordings, 1st Class Letter Enclosed," and to pay the extra 13 cents postage. To mail 1st class material in a 4th class package is both dishonest (if one knows better) and illegal.

AI

The romance never ended for Helen

(Continued from p. 9)

daytime radio soap operas. "The Romance of Helen Trent," lives in Wellfleet with her husband, former television and motion picture producer-director Charles Underhill.

Although the show last was aired 20 years ago she still receives fan mail and phone calls from faithful fans who want to talk about the show and who always ask, "What became of Gil Martin?"

Julie Stevens's career actually began as a fluke.

"I really didn't want a career in radio at all," she remembers. "I wanted a career in theater, but in those days we did radio work because it was a bread-and-butter job while waiting for the big chance in theater.

"I had just finished with another soap, Kitty Foyle, and I heard they were auditioning for the Helen Trent show, so I read." She landed the role which aired for 16 years with her in the title role, and the rest, as they say, is history. Despite six Broadway shows to her credit, including the ingenue lead in "The Male Animal," numerous roles in regional, repertory and off-Broadway productions, and other radio soap roles in "Abbie's Irish Rose," "Stella Dallas," "Our Gal Sunday" and "Mary Noble, Backstage Wife," she is best remembered as Helen Trent.

"Sweetheart, that's the story of my life," she laughs. "Whenever I killed myself to get something, it always eluded me, but when I didn't seek things out, they just seemed to drop in my lap.

"I think it is a question of being open to opportunity. I always took advantage of whatever came up, even though I might have thought at the time that it really wasn't what I wanted, like the Helen Trent role. I think that attitude leads to success. Take every opportunity. Turn away from nothing. Be ready. You know, if they asked me if I could do Chinese, I'd say yes and then go learn how to do it."

How does she explain the enormous appeal of Helen Trent?

"This was in the middle of the depression and like the television soaps of today it was wonderful escape. But it was better because the listener only heard our voices and had to use their imaginations. We were very real people to them. And the show had another appeal in that it was the most glamorous of all the soaps. Helen, you remember, was the costume designer for a motion picture studio, sort of the Edith Head of her day, and so the settings were these fabulous, glamorous places."

"But we were very prudish," she adds. "Our heroes and heroines never drank or smoked. Those were signs the writers used to indicate the villains. I remember one script writer though. She was a real pistol and was always trying to sneak something in. In one episode she introduced a gambler who became involved with Helen. Well, sweetheart, the studio got so much mail from women who couldn't stand to have Helen involved with a man like that, that they had to kill him in a car accident. The poor actor thought he had a long stint ahead and over the weekend found himself without a job."

Recently there has been a revival of interest in the show. There are active old radio fan clubs, and Julie has appeared on television and radio shows hosted by people who grew up listening to Helen Trent's romances.

"I guess it is the nostalgia craze," she said. "I get letters from people who can quote lines and scenes that I'd completely forgotten. There is a blind boy in California who can go on and on. He remembers whole episodes."

Redoing Radio Programs of the Past

Re-creation of the radio shows of the past is the subject of an article from the Sharon, Pennsylvania HERALD of Feb. 25, 1978, sent by Larry Rybicki of Ford City, Pennsylvania. What a wealth of educational benefits is generated from a program such as this: knowledge of the past, understanding of broadcast production processes, appreciation for the enthusiasm that radio drama created, and motivation for writing radio scripts.

By Bryan Mcnaghan
Herald staff writer

GROVE CITY — Grove City College's radio station, WSAJ-FM, has taken a step back in time. At 10 p.m. each Wednesday it presents a live 30-minute mystery drama reminiscent of the pre-TV age.

The program has been a regular feature since October, after a student, Myles Carney, found a box at the station filled with old who-done-it scripts, written during the 1940s.

He said the scripts were supplied by writers in New York City and Hollywood, whose addresses were also found in the box.

Myles has written to the addresses to see if more material can be provided. But since the scripts are 30 years old, he's not sure the sources are still in business.

He chooses the scripts and does the casting.

Parts often are played by theatrical arts students, but all students are welcome to try out for a part, Myles said.

"We try to fit the part to the voice."

He said the program gives the listener a chance to use his imagination and gets him more involved with radio, unlike the more passive activity of listening to music.

Myles would like to use original scripts from students and teachers at the college on the program.

The station also is planning to do some satire, along the lines of "Saturday Night Live," in the spring, as a part of its non-music programming.

Students really have been caught up in the radio drama, which went out of existence long before most of them were born.

The mystery drama, however, does not have some of the elements readily identified with the opening of radio shows of the 1930s, such as creaking doors, or the laughter of the Shadow.

An announcer simply says, "Good evening, ladies and gentlemen, welcome to WSAJ Radio Theater," and announces the title of the show for that night.

One thing the show does have in common with any kind of live performance is last-minute emergencies. Myles said that one night, 10 minutes before air time, the soundtrack broke and the desired sound effects had to be done by hand.

Papers were crinkled next to the microphone and plates were dropped.

He said this was the only near-disaster, "but that was enough to last a long time."

WSAJ, whose broadcasting range is only three miles, includes in its broadcasting news and talk-shows.

"We try to find something for everyone," Myra Rusinko, program manager, said.

Goons

For the GOON SHOW addicts among us the following addresses may be of interest:

The GOON SHOW Preservation Society; c/o Mike Coveney; 7 Frances Gardens; Ramsgate, Kent CT118AF, England.

The GOON SHOW Preservation Society, U.S. Affiliate; c/o Lynn Biederstadt; 24 Eighth Ave.; New York, NY 11217.

The GOON SHOW Society Tape Archives (U.S.); c/o Dick Baker; 7004 Westmoreland Road; Falls Church, VA 22042.

* * *

RADIO QUIZ

As with last issue's quiz, this one is a section of a take-home fun test that Roger Hill gave his students in an OTR course.

Part III. The following are excerpts from well-known openings of some radio programs of the past. Match the quoted phrase with the show.

- | | | |
|------------------------|----------------------|-------------------------|
| 1. Bulldog Drummond | 8. Escape | 15. The Shadow |
| 2. Melody Ranch | 9. Superman | 16. X Minus One |
| 3. Mysterious Traveler | 10. Quiet Please | 17. Philco Radio Time |
| 4. Amos & Andy | 11. Easy Aces | 18. The Whistler |
| 5. Boston Blackie | 12. Vic & Sade | 19. Gunsmoke |
| 6. Lights Out | 13. Hop Harrigan | 20. Adventures by Morse |
| 7. The Lone Ranger | 14. The Green Hornet | 21. Gangbusters |

- "Out of the fog, out of the night, and into his American adventures comes _____"
- "I'm that man: Matt Dillon, United States Marshall: the first man they look for and the last they want to meet." _____
- "From the far horizons of the unknown come tales of new dimensions in time and space. These are stories of the future. Adventures in which you'll live a million could-be years on a thousand may-be worlds." _____
- "He hunts the biggest of all game: public enemies that even the G-men cannot reach." _____
- "Enemy to those who make him an enemy; friend to those who have no friend." _____
- "We hope to chill you a little and thrill you a little, so settle back and get a good grip on your nerves . . . if you can." _____
- "Back in the saddle again, Out where a friend is a friend." _____
- "Tired of the everyday grind? Want to get away from it all? We offer you . . ." _____
- "And now, get ready to smile again with radio's home folks, _____."
- "Presenting _____, America's ace of the airways." _____
- "This is the witching hour. It is the hour when dogs howl and evil is let loose on a sleeping world. Want to hear about it?" _____
- "Faster than a speeding bullet. More powerful than a locomotive. Able to leap tall buildings at a single bound. Look! Up in the sky! It's a bird! It's a plane! No, it's _____."

— "Andy, listen, the man is just about to say it." Yeah, let's everybody listen."

— "A fiery horse with the speed of light, a cloud of dust and a hearty 'hi-yo Silver.'"

— "Where the blue of the night meets the gold of the day."

— "I am _____ and I know many things for I walk by night. I know many strange tales hidden in the hearts of men and women who have stepped into the shadows. Yes, I know the nameless terrors of which they dare not speak."

— "Once again, the strains of "Manhattan Serenade" introduce _____, radio's distinguished laugh novelty."

RADIO LAUGHS

EDDIE CANTOR: How do you like my pretty knees, Jimmy?

WALLINGTON: Oh, I can see you're crazy about your legs.

CANTOR: Well, I am sort of attached to them.

(EDDIE CANTOR, Pebeco Program.)



EP



MRS. PENNYFEATHER: "... In other words, he invented the bustle because American women had nothing to fall back on. Why not drop into your neighborhood store and buy a bustle? For, dear ladies, bustles are coming to the front again."

(Cuckoo Clock Program, N. B. C.)

LAZY DAN: Mah overcoat's done got insomnia, Boss.

JIM: Insomnia? You must be wrong, Dan. Insomnia means you can't sleep.

LAZY DAN: Das right—mah coat ain't had a nap in five years.

JIM: Dan, is your wife happy?

LAZY DAN: Mister Jim, she sure is. Mah wife can have a good time jes' thinkin' what a good time she'd be havin' if she was havin' a good time!

LAZY DAN: Honey, I've goin' out to do golf course.

DAN'S WIFE: You wastes so much time out there you is drivin' me out of my mind.

LAZY DAN: Drivin' you out of your mind? Honey, dat ain't no drive—dat's jek' a jek'!

(Lazy Dan, CHD-ENGLISH Program.)

PORTLAND: What's a faux pas?

FRED ALLEN: Faux pas is a French expression—it means four fathers. Have you mastered another tongue besides your embryonic English?

PORTLAND: I heard the druggist talking in Latin to papa and I learned a few words.

ALLEN: What are they?

PORTLAND: The druggist said that if Papa didn't pay for his Ipana toothpaste he'd give him the *Hobo Ejectus*. That's Latin for the Bum's Rush.

(FRED ALLEN, Town Hall Tonight.)

BOB BURNS: ... One day Paul Whiteman was standing out in the yard when it started to rain, and his wife told him to come in and let it rain on the lawn. That made him mad, so he went on a diet—and today Paul ain't any bigger than a horse. It's funny how we're all built different. I got an aunt down Arkansas who's so skinny she wouldn't have any there at all if she didn't have an Adam's apple.

(BOB BURNS, on Kraft Music Hall.)

FROM OTHER PUBLICATIONS

COLLECTOR'S CORNER (Monthly, edited by Joe Webb and Bob Burnham, 5 Valley View Drive, Yonkers, NY 10710).

The premiere issue (March, 1978) offers an interview with Al Hodge (radio's GREEN HORNET; TV's CAPTAIN VIDEO) by Stuart Weiss, Joe Webb, and Anne Niki, news about recent additions of programs available to OTR collectors and new recording equipment, useful advice on buying used tape recorders by Ken Piletic, and Ray Windrix's review of David Rothel's WHO WAS THAT MASKED MAN?, a work that resurrects radio's LONE RANGER by exploring the memories of its creators. The Hodge interview provides an anecdote about an occasion on which the cast of the LONE RANGER show almost broke up in mid live broadcast: When a neophyte radio actress goofed and read her directions as well as the lines, John Todd, who played Tonto but who was doubling as the girl's banker father, was thrown off guard and responded like Tonto rather than like a banker. The exchange went as follows: Girl: "Fading on! Father, father, are you all right?" Banker: "Mmmm, me fine!"

In issue #2 (April, 1978) Bob Burnham reviews extensively the Pioneer 707 reel to reel tape recorder with variable speed; a log of SUSPENSE continues; reader Joe Gibbon gives insights into the broadcast techniques of radio's DRAGNET; and James Monks (radio's MR. MOTO and a performer on many other shows) is interviewed. Among the techniques Gibbon reveals is that Jack Webb's insistence on low key dialogue made it necessary to turn the mikes up to catch the sound; the method gave the show "a quality similar to overheard conversation." Monks explains why he thinks radio drama and comedy will return: "There are so many people on the road driving, salesmen and travelers, who tire easily of the music now played on stations." Drivers listening to radio drama might stay more alert and have fewer accidents, Monks suggests.

* * *

HELLO AGAIN (Monthly, edited by Jay Hickerson, Box C, Orange, CT 06477).

The annual convention of the Friends of Old Time Radio, to be held at the Bridgeport Holiday Inn, Oct. 5 from 9 a.m. to 10:30 p.m., will feature displays and dealer tables, movies, a teaching workshop run by Gary Yoggy, an acting workshop where participants can perform in a radio script, a reading by Raymond Edward Johnson, a panel discussion, a dinner, and one or two radio shows performed by special guests. Cost for participants is \$15 (\$12.50 for children under 16). Those wishing to make reservations may write Jay Hickerson; checks should be made payable to him.

Ed Carr has been contributing interesting items for HA's "News of the Past" section. For example, "At the end of 1939 THE LONE RANGER grossed over \$400,000. Earl Graser (who starred as the masked man) was paid \$150.00 per week and Fran Striker was getting \$10,000 a year for writing the scripts." (IX:3; March, 1978)

Part I of Jay Hickerson's "Guide for Collectors" discusses terms used by collectors in classifying sound quality. (IX:3; March, 1978) Part II discusses trading procedures. (IX: 4; April, 1978)

* * *

NATIONAL RADIO TRADER (Quarterly, edited by Phil Cole, P.O. Box 1147, Mount Vernon, WA 98273).

Phil Cole penned an editorial so procacative that it provoked a flurry of commentary in other OTR publications. Cole noted that OTR radio buffs "are quite resourceful at saving money" (trading for shows rather than buying or renting them, exchanging sound recordings of even recently copyrighted materials, using inexpensive tape) and that it is not surprising that they are now round-robbing OTR publications rather than subscribing to them. The practice will inevitably lead to the folding of OTR publications, Cole says; he urges OTR fans to support the publications. To subscribe to NATIONAL RADIO TRADER, AIRWAVES, COLLECTOR'S CORNER, NOSTALGIA RADIO NEWS, and HELLO AGAIN and to join some of the organizations offering newsletters (SPERDVAC, OTROB, Golden Radio Buffs of Maryland, NARA, et al.) would cost less than \$5 per month, Cole maintains.

(Al Inkster's note: While I am as loath to part with a dollar as Scrooge McDuck or Jack Benny's persona, I agree with Phil Cole's viewpoint.)

Elsewhere in the winter issue (II:2), along with the array of classifieds so interesting to OTR fans, has the first of a series of columns to be written by Frank Bresee (this one about Lowell Thomas), a background article on Bresee (who started on radio as Red Ryder's Injun friend Little Beaver), pieces on Jimmy Dorsey and NBC, and an article about recording tape (discussing base, coating, calendaring, slitting, splicing, and assembling of cassettes).

* * *

THE ILLUSTRATED PRESS (The Monthly Newsletter of the Old Time Radio Club of Buffalo, edited by Charles Seeley, P.O. Box 119, Kenmore, NY 14217).

Jim Snyder comments on "Tune In," a 30 minute multi-media (slides, films, narration) history of broadcasting, put out by Pepsi Cola. He terms the program excellent and recommends that those interested in learning more about the program write to Mr. Chuck Nardizzie, Media Dept. 5-2, Pepsi Cola Company, Purchase, NY 10577. (#22:April)

Snyder also mentions his dealings with one of the masked men of the OTR collectors' world, Thomas Riggs of Vauxhall, New Jersey.

"He offered four quarterly issues (of THE GREAT RADIO SHOWS) for a one year subscription. He has issued only two (nothing since the Spring of 1977) and will not answer any letters, even when they are sent by registered mail and include a return stamped self-addressed envelope. . . . I initiated proceedings against him only to find that he has just stayed between the lines on having legal action brought against him. Since he did deliver two of the promised four issues, the postal authorities can't move against him. Postal regulations say that if he returned anything at all it does not constitute postal fraud." Snyder recommends that those who have been victimized by Riggs communicate the details to Director, Bureau of Consumer Protection (MC-P), Federal Trade Commission, Washington, DC 20580. (#22: April, 1978)

A survey of the membership revealed among other things that William Conrad was their favorite OTR personality. Orson Welles and Jack Benny (last year's top vote getter) were second and third respectively. (#21: March, 1978)

Jerry Collins continues to divulge interesting details about radio's past. For example, during the 1950's the popularity of Hoppy outfits for Hopalong Cassidy fans led to a national shortage of black dye; and the RUDY VALLEE SHOW was the top maker of stars, having given a start to Alice Faye, Frances Langford, Beatrice Lillie, Milton Berle, Phil Baker, Tommy Riggs, Joe Penner, Bob Burns, THE ALDRICH FAMILY, and Edgar Bergen and Charlie McCarthy. (#20: Feb., 1978)

* * *

NOSTALGIA RADIO NEWS (Monthly, edited by Allen Rockford and Do Richardson, P.O. Box 2214, Syracuse, NY 13220).

A continuing series now offers plot outlines of THE CBS RADIO MYSTERY THEATRE programs from the beginning in January, 1974. A month's worth of programs are presented in each issue. The advance listing for the MYSTERY THEATRE, of course, continues as a regular feature.

NRN reports on an effective way of gaining advertisers. "To commemorate the 1,500th broadcast of THE CBS RADIO MYSTERY THEATRE on St. Valentine's Day, CBS ran 9 spots before that date asking for comments." Having received over 7,000 letters, "CBS left the mail bags unopened and sent one to Chicago, one to Detroit, one to Los Angeles, and one to New York." Sales executives took them to potential advertisers, who opened and read the letters. "According to Ben Lockridge, VP for development at CBS Radio, of the first 500 letters opened, all were highly complimentary (and some even made story suggestions). As a result, at least one new advertiser has been signed: Blue Lustre Rug Shampoo." (V:4: April, 1978)

Rod Phillips, who will be writing a bi-monthly column for NRN, tells the story of the NBC chimes. The G-E-C triad was first broadcast on Nov. 29, 1929, added a 4th chime to be used for alerting NBC News Department of war bulletins during WW II, became in 1950

the first audible trademark registered by the U.S. Patent Office, and were discontinued on Sept. 12, 1971. (V:4: April, 1978)

Charles K. Stumpf, who has also joined NRN as a regular contributor, has asked his readers to suggest radio personalities that they would like for him to do columns about.

A letter from Robert Costello offers comments about Thomas Riggs (Editor's Note: See ILLUSTRATED PRESS above): ". . . all of the radio publications advertised his magazine. With the exception of mine. . . . I would say that anyone who has sent money to Thomas Riggs can forget about ever getting it back. . . . I really blame the people who advertised this person's publication without getting any solid information on him." (V:4: April, 1978)

* * *

ON THE AIR (Quarterly, edited by David L. Easter, Golden Radio Buffs of Maryland, 106 King Charles Circle, Baltimore, MD 21237.)

Owens Pomeroy notes radio comedy's debt to vaudeville, having gained such performers as Joe Cook, Walter O'Keefe, Jack Pearl (Baron Munchauson) and Cliff Hull (Sharlie), George Burns and Gracie Allen, Jack Benny, Phil Baker, but indicates that radio also developed its own humorists. Radio's humor was best, Pomeroy maintains, when two people coped with the problems of existence, as did Fibber McGee and Molly, Easy Aces, Stoopnagle and Budd, Lum and Abner, Vic and Sade. (VI:3: Apr.-May-June, 1978)

* * *

AIRWAVES (Monthly, edited by Jerry Chapman, 438 W. Neptune, NIU, DeKalb, IL 60115).

The January and February issues have presented a useful pair of articles about buying equipment by mail order. Bryce Jones concluded the first installment with the following list of things to consider about mail order businesses: price, selection, availability of items in stock, acceptance of charge cards, amount of surcharge (if any) on charge cards, providing of toll free numbers, and possibility for bargaining. The second installment rates ten companies on a 1 to 4 scale on prices, speed of service, selection, and catalog. (Issues #15 and #16; January and February, 1978)

* * *

THE BIG BANDWAGON (Monthly, edited by Roselle T. Scaduto, 3055 Hull Avenue, Bronx, NY 10467).

The February issue includes features on Artie Shaw, Guy Lombardo, and jazz drummer Chick Webb; brief reviews of the record WOODY HERMAN'S 40TH ANNIVERSARY HALL CONCERT and the book THE WORLD OF EARL HINES by Stanley Dance; a quiz corner and a "Did You Know . . . ?" paragraph, the latter including such interesting items as "Bunny Berigan,

Gene Krupa, Benny Goodman, and Cozy Cole were born in the year 1909. . . . The late pianist Errol Garner never learned to read music. . . . Lena Horne started out as a Cotton Club Dancer in 1934." (I:3; Feb., 1978)

* * *

SPERDVAC BULLETIN (The Monthly Newsletter of the Society to Preserve and Encourage Radio Drama, Variety, and Comedy, edited by John Mitchell, P.O. Box 1587, Hollywood, CA 90028).

An exchange between Gerry Lieber-Mackay and John Tefteller discusses Tefteller's proposal to limit the tapes in the SPERDVAC library to first generation tapes. Tefteller has volunteered to establish a library of first generation tapes and to send second generation to members, who will then have third generation tapes in their collections. Lieber-Mackay points out that some of the programs in the library such as one of LUX RADIO THEATRE's "When My Baby Smiles at Me," taken from a home wire recording, are of poor sound quality but that he welcomes the opportunity to hear them because versions in better sound condition do not exist. He suggests that it is possible to have the best of both possible worlds: "Establish a first generation library alongside a collection which clearly indicates 'these programs are here for your enjoyment, also, but the sound isn't of the high quality we would like it to be.'" (IV:2; February, 1978)

Tefteller maintains that no compromise is necessary. "Under my control the SPERDVAC library could contain the entire run of LUX RADIO THEATRE (1934-1955), all 1st generation. ANY tape that is available from a disc at one time or another. Trace it down." (IV:4; April, 1978)

(Editor's Note: For a related item see Gerry Lieber-Mackay's letter in "From Our Readers" this issue.)

John Fenneman, announcer for Groucho Marx's YOU BET YOUR LIFE and many other shows and also the sidekick to Dick Haymes on I FLY ANYTHING, spoke to an overflow crowd at the society's March meeting. Along with his anecdotes Fenneman played one of the five-minute spots from YOU BET YOUR LIFE that John Guedel Productions hope to market to stations across the nation. (IV:4; April, 1978)

* * *

THE REPRODUCER (The Monthly Newsletter of the Southwest Vintage Radio and Phonograph Society, edited by Glen Zook, P.O. Box 19406, Dallas, TX 75249).

Reproducers of sound has been the subject of an ongoing series by J. P. Snoogledorff, who describes with illustrations the ways that headsets and loudspeakers work. (V:1; January, 1978-continuing)

James R. Wilkins has compiled another ongoing series, which lists the artists on early records. So far he has progressed

through the 1890's. (V:1; January, 1978-continuing)

Editor Glen Zook discusses the relationship between OTR program collecting and radio collecting and suggests that at the society's '78 convention radio programming could be included and that support could perhaps be gained from organizations interested more in the programs than in the sets. Zook concludes, "Someone with interests in the programs is probably at least casually interested in the sets over which the programs were received. The same is true of the radio collector: What was played over the set is probably of interest as well." (V:3; March, 1978)

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COLLECTOR'S CORNER (See above for publisher's information.)

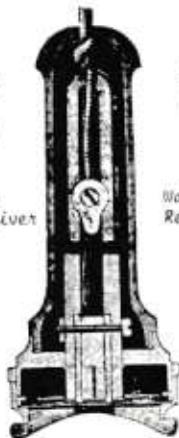
The May issue of COLLECTOR'S CORNER (I:3) has Jim McIlise's feature on Carlton E. Morse's I LOVE A MYSTERY, which gives background on the two runs of the series (1939-44; 1949-52), traces some of the plots, and establishes what is available on tape. Although Maclise believes the series' quality fell off in later adventures such as "I Am the Destroyer of Woman" and "Bride of the Werewolf," he says that at its best I LOVE A MYSTERY is "the best in radio mystery and adventure, combining excellent acting, very good dialogue, superb atmosphere and sound effects."

* * *

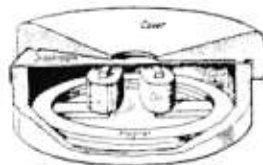
From
THE REPRODUCER



Schematic Diagram
of Telephone Receiver



Watch-Case
Receiver



Watch Case Receiver Assembly



HOW TO
WRITE
FOR
THE LONE RANGER

Roger Hill shares with us the item on the next page about the principles of writing radio shows, as recommended by Fran Striker, the co-creator of THE LONE RANGER.

A related item was recently broadcast on PBS's ALL THINGS CONSIDERED. Dr. Virginia Howe, retired head of the radio-tv section of the Department of Journalism and Mass Communications at Kansas State University, reminisced about her days as one of the writers for THE LONE RANGER. Turning out one script a week may not sound like much, says Dr. Howe, but it was when one had to search continually for new themes and to follow the limitations imposed by George Trendle: Right must win over might. Everything must come out for the good. A little moral must be inserted.

Dr. Howe Also remembers how hilarious it was to watch grown men huffing and puffing as they ran on a clay track in a sound effects studio to reproduce the realistic sounds of horses' hoofs running on various surfaces.

The following are notes taken by a student many years ago in a class taught by Fran Striker, writer for the Lone Ranger Radio Program.

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

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

Now you don't have to do every show like that in just that order. You can shuffle them around if you like. About one out of every five shows we do conforms exactly to the pattern. So here's what you do. You take point #1...Establish a character...

Under that you list:

- a. Old man
- b. Young man
- c. Old woman
- d. Young woman, etc.

And under point #2 give him a Problem he can't solve:

- a. He's going to lose his ranch
- b. He's going to lose a gold mine
- c. He can't marry someone
- d. He's falsely accused of a crime, etc.

Then under point #3 explain why he can't solve the Problem:

- a. He can't find any witnesses
- b. The people in town don't trust him
- c. He's a coward, etc.

You do the same thing for all the rest of the points. So when you take them all in all of their possible combinations you have 8 to the 10th power of possible plots. The thing could go on forever. Now, when you get your good character, give him something to make people like him. I mean maybe he loves a dog or maybe he can't walk...stuff like that. And the villain has to be as bad as the other guy is good. We don't have time to show WHY he's bad. So what you do is you open with "Scar" throwing a baby out of the window, or beating his horse or something so people will immediately see that he's bad. We don't have time to go into the psychology of it all and if you explain it he's likely to get sympathy. People want to have good guys and bad guys!

SOME STATIONS CARRYING OLD TIME RADIO

These are additions and updates of the listing begun in NARA NEWS V:2, V:3, and V:4.

Canada

Canadian Broadcasting Corporation AM Network (Some of the following are current programs, but their roots in radio's past make them of interest to OTR fans.) Sunday, 1 p.m., ROYAL CANADIAN AIR FARCE; Wednesday, 8 p.m., JOHNNY CHASE (science fiction- adventure); Friday, 7:30 p.m., ESCAPE

Hamilton, CHML-AM (900), Sunday, 10 p.m., OTR programs with host Lee Dunbar

Toronto, CHUM-FM (104.5), Sunday, 11 p.m., THE SHADOW and SHERLOCK HOLMES

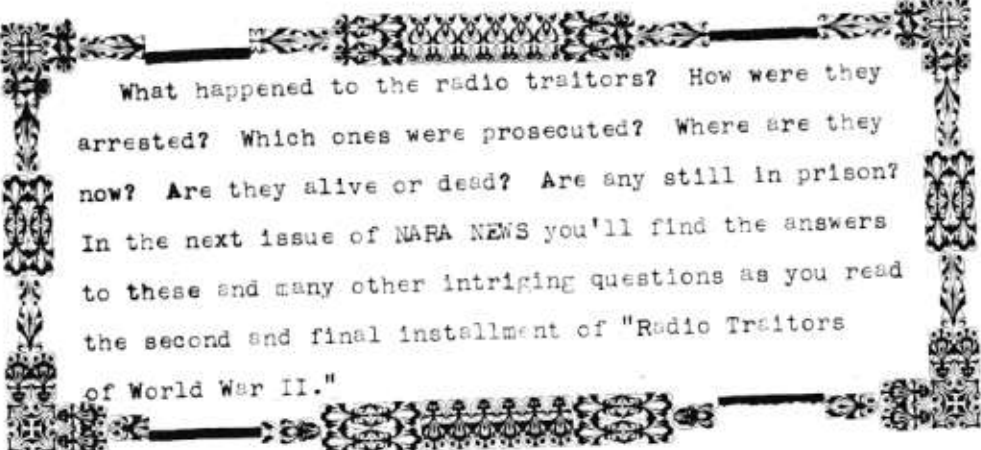
Toronto, CJRT-FM (91.1), Saturday, 10 p.m., THE BIG BAND SHOW

Minnesota

Northfield, WCAL-FM (89.3), Sunday, 7 p.m., RADIO REVIVED

Faribault, KDHL-AM (920), Sunday, 7 a.m., RENPRO VALLEY GATHERING (See letter from Paul Everett, "From Our Readers," this issue.)

REQUEST FOR LISTINGS: Please share your knowledge of local stations carrying old time radio by writing to NARA NEWS. Perhaps a reader traveling in your area might be able to enjoy a pleasant hour's listening. Please also send in corrections when programming has changed.



What happened to the radio traitors? How were they arrested? Which ones were prosecuted? Where are they now? Are they alive or dead? Are any still in prison? In the next issue of NARA NEWS you'll find the answers to these and many other intriguing questions as you read the second and final installment of "Radio Traitors of World War II."

RADIO AND THE COMICS

By R. Hill

Most of us are well-aware of spin-offs and adaptations from one medium to another. The MARY TYLER MOORE television show was a spin-off from the DICK VAN DYKE program. Much earlier, the GREAT GILDERSLEEVE on radio was created out of Hal Peary's appearances on FIBBER MCGEE & MOLLY. Similarly, a movie may have been adapted from a book or stage play; and in turn, the radio version was sometimes taken from the movie version as was the case with LUX RADIO THEATER. These are familiar concepts. Interestingly enough, there have also been adaptations of radio series into comic book form. Using Overstreet's Comic Book Price Guide, I did my own little survey and found approximately 27 comic series published which seemed to be spin-offs or adaptations from a radio version. A few many have been radio-related but not created from the on-air program.

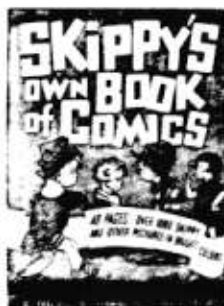
The earliest comic connected with radio seems to have been one which Phillip's Dental Magnesia paid Max Gaines to publish in 1934. This was a giveaway edition of 500,000 issues called Skippy's Own Book of Comics, advertised on the SKIPPY RADIO SHOW. The radio program itself was based on Percy Crosby's cartoon strip of a boy named Skippy. Obviously, the show was a children's serial; it starred Franklin Adams Jr. and was later sponsored by Wheaties.

Rather than try to trace these publications chronologically, I'll discuss them alphabetically. A single issue in 1949 in the A-1 Comics group was based on FIBBER MCGEE & MOLLY. I've no idea what it was (is) like as I can't recall ever seeing this copy. Most likely, the famous closet was featured along with Mayor LaTrivia, Wallace Wimple, and Doc Gamble.

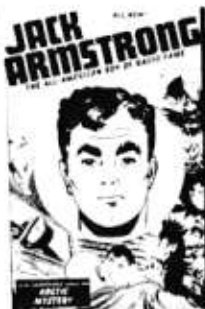
In 1951 and 1952 two issues of Bill Stern's Sports Book were printed. Perhaps these were more closely tied to his sports announcing than the radio program sponsored by Colgate. Overstreet notes they were printed by Ziff-Davis Publishing Co. Bobby Benson's B-Bar-B Riders appeared in 17 issues between 1950 and 1953. My guess is they were adapted from the story line of some of the radio series. Magazine Enterprises did the printing.

As a comic strip, Buster Brown began in 1903. But from 1945 to 1949, at least 40 issues were given away by shoe stores. How many of us are still looking for his dog 'Tige' in those shoes? On the cover of the comic, good old Smilin' Ed McConnell invites the reader to tune-in the local station carrying this radio program with Midnight the cat and Froggy the Gremlin ("Plunk your magic twanger Froggy!"). Issue #1 distributed in the Worcester, Massachusetts area asked their fans to listen every Saturday at 11:30 AM on WBZ.

We might not think of CASEY, CRIME PHOTOGRAPHER as a children's program, but it did inspire Marvel Comics-Broadcast Features Publications to offer three issues of this crime-fighter during 1949 and 1950. The cover of #1 tells the reader that inside is "The 'Mystery of the Girl on the Docks' from the files of the famous C.B.S. radio thriller". And this is another issue I don't remember seeing during my childhood comic-reading days.



Dell printed a series of Charlie McCarthy comics from 1947 to 1954 and in 1938 at least one issue of Edgar Bergen Presents Charlie McCarthy appeared from the firm of Whitman Publishing Co. The current quoted price for a mint-condition copy of this last-mentioned comic is around \$25.00. NAHA will gladly accept donations of these magazines.



Commodore Productions and Richfield Oil Co. each offered a Clyde Beatty comic in October, 1953. The cover says the stories are from "his motion picture thrillers" but as the radio version may have used stories from the movie as well, there does seem to be a connection between radio and this comic book series. The Commodore group produced the radio series.

A Date With Judy appeared in 1947, printed by National Periodical Publications. This same company also issued a Gangbusters comic book between 1947 and 1959. Prior to this, another Gangbusters comic series were also published. I would assume both were derived from the popular radio program. Was Hap Hazard a comic book created from the radio version? It came out from 1944 to 1949 at about the time this program was being aired. Ace Magazines/Fox Features Publications handled the printing.

Definitely radio-inspired was the Henry Aldrich magazine. Right on the cover it states "right from radio and television to the comic book pages". Dell published this version in August of 1950. Frankly, the illustration of Henry on the cover is not as I imagine him from hearing his radio performance.

Jack Armstrong: The All-American Boy of Radio Fame was produced by Parents' Magazine Institute in 1947. Issue #1 had Jack solving the arctic mystery. His appearance on the cover definitely portrays him as the all-around, clean-cut ideal of American youth.

Sadly, the highly-rated LET'S PRETEND radio series spawned only three issues of a comic book by the same name. On the cover of #2 (printed by D.S. Publishing Co.) it says, "Radio's 20-year prize winner now in comics!". Amazing how entertainment in one format can be so popular and applauded, yet apparently fail so easily when adapted to another medium. But then by 1950 when these three magazines were printed radio was beginning to feel the inevitable doomsday rumblings from television; perhaps the comic version would have succeeded a few years earlier.

In 1926, Little Orphan Annie made an appearance as a comic strip character. Then in the 1940's her Quaker sponsor provided listeners to the radio version a giveaway comic book which included some of her adventures heard on the air. David McKay and Dell printed these issues. Similarly, Dell offered a comic of the Lone Ranger in 1938. One 1939 magazine is titled Hi-Yo Silver, The Lone Ranger for The Rescue Book: Based on the Radio Program. Cheerios gave away several issues in 1954 as they were the program's sponsors ("Cheeriacats!") at that time.

Fox Features Syndicate printed three issues of America's favorite teen-age radio and screen star; Corliss Archer in 1948. From the illustration of Corliss on the cover of the "First Smash Issue", she looks like a fitting companion for "The All-American Boy".

Mr. Anthony's Love Clinic (5 issues by Hillman Periodicals/Minoan) was brought out in 1949 and Mr. District Attorney (70 issues by National Periodical Publications) appeared from 1948 to 1950. These dates coincided in part with the radio series of the same name but I've no information about them other than this.



Marvel/Atlas (Broadcast Features) printed 48 comics of My Friend Irma: The Famous T.B.S. Radio Laff-riot! from 1950 to 1954. A picture of Marie Wilson (who played Irma in the radio version) is on the cover of issue #5. The cartoon illustrations below show Jane asking, "What did you say when Al asked for your hand in marriage?" and Irma replies, "What's wrong with the rest of me?" Sure sounds like the lines she had in her radio show!



One of the comic books I find intriguing is this issue #1 of The Mysterious Traveler as featured on Mutual Broadcasting Network. Only four comics were published in 1948 for this series by Trans-World Publications. The cover shows an interesting rendition of a skull-fronted locomotive speeding by a cloaked figure whose face is hidden by the shadow of a wide-brimmed hat. One of the feature stories in that issue was "Five Miles Down". This isn't a title I recognized from the radio series.



NBC Network offered a give-away comic book in 1947 which was called On the Air. I would imagine it featured some of the personalities carried by NBC at that time, perhaps also showing some of the behind-the-scenes operations in radio. Overstreet says it's rare but places a value of only \$2 on a mint copy.



The cover on Ozzie and Harriet uses a photo of the family with illustrations showing them as cartoon figures also. The reader is reminded this is "America's favorite radio family" and the program is on "Coast to Coast Fridays 9 PM E.S.T." National Periodical Publications brought out just 5 issues in this series between 1949 and 1950. Dell printed Sgt. Preston of the Yukon in 1951, identifying the hero with television. However, as Quaker Cereals offered four comic booklets to their listeners in 1950, this publication may have tied in to the radio series at some point. Shadow comics were printed by Street & Smith in 1940 and in 1964 another The Shadow magazines were brought out by Archie Comics/Radio Comics. Still one more The Shadow comic book was distributed in 1973 by another company. I've no idea if any of these mentioned the radio program or used stories similar to those starring Orson Welles, Bret Morrison, or Bill Johnstone.

America's Beloved Radio Pixie: Sparkie clearly identified on its cover the relationship of this comic book of 1931 to the SIG JONK AND SPARKIE radio series. Ziff-Davis printed these issues. Straight Arrow comics ("The Original Indian Hero of Radio Fame") clearly boasted of his beginnings. Magazine Enterprises produced 55 issues over a six year period.

In 1943 Holyoke published Suspense Comics, then in 1949 Marvel/Atlas (Cornell Publishing and Broadcast Features) printed another series with the same name. The former may have been affiliated with the radio program but certainly the latter comic was. The cover of one issue has a logo of a TV camera and radio-type microphone with some comment about watching and listening to the weekly radio series.

Finally, both Tom Mix Comics (1940) and Tom Mix Western (1948) were affiliated with radio as they involved characters from the broadcast series and were given away by Ralston-Purina as an encouragement to eat more cereal (and get our hands slapped by mother as we read these comics at the table!).

While other comic books may have been derived from a radio series, these mentioned above seem to have been the major ones. I'm rather surprised that there were so few! And I expected that there might have been a whole series during the 1940's with some hypothetical title as Famous Radio Stars, selected different programs to provide illustrated adventures which could have tied-in to what listeners were then hearing their hero experience on the air. Perhaps not too surprisingly, television and the movies (both a visual medium as is the comic book) spawned many more comic books, especially in recent years.

If you should chance upon one of these radio-affiliated comic magazines of years past, NARA would be interested in obtaining an issue for reference and loan to members. We feel that even this much-maligned art-form lends added insight into the history of radio broadcasting and its influence upon American society.

(Editor's Note: In an attempt to gain more information about radio related comic books and perhaps to purchase some of the comic books, Roger contacted Bill Thailing, a Cleveland collector. In the following pages are a paragraph from Thailing's answer to Roger, an open letter offering discs of FLASH GORDON and JUNGLE JIM in trade for some OTR programs difficult to find, and Thailing's extensive want list. Even if no one can come up with a trade item that would bring these programs into circulation, I think readers will find the descriptions of programs fascinating. Some of the details reveal just how imaginative, or at times "fantastical" as Al Capp's Li'l Abner would say, radio stories frequently were.)

Dear Mr. Hill,

I enjoyed your letter very much, and I thank you for having written to such length. First, as to the comic books you mentioned, I'm afraid that some of the titles are just that....only TITLES. Like Gangbusters, Mr. District Attorney, Big Town are that in name only, and totally unconnected with radio. Things that ARE connected with radio, like you asked about like Casey Crime Photographer, Suspense, etc. etc. have all been sold. So I can't make a sale, I guess. (Don't have the Charles Addams LIFE issue, either).

Sincerely yours,

Bill

* * *

OPEN LETTER TO ALL NARA MEMBERS AND/OR THOSE WHO HAVE WRITTEN EXPRESSING INTEREST IN MY COMPLET SETS OF FLASH GORDON (1936) AND JUNGLE JIM (1937) 16" TRANSCRIPTION DISCS.

The FLASH GORDON set, 15 minutes per side, was originally broadcast back in 1935 and 1936 and closely followed the Sunday newspaper story, with much added material. These comprise episodes 1 through 26 and were broadcast weekly. The FLASH GORDON radio program evolved into the JUNGLE JIM program (which ran much longer) by having Flash's rocket ship crash on earth into the jungles, where the wreckage was found by JUNGLE JIM. These very highly interesting episodes are complete one per disc with the AMERICAN WEEKLY story on the reverse sides of each one, so that along with a 15 minute filler of an AMERICAN WEEKLY story printed the following Sunday. All episodes are complete with advertising, and opening and closing themes. As far as I know, up to now these are not circulating, and from what I have been able to learn these are the only discs around. Other than listening to them once or twice myself I have never made tape recordings of them for anybody, nor are they for sale.

But . . . they are for trade. Admittedly, the things I am searching for are very obscure, and in many cases, almost as hard to find as the recordings described above. However, it may be that you either have some of them now, or will be able to discover them during your searches in the future. Perhaps a few of my wants, as listed here, may be in your archives right now! If so, perhaps we can arrange a trade. The above discs, (or I can make tape recordings of them for you) are available for any of the programs as listed on my wants. If you have any of these, please let me know, and then we can arrange some kind of swap agreement we can both benefit by.

My wants, AND THEY ARE VERY SPECIFIC WANTS, are enclosed on the attached sheets of paper.

As they used to say in the old radio days, "Thanks for listening."

Bill Thailing
Box 352, Willow Station
Cleveland, OH 44127

Complete List of Specific Radio Wants

These wants are arranged in descending order of importance to me. That is, the ones listed first are those that I can be most generous with trade-wise. Although it might be to your advantage to let me know if you have those even listed on the bottom.

1. AMERICAN ALBUM OF FAMILIAR MUSIC. Complete Sunday evening program prior to 1941, with original theme music, "Dream Serenade."
2. DEATH VALLEY DAYS. Would like to have that show done around, oh . . . I think it was 1937. (Desperado takes over a western encampment in sub-zero weather and forces them to a furious activity. Turns out he's a good guy after all!)
3. ?. Can't recall the name of this program (1936?). Historical program, maybe? Seems this guy has his eyes deliberately put out. It might have been the life of Ivan the Terrible, or Belisarius, a general from ancient history who saved his country many times.
4. ENO CRIME CLUES. Probably spring, 1935. In this one a woman's purse was used to muffle a gunshot.
5. ROAD OF LIFE. Am a sucker for "soap opera" anyway, and this one was my favorite. Although I already have many of these, and all of them in general circulation, I primarily would like a two or three week run, prior to 1942 with notable parts for Grandpa Sutter chatting with Sylvia Bertrand or Carole Evans.
6. ?. Another unknown show, probably from the 1940's. This time one based on science fiction themes. Seems to me that it was a Sunday afternoon program. Anyway Rocket Ship crashes on earth, and the pilot disappears to search for food. While he's gone, a couple of kids (boy & girl) discover the ship and try to figure out what the instrument dial means . . . 1-G, 2-G, 3-G, etc. While they are puzzling over this the space man (who I think was Jim Ameche) returns and explains to the kids that it meant one times the speed of sound, two times the speed of sound, etc.
7. LONE RANGER. Either very early, or the show of Feb. 19, 1947. Lone Ranger is trapped on a bridge and dynamited. His mask is found among the wreckage, and everyone figures he's dead, but they can't find the body.
8. JACK ARMSTRONG. I would like all, or most of the episodes where our fiends Jack, Betty, and Billy lock horns with a villain named "Three-Finger Pete." (The only clue to the crimes are left by the prints of a three-fingered crook!) In this one "Three-Finger" Pete captures Jack and Billy. Billy is tied up on a wharf over a trapdoor, and Jack is forced to manipulate a dangerous, metallic electronic scorpion. If he twists it to the left, Jack is instantly electrocuted. If he twists it to the right, Billy drops through the trapdoor and is drowned. What a choice!

9. SOUTHERNAIRES. I don't know whether this was a network program or one done locally in Cleveland only. They were a very good religious singing group of four or five men, and they came on Sunday mornings back in pre-WW II days. Want one complete.
10. PROFESSOR QUIZ. Quiz show from the late '30's. The professor gets generous and allows a guy half of a third on a 3-part question.
11. PHILLIP MORRIS PLAYHOUSE. "Johnny Presents," but the most interesting part of this show was the crime clues presented in the middle of the program, like "I saw her silhouette against the moonlight and could clearly see the color of her dress," (impossible) or "He came around the corner at me with a gun. It was high noon, but I could see his shadow six or seven feet ahead of him on the ground." (Again, impossible!)
12. HERMIT'S CAVE. Got a dozen or so of these already, but I'd dearly like to get hold of the program set among the head-hunting cannibals. In this particular show they go into great detail, explaining to one of their victims the exact process they use for shrinking human heads. It was broadcast during the winter of 1939-40.
13. FLOYD GIBBONS. This intriguing fast-talking reporter from the middle-1930's should probably be closer to the top of these wants. Anyway he did a touching story once about some coalminers who were trapped and died while mining coal.
14. I LOVE A MYSTERY. (1941?) Haunted mansion yarn. Mysterious organ music coming from everywhere, but when the intrepid trio burst into the room, the music stopped. (So did my heart when I heard this one.)
15. ____?. Late '40's. Possibly MYSTERIOUS TRAVELER or DIARY OF FATE. Talented pianist plays with great inspiration only after he murders someone.
16. MURDER BY EXPERTS. Story titled "Five Bullets for Baldwin," done during August, 1949.
17. JACK ARMSTRONG. "Mystery of the Iron Key." Complete, if possible!
18. JACK BENNY. Have a dozen or so early ones on Benny, but I'd like the one from the 1950's with Dennis Day was his guest. Seems like Dennis lay around in the sun all day and "got teched in his head."
19. ____?. There was one news program or documentary (15 minutes, late '30's) that used Elgar's "Pomp and Circumstance March" as its theme music. Got one?
20. HOBBY LOBBY. Would like the one where this particular hobbyist invents an amplifier to listen to very fine sounds, like ants walking, ticking watches, etc. Date? Anybody's guess!
21. LET'S PRETEND. Early, only. Self-sustaining, complete half hours middle '30's . . . "The Blue Light," "The Giant That Had No Heart," "Faithful John," and "The Juniper Tree."

22. DAVE HAWTHORNE. During April, 1959 this Cleveland poet read Alice Corbin's great poem "One City Only" against Massenet's brooding music "Elegie." Need this one.

23. JACK CRANEY. Cleveland Indians baseball games (late '30's) with Pinky Hunter as his assistant.

24. JOHNNY DOLLAR. Probably 1960. Johnny Dollar is sent to a farm district to investigate rural fires, and is trapped in a burning barn. (Incidentally, I've bought three of these shows dealing with arson, and they were all the wrong ones!)

25. HOUSE OF MYSTERY. This one was from the 1970's so may not be too difficult to come by. Probably the best original radio show done in the last ten years, and unfortunately my tape recorder was not in action that night. The name of the story was "The Red Frisbee."

26. SHERLOCK HOLMES. Basil Rathbone only, doing the "Case of the Engineer's Thumb," complete (1941) with the Grove's Bromo Quinine Tablets commercials.

As I mentioned before, the couple dozen or so specific radio wants listed above are hard to come by, and I probably won't live long enough to get them all. But I aim to try! Have been a collector for 40 years now, and in whatever fields I chose to collect in it has never been easy. So please see what you can do, and if you find any of my wants at all, I'm sure you won't find me unreasonable.

Sincerely yours,
Bill Thailing
Box 352, Willow Station
Cleveland, OH 44127



Reproduced by courtesy of Judge-March, 1924.

Radio Fiend (at the "Follies")—What do you think, Maria? I'm getting Louisville, Kentucky, on my pocket set!

A TIP OF THE ATWATER DIAL TO . . .

Sheldon Gloger for a donation of \$10 and a full year's xerox copies of his syndicated column I LOVE RADIO

James Greenwood for a copy of Melville Dimwiddie's RELIGION BY RADIO (B-98)

John Wesche for typing THE SEALED BOOK, "You Only Die Once" (S-96)

Jack French for copies of Jane Woodfin's OF MIKES AND MEN (B-06) and Mary Margaret McBride's OUT OF THE AIR (B-96)

Bob Barbagelett for ESCAPE, "The Blue Hotel" (S-94) and Jim Harmon's THE GREAT RADIO HEROES (B-99)

John Pellatt for NICK CARTER, MASTER DETECTIVE, "The Case of the Bloodstained Alibi," Willey and Young's RADIO IN ELEMENTARY EDUCATION, information about JOHNNY CHASE, and cartoons of Jack Benny and Mary Livingston

Tom Schampers for the donation of 1936 radio tabloids from THE MILWAUKEE SENTINEL

Bill Kapp for the donation of 8 tape mailing boxes

James Snyder for radio cartoons from the 1920's

Robert Lozier for the donation of the programs on NARA reels #388,

Tom Price for the donation of the three-reel set of programs on NARA tapes #392 A, B, and C

Mike Gerrard for the donation of the programs on NARA reels #395 and #396 and for ROUND THE HORNE (B-94)

Frank Bresee for the donation of two of his GOLDEN AGE OF RADIO programs (NARA tape #401)

K. C. Tiedemann for the donation of the material on NARA reel #402

Franklyn Belcour for the donation of 10 cardboard tape mailers

Doris Hartley for typing THE WHISTLER, "House of Fear" (S-98)

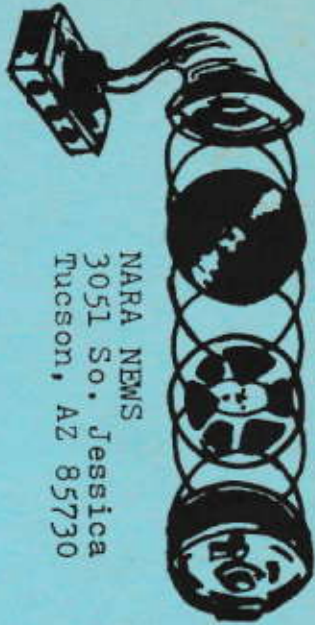
John Gilliland for continually mentioning NARA on his "Great American Broadcast" on KSFO, San Francisco

Ed Carr for the donation of 26 records of OTR shows

John Snyder for donations of \$5 for the purchase of strapping tape for the NARA Tape Library and of the programs on NARA reels #386, #387, #389, #390, #393, and #394

Lora Palmer for typing LIGHTS OUT, "Cat Wife" (S-97)

Michael Pollock for a copy of Toronto's FM Guide



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