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SUMMER

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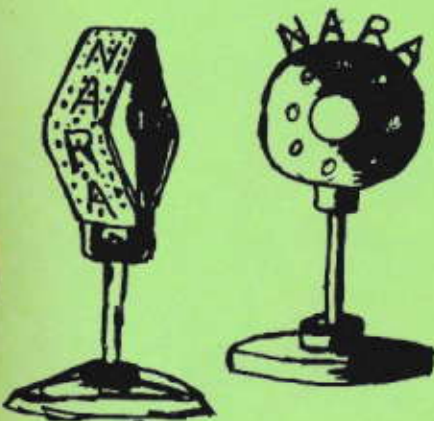
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BACK ISSUES AVAILABLE

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 Al Inkster. The following issues are available:

Volume Number Pages

VI:1, 72 pp.

V:3, 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

Summer, 1978

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ROGER'S REPORTS

- \*\*\* Plans are currently afoot to begin a 4 page newsletter for NARA members. This publication would originate from Honolulu, Hawaii and would be sent 4 times annually between the issue dates of NARA NEWS. We hope to keep our members in closer touch and better informed by this method. Such an effort requires application for mailing permits, payment of one-time fees, annual fees, following postal third-class mail requirements to the letter (even to the 7 stipulations on use of rubberbands which must be used). Members may receive their first issue before vol. 6:3 of NARA NEWS.
- \*\*\* A hearty welcome to John Weschel! John has been in correspondence with Sherill and Gayle Bland concerning his willingness to assume the membership duties as an officer of NARA. I hope he counts his grey hairs now while he still has few enough to make a count. John will be gradually assuming the tasks associated with his office but will not be in full control until January 1st, 1979. We hope the transition in this manner will be less of a shock to John and more amenable to the needs of NARA.
- \*\*\* NARA received a fine promotional plug in the latest issue of TVN (The Videophile's Newsletter). More about this wonderful hobbyist publication (and others in the area of video) in NARA NEWS 6:3.
- \*\*\* Speaking of 6:3, this upcoming issue of the NEWS will be a grand 80 pages filled with the choicest items. In fact, this issue will be our 5th anniversary-birthday special! A limited number will be printed and each issue will be numbered. If you wish an extra copy for friends or relatives (they'll make a dandy Christmas present!), please send notice of the number of copies you wish reserved in your name (\$1 each for members/\$3 each for non-members) to Al Inkster. Please include your check or money order; no cash please. We've already begun receiving congratulatory messages from some of the finest of radio's talent of the past. Many of these will be included with this special anniversary-birthday issue.
- \*\*\* A NARA member (Douglas Hodge) has just completed a record album entitled "December 7, 1941 - Day of Infamy" I've seen one of the first promotional copies and am very impressed to say the least. The cover is a rich brown on the reverse with several rare photos and well-prepared text. The front features an unusual reproduction of a painting made for Life magazine just a few days after the attack. The record itself contains some previously unheard material from the National Archives and local Honolulu radio stations. This is such a beautifully assembled album that every NARA member will want one. We are proud to know that our members are active in such projects which add to our understanding of such a significant event in our history. This would make another outstanding Christmas gift, especially as it is unlikely to be offered for sale on the mainland. Mr. Hodge intends to sell them primarily at the Pearl Harbor Memorial here in Hawaii. If you wish to obtain copies, please contact the distribution company (Kalmar Co.; P.O.B. 25851; Honolulu, HI; 96825) and send \$6.50 for each album wanted. This includes postage and handling.
- \*\*\* NARA has received a request concerning the theme song for VOICE OF FIRESTONE (If I Could Tell You of My Devotion...). If you can furnish a copy of the song or program, please contact: Marie S. Carlson; Bethlehem Public Library; 451 Delaware Ave.; Delmar, N.Y. 12054.
- \*\*\* I would like to extend an invitation to all old-time radio organizations to enter discussions with NARA concerning the occasional publication of a joint venture periodical. I am also interested in discussions regarding reciprocal memberships and/or privileges between various organizations. The cost for some hobbyists to maintain membership in 5 or more separate groups becomes prohibitive. I hope we will hear from SPERDVAC, HELLO AGAIN!, COLLECTOR'S CORNER, NATIONAL RADIO TRADER, NOSTALGIA RADIO NEWS, THE ILLUSTRATED PRESS, AIRWAVES, and so on.

FROM THE TREASURER

Hello! At this midway point in 1978 I am writing to you with concern for the NARA treasury in respect to the effects of current inflation difficulties that are affecting each of us. Throughout this calendar year the other officers and I have been writing to each other discussing rising costs of archive operations. Each and every phase of services we offer you in NARA has seen cost rises, especially in publications and postage. It is our desire to continue improving services to you by constantly upgrading the quarterly "NARA NFWS" issues, by inaugurating an inbetween quarterly newsheet from Roger to improve communications, and by continuing to enlarge the loaning libraries. But we find ourselves increasingly inhibited in the financial arena.

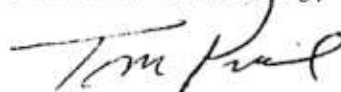
The Blands, Al, Roger and I invite you to consider this matter and respond to the following questions (please send responses to the treasurer in Salinas):

In order to improve the financial picture of NARA, we should:

- a. Raise membership fee: Yes? ..... No? .....  
(If yes, to what level; if no, why not?)
- b. Raise tape and/or publications libraries fee: Yes?... No?...  
(If yes, to what level; if no, why not?)
- c. Maintain, decrease, or increase present services?  
(Please, your thoughts on this, what would you do?)

Thank you for taking the time to write to me on these matters. Your input, your thoughts and suggestions will guide the archives' officers in solving the inflation problem in this unique and worthwhile old time radio organization.

Yours for listening,



Anniversary Issue: The Once and Future Editor

At present Roger Hill is hard at work on a special fifth anniversary issue of NARA NEWS. Roger, who edited the NEWS for three years before my tenure and will now do so again, will have complete responsibility for VI:3, the autumn issue. He has also kindly volunteered to do much of the work on the issues that follow the special. If I were a fisherman, I could take off frequently for the marmade lakes in the Arizona desert. Instead, I hope to finish a novel which I had about halfway through a first draft before I became editor of the NARA NEWS seven issues ago.

Roger is also planning an interim shorter publication, which will come out in between the issues of the larger quarterly NEWS, so that readers will receive a communication eight times a year rather than four. We are not unaware that the plethora of addresses on page 2 of the NEWS sometimes confuses people about whom to write about what. The Blands more often than they would like receive orders for printed materials that should have come to me. And they, Roger, and Tom Price frequently send communiques to me that might better have been addressed to the NEWS. In the works also are a change of the chairman of membership, which will add John Wesche's address, and a record library, which Roger will handle.

The current state of NARA publications is that the traditional quarterly news is under the joint editorship of Roger Hill and Al Inkster and the shorter interim publication is under the sole editorship of Roger Hill. Communications about the former can be addressed to either; those about the latter should go to Roger.

A Contest with Really Novel Prizes

Readers of the NARA NEWS have been encouraged in the past to write something for the publication. Now we offer prizes as an incentive. The magnificent premiums, provided by NARA President Roger Hill are

a Hi-Yo Silver Lone Ranger Cap (cloth, well worn, a little dirty)

a Tom Mix and Tony Badge with a pair of six-guns embossed on it (tarnished)

a Jack Armstrong pedometer (not guaranteed to work, or maybe guaranteed not to work)

What do you have to do to have a chance to win one of these choice items? Just write an 800 to 1,500 word essay on your favorite old radio series. The writers will be published in NARA NEWS. Contest deadline is November 31, 1978. Winners will be announced in the winter, 1979 issue.

You may, of course, cite what others have said about the



program in print, but we hope that most of your material about the series will come from your own listening to the program or from reading scripts of the shows.

With your submission please state that it is to be considered as a contest entry.

Send your contest entries to Al Inkster, 3051 So. Jessica, Tucson, AZ 85730.

#### Preparation of Reproduction Copy

When possible, we run letters and articles in the form that they come to us. Most of the materials received, however, must be typed because of the need for editing or for an improved appearance for reproduction by offset printing.

For the benefit of those who wish to help us by presenting submissions ready for reproduction, the following information about the format of the NARA NEWS is given. Most pages in the NEWS are now reduced from standard sized typing sheets, so in setting up the page:

Use  $8\frac{1}{2}$  x 11 in. typing paper.

Set margins for  $\frac{3}{4}$  inch on left and 1 inch on right.

Leave a  $\frac{3}{4}$  inch margin at the top and a 1 inch margin at the bottom.

Indent paragraph openings 5 spaces.

Double space between paragraphs.

Single space the body lines of paragraphs.

Follow these suggestions to provide copy that will reproduce well.

Clean the typewriter keys so that they will produce a sharp impression.

Use a carbon ribbon or a fairly new ink type ribbon.

Correct errors by whitening out the incorrect letter(s) with either correction fluid or correction tape, and then type in the correct letter(s).

Drawings and other line copy should be done in black.

Having given this information, let us hasten to add that we welcome submissions, for the aforementioned contest or otherwise, in any form---typed on an inferior machine, handwritten, handprinted, pasted together from words cut out of magazines (Been listening to too many old radio police shows again). We will put your material in reproducible form, but we do appreciate reproducible copy when we receive it.

("Across the Editor's Desk" continues on page 33.)

FROM THE TAPE LIBRARIANS

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. 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

REELS 416 --440 donated by Roger Hill

#416

Whatever Became of the Aldrich Family? 30m.  
Whatever Became of -Let's Pretend w/ Sybil Trent & Arthur Anderson 30m.  
Gunsmoke 11/25/56 Trail to the Wind w/ Commercials 30m.  
Gunsmoke 12/2/56 Speak Me Fair 30m.

#417

PLEASE NOTE: Reels 417, 418 and 419 must be ordered as a set

DAY OF BROADCASTING WEA F NCB 8/10/45 at a cost of \$3.00

10:30 A.M. News w/ Kalterborn

11:30 A.M. Barry Cameron (Soap Opera)

11:45 A.M. David Harum

Noon News

12:30 P.M. Maggie's Private Wire

Pacific Reports

Music Room

Mary Margaret McBride w/ Eddie Rickenbacker

2 hrs.

Continued on Reel #418

#418 FRIDAY 8/10/45 WEA F NBC cont. from Reel #417

Mary Margaret McBride (cont.)

1:45-2:00 P.M. News

2:00 P.M. General Mills Hour -"The Guilding Light"

2:15 P.M. Today's Children

2:30 P.M. Woman in White

2:45 P.M. Betty Crocker Pgm.

3:00 P.M. A Woman of America

2 hrs.

Continued on Reel #419

#419 FRIDAY 8/10/45 WEA F NBC conclusion

3:15 P.M. Ma Perkins

Pepper Young's Family

Right to Happiness

Mary Noble

Stella Dallas

Lorenzo Jones

Young Widder Brown

Mary Noble Backstage Wife- Ruppert Waits for Julia (not pt. of 8/10/45) 2 hrs.



#420

Ranger Bill- Train Bridge Falls (gurgly sound) 30m.  
The Phantom Pirate 1950 30m.  
Frank Merriwell 10/23/48 Missing Records 30m.  
Frank Merriwell 11/6/48 Doubtful Alibi 30m.

#421

Duffy's Tavern (1st Show) 7/29/40 w/ Col. Stoopnagle 30m.  
Our Miss Brooks 12/5/49 French Teacher w/ Coml's 30m.  
Pete Kelly's Blues 4/29/51 30m.  
Dyke Easter Detective 3/19/49 This Time for Keeps 30m.

#422

REELS 422 and 423 must be ordered as a set for \$2.00  
Same Time Same Station w/ Bing Crosby Parts 1 and 2 2 hrs.  
(cont. on reel #423)

#423

Same Time Same Station w/ Bing Crosby Parts 3 & 4 conclusion 2 hrs.

#424

ALL MY FRIEND IRMA 30m. ea.  
2/3/52 Newspaper Column  
2/10/52 Dictation System  
2/17/52 Cathy Quits  
2/24/52 Ring in Drain

#425

Martin of the Mist (Audition) 4/28/49 30m.  
Howdy Doody Time (Radio) 8/16/52 30m.  
Howdy Doody Time 2/23/52 (1st 2 min. poor sound) 60m.

#426

Lux Radio Theater 12/25/39 "Pinocchio" 60m.  
Whatever Became Of "Pepper Young's Family" 30m.  
Whatever Became Of "This is Nora Drake" 30m.

#427

Sky King 4/12/51 "Lady Sheriff" w/ commercials 25m.  
Sky King 1949 Message In Code 25m.  
Lux Radio Theater 4/5/43 Road to Morocco 60m.

#428

This is My Best 12/44 "The Secret Life of Walter Mitty" w/ Cresta Blanca  
Coml's 30m.  
Special 3 TrueStories 9/7/51 1. Jews 2. Blacks 3. Mexicans 25m.  
The Circle 1938 w/ R. Coleman, C. Grant, Groucho & Chico Marx & Carole  
(sound not the best) Lombard w/ Kellogs coml's 60m.

#429

2/18/48 Philco Radio Time w/ B. Crosby, Robt. Taylor 30m.  
2/9/49 Philco Radio Time w/ B. Crosby, Groucho Marx 30m.  
6/1/49 Philco Radio Time -no guests 30m.  
2/21/51 Bing Crosby Show w/ Tallulah Bankhead, (Chesterfield coml's) 30m.

#430

2/20/52 Bing Crosby Show w/ P. Page, Mills Bros. 30m.  
 2/27/52 Bing Crosby Show w/ Bell Sisters 30m.  
 1/14/48 Philco Radio Time w/ Bing Crosby Guest Geo. Burns & E. Knight 30m.  
 1/28/48 Philco Radio Time w/ Bing Crosby Guest Esther Williams 30m.

#431

11/27/46 Philco Radio Time w/ B. Crosby Guest Paul Trio, J. Garland 30m.  
 12/4/46 Philco Radio Time w/ B. Crosby Guest Jimmy Durante 30m.  
 12/11/46 Philco Radio Time w/ B. Crosby Guest Jerry Colona 30m.  
 12/18/46 Philco Radio Time w/ B. Crosby Guest Peggy Lee 30m.

#432 ALL PHILCO RADIO TIME w/ B. Crosby

12/25/46 Charles Tyrrell's Christmas Story 30m.  
 1/1/47 Guest Skitch Henderson, Peggy Lee 30m.  
 1/8/47 Guest Peggy Lee, Mickey Rooney 30m.  
 1/15/47 Guest Al Jolson 30m.

#433

1/13/58 Goon Show- The Great String Robberies 28m.  
 3/15/54 Goon Show- Silent Bugler 28m.  
 2/28/40 Fred Allen Show- David Ludmier (Statute of Liberty)  
 (vol.flux) Mother-in-Laws Question 60m.

#434

12/20/55 Goon Show- Greenslade (1st min or so msg) 25m.  
 10/19/54 Goon Show- The Phantom Head Shaver of Brighton 28m.  
 3/13/57 Goon Show- I'll Meet by Goonlight 28m.  
 10/11/55 Goon Show- Napoleon's Piano 28m.

#435

5/13/45 On A Note of Triumph-"Commemorating V-E Day" By. N. Corwin  
 w/ Martin Gabel, Pete Seegar (g) 60m.  
 2/22/40 Columbia Workshop- Autobiography of An Egotist (scratchy) 28m.  
 1939 Ecce Homo- Behold the Man (scratchy) 28m.  
 (last two donated by S. & G. Bland)

#436

NBC UNIVERSITY THEATER OF THE AIR- Crime & Punishment w/ R.E. Johnson 60m.  
 THURSDAY THEATER (CBC/BBC) "Rope" 60m.

#437 F.D.R SPEECHES 1800 ft.

1/6/42 State of the Union Message (MBS) 43m.  
 9/27/41 Speech at Launching of Patrick Henry in Portland, Ore 4m.  
 5/2/43 Fireside Chat CBS 25m.  
 10/12/42 Fireside Chat CBS 30m.  
 3/1/45 Congress Speech about Yalta CBS 60m.

#438 1800 ft.

5/22/50 Lux Radio Theater (Rehearsal) Jolson Sings Again CBS 60m.  
 7/1/50 T-Men Show Business is No Business (no coms) CBS /Dennis O'Keefe 30m.  
 7/29/50 T-Men The Big Mexican Dope (no coml's) CBS 30m.  
 1938/39 Americans All Immigrants All Negro In America 25m.  
 1938/39 " " " " Hatfield, Mass. 25m.

#439 1st show donated by S. & G. Bland, remainder by R.W. Hill 1800 ft.  
 12/25/37 NBC Symphony, 1st program of 17 yr. Series w/ Arturo Toscanini 90m.  
 5/18/41 Jergens Journal w/ Walter Winchell (good) 15m.  
 5/7/42 Kzett Manila (Wainwrights Surrender)g/vg 10m.  
 6/7/44 (W/T) Ed Murrow and Chas. Collingwood 15m.  
 6/9/44 Geo. Hicks on Invasion (cut short) 5m.  
 12/7/42 America Today - Gabriel Heatter g/vg 30m.

#440 1800 ft. Donated by R. Hill  
 5/2/44 Sinclair Headliner w/ Frank Singiser 1st show in series g/vg 15m.  
 The World Today host John Daley CBS g/vg  
 11/27/41 Chas. Collingwood in London 15m.  
 11/17/41 Robert Trout in London 15m.  
 12/29/41 Albert Warner in Washington 15m.  
 1/3/42 Remotes: London, Singapore, Washington 15m.  
 1/7/42 " " " " 15m.  
 7/1/43 Frank Singiser News (moisy) good 15m.  
 12/8/40 F. Singiser: Recording made for Copyright purposes, on a system for reporting election returns: (cut short) good 15m.  
 12/17/44 News of the World Today- F. Singiser g/vg 15m.  
 10/13/45 Woody Herman Wildroot Show AFRS 1st Tune  
 Atcheson, Topeka & Santa Fe g/vg/ 30m.  
 10/20/45 Woody Herman Wildroot Show AFRS 1st Tune "Good, Good, Good" 30m.

#441 LUX RADIO THEATER Donated by Nathan Berman  
 3/19/39 It Happened One Night w/ C. Gable, C. Colbert 1 hr.  
 9/18/39 Wuthering Heights w/ B. Stanwyck, B. Aherne 1 hr.

#442 LUX RADIO THEATER Donated by Nathan Berman  
 10/2/39 You Can't Take It With You w/ E. Arnold R. Cummings 1 hr.  
 12/25/39 Pinocchio 1 hr.

#443 1800 ft. Donated by John Ochsenrider  
 The First Four Episodes of "The Adv. of Superman" 1938 51m.  
 Dragnet- "The Big Talk" 25m.  
 The Lone Ranger- (He finds Silver, He finds Dan Reid) 16m.  
 The Weird Circle- Dr. Jekyll & Mr. Hyde 26m.  
 The Roy Rogers Show - VE Day 5/8/45 MBS 29m.  
 Gunsmoke- 4/26/52 Clay Richards wanted for Murder CBS 29m.

#444 1800 ft. Donated by John Ochsenrider  
 Gene Autry's Melody Ranch 1st show 1/4/40 15m.  
 Sherlock Holmes 10/29/45 Murder by Moonlight 29:45m.  
 The Weird Circle- Frankenstein 25m.  
 The Origin of the Lone Ranger w/ B. Beemer 8 m.  
 The Roy Acuff Show 1st show of the Series 1948 15m.  
 The Lone Ranger- Trouble on the Rio Grande 29m.  
 The Marx Bros. Show- Hollywood Agents 1938 CBS 20m.  
 The Edgar Bergen Charlie McCarthy Show 1/7/45 w/ Carmen Miranda 29m.  
 Flash Gordon- The Prison City of the Hawkmen- 1939 16m.

#445 1800 ft. Donated by John Ochsenrider  
 Hopalong Cassidy- Gunhawk Convention- 10/11/50 26m.  
 The Green Hornet- The Corpse That Wasn't There 4/18/45 27m.  
 The Abbott and Costello Show- Hunting 12/12/46 28m.  
 Inner Sanctum - Dead Man's Holiday- 6/19/45 w/ Lipton Com'l 27m.  
 The Shadow- Death Stalks the Shadow- 1/16/44 28m.  
 Have Gun Will Travel- A Farewell to Paladin (last show) 11/27/60 28m.



FROM OUR READERS

A Compliment for OTR Collectors; A Donation of Comic Books

Dear Roger,

Many, many thanks for your latest NARA NEWS. I never expected you to print my letter so completely, but I surely appreciate it. In return for your generosity and complete unselfishness I am sending you several comics that I think you will like. The STRAIGHT ARROW was definitely connected with old radio, but I'm not too sure about the other two.

I've already received several very nice letters from your members, and from what I can gather they are really kind, outgoing collectors, a breed far apart and DIFFERENT from any other type of collector. I am very well acquainted with gum card collectors, comic book collectors, film buffs, antique dealers, etc., as I have been collecting and trading in all fields for almost 25 years, but it seems to me that old radio collectors are about the most pleasant and generous kind of enthusiast that you can find. (Even pulp magazine collectors can't match them.

Why, I even received a recording, free gratis from one of your members. A fellow named Bill Stricklin from Chattanooga, Tennessee mailed me a recording of the last half of a 30 year old SOUTHERNAIRES radio program, and at last got to hear hymns sung from "That weatherbeaten, whitewashed church" once more.

Bill Thailing  
Box 352, Willow Station  
Cleveland, OH 44127

(Editor's Note: Roger Hill has donated the comic books to the NARA PRINTED MATERIALS LIBRARY. They are STRAIGHT ARROW, Sept., 1951; GUNSMOKE, Feb.-Mar., 1960; and Television Puppet Show, Nov., 1950.)

How Could She; How Dared She; BIG JON AND SPARKY

Dear Roger,

I found the article on radio related comics very interesting. However, while reading it, I felt a twinge of sadness. I had at one time three or four of the comics that were pictured. Sad to say, my collection of comics went the way that many such collections do. As soon as I left for the army, my mother made her move. Out they all went. An old story but no less sad for the retelling. The mothers of this country have destroyed a fortune of memorabilia.

At one time there was a promotional issue of Big Jon and Sparky that was put out for or by a shoe company. At least, I believe it

was a shoe company. Memory fails here. I do know that I pestered my mother until I was taken to the store that had the comic so that I could have my own copy. This, of course, went the same route as all my other comics.

Speaking of Big Jon and Sparky: I am searching high and low, trying to locate copies of the 90 minute show that came from Cincinnati. I don't know if it is because no one is interested or if it is because these are just not available, but I can't seem to locate any. I also am trying to find more reels of the daily serial. I now have four and I have heard that there are at least two more somewhere. Someday, somewhere, I'll find them. I hope.

Mike Meredith  
14 Matthews Road  
Southwick, MA 01077

Comics and Radio: A Correction and Additional Information

Dear Al,

Especially enjoyable to me this issue were Jack French's WW2 propaganda piece, the Lone Ranger script-writing advice (remarkably similar to Lester Dent's "Masterplot" formula for writing pulp stories), and Roger Hill's comics article.

A few points of information on the latter: the MARY TYLER MOORE SHOW is not a spin-off of the old DICK VAN DYKE SHOW. If Ms. Moore had played Laura Petrie in the former instead of Mary Richards, it would have been a spin-off. The MR. DISTRICT ATTORNEY comic book was based on the radio show; the early issues carried the famous opening speech from the radio show, Harrington is a regular character, and some issues carry a slogan on the cover: "Brand-new adventures of TV and radio's favorite!"

Bobby Benson's B-Bar-B Riders was actually published by a Buffalo firm, but the issue I have (#7, March 1951) shows no radio tie-in. The same cast of characters is used, though.

Casey, Crime Photographer also uses the same cast of characters. On the splash page of the #1 issue Roger describes is a copyright notice by CBS and a character credit line for George Harmon Cox.

The issue I have of Jack Armstrong, #10, March 1949, is definitely tied into the radio series and carries a photo of Charles Flynn in pilot's regalia, holding an ABC microphone, on the inside front cover. Poor Jack had only the lead-off 7 page story. The rest of the book is given over to Betty Fairfield and Vic Hardy. Jack also appears in a 12 pager in that issue, but shares the spotlight with ol' Uncle Jim.

The My Friend Irma comic was written by Stan Lee, who has since gained fame as the force behind Marvel Comics and is the co-creator



of Spider-Man. Fashions for Irma and Jane were sent in by readers and incorporated into the strip.

The Street & Smith Shadow comic book was mainly reprints, at first, of the Shadow newspaper comic strip. Original stories came later. The Archie Comics Shadow bore no relation to either the radio or pulp Shadow; it was an attempt to cash in on the superhero craze and was very poorly done. The DC Shadow comics from 1973 are the best of the lot. Like the Street & Smith comic, it was based far more on the pulp Shadow than the radio version (although the radio catch-phrases are used), and captured the Thirties pulpish mood superbly.

Straight Arrow lost its radio tie-in as it neared the end of its 55 issue run. By 1955, the secret identity business was forgotten and Straight Arrow was Straight Arrow, the Comanche, instead of Steve Adams, the rancher.

There are a few more radio-based comics that Roger didn't mention. Big Town is my favorite, and ran some 50 issues between 1951 and 1958. The book was published by National Periodicals, or DC as it's now known, the same company that put out Mr. DA, and carries the same slogan on the front cover. The cast of characters is again the same, and the first issue has crusading editor Steve Wilson duking it out in the printing room with the bad guy (who was trying to stop Wilson's expose of a tainted meat racket. Poor guy. He never had a chance).

Captain Silver's Log of the Sea Hound is another radio comic, though the radio show isn't mentioned in the book. All the characters are the same. The odd thing is that there were apparently two incarnations of this comic. The first series ran 4 issues in 1945-46 from Avon. The second series may have run one issue or as many as three. This was in 1949 from the Capt. Silver Syndicate. Only the #3 issue (which I have) is listed in Overstreet's Price Guide. The stories in that issue are all set in Ecuador and the book tries very hard to be educational. Apparently, the idea was for each issue to take place in a different South American country, because mention is made that the crew will be going to Chile next issue. Maybe they never made it.

Tom Corbett, Space Cadet may be in a class by itself because it hit the various media like a scattershot. There were two TC comic book series as well as assorted comic book one-shots and give-aways. And TC hit the newspaper comics, radio, and TV at roughly the same time, so I don't know which is based on which.

As I recall, the character of Jimmy Olsen was created on the radio version of Superman to give the young audience someone to identify with. The Olsen character was then introduced into the comics. The Superman radio show ended in 1951, that same year a theatrical Superman film was made starring George Reeves, which became the opening two-parter for the Superman TV show debuting in 1953. In 1954, DC editor Mort Weisinger gave Jimmy Olsen his own book, called Superman's Pal, Jimmy Olsen, which, through some convoluted reasoning, can be said to be based on the radio character. Incidentally, the



Olsen book ran for nearly 20 years, 163 issues, before being retitled Superman Family. You wouldn't know Jimmy nowadays.

I'm sure there are many more radio-based comics. It's a subject I'm interested in, being a comics collector.

Again, a very good issue.

Charles Seeley  
Kermore, New York

History of World War II; Spin-offs

Dear Roger,

I saw in the NEWS that the Blands had done a great deal of work on World War II propoganda for an ungrateful member and therefore will not do any other such work. I agree with their position, but I was going to ask NARA for help in just that area because I am a sporadic graduate student in history, specializing in World War II.

Finally, THE MARY TYLER MOORE SHOW was in no way a spin-off of THE DICK VAN DYKE SHOW. Mary Tyler Moore may have been a supporting star on the latter, but the storyline and characters, even the producers and other creative people are entirely different. A continuity from one program to the next is the characteristic of a spin-off.

John Wesche  
Syracuse, New York

Link Between Fred Allen and SATURDAY NIGHT LIVE

Dear Roger,

Today's fascinating fact: Did you know that SATURDAY NIGHT LIVE on NBC TV, is done out of an old, converted for TV radio studio? Its number is 8-H. This may be common knowledge, but I've just picked up a copy of the SATURDAY NIGHT SCRIPT BOOK and noticed the studio number as being that that Allen mentioned in TREADMILL TO OBLIVION.

John Pellatt  
Willowdale, Ontario

Need for AMOS AND ANDY Tapes

Dear NARA:

Do you know of anyone who has a large collection of AMOS AND ANDY? Our senior citizens center here has a hang up on them, and we'd like a lot more.

Carl Barnum  
1909 Fair Oaks Road  
Kingsport, TN 37660

A Special Request for Help

Dear Al,

I'm writing to ask your help in finding a copy of a radio program my father was on. I'll buy or trade for programs in my collection for a copy. It would mean a great deal to my father, and I would sincerely appreciate any help you can give me. Here is the information I have:

THE KATE SMITH SHOW  
Broadcast from the Casino Theatre in Avalon  
(Catalina), California in 1943 or 1944

My father was on the show as a member of "The Yearly Brothers" (Dave, Darry, and Jim). They sang "Texas Plains" and possibly "Let's All Sing Like the Birdies Sing." It was advertised in the newspaper in the "B Mike" column, "Hot News of Radio," which stated that my father's brother Dave and The Westerners were on KEX or KGW in Portland, Oregon.

Jim Yeary  
P.O. Box 85  
Midway City, CA 92655

Mario Lanza; WINGS OVER JORDAN

Dear Friends,

I am looking for tapes of Mario Lanza radio shows that he did for "Colle" in 1951-52. I am particularly looking for the show on which he did "La Donna It Mobile" in English.

I am also interested in WINGS OVER JORDAN shows, which came on Sunday mornings in the '30's and '40's.

Gloria R. Bradford  
2200 Cedar Street  
Berkeley, CA 94709

English Bad Trader

Dear Al,

There's a bloke called Richard Selwood who collects tapes of English and American shows and who I've been unfortunate enough to have had dealings with. He's been asking me for NARA's address, but I've refused to give it to him as he's a bit of a rogue, and I wouldn't dream of helping him get in touch with any of my friends at NARA.

Selwood runs something he's pleased to call THE TONY HANCOCK MEMORIAL CLUB, which is something that's entirely his own invention. It's nothing like THE GOON SHOW PRESERVATION SOCIETY. I swapped a few things with him, but then found it increasingly difficult to get shows in return. I even loaned him a reel of mine and though he

sent the reel back I've still not had the shows that he promised to send me in return and this is going back about 12 months! I wrote him three letters without response. And I'm not the only one.

Someone else, who I trade with in England and who I've found to be a very decent and generous person, just like the NARA people I trade with, had to resort to threatening court action against Selwood for the return of about 20 pounds (\$35) that he'd sent him for tapes that he wanted to buy.

I'm telling you all this just in case he does find NARA's address. When I first wrote to a few NARA members, they sent me shows on trust. Selwood is the kind of person who would take advantage of that trust, and I wouldn't like that to happen to any of you in NARA.

Mike Gerrard  
69 Pinehurst Court  
Colville Gardens  
London W11, England

New Horizons Revealed by NARA NEWS and Tape Library

Dear Mr. Bland:

This letter may reach you before potluck box A which I sent back. I enjoyed listening and copying these tapes. It allows me to obtain some shows which I might never have bothered with.

I have been busy answering the ads which appear in your winter issue. I have subscribed to NOSTALGIA RADIO NEWS and will join several of the clubs which are listed in NARA NEWS.

Thank you for opening so many doors for me. It may seem silly to start all this activity so late in life, but I am having a great deal of fun.

Mike Barskey  
Hayward, California

Norman Corwin Shows

Greetings,

I'm extremely interested in getting shows that were written, directed, or produced by Norman Corwin. Do you know of a log for any of his shows? COLUMBIA WORKSHOP, CBS RADIO WORKSHOP, COLUMBIA PRESENTS CORWIN, 26 BY CORWIN, etc.? If you know of anything or of anyone who might have access to such information, please let me know.

Donald W. Stribling  
995 Nevada  
Dubuque, IA 52001



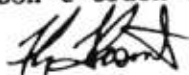
OTR in Peoria; Detectives and Others

Folks

A friend of mine gave me your WINTER, 1978 edition of NARA NEWS.

I noticed your back pages listing radio stations that broadcast OTR. I'd like to add our station to your list if it hasn't been listed already. Every Saturday evening at 6 we present a 90 minute program titled DO YOU REMEMBER THESE. Every week we present a different topic and program shows around it. I've enclosed a quickie listing of some future shows. We repeat DYRT on Thursday evenings at 9:30. And then there's GREAT RADIO DETECTIVES which we broadcast every Tuesday night at 11:30.

Don't touch that dial



Frank Thomas  
WCBU (90.0)  
Peoria, Illinois

(Editor's Note: The information sent by Frank Thomas of WCBU shows that some of the 90 minute DO YOU REMEMBER THESE? programs feature a show or a personality, such as BUCK ROGERS, BOB HOPE, BERGEN-McCARTHY, I LOVE A MYSTERY, BING CROSBY, and JACK BENNY, while others deal with several examples of a type, such as SOAP OPERAS, G.I. RADIO, and SPIN-OFF'S, the latter utilizing excerpts from the progenitor and complete shows of the sign-off. The shows to be broadcast on GREAT RADIO DETECTIVES in July, August, and September are the following: NICK CARTER, PAT NOVAK FOR HIRE, T-MEN, BOSTON BLACKIE, PHILO VANCE, MANHUNT, MR. & MRS. NORTH, SAM SPADE, RICHARD DIAMOND, MICHAEL SHAYNE, TRUE DETECTIVE MYSTERIES, and YOURS TRULY, JOHNNY DOLLAR.)

ONE MAN'S FAMILY

Dear NARA NEWS:

In the spring, 1978 issue Raymond Wallace, Jr. expressed interest in ONE MAN'S FAMILY and said that he had heard that every chapter broadcast of that program was available.

I recently read an article on Carlton E. Morse, the creator of ONE MAN'S FAMILY in Richard Lamparski's WHATEVER BECAME OF . . . ?, Vol. IV. According to the article, Mr. Morse has every script of the program.

Ruth Boas  
Lancaster, Pennsylvania

## Speaking of Morse

Dear Roger:

Thank you for the birthday card and it is good to know that you are getting along well in Honolulu. Are you still persisting in the collection of old radio tapes and are you doing anything in the Islands to stimulate radio drama?

Patricia and I are getting along very well (over the hill, of course)...but that isn't too bad most of the time.

You will be interested to know that I have just received another attempt to lure me into pictures with I Love A Mystery. This will be about the fifth time that Hollywood has bought rights to the mystery show. The last effort was truly a bomb-out. I don't know why they keep wanting it and then refuse to follow the story line which made the show popular in the beginning. Well, so much for that.

It was good to hear from you.

Sincerely,



Carlton E. Morse  
Redwood City, California

## An Unusual Birthday Request

Dear Al,

I have an unusual request. I was born on Sept. 8, 1939. Is there any way I could find out what programs were aired that Friday nearly 39 years ago. I thought perhaps by checking FCC logs or old newspapers, I could run down some of the programs, if they exist.

I would love to see more articles on big bands and sports in your coming issues. I am especially interested in football.

Doug Brown  
409 Louisiana Ave.  
Cumberland, MD 21502

P.S. I happened to hear an episode of YOURS TRULY, JOHNNY DOLLAR from March, 1956, featuring Bob Bailey as the action packed investigator. He was dynamic to say the least and really got into the role.

Syndication of RETURN WITH US TO . . .

Dear Mr. Inkster,

Thought you would like to know that RETURN WITH US TO... has been picked up for newspaper syndication. Bill Owen and I have been producing it since 1975. I have enclosed the ad that appeared in Editor & Publisher, along with a recent issue of Grit.

Incidentally, in an RWUT panel dealing with Carlton E. Morse, we mention the North American Radio Archives and the first annual Tribute Dinner at which Mr. Morse was honored on June 2, 1973. I'll send you and Roger tear-sheets when it is published.

Perhaps you know I was privileged to work with Carlton Morse several years ago in efforts to adopt I Love A Mystery into a comic strip. But, it just wasn't the right time for this great property to enter the comics, since it was the era of Doonesbury and such.

Best regards,

*Don Sherwood*

Don Sherwood

Emmons Farms  
Oneonta, New York 13820  
June 13, 1978

(Editor's Note: Samples of the I LOVE A MYSTERY strip mentioned above can be viewed in NARA NEWS III:2)

30 GRIT June 11, 1978

RETURN WITH US TO... by 

# BIG TOWN

MOVIE TOUGH-GUY EDWARD G. ROBINSON ORIGINATED THE ROLE OF STEVE WILSON, EDITOR OF THE CRUSADING NEWSPAPER THE ILLUSTRATED PRESS. (EDWARD HAWLEY AND WALTER GREAZA LATER PLAYED THE ROLE.)



CLAIRE TREVOR PLAYED LORELEI KILBOURNE, THE SOCIETY EDITOR WHO USUALLY KICKED HER ROUTINE DUTIES AND ACCOMPANIED STEVE ON HIS HAZARDOUS ENCOUNTERS WITH RACKETEERS. (ONA MUNSON AND FRAN CARLON PLAYED THE PART IN LATER YEARS.)

BIG TOWN WAS HEARD OVER CBS RADIO BEGINNING IN 1957. THE THEME... TELL THE STORY!







## Let your readers "Return with us to ..."

Take a nostalgic walk down memory lane with this new cartoon panel by Bill Owen and Don Sherwood. Recall again the heroes of yesteryears, and your favorite stars and shows from the "Golden Ages" of radio, motion pictures and television. Relive those magic moments in history and entertainment three times a week in this two-column panel, RETURN WITH US TO ...

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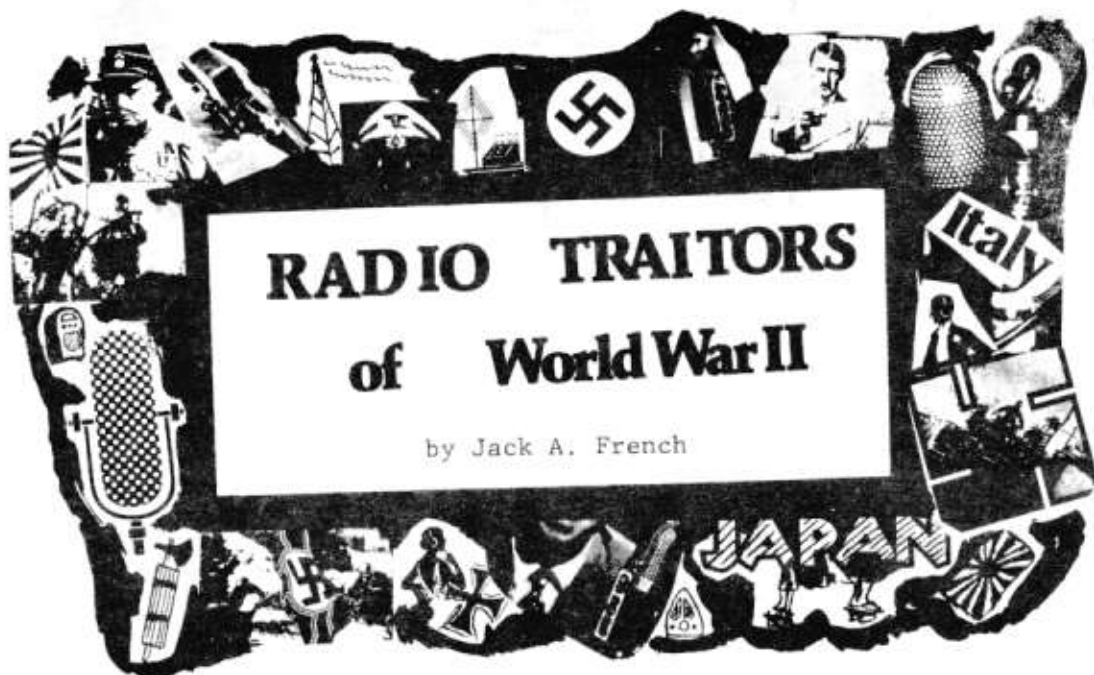
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# RADIO TRAITORS of World War II

by Jack A. French

## Part II

By the summer of 1943 the tide of World War II had turned against the Axis powers. The radio propagandists for Germany, Japan, and Italy continued to prophesy success for the Axis world and doom for the Allied forces, but the real world outside their broadcast booths was much different. United States and British troops pushed their way through northern Africa as the Germans and Italians retreated. In July the Allies landed in Sicily and the collapse of Il Duce's short-lived fascist government was not far off. On the other side of the globe, the Rising Sun was slowly setting as the Imperial Japanese Navy suffered major losses at Midway and in the Coral Sea. Already the U.S. Marines were planning the invasion of Guadalcanal.

In July 1943 the Justice Department announced that federal indictments had been returned against eight U.S. citizens for treasonable broadcasts in behalf of the Axis forces. The eight, indicted in absentia, were Constance Drexel, Robert H. Best, Ezra Pound, Douglas Chandler, Jane Anderson, Edward Delaney, Frederick Kaltenbach,\* and Max Otto Koischwitz. The latter was a native of Germany who became a naturalized U.S. citizen but returned to the Fatherland to broadcast for the Nazis. Koischwitz was destined never to answer the indictment; he died in Berlin in 1944, a year before the surrender of the Third Reich.

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\*Kaltenbach's surname was inadvertently misspelled as Kaltenberg throughout Part I



Meanwhile, most of the indicted broadcasters continued their radio attacks against the United States. The sole exception was Edward Delaney, who had ceased his radio services when the United States entered the war. The decision enabled Delaney to escape judicial punishment later.

In the spring of 1945 the Allied forces were on the verge of the inevitable victory as U.S. soldiers under the leadership of Dwight Eisenhower, Omar Bradley, and George Patton pushed back the reeling remnants of Der Fuhrer's armies. Italy had fallen and Mussolini was executed by Italian partizans on April 28. Two days later Adolph Hitler committed suicide, and on May 7 the German armies surrendered unconditionally. A relatively new President, Harry S. Truman, directed the stepped-up military operations in the Pacific against the Japanese.

### Rounding Up the Traitors

One by one the radio renegades were flushed from their hiding places and taken into custody. Ezra Pound was captured first, arrested by U.S. Army troops near Rapallo, Italy in May 1945. Delaney was next, arrested (still protesting his innocence) on May 19, 1945 at Prague, Czechoslovakia, where he had spent the last months of the war.

Lord Haw Haw, the American-born fascist with the British rearing, William Joyce, made a cunning attempt to escape. With a good disguise and fake identification obtained from his Nazi bosses, Joyce and his wife successfully made their way out of Germany and into Austria, passing themselves off as Mr. and Mrs. Wilhelm Hansen. But that famous rasping voice was his undoing as two soldiers recognised it at an Allied checkpoint near Wassersleben, Austria and took him into custody on May 28, 1945.

Later that summer Douglas Chandler, Robert H. Best, and Fred Kaltenbach were found by the military and taken into custody. The first two would eventually stand trial for their crimes, but the third was captured by the Russians. Unable to survive the rigors of the Russian prison camp, he died near Danzberg in October 1945 at age 50. Probably Kaltenbach never renounced the epitaph he had inadvertently coined for himself on Nazi radio years before: "I am not an enemy of the American people, but I shall remain an impossible enemy of those forces in America who wish to deny Germany her rightful place in the European sun. If that be treason, make the most of it."

The radio renegade round-up proved to be the exact opposite of "ladies first"; all of the males were arrested before the women. Connie Drexel was finally arrested by the U.S. Army on August 16, 1945. Still left unaccounted for on VJ Day were Jane Anderson, Axis Sally, and Tokyo Rose.

### U.S. Reluctance To Prosecute

With most of the radio traitors in custody the U.S. government became bogged down in an unexplained delay that lasted over two years. Either the Justice Department, the White House, and the military could not agree on a course of action, or much additional investigation



was needed to prove these complicated treason cases. Month after month dragged by while most of the air wave renegades sat in military jails in Europe.

Only Ezra Pound was brought back to the United States for trial. Determined to be mentally incompetent to stand trial in late 1945, he was incarcerated at St. Elizabeth Hospital in Washington, D.C. Mildred Gillars (Axis Sally) was finally captured on March 15, 1946 in Berlin, Germany, where she had remained a fugitive for over a year under the false identification of Barbara Mome. However, she was not prosecuted.

No such reluctance could be attributed to the British. William Joyce was speedily returned to England in the summer of 1945 and found himself on trial for his life beginning on September 17, 1945, in Old Bailey, the criminal court building that still bore the scars of Hitler's bombing. Joyce fully expected his U.S. birth and citizenship would save him from the treason charges in England. By British law, however, any one who invokes the protection of the Crown (as Joyce had by his long residence in England and his use of a British passport) owes allegiance to the Crown, and such an alien can be tried and convicted of treason. The trial lasted only three days, of which less than a day was utilized by Joyce for his defense. The jury deliberated less than half an hour; the verdict was guilty and the sentence was death by hanging.

All of Joyce's appeals were exhausted within three months, and Lord Haw Haw went to the gallows on a chilly winter morning, January 3, 1946. His death certificate, characteristic of British efficacy, lists the cause of death as "injuries to brain and spinal cord consequent upon judicial hanging."

Over a year later most of the American traitors had been released from their military jails overseas, and one of them, Connie Drexel, had even returned to the United States of her own accord. She took up residence in New England while her lawyers argued for dismissal of the 1943 indictment. On April 3, 1947 the last of the air wave turncoats was finally captured when Jane Anderson was taken into custody near Innsbruck, Austria.

Slowly and painstakingly the Justice Department continued to piece together the complicated treason cases, made all the more difficult since many of the essential witnesses were uncooperative former enemies. But when even Axis Sally was released by the military authorities in Europe, for lack of direction by the U.S. government, Walter Winchell could stand it no longer. Hammering on the theme that all the radio traitors must be promptly returned for trial, Winchell told his massive radio audience, "There are still 48 stars in our great flag because of the gold star in your neighbor's window." Faced with additional media pressure and mounting public opinion, the U.S. government finally started moving on the long overdue cases.

### Trials and Twists

In the summer of 1947 Robert Best and Douglas Chandler were flown back to the United States and by an ironical twist of fate the

two impersonators of Paul Revere stood trial in the home town of that patriot: Boston Massachusetts. Chandler went on trial first. He pled not guilty and his attorneys argued that his pro-Nazi broadcasts did not constitute treason. Convicted as charged on July 30, 1947, he was sentenced to life imprisonment.

By October 1947 Justice Department attorneys were convinced that they would never be able to sustain successful prosecution of Connie Drexel, Jane Anderson, and Edward Delaney and accordingly their indictments were dismissed. It was felt that the women's pro-Nazi broadcasts, while certainly anti-United States, were not sufficient grounds to constitute treason in the eyes of a jury. It was further believed that if Delaney could prove he made no broadcast after Pearl Harbor, he was technically not guilty of treason. The dismissed indictments meant freedom to the three turncoats; Drexel and Delaney remained in the United States, but Anderson stayed in Europe.

Best's trial began in Boston during the spring of 1948. He, like the traitors before and after him, pled not guilty. His defense arguments pushed the theory that his talks on the air were merely anti-Communist and that, while pro-German, they were not treasonable. The jury was not convinced; they returned with a guilty verdict on April 16, 1948, Best's fiftieth birthday. Six weeks later a federal judge sentenced him to life imprisonment, a sentence that turned out to be quite literal. He would be dead within four years, all spent behind bars.

#### Trials of Axis Sally and Tokyo Rose

It was the fall of 1948 before Tokyo Rose and Axis Sally were brought back to the United States for trial. By that time Kaltenbach, Joyce, and Koischwitz were in their graves. Chandler and Best were in the federal penitentiary, and Anderson had been cleared of charges.

Gillars stood trial in Washington, D.C., the historic proceedings beginning on January 24, 1949 as Axis Sally became the first woman in over a century to be tried in the United States for treason. The 48 year old Nazi mouth-piece entered a plea of not guilty. Numerous recordings and witnesses from Germany gave their evidence as the trial wore on, consuming over a month in the arguments. Her defense took the better part of two weeks but ultimately the case went to the jury. On March 10, 1948 the jury had reached its verdict: Guilty! Two weeks later the federal judge sentenced the still poised platinum blonde to ten to thirty years in the federal penitentiary.

With Axis Sally behind bars the public's attention moved to the West Coast, where Tokyo Rose went on trial on July 5, 1949, the day after her thirty-third birthday and a full four years after her arrest in Japan. The San Francisco trial stretched over a total of 61 days, the longest of all the radio turncoats' trials. The jury was presented with a multitude of conflicting facts, stories, and conjectures. The government's case alone involved 46 prosecution witnesses, 16 of whom were from Japan. D'Aquino's defense attorneys put up a valiant case in her behalf and even brought forth former



U.S. and British soldiers who were Japanese prisoners of war to testify for Tokyo Rose. The attorneys argued that other women had played Tokyo Rose and had uttered the treasonable statements on the air and that d'Aquino was innocent.

Her jury returned a guilty verdict on a hot September day, and on October 6, 1949 she was sentenced to 10 years in Jail and ordered to pay a \$10,000 fine. The last of the radio traitors was quietly escorted out of the courtroom and another chapter of U.S. history closed.

#### Inside and Outside Prison Walls

As the United States entered the 1950's, the air wave turncoats were largely forgotten. Jane Anderson presumably remained in Europe with her husband, a Spanish count; they had backed the winning side in Franco's civil war and would have been welcome there. Edward Delaney, still the radio pitchman, settled in Tucson, Arizona, where he had a program called SPEAK YOUR PIECE on radio station KCNA in 1951. He lost his sponsors when his pro-Nazi background was discovered, and he then moved westward to Montrose, California, where he supported himself as a free-lance writer.

Robert Best, who had been transferred to the medical center for federal prisoners at Springfield, Missouri in August 1951, died there



**PRISON TOOK ITS TOLL**—Mildred Gillars, the Axis Sally of World War II, is shown, left, as she appeared in 1948, and at right on her release from federal prison in Alderson, W. Va.—(AP Wirephoto)



of a cerebral hemorrhage nine days before Christmas in 1952. His Austrian wife, Erma, had the body shipped to Spartansburg, South Carolina, where he was buried a few miles from the place where he had been born 56 years before. Very few people there remembered the minister's son who had grown up to promote Nazism over the air.

On January 6, 1956 Iva d'Aquino was released from federal prison. She joined her relatives who were then living in Chicago, Illinois, where she was to remain, working in an Oriental gift shop, while her friends and associates began a quiet campaign to gain a full pardon and restoration of her citizenship rights, a campaign that would take 21 years.

Connie Drexel, meanwhile, had relocated from New England to the nation's capital. In a tiny apartment on H Street, about three blocks from the White House, she lived out her remaining years in almost complete obscurity. When she died on August 29, 1956, neither of the Washington, D.C. daily newspapers carried her obituary.

#### Pound Aided by Literary Friends

A short distance from Drexel's apartment, Ezra Pound brooded in his confinement at St. Elizabeth Hospital while his literary friends argued for his release. American poet Robert Frost and others were finally successful in securing Pound's release in 1958 and the poet-prisoner immediately returned to Italy. His poetry and influence on literature resumed although his wartime support of Mussolini cost him many an award because of less forgiving souls in the world of arts and letters.

On July 10, 1961 Mildred Gillars walked out of the main gate at the women's federal prison at Alderson, West Virginia, a free woman after serving 12 years, approximately twice as long as Tokyo Rose had been behind bars. Gillars made her way back to Ohio where she had quit college to pursue a stage career more than 40 years before. Converted to Catholicism during her prison term, the grey-haired 60 year old lady thought she could find peace in her remaining years. She settled near Delaware, Ohio, the birthplace of President Rutherford Hayes, and within a few years she resumed her college education at Ohio Wesleyan University.

By 1963 only the hapless Douglas Chandler remained in prison. All of his fellow traitors had either escaped prosecution, served their time, or died, but Chandler, the first of the turncoats to enter prison, was the last to be released. Exactly why this happened is not clear; certainly his propaganda in the war had nowhere near the influence of Axis Sally's, and the poor fellow was now in his 70's, twenty years removed from his Berlin broadcasting.

Chandler's German wife and daughters continued to press appeal after appeal from across the Atlantic Ocean, including intercessions from the German government. Finally President John F. Kennedy authorized a pardon for Chandler. On August 9, 1963 a broken man of 74 years of age stepped outside the prison walls at Lewisburg, Pennsylvania for the first time in 17 years.

## The Final Days

After Chandler's departure from prison, he entered the same obscurity that Jane Anderson was enjoying. It is even possible that both are still alive and living in Europe today; if so, Anderson would be 85 years old and Chandler would be 89. It is more likely, however, that both have since died and that their passings were ignored by the American press.

In 1972 two more of the radio turncoats died, one in California automobile accident and the second of heart failure on the other side of the globe. Edward Delaney, 86 years of age, was killed in a car crash on July 1, 1972 in Glendale, California, a suburb of Los Angeles. At that time Delaney was living on West Elk Avenue in Glendale, eking out a modest living as a free lance writer.

Four months later, exactly to the day, Ezra Pound died of a heart attack in Venice, Italy, where he had lived since his release from the Washington, D.C. hospital. Pound remained a center of controversy almost to the day of his death. In the early part of 1972 a panel of writers proposed him for the Emerson-Thoreau Medal of the American Academy of Arts and Sciences. After a bitter debate, in which his opponents brought up his radio support of Mussolini fascism, Pound's nomination was rejected.

On November 3, 1972 Pound's impressive funeral in Venice was attended by several hundred mourners, and then the coffin was carried in a black gondola across the lagoon to the island cemetery of San Michele, which also contains the grave of composer Igor Stravinsky.

Mildred Gillars became one of the oldest college students to achieve a degree from Ohio Wesleyan University when she graduated on June 10, 1973 with a degree in speech. She was 72 at the time. While going to college, Axis Sally continued her music teaching at a nearby Catholic school in Worthington, Ohio. Still living there today in quiet semi-retirement, she grants few interviews, claiming to be still restricted by the terms of her parole, which expires in 1979. Gillars shuns publicity and generally the media have acceded to her wishes.

Tokyo Rose with the assistance of the Japanese-American Citizens League finally attained a complete pardon and restoration of citizenship rights by an act of President Gerald Ford on January 19, 1977. Iva d'Aquino lives in Chicago, working in an Oriental curio shop. A spry 62 year old, she continues to maintain, as does Axis Sally, that she was innocent of treason and should never have been convicted of any crime. Both of them have apparently outlived the other airwave renegades, and both are now enjoying the quiet dignity of old age in a world that has almost forgotten the radio traitors of World War II.

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- West, Rebecca. The New Meaning of Treason. NY: Viking, 1964.



**War of the waves** is the title given to this cartoon by the French weekly *La Tribune des Nations*. The governments of Chancellor Hitler, Prime Minister Chamberlain and Premier Mussolini now regularly use the radio to interpret news. The U. S., here represented by President Roosevelt, has not officially joined the radio war, does however broadcast "cultural and educational" programs to counteract Fascist propaganda in the Americas.









Robert Campbell. The Golden Years of Broadcasting: A Celebration of the First 50 Years of Radio and TV on NBC. NY: Charles Scribner's Sons, 1976. 256 pp. \$20 originally (remaindered for \$7.98). B-90 in the NARA Printed Materials Library.

Robert Campbell's The Golden Years of Broadcasting could be called a family album for NBC, or, less charitably, an expanded promotional brochure for NBC. The work contains 200 black and white illustrations and 64 pages of full color photographs.

Its subtitle, A Celebration of the First 50 Years of Radio and TV on NBC, raises the expectations of OTR and early television fans. The former will be disappointed, since radio is dismissed with only one 32-page chapter and brief references in other parts of the book. The latter may well wish that less emphasis was given to comparatively recent TV shows.

Some of the photos are certain to fascinate OTR buffs with remembrances of how old favorites used to look: for example, those of Richard Widmark as Front Page Farrell (1941); Ozzie Nelson and Harriet Hilliard when he looked like the young David Nelson (n.d.); Garry Moore when he was radio's whiz kid (1941); Fred Allen and Portland Hoffa, looking like post teenagers (n.d.); young Edgar Bergen with ageless Charlie McCarthy and Clark Gable in his prime (1939); Dean Martin and Jerry Lewis with Red Skelton on THE COLGATE COMEDY HOUR (n.d.); and Franchot Tone, Robert Young, Margaret Sullavan, Frank Morgan, and Robert Taylor on THE GOOD NEWS SHOW (late '30's?). Unfortunately the caption too often fails to identify the date that the photograph was taken.

Ten of the fourteen chapters deal with types of programs: "Weekly Drama," "Sports," "News and Special Events," "Documentaries," "Children's Shows," "Soap Operas and Quiz Shows," "Dramatic Specials," "Weekly Comedy," "Variety and Entertainment," and "Late-Night Television." The text of each chapter is too brief to provide adequate information about the NBC programs of these genres. The best of the lot is "News and Special Events" with its commentary on how the Kennedy assassination affected the NBC news staff, how THE NBC NIGHTLY NEWS is put together, and how the TODAY SHOW evolved.

Bob Hope's "Foreword" and the author's "Afterword" are the high spots of the book's text. Subtitled "We Get Letters," the last chapter shares excerpts from correspondence directed to NBC. As well as revealing missives about the news coverage of controversial events such as Watergate and Vietnam and complaints about cancellations of popular programs such as STAR TREK, Campbell furnishes examples of the amusing. After the postponement of the documentary "The Shooting Gallery Called America," NBC received letters offering both praise and condemnation of the show, which writers claimed to have seen. After the moon landing, one viewer wrote to complain that she found the joining together of two machines during the docking a pornographic display. Among the complaints about the switching from the final seconds of an exciting football game to the children's



special HEIDI was this one: "NBC stands for 'No ballgames completed,' 'nothing but clods.' You should Heidi your face in shame."

Hope's is one of those voices so engrained into the consciousness that one cannot read what he has written without hearing him. This phenomenon adds to the reader's pleasure when reading the "Foreword." Hope reminisces about his first teaming with Crosby at New York's Capitol Theatre in 1932, his learning how to out-punchline Major Bowles, who would take a guest performer's material and arrange the script so that the punchline went to the host, and his commandeering his first radio audience from people coming out of the Bergen-McCarthy Chase and Sanborn Show, then a huge success on Sunday nights.

Having paid tribute to radio's creation of magnificent illusions, Hope comments on how easy it was to do radio: "Working in radio was wonderful. You could just stand there in front of a radio audience, tell a joke, get a laugh, and then kiss the joke and then get another laugh. When the show was over, I'd just walk out, toss the script in the wastebasket, and go right to the golf course. I didn't have to worry about make-up, costumes, or anything like that. It was something."

Noting that he was among the first Hollywood stars to do television (against the advice of the movie people), Hope speaks of why it is more difficult to do than radio. Television requires rehearsal, memorization of material, and concern for appearance. He says, "You can't just walk on and read from the script, the way we did on radio."

AI

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("Across the Editor's Desk," continued from p. 7)

#### This Issue's Centerfold

The centerfold in this issue is printed with the special permission of Gene Larson, who provides the following information about how he came to do the poster: "I had a lot of time on my hands back in 1971 and part of 1972, and, being nostalgic, I researched various materials on old radio and just started sketching around on an old art board that was collecting dust. Being an amateur artist, I wasn't into painting, so I drew the poster with lead pencils, colored pencils, and mostly with multi-colored Papermate Flair pens. It took 85 working hours to complete, starting Dec. 20, 1971 and finishing Jan 31, 1972. A Seattle radio station ran 30,000 copies for promoting their nighttime old radio broadcasts. After sending a copy to Radiola Company of New York, they wrote a couple of lines about the poster in a newsletter, and I sold some copies nationally as a result. It may be interesting to note that I never plan out my art work. My method is just to wing it. I simply start in the middle and work around the central object. The poster was a pleasure to do."

Our reproduction in black and white is a half tone of the full color poster. Anticipating that some NEWS readers might want the poster in color, I asked whether it was available. Larson replied

"As for selling copies of the poster, there are only a limited number (about 100) and they have a crease through the height of them where they've been folded when packaged. However, once mounted or ironed the crease is barely noticeable. Due to postage and handling costs I would have to charge \$6.50 a piece for them."

His address is the following: Gene Larson; P.o. Box 2451; Gallup, NM 87301.

SUSPENSE: THE MYSTERY MAGAZINE

Last issue's article on radio related comics by Roger Hill prompted Ray Stanich to write us about SUSPENSE: THE MYSTERY MAGAZINE, which novelized stories from the radio series. Ray, who has seven issues of the magazine, sent a xerox copy of four of the covers, which feature stars with inserts of the performers who were on the radio show (See p. 48) and a sheet listing the contents of four of the issues. In the seven issues only one story was not related to a SUSPENSE radio program, according to Ray. Recently added to the NARA Printed Materials Library is issue I:2, Dec., 1946 (M-131). Ray's annotation of that issue reads as follows:

Vol. 1, No. 2, Dec. '46:

EVE - / / by R. L. Richards (Lucille Ball) Adap. by Roby Wentz  
SNEAK PREVIEW - 3/23/44 by R. L. Richards (J. Cotton) Adap. by W.C. Steele  
THE KING'S BIRTHDAY - 8/28/43 by L. Pelletier, Jr. (D. Costello) Adap. by R. Black  
THIEVES FALL OUT - 11/16/43 by R. L. Richards (G. Kelly) Adap. by C. Cartmill  
THIS WAS A HERO - / / by M. Ryerson (L. J. Cobb) Adap. by L. Miller  
MARRY FOR MURDER - 9/9/43 by W. Field (Lillian Gish) Adap. by C. Morrison  
RIDE TO NOWHERE - /6/44 by R. L. Richards (A. Ladd) Adap. by F. Harrigan

Cartoon Provided by John Pellatt



## 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 evidence by the condition of returned items, will lead to revocation of borrowing privileges. All materials should be returned within three weeks of receipt.

All orders for printed materials should be addressed as follow:

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

### Additions

#### Books

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

- B-100 ANDREW ALLAN: A SELF-PORTRAIT by Andrew Allan with an introduction by Harry J. Boyle, 1974. 199 pp. Contains essays as well as autobiography of one of the guiding hands behind Canadian radio drama, including CBC RADIO STAGE.  
(Donated by John Pellatt)
- B-101 "GOOD EVENING!": A PROFESSIONAL MEMOIR BY RAYMOND SWING, 1964. 311 pp. At 75 years of age the influential news commentator looks back at his career as a print and broadcast journalist.  
(Donated by John Pellatt)
- B-102 SYLLABUS FOR HISTORY OF BROADCASTING IN AMERICA (BCA 323 at San Francisco State University) by Charles Harriman Smith, 1977. 270 pp. Begins with communication generally, goes through the wireless years, radio years, television years to 1977. 20 sections; suggested outside reading for each.  
(Donated by Roger Hill)
- B-103 HANCOCK by Freddie Hancock and David Nathan, 1975 paperback (1969 original). 219 pp. Wife of England's most famous radio comedian writes honestly of his troubled life.  
(Donated by Mike Gerrard)
- B-104 THE SHADOW KNOWS . . . edited by Diana Cohen and Irene Burns Hoeflinger, 1977. 323 pp. Has 15 scripts from THE SHADOW, intended for use in school reading classes. Introduction on how to read radio plays; a glossary of radio terms and questions about each play at end.  
(Donated by Tom Price)



- B-105 VINTAGE RADIO: 1887-1929 by Morgan E. McMahon, 1973 (second edition), 263 pp. Subtitled "Harold Greenwood's Historical Album Expanded With More Old Ads, Illustrations and Many Photos of Wireless and Radio Equipment." Contains illustrations of transmitters, receivers, and components.  
(Obtained for NARA by Tom Price)
- B-106 MA PERKINS, LITTLE ORPHAN ANNIE, AND HEIGH HO SILVER! by Charles K. Stumpf, 1971. 127 pp. Chapters on the various types of programs: soaps, music shows, comedy, drama, movie adaptations, detective shows, variety, quiz shows, kiddy shows, westerns. Eight additional pages of pictures of performers (6 pics on each page).  
(Donated by Charles K. Stumpf)

#### Scripts

Only two scripts may be borrowed at a time. Cost for borrowing is 50 cents per script.

- S-99 ARCH OBOLER'S PLAYS, "Bathysphere," Nov. 18, 1939. 16 pp.  
(Typed from Roger Hill's handwritten transcript by Bill Donham)
- S-100 THE LUCKY STRIKE PROGRAM STARRING JACK BENNY, "I Can't Stand Jack Benny Because . . . Contes," Dec. 16, 1945. 19 pp.  
(Obtained for NARA by Tom Price)

#### Magazines

Only two magazines may be borrowed at one time. The usual charge is \$1 per magazine.

- M-131 SUSPENSE: THE MYSTERY MAGAZINE, December, 1946. Short stories taken from the radio plays.  
(Donated by Roger Hill)
- M-132 RADIO NOSTALGIA, #5, features THE GREEN HORNET  
(Xerox copy donated by Tom Price)
- M-133 THE GREAT RADIO SHOWS, I:4 and II:1 (1976, 1977), features GANGBUSTERS  
(Xerox copy donated by Tom Price)
- M-134 THE GREAT RADIO SHOWS, I:2 and 3 (1976), features CAPTAIN MIDNIGHT and THE LONE RANGER  
(Xerox copy donated by Tom Price)

#### 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 except for II:1 (\$1 charge). Many of the issues are available for loan because of the efforts of Tom Price, who supplied photocopies of issues not previously in the library. Two back issues may be borrowed at a time.

## TEACHING WITH RADIO SHOWS

by Roger Hill

Recently NARA Treasurer Tom Price wrote of his experiences with using radio shows for teaching. This prompted me to dig out some of my notes and share a few experiences with our members as well. Perhaps others will be encouraged to teach an OTR course.

First let me relate some of the comments from students who took my Broadcasting Communication Arts course at San Francisco State College during the spring term of 1970.

Radio allows more participation by the listener and an opportunity to join the show by vision creating.

The Golden Era of Radio was part of America just like the American Flag and Ma's apple pie. By listening to this type of programming, we could picture and even trace the evolution of radio through the decades, from its birth to peak to old age. Also by listening and taking into account the Great Depression, we could picture why people lived for the radio programs. My mother would talk of the radio as something important. She told me it was the radio programs that kept her sane throughout the Depression. She remembers the food tickets, meal lines and mass unemployment. But she also remembers laughing at the various programs on the radio. The radio was part of America and it should be studied in depth.

Radio has probably influenced more people than any other one thing outside of religion in the entire history of man

I feel that, finally, I have an insight into what all the misty-eyed 40 year olds mean when they talk of radio. This class has been a kind of look into the childhood of my parents, a small bridging of the generation gap. I feel that I also learned something about radio as a medium, perhaps even as a genre. As part of the TOP 40 generation, I was amazed at the depth and breadth of radio. It is a bit more than television without pictures; it has a personal-ness that television rarely if ever attains. The freedom to imagine

and to let every listener fill in and envision as he would is to give each person in the audience a part, a personal involvement.

Whoever reviews something old and past, it always seems different in retrospect. This is particularly true of radio. When I was young, radio was an important part of my family life. The innocence of childhood is somehow lost in the process of growing up and with this loss goes the ability to imagine. Radio is dependent on the imagination; it can be as real as one can make it.

In a discussion at the dinner table last week, my mother and grandmother and I talked about the class, and radio's role in America. I surprised them at my knowledge of it. It is surprising how much one picks up just by listening. How much good knowing about the broadcasts and personalities of the past will do me I sure don't know. Probably not much. But I feel those who have no background in it are certainly missing something. I would recommend the course on this premise: it makes one's experiences that much more aware; one's ignorance of radio's past only makes for a limited understanding. If we are to understand and make sense of the present, it helps to know a little about the years gone by.

The quality of the best programming reached the heights of art. Even the melodramas and mysteries, within the limits of genre, were far superior to similar types on television today.

Most of the students in this BCA class were under 25, and many I'd say were in their late teens, just out of high school and in their first or second year of college. Their comments not only pleased me but also astounded me, for I hadn't expected such insight and feeling from the "younger generation." All in all, the course was quite successful.

I then offered a class similar to this to various colleges around the San Francisco Bay Area, resulting in courses being offered at the college of San Mateo, College of Notre Dame in Belmont, San Francisco State College Extension Division, and University of California Extension Division.

In the following pages are many items which might help a teacher to establish a course in old time radio: 1. possible course themes; 2. two course proposals and an NBC advertisement from NEWSWEEK; 3. announcements of courses; and 4. a course syllabus.

#### POSSIBLE COURSE THEMES

Survey of Radio & Television	Writing for Radio and TV
How We Communicate	Radio and Television Directing
History of Radio (Entertainment, Propaganda, Information)	Producing for Radio and Television
Propaganda in Radio & Television	How To Advertise in Radio & TV
Racism & Violence in Radio & TV	Making Money in Radio and TV
What To Say & How To Say It	Broadcasting in Other Countries
Using Your Imagination: A Workshop on Writing, Acting, Directing, and Producing Radio and TV Shows	Communications Workshop
Radio & TV Appreciation	The Business of Broadcasting
Advertising: Where the Money Is in Radio & Television	Famous Radio and TV Artists
For Listeners Only: Uses of Radio	Radio & Television Comedy
Programs, Profits, and Personalities in American Radio & TV	Radio & Television Drama
How To Listen	Live Radio and Television
Seeing With Your Mind	Music in Radio and Television
Imagination Unlimited	Radio and Television Announcing
Turn On, Tune In, Think	Women in Radio and Television
How To Succeed by Listening & Thinking	Careers in Broadcasting
Ten Steps To Being a Better Person Through Listening	A New Kind of Acting
How To Act in Radio & TV	Terror & Horror on Radio & TV
Who Were the Great Ones?	The Good Old Days of Radio & TV
	Radio and War
	Censorship of Radio
	Rules & Regulations in Broadcasting
	Radio & Television Heroes
	Religion on Radio & Television



Foreign Language Radio  
Laughter & Tears on Radio & TV  
Broadcasting's Influence  
in America

Obscenity and the Media  
Why Parents Disliked Radio's Kids' Shows  
Bridging the Generation Gap with OTR

PROPOSAL FOR AN EVENING CLASS: RADIO ENCORE: A Study of American  
Radio Broadcasting and Programming since 1925.

Goals: To acquaint today's generation with a way of life in which the medium of radio entertainment and communication did entertain and communicate in a positive fashion with American society between 1925 and 1960.

To re-learn the lost art of careful listening which was part and parcel of radio listening between 1925 and 1955.

To discover and evaluate the actions and reactions of radio programming to society as well as that of individuals to radio programming.

To find out what was being broadcast during the "Golden Days of Radio", how these programs were created and performed, what constituted "good" and "bad" programs, who some of the performers were and how radio involved itself with problems of the day.

- Method:
1. At first, a brief discussion of radio, how it began and what it once was.
  2. An introduction to some of radio's past programming in order to set the stage for things to come and prepare the student for his listening experiences.
  3. Programming divided into 5 year periods beginning with 1925. Recorded tapes of old radio shows and events would be played, preceded by some commentary and discussion on social, political and economic events of significance relating to the particular block of time being experienced.
  4. After listening to the recorded material, brief discussions would be held in order to promote an understanding of the events and actions of the times as well as an appreciation and understanding of contemporary attitudes in those persons who lived during "Radio's Golden Era".

5. The main body of the course would continue to center around setting the scene, listening to recorded material and discussing the programming's relationship to economic, social and political aspects of the time.
6. The periods of 1930 to 1950 would constitute the bulk of this course since network programming was at its zenith during this time.

Texts: Jim Harmon's Those Great Radio Heroes

Mary Jane Higby's Tune In Tomorrow

Richard Lamparski's Whatever Became of...

Hadley Cantril's The Invasion From Mars: A Study in the Psychology of Panic.

All of these texts are available in paperback.

Assignments: In-class listening experiences

Readings from the texts

Selected out-of-class readings

Specific in-class time period reports

One paper of 5-10 pages on an aspect of past radio

One midterm or final exam based on class experiences, listening ability and outside readings.

Instructor's Relevant Qualifications:

Graduation from San Francisco State College with a minor in Radio-Television-Film.

Personal researching of information on past radio programming as well as a personal library of over 2300 radio shows and events on tape.

Possession of California Secondary Teaching Credentials and Teaching Experience.

Membership in the Radio Historical Society of America.

Currently completing a Masters in Radio-Television-Film at San Francisco State College.

Instructor's Non-Relevant Qualifications:

Graduation from San Francisco State College with a major in Biological Science.

Possession of a Medical Technologist License and relevant work experience.

## ANOTHER COURSE PROPOSAL

### A COURSE IN RADIO'S HISTORY FOR U.C. EXTENSION SERVICES

Instructor: Roger Hill

Radio has always been a medium for mass communication from the early days in 1920 to the present. Mass communication media sometimes influence events in a society, but more often are influenced by events in society. The history of radio programming in American mirrors this symbiotic relationship between the media and society. A course on the history and development of radio programming in America between 1920 and 1965 attempts to highlight some of the significant relationships between radio programming and the various facets of American society.

Early radio relied quite heavily on profits from the sale of receiving sets. Advertising was virtually non-existent during the 1920's. Radio programming was in a state of flux, ranging from high-brow lectures to low-brow jazz. Federal regulation was for all purposes, practically non-existent regarding radio broadcasting. All of these aspects of early programming reflected attitudes in the Roaring Twenties. Slowly but surely programming changed; radio changed; America changed. The Depression caused radio to assume a new significance as people turned more and more to their receivers for entertainment and solace. Program ratings and advertising (commercially sponsored programs) came hand-in-hand into radio. Profits no longer came solely from sale of radio receivers and parts. So many facets of radio programming have directly and indirectly influenced numerous aspects of American society that authors such as Summers and Summers have devoted large sections of their book, Broadcasting and the Public, to a discussion of types of programs once heard on radio.

A course about radio programming discusses the effects of radio on other media, on politics, and on American aspirations. The student hears examples of early radio shows which illustrate relationships between popular attitudes of that era and radio programming. Such things as racial stereotyping are encountered and discussed. America's attitude toward European conflict in the 1930's is evident in some programming. The quick change to an America at war is also reflected in radio shows. During the war, radio served to entertain as well as propagandize and numerous programs illustrate these functions.

The extension student will gain no immediately useful technical skills from such a course. The instructor expects, however, that each student will attain a fuller understanding of what influences shaped America's past radio programming and how some of the major events (Depression, War, Hiroshima, Communism) were affected by, as well as affecting, radio programming. Whether or not an understanding of how pressures shaped programming of one mass communications medium in the past could lead to an enlightened future mass communications is doubtful. But there is always the hope that men can learn from past mistakes, as well as from past successes.



## JOURNALISM

Berkeley, Summer, '72

## SUMMER SEMINAR

Great Literature on the Air:  
Radio Adaptations, 1935-1955

X 103 (3)

Selected dramatized radio versions of outstanding literary works, aired originally between 1935 and 1955, will be heard in class and will serve as a basis for discussion of the differences between written and aural literature. This concentrated course will offer greater insight into the adaptation of literature for radio.

The influence of sound effects, music, characterization, and atmosphere upon adapted dramas will be discussed in reference to adaptations of such works as Huxley's *Brave New World*, Steinbeck's *Of Mice and Men*, Wells's *Time Machine*, and Hugo's *Les Misérables*. Students work together to adapt a short story for listening.

Instructor: ROGER W. HILL, M.A., Extension Instructor in Communications

Schedule: Monday-Thursday, June 19-22 and June 26-29, 9 a.m. to noon; Wednesday-Friday, July 5-7, 10 a.m. to noon;  
203 Wheeler Hall, Berkeley campus

Credit: Three quarter units, optional

Fee: \$50. To enroll return application form, back cover. For further information telephone 642-1064.

International Studies, Journalism, Languages 38

## JOURNALISM

UNIV. OF CALIF., BERK'Y

## CLASS

Spring, '73

Programs, Profits, and Personalities: American Radio from  
1920 to 1965 X 101 (4)

The relationship between radio programming and American culture in the years when radio was at its height. Tapes of famous broadcasts—news, comment, drama, comedy, soap operas, mysteries, speeches—illustrate the power of radio for communication, entertainment, propaganda, and information.

ROGER W. HILL, M.A., Extension Instructor in Journalism  
SAN FRANCISCO  
Wed., 7-9:30 p.m., Feb. 7 to May 30; Richardson Hall; \$60

## NOVEMBER SHORT COURSE

## RADIO ENCORE: H-22

COLLEGE OF SAN MATEO; Fall, '71

You don't have to be old enough to remember the Fred Allen - Jack Benny "feud" or Ben Bernie's "Yowzir, yowzir," in between swipes at Winchell to appreciate the profound influence radio's golden age had on life today. For just as television is forming many of the images held by today's generation, so did radio for today's middle-aged American. This slide-illustrated course, with audio excerpts of programs from 1920 to 1965 will look at radio's past, its formative years, its influence on and by World War II and its new roles after television came into the living room. ROGER HILL is a lecturer in San Francisco State College's broadcasting communication arts department. Participants of all ages will delight in this 11-tube super-hetrodyne voyage into radio's past. Six sessions.

CSM CAMPUS - BLDG. 18, ROOM 76

Thursdays, Oct. 28, Nov. 4, 11, 18, Dec. 2, 9, 7-10 p.m.

Fee: \$10.00 series

ONE UNIT OF CREDIT AVAILABLE: Telecommunications 149

## JOURNALISM

UNIV. OF CALIF., Berkeley;

## SPECIAL CLASS

Spring, '72

Programs, Profits, and  
Personalities: American Radio  
from 1920 to 1965

X 101 (4)

For the first 30 years of broadcasting, radio—with its unparalleled ability to stretch the imagination—was as powerful a device for communication, entertainment, propaganda, and information as the world had ever known. Goebbels admitted that without radio, Hitler could not have captured Germany; Franklin D. Roosevelt brought unity and faith into American homes with his fireside chats; and drama, soap operas, and serials virtually mesmerized a generation of Americans.

Drawing from a private tape collection of 1,500 radio programs, the instructor will illustrate the relationship between the culture of an era and radio programming.

Students will hear Edward R. Murrow's famous "This is London" series; commentators H. B. Kaltenborn, Walter Winchell, and Lowell Thomas; F.D.R.'s "Fireside Chats"; "One Man's Family," "I Love a Mystery," "Ma Perkins," Fred Allen, "Easy Aces," and "Inner Sanctum"; and many other examples of radio programming. The programs will be discussed in terms of content, writers, actors, producers, directors, advertisers, and sound effects.

Instructor: ROGER W. HILL, M.A., Lecturer, College of San Mateo Community Services

Location: 283 Dwinelle Hall, Berkeley campus

Schedule: Saturdays, 9:30 a.m.-12:30 p.m., February 12 through May 20 (class will not meet on February 19 and April 1)

Credit: Four quarter units, optional

Fee: \$60. To enroll return application form, back cover. For further information call 642-1064.

## Broadcast Communication Arts

BCA #120 American Broadcasting Since 1920 (3 units) San Francisco State; Fall, '71  
Review of American broadcasting; evaluation of important and representative radio and television programs, with an emphasis on the early years of broadcasting. Designed for the general student, and not available for credit on the BCA major program.

Remember *Easy Aces*? *Lights Out*? *Stella Dallas*? What about *Major Bowes*, *Lum and Abner* or *The Great Gildersleeve*? Even if you don't, this course can be a nostalgic, rewarding experience. Those not interested in earning college credit may register as auditors, paying the same fees. *Duffy's Tavern*, *I Love a Mystery*, *Baby Snooks*, *Jack Armstrong*...thirty-five years of broadcasting history.

Section 1, Mondays, 7-9:45 p.m., Sord No. 16025  
Roger W. Hill, Adm. Bldg., Rm. 178

Aims Every well-educated person should attempt to understand the background and history of his country. For more than forty years, radio broadcasting and its programming have reflected upon, influenced, and communicated to American society. Entertaining, instructive and informative, radio played an important part in the lives of many Americans. The student may gain a degree of understanding and appreciation for a little-known aspect of American life with the opportunity of listening to representative examples of radio programming which were once an accepted part of life. As a result of broadened educational experience, a greater degree of comprehension, tolerance and understanding is attained by the student.

#### Assignments

Classwork primarily involves directed and selected listening experiences of material once broadcast over radio between 1920 and 1965. Although lectures constitute a necessary part of the class, emphasis is on acquiring the ability and patience for listening and using one's imagination, since contemporary society has become primarily visually oriented.

Out-of-class reading and, when possible, listening to selected programming is required since four decades of broadcasting cannot be thoroughly and adequately covered in the few brief in-class meetings.

#### Attendance

Such a class which relies as heavily on in-class listening requires, of necessity, attendance at every class meeting. The nature of the course does not easily allow students to make up missed classes. Student absences in this course invariably result in poor performance on the final examination.

It is to the benefit of all students to be prompt at all class sessions. Available limited time does not permit delaying the beginning of each class.

#### Reading and Texts

No standard text exists as yet for such a course as this. An anthology of relevant articles is in preparation but for the time being, students will be expected to buy the paperback books which provide at least some background to the vast area of radio programming. Mary Jane Higby's Tune in Tomorrow and Jim Harmon's The Great Radio Heroes are quite readable and informative, though hardly to be considered the definitive texts for such a course.

Out-of-class readings and in-class lectures with dittoed hand-outs serve to supplement the two paperback "texts".

#### Weekly Presentation Projects

Depending on class size, groups of 2, 3, or 4 students will be assigned to an "era", normally covering a five-year block of time. As the class reaches each "era" during its chronological coverage of programming history, the assigned group is responsible for an oral, fifteen minute presentation concerning the general significant events, the controversy and opinions relative to radio programming of that time and specific information concerning specific programs--especially when such program excerpts are scheduled for listening on that class date. Students may obtain information for these reports by referring to reference books in the library, The Readers' Guide to Periodical



Literature (under Radio) and columns on radio in such publications as The Saturday Review of Literature or the New Republic magazines. The New York Times (magazine section) and local newspapers often commented on radio programming and are worthwhile sources of information.

These presentations of the students may vary widely in form while still achieving the desired goal of acquainting the student directly with radio programming of a particular by-gone era. Such weekly presentation requirements help to familiarize all of the students with popular program fare of a particular time.

#### BiWeekly Assignments

Alternation of a Trivia Quiz with program evaluations provide a variety of grading basis while insuring they search their paperbacks for answers and source material for new questions. The program evaluation assignments help to determine each student's listening ability as they hear various programs and then write their comments concerning the program's content, effectiveness and social worth.

#### Optional Projects

Students may utilize tape-recording equipment to interview an older person on his remembrances of radio programming. Guidelines to conducting effective interviews should be presented and the instructor may find it desirable to briefly explain the nature of tape and tape-recording. The optional assignment tends to open communication lines between generations. Interviews should be limited to ten minutes and may be played for the class at the discretion of the instructor.

#### Term Projects

Each student is given the choice of writing a research paper dealing with some aspect of radio programming, which may then be summarized orally by the student in class; or, working together with three to four other students and doing a creative radio program for presentation in class. The projects should be turned in by the tenth class meeting.

#### Examinations

A two-part final examination constitutes the only written exam for the class. One part of the final consists of take-home essay-type questions which draw upon the student's acquired understanding of radio broadcasting and its role in America between 1920 and 1965. The second part of the final is an in-class essay-type examination in which certain programs or program excerpts are played for the students, who must then discuss various aspects of those programs and relate them to other aspects of programming history. The student must rely on his listening ability and understanding of programming's past to satisfactorily answer the essay questions in class.

#### Grades

Grades for each student are based on attendance, class participation and interest, term projects, biweekly quizzes and evaluations and the final examination.

CLASS MEETING LESSON PLAN SUGGESTIONS

- First Meeting: Discussion of class aims and instructor's chronological approach to the subject. Review syllabus and determine exact direction of course, based on student body and their background. Introduction to once-existing radio programming; acquaintance with some types of programs; explanation of need to listen and imagine. Demonstration of sound's potentials without visuals by playing excerpts from Sound of Sight record. Each class meeting should allow fifteen to thirty minutes at the close for discussion.
- Second Meeting: Discuss use of library for locating bound periodicals and articles relating to radio programming. Split class into groups and assign groups for in-class presentations. Instructor may present selected slides on early radio and early programming with accompanying recorded tapes, or comments by the instructor. This will introduce the students to early radio and let them hear how some programs sounded.
- A fifteen to thirty minute tape presentation of some of the many familiar radio program themes and introductions will further serve to familiarize the students at this time with the variety of radio shows and perhaps interest them in the class meetings yet to come.
- Third Meeting: Instructor may lecture on radio's development from 1920 to 1930. Program excerpts which may be played include: Sam 'n' Henry, Laurel & Hardy, Omar the Wizard of Persia. It is suggested that a dittoed handout be distributed each week with a list of program excerpts to be heard in that class and perhaps a brief explanation accompanying each excerpt title.
- Fourth Meeting: The first group may present its in-class report on radio, radio programming and events of the era assigned (1930 to 1935 for example). Instructor may want to further discuss events and programming of that time. A suggested film which might be shown is Captain Henry's Showboat, a film of an actual radio show of the early 1930's. Suggested program excerpts include: Phantom Dancer, an early Farzan, Joe Penner, Pontiac Show, an early Lone Ranger, Easy Aces, Ted Lewis Show, Ed Wynn Show.
- Fifth Meeting: Second group's presentation may be given. Instructor can fill in with further details and selected slides relative to programming of these years may be shown. An accompanying recorded tape can further strengthen the relationship between visuals and the programs. Selected excerpts of programs may include: Air Adventures of Jimmy Allen, News of 1935, Columbia Workshop, Major Bowles Amateur Hour, Myrt & Marge, Father Coughlin, Town Hall Tonight, Adolph Hitler's Danzig Speech, Al Jolson's Lifebuoy Show, Lights Out, Stella Dallas, Al Pearce Show.

- Sixth Meeting: The third group may present their reports. The instructor should fill in where needed once the report is over. Suggested programs include: Walter Winchell, Edward R. Murrow, BBC Scrapbook for 1940, Mandrake the Magician, Lum & Abner, Renfrew of the Mounted, Here's Morgan, Kraft Music Hall, Dr. I.Q., Jack Armstrong, Maxwell House Time, Aldrich Family, Superman, Hop Harrigan, Fibber McGee & Molly, Can You Top This, Tom Mix Ralston Straightshooters, Colgate Sports Newsreel, Suspense, Great Gildersleeve.
- Seventh Meeting: Continuation of material relating to that covered by sixth meeting.
- Eighth Meeting: Fourth group may present their reports; instructor can provide additional information. If optional projects (interviews) have been done, these may be presented at this meeting. Instructor may present additional slides with accompanying tape relative to programming of the era under consideration. Suggested program excerpts include: Dick Tracy, Abbott & Costello, Beulah Show, Kate Smith Show, Jack Kirkwood Show, Mysterious Traveler, Mel Blanc Show, Your Hit Parade, One Man's Family, FBI in Peace and War, Burns & Allen, Phil Harris/Alice Faye Show, Adventures of Sam Spade, Mr. District Attorney, Baby Snooks, American Legion Series, Duffy's Tavern, Inner Sanctum, Just Plain Bill.
- Ninth Meeting: Group five's in-class reports; instructor;s elaboration after report. Program excerpts suggested include: Escape, I Love a Mystery, Mr. Keene Tracer of Lost Persons, Twenty Questions, Our Miss Brooks, Let's Pretend, Hour of Charm, Big Story, Sgt. Preston of the Yukon, Amos 'n' Andy, Young Dr. Malone, Life With Luigi, Ma Perkins, Bob & Ray, Cisco Kid, X Minus One.
- Tenth Meeting: Group Six's presentation; instructor may elaborate and present slides with an accompanying tape. Program excerpts may include: Black Mass, Theater Five, Suspense, Yours Truly Johnny Dollar.
- Eleventh Meeting: Class projects may begin being presented. Instructor can begin discussing programming of other countries.
- Twelfth, Thirteenth, Fourteenth Meetings: Continuation of class term project presentations. Instructor's presentation of selected excerpts of international programming may include: The Queen's Men, On Safari, Good Show, Black Museum, Kancock's Half Hour, Adventure of Harry Lime, Scarlet Pimpernel. The instructor may wish to invite several guest speakers in to discuss their experiences in radio programming of the past.
- Fifteenth Meeting: Last class meeting before final exam. Distribution of take-home portion of final. Discussion of course and review for final.
- Sixteenth Meeting: Final examination in class.



SUGGESTED ADDITIONAL MATERIALS FOR ASSIGNED OR REFERENCE READING

- Allen, Fred. Treadmill to Oblivion. 1954.
- Allen, Fred. Much Ado About Me. 1956.
- Barnouw, Erik. Radio Drama in Action. 1945.
- Bieby, Alan Edward, Sound Effects on Tape.
- Bliss, Edward. In Search of Light: The Broadcasts of Edward R. Murrow, 1938-1961.
- Cantril, Hadley. The Invasion From Mars. 1940.
- Carlile. Production and Direction of Radio Programs. 1946.
- Chase, Francis. Sound and Fury.
- Corwin, Norman. On a Note of Triumph. 1945.
- Crosby, John. Out of the Blue. 1952.
- Flaherty, John J. Behind the Microphone. 1944.
- Gaver, Jack & Dave Stanley. There's Laughter in the Air. 1945.
- Gross, Ben. I Looked and Listened. 1954.
- Hickok. The Quiz Kids. 1947.
- Head, Sidney. Broadcasting in America. 1956.
- Kendrick, Alexander. Prime Time. 1969.
- Lass, A. H. Plays From Radio. 1948.
- Lawrence, Jerome. Off Mike. 1944.
- Lawton, Sherman Paxton. Radio Continuity Types. 1938.
- McNamee, Graham. You're On the Air. 1926.
- Morell, Peter. Poisons, Potions and Profits. 1937.
- Morris, Lloyd. Not so Long Ago. 1949.
- Oboler, Arch. This Freedom. 1942.
- Rolo, Charles. Radio Goes to War. 1942.
- Settel, Irving. A Pictorial History of Radio. 1967.
- Slate, Sam. It Sounds Impossible. 1963.
- Turnbull, Robert. Radio & Television Sound Effects. 1951.
- Wylie, Max. Best Broadcasts of 1938-1939. 1939.
- Wylie, Max. Radio and Television Writing. 1958.

# *Suspense*

Number Two

*the*  
**MYSTERY  
MAGAZINE**



LUCILLE BALL  
in *Eve*

JOSEPH COTTEN  
in *Sneak Preview*

DOLORES COSTELLO  
in *The King's Birthday*

GENE KELLY  
in *Thieves Fall Out*

LEE J. COBB  
in *This Was A Hero*

LILLIAN GISH  
in *Marry For Murder*

ALAN LADD  
in *Ride To Nowhere*

from the **CBS** radio show

TRANSCRIBED FROM TORONTO

by John Pellatt

(Editor's Note: A member of NARA since 1973, John Pellatt, an undergraduate at the University of Toronto, where he serves as campus radio production director, has been a frequent contributor to NARA NEWS. For an OTR program which he hosts on Keeble-York cable television, John has done research on OTR performers and shows. He has agreed to provide NARA NEWS with an occasional column, which will deal mostly with Canadian radio, past and present, but also with British and United States OTR.)

I love old U.S. shows, as well as some old BBC shows. Naturally I'm interested in my country's old radio too. Believe it or not, this country had a fine radio history and development---totally unique---a cross between the U.S. and British systems; yet so little research has been done about it, and so little documentation and archives remain. Fortunately this situation is now changing. Bit by bit things are turning up on old CBC radio shows and from old private radio broadcasters.

New Groups Dept.: The Association for the Study of Canadian Radio and TV has been formed "to deal with all the materials related to radio and television productions and broadcasts . . . to deal with the preservation and accessibility of these materials comprehensively . . . (making) it a first priority to try to stop the destruction of broadcast material." Their first newsletter is out; contents of note include info about ASCRT itself, and information about old Canadian radio material currently in archives. I will have regular contact with this much needed organization and will relay all notes of interest in this column. (See "From Other Publications," this issue.)

"How Are They Doing Today?" Dept.: Howard Koch? The scripter for Welles' immortal MERCURY THEATRE broadcast "The War of the Worlds" back there in 1938 has been reelected president of the Academy of Motion Picture Arts and Sciences for another (his second) one year term of office. He's now a successful movie producer in Hollywood.

It Happened Way Back Then Dept.: 1919, Canada's first radio license is issued to Marconi station XWA, Montreal in September (later and currently known as CFCF). . . . 1923, Canada's first network radio broadcast linked Ottawa and Montreal stations. . . . 1923, Canadian National Railways became the first national service broadcasting its programs to trains and creating coast to coast radio in 1928. . . . 1933, CNR Radio was taken over by then CRBC (Canadian Radio Broadcasting Commission, which began to be called the Canadian Broadcasting Corporation in 1936). . . . 1927, Canadians in 23 cities heard live coverage from the nation's capital celebrating Canada's Diamond Jubilee. . . . 1928, Canadians heard the first overseas broadcast ever, when King George V's Thanksgiving Day services were heard live, direct from Westminster Abbey in London, England.



"What Are They Doing Now?" Dept.: Remember Lanny Ross? He was a radio sensation in the 1930's on SHOWBOAT, a top variety program, as a clean-cut tenor. Later he went on to TV and stage work. Today he's still singing. "I'm no rock and roller," he says, "but I'm still ready and willing to sing at the drop of a check."

The Times Have Changed Dept.: Bob and Ray are one of my all time favorite comedy teams. Hopefully I'll have a full in depth interview/article on them for NARA in the future. Meanwhile, NARA offers a tape of B&R material as well as a copy of their great book WRITE IF YOU GET WORK (B-91) in the Printed Materials Library. Radiola (of whom I have heard various reports) offers BOB & RAY PRESENT MARY BACKSTAGE, NOBLE WIFE. I recently bought the record, which has been out since 1976. It's great. They have some of MARY in syndication so perhaps they are on your local radio. Recently they've been doing commercials. (Remember the American Express commercial?) How have times changed? More recently in their WOR New York show (which finished in 1976) they used prerecorded voices. Back in their '59 CBS series all their voices were live (ad libs combined with script). Either way, they're just great!

Peter Sellers Dept.: Sellers refused honorary membership in the British GOON SHOW PRESERVATION SOCIETY, apparently because of some off-the-cuff comment their newsletter editor made about Sellers' Pink Panther series (i.e. that enough was enough).

Never at a Loss for Words Dept.: Fred Allen, one of America's most brilliant comedians and ad lib artist, was once at a loss for words. During the war he was asked (as was the trend) if he had a favorite Hitler joke. He replied, tellingly, "He doesn't inspire laughter in any form."

Does Anybody Have Info Dept.: 1. Ever hear of Radioplay? Back in the 1940's they issued scripts for colleges of classics that had been adapted for radio. . . . 2. Recently I have come into ownership of ET's of several series. Does anybody have any information on these shows: VOICE OF THE SNAKE (from Australia), INTRIGUE: THE WORLD'S GREATEST MYSTERIES (a syndicated U.S. series), THEATRE OF THRILLS (also from Australia). BROADCASTING IN AUSTRALIA by Ian Mackay (1957) deals almost exclusively with Australian radio but does not discuss the Aussie shows that I mentioned.

CBC Radio Dept.: A new series called SUSSEX is a fiction story about a prime minister of Canada. Our real life prime minister's address is 24 Sussex. It should be an interesting series. . . . CBC promises a regular program guide for both AM and FM in the fall of '78. It won't be a rival to the CBC TIMES, which was a program guide put out in the '60's and had articles; rising printing costs caused its discontinuance. The new guide will be only a listing of programs.

\* \* \*

## FROM OTHER PUBLICATIONS

ASCRT BULLETIN NEWSLETTER (Newsletter of the Association for the Study of Canadian Radio and Television, edited by M. J. Miller, Brock University, St. Catharines, Ontario L2S 3A1, Canada).

Vol. I, No. 1 (March, 1978) has an editorial establishing the purposes of the organization and of the newsletter, articles about the existing broadcast archives and about plans for more adequate archives, and book reviews. (For an announcement of the formation of ASCRT see NARA NEWS, V:4, pp. 57-58.)

The initial editorial identifies the characteristics of those who will communicate with each other via the newsletter: "They listen to, look at, collect, analyze, disseminate, preserve, reuse the programmes and ancillary materials which survive in public and private broadcasting. . . . All share a deep concern about the potential destruction of such a heritage. They do not want to see it wiped, sold by the foot or pound, filed and forgotten, mildewed, shredded or simply lost." The editor invites readers "to broadcast (in print) to others about research, resources, collections, work in progress, problems, hidden treasures, horror stories, issues, arguments, special constituencies, audiences, planning, making or analyzing programmes."

The Public Archives of Canada recently received 600 disks of assorted programs recorded from 1936 to the late 1950's by Toronto radio station CFRB. Since the station was once a CBS affiliate, some popular U.S. programs such as MA PERKINS and THE GARRY MOORE SHOW are included. . . . A. W. Ross, corporate supervisor of program services of the CBC, explains that much of the material preserved by CBC has not yet been identified for historical purposes and catalogued and that a storage problem and the need to wipe and reuse tape interferes with the preservation of programs. . . . The CBC Archives Committee maintains that its guiding values are three ways of regarding television: 1. as a major activity of Canadians (sociological), 2. as a record of the times (historical), and 3. as a medium for creative expression (artistic).

Howard Fink describes the Concordia University Radio Drama Project. Ten volumes will eventually be published, the first two being a bibliography of all CBC Drama Department broadcasts from the early '30's to the present, which will have about 14,000 entries. Seven volumes will contain carefully edited plays, about 15 per volume. The final volume will be an analytical and historical study. To prepare for the project, Fink has collected the majority of English language drama scripts and background files into the Radio Drama Archives at Concordia University.

In a review of A PICTORIAL HISTORY OF RADIO, J. A. Langham lauds Sandy Stewart's enthusiasm for radio and suggests that ASCRT display the same quality and direct it toward Canada's schools.



Langham believes that children can be fascinated by "the vast paraphernalia of radio minutiae"---such as dishpan mikes, tomato-can mikes, mikes hidden in lampshades, studios decorated as living rooms, radio stations on railway trains, sound effects machines for the production of the sounds of creaking rope, crashing glass, and wagon wheels---and can be led from that interest to a wider interest in the history of Canada.

\* \* \*

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).

In his "Don't Touch That Dial" column Jerry Collins notes that STOP THE MUSIC with emcee Bert Parks helped drive both THE FRED ALLEN SHOW and THE EDGAR BERGEN AND CHARLIE MCCARTHY SHOW off the air in 1951 and that Bergen and McCarthy came back to network radio the following year to treat STM in a similar manner. (#25; July, 1978)

Mitchell Weisberg reviews the National Broadcasting Hall of Fame's 1978 induction ceremony, held at Freehold, New Jersey, which he and his wife attended. Mikeys were awarded to Freeman Gosden and Charles Correll, Edgar Bergen, Eddie Cantor, Jessica Dragonette, Dan Dunphy, Lee DeForest, John Gambling, Sr., Leonard Goldenson, Leon Levy, Leo Rosenberg, Don Wilson, and Rudy Vallee. Dragonette, Dunphy, Wilson, and Vallee were present to receive their awards. Weisberg comments that Jessica Dragonette looked lovely, that Dunphy expressed amazement at the lack of preservation of old radio broadcasts of sports events, that he needed only to close his eyes as Wilson spoke in order to hear the announcer speaking to Benny, and that Vallee, who presented part of his dinner act was terrific. When Fred Foy called AMOS 'N' ANDY the greatest radio show, Vallee disagreed, advocating his own FLEISCHMANN HOUR for the honor. (#25; July, 1978)

\* \* \*

AIRWAVES (Edited by Jerry Chapman and Andy Blatt, 438 W. Neptune, NIU, DeKalb, IL 60115).

Andy Blatt, former co-editor with Bob Burnham of NEWS AND REVIEWS, has joined Jerry Chapman at AIRWAVES. (#17; March, 1978)

An article in the March issue provides information about the Museum of Broadcasting, 1 East 53rd St., New York City. Open to the public from noon till 5 p.m. Tuesday through Saturday the museum has video and cassette playback units on which old radio and television programs may be played by visitors. A September, 1977, catalog listed 1200 programs, and many have been added since then. Because the museum is intended primarily for research, priority is given to obtaining samples of a program rather than complete runs and to providing historical programs such as speeches of politicians and government officials. No copying of programs is allowed. No admission is charged, although a contribution of \$1.50 is suggested.



AIRWAVES warns that one should plan to arrive early in order to avoid a long wait to get space at a playback machine.

\* \* \*

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

Frank Bresee, writing about his interviews with the one and only Groucho, shares some Grouchoisms. At their first meeting Groucho asked if they had met before; "No," Bresee answered, and Groucho replied with the famous raise of the eyebrows, "Well, then, once should be enough." At a later interview, upon learning that Bresee's wife was about to celebrate a birthday, Groucho warned, "Well, young lady, if you keep having birthdays you'll eventually die." Considering his own demise, Groucho recited what he hoped would be his epitaph: "Here lies Groucho Marx/ And lies and lies and lies/ P.S. He never kisses an ugly girl." (II:3; Spring, 1978)

\* \* \*

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

The series "Guide for Collectors" continues in the May, June, and July issues, offering helpful advice on mailing tapes, compiling a catalog, and caring for tapes and tape machines.

Reader Tom Chelstowski sent in information on J. Scott Smart, radio's THE PAT MAN. Smart retired from radio in 1952, became an artist, and eventually had many works accepted by the Museum of Modern Art. In June, 1960 he died of cancer. (IX:6; June, 1978)

The Friends of Old Time Radio Convention to be held at Bridgeport, Connecticut's Holiday Inn on Oct. 7 has the following guests tentatively planning to attend: Ira Ashley, Rosa Rio, Ed Blainey, Jackson Beck, Ralph Camargo, Raymond Edward Johnson, James Maloney, Toni Darnay, Alice Reinheart, Hamilton O'Hara, Don MacLoughlin, and Betty Wragge. Cost for the day, which includes a buffet dinner, is \$15 per person, with the exception of those under 16, who will be charged \$12.50. Those wishing to attend should make checks payable to Jay Hickerson and send them to the address given above.

\* \* \*

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

In a piece on LUM AND ABNER David Reznick offers several provocative statements: that if Paul Rhymer had written novels instead of the radio show VIC AND SADE his name would be mentioned with Mark Twain in discussions of American humor; that LUM AND ABNER, always underrated, is better today than it was then; that the humor of AMOS AND ANDY is rooted in social injustice and ugliness in spite of the intentions of Gosden and Correll; that LUM AND ABNER brought characters to life while AMOS AND ANDY offered stereotypes; that

Lauck and Goff, rather than being hillbilly humorists, were "sly, swift, and deadpan---the most sophisticated big-city humorists," who had much in common with Paul Rhymer; that Lauck and Goff were easily the most technically accomplished of the multi-voiced men, provable by the fact that either one was capable of, and sometimes did, carrying a program by himself, holding conversations with each participant clearly delineated and distinct. (I:4; June, 1978)

Anne Niki and Joe Webb's interview with Fred Foy reveals that the Lone Ranger's announcer, today a staff announcer for WAEC-TV in New York, was the understudy for Brace Beemer and that on at least one occasion, when Beemer was ill, played the masked rider himself. (I:5; July, 1978)

"Technical Tips" maintains that the crosstalk that plagues some double trackers may be caused by inadequately shielded patchcords. Purchasing good quality patchcords such as Switchcraft or separating the patchcords and wrapping them individually in aluminum foil may eliminate the crosstalk. (I:5; July, 1978)

\* \* \*

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

In an appreciation of singer John Charles Thomas, "Cam" Dononcour decries that the Library of Congress, which has an abundance of commercial and non-commercial recordings on records and tapes by Thomas, will not allow copies of the material to be made. Having consulted Senator Kennedy about getting the striction removed, Dononcour learned ". . . that it will take an Act of Congress to dissolve the strangle hold that the radio networks, musicians' unions, record companies, private donars, etc. have over this material." (VI:4; July-August, 1978).

The Seventh Annual Golden Mike Awards Banquet of The Golden Radio Buffs of Maryland, Inc. will be held Oct. 21, 1978. In addition to local winners the event will honor Lon Clark, radio's Nick Carter. Ticket information may be obtained by writing Ernest Rethschulte, P.O. Box 8564, Parkville, MD 21234 or by phoning Rethschulte at 301-661-5008.

\* \* \*

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

A compromise has been reached in the dispute over whether the SPERDVAC Tape Library should be limited to third generation tapes. (See NARA NEWS, VI:1, p. 58 for background.) The lending library which SPERDVAC has developed during the past four years will continue, but there will also be an archives library. In the July issue (IV:3) John Tefteller, who will head the new project, explains what he plans



to do. All shows will be taken directly from discs. A set of master tapes, recorded at 7½ ips on Maxell UD tape, will not circulate. A second set, recorded at 7½ ips on Scotch 212, will be available on rental loan to SPERDVAC members. Tefteller cautions prospective borrowers that the shows are copyrighted and cannot be rebroadcast or sold. He advises them also about trading: "Do be careful how you trade. Remember! You are dealing with rare, low distortion material. The very least you should expect is similar quality in return."

SPERDVAC continues to have fascinating guests at their meetings. Art Gilmore, veteran radio and television announcer (on DR. CHRISTIAN, MEET ME AT PARKY'S and other shows), addressed the May meeting. Les Tremayne, performer on many radio drama shows, was to be the guest at the Aug. 12 meeting.

\* \* \*

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

James R. Wilkins column "The Acoustic Horn" has been discussing the Berliner, the earliest gramophone to play discs. The earliest discs, produced in 1887, were 5" diameter, one sided, and made of a dark celluloid material. In 1889 the material was hard-rubber, semi-bakelite. These early discs played at 90 r.p.m. In 1893 a 7", 70 r.p.m. was out. The early machines that played these discs had to be continuously cranked by hand; by 1895 a governor had been added so that the speed could be kept fairly constant. (V:5; May, 1978) In 1896 a spring driver was added, so that the machine could be wound like a music box, enabling the speed to be more uniformly controlled. Columbia had come out with the first spring driven machine in 1894, and Edison had followed in 1895. (V:7; July, 1978)

The President of the Vintage Radio and Phonograph Society, Bob Sullivan, reminisced about the first two conventions of the society and looked forward to "the best ever" convention, which was to be held July 28-30. (V:7; July, 1978)

\* \* \*

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

In "Charlie's Corner" Charles K. Stumpf discusses INNER SANCTUM. The famous opening was produced originally by a real door mounted on a heavy wood frame, weighted down with rusty hinges treated with vinegar. Although Raymond Edward Johnson is the actor remembered as the host, Paul McGrath, who died in April, 1978, played the part much longer. Johnson never hosted the program after his return from World War II. Noting that Johnson contracted crippling multiple sclerosis in the mid 40's but that his voice and talents have not diminished, Stumpf comments that it is a shame Johnson has not been involved on THE CBS MYSTERY THEATRE. The editors of NRN add that Johnson has ("From Other Publications" continues on p. 58.)



## RADIO ACTING: NOT ALL VOICE



Photos by Black Star

**Agnes Moorehead** has helped to make *Sorry, Wrong Number* famous because of her sensitive portrayal of Mrs. Stevenson. These pictures, taken during an actual broadcast, show how much of herself a good radio actress puts into her role, even when the audience is unseen. Here she expresses perplexity and horror when she hears the murder plot, self-conscious insistence and irritation during her conversation with the operator. Can you match the pictures with lines from the play?





*Photos by Black Star*

**Miss Moorehead** seems genuinely to feel desperation and frustration (above) as she begs Sergeant Duffy to track down the murderers. The pictures below show her as she gives the final scream and then slumps down exhausted before the microphone.



SUSPENSE, "Sorry, Wrong Number," starring Agnes Moorehead, can be heard on NARA tapes #34 and #80.



(“From Our Readers,” continued from p. 55)  
performed fantastic readings annually at the Friends of Old Time Radio Convention and that the reason Johnson has not been on MYSTERY THEATRE may be that a friendly dislike exist between him and Himan Brown, producer of both IS and MT. (V:7; July, 1978)

The May issue was a real blockbuster, which along with regular features (extensive listings of OTR related programming in the Syracuse area, advance listings for THE CBS MYSTERY THEATRE, plot outlines of some past MYSTERY THEATRE programs, quizzes, classifieds, OTR related news) and interesting articles about AMOS AND ANDY and daytime TV stars who perform on THE CBS MYSTERY THEATRE, offers a tribute to Edgar Bergen and Charlie McCarthy, including two reprints of articles from the '30's, four pages of pictures, and a "Charlie's Corner" column about Bergen and McCarthy. On the late news page came the information that the Bergen-McCarthy May 10 appearance in Syracuse had been cancelled because of a combination of Bergen's minor illness and lagging ticket sales.

\* \* \*

#### SOME STATIONS CARRYING OLD TIME RADIO

These are additions and updates to the listings in previous issues of the NARA NEWS, beginning with V:2 (Spring, 1977).

##### California

Los Angeles, KCSN-FM (88.5), Monday-Friday, 5 p.m., DRIVE-TIME DRAMA;  
Sunday, 12 noon to 3 p.m., DON'T TOUCH THAT DIAL

Los Angeles, KPFK-FM (90.7), Wednesday, 2 to 3:30 p.m. and 11 p.m.,  
BIG BROADCAST  
(All three Los Angeles area programs are hosted by Bob Lynes.)

##### Canada

Canadian Broadcasting Corporation AM Network, weekdays, 7:30 p.m.,  
summertime schedule

Oshawa, Ontario, CKQS-FM (94.9), Tuesday, 9 p.m.

##### Illinois

Peoria, WCBU-FM (90.0), Saturday, 6 p.m., DO YOU REMEMBER THESE? (90 min.); Tuesday, GREAT RADIO DETECTIVES, 11:30 p.m.; Thursday, 9:30 p.m., DO YOU REMEMBER THESE? (a repeat of the previous Saturday's program)  
(See letter from Frank Thomas, "From Our Readers" this issue.)

##### Massachusetts

Boston, WBUR-FM (90.9), Saturday, 6 p.m., VAN CRISTO RADIO THEATRE

##### Nebraska

Lincoln, KZUM-FM (89.5), Tuesday evening, TUNE IN YESTERDAY

##### New Jersey

Bincroft, WBJB-FM (90.5), Friday, 7 p.m., ADVENTURES OF MICHAEL SHAYNE

##### New York

New York City, WBAI-FM (99.5), Saturday, 11 a.m.

A TIP OF THE ATWATER DIAL TO . . .

- Ray Stanich for his logs published in HOBBIES and for his permission to reprint the material; also for information on SUSPENSE MAGAZINE
- Anna Kauffman for a large number of rubber bands for the tape library
- Richard Brockelman for a \$10 donation to the tape library
- Daniel Scherger for the donation of 15 LP records of OTR
- Nathan Berman for four LUX RADIO THEATRE shows and for five scripts of THE ETERNAL LIGHT program
- Rich Odlin for clippings of Bob Greene's column on the code of THE LONE RANGER and of an article about QUEEN FOR A DAY host Jack Bailey
- Bill Donham for typing S-99, ARCH OBOLER'S PLAYS, "Bathysphere," from Roger Hill's handwritten transcript
- Don Sherwood for sharing with NARA NEWS readers the good news that RETURN WITH US NOW . . . has been syndicated and for permission to use his and Bill Owen's material
- Tom Price for a mammoth donation of materials for the printed materials library; in three large boxes came 94 items, which in the near future will add 8 books, 2 scripts, 3 magazines, and several additional articles to the library
- Charles K. Stumpf for a copy of his enjoyable book MA PERKINS, LITTLE ORPHAN ANNIE, AND HEIGH HO SILVER (B-106)
- Gene Larson for a copy of his original color drawing RADIO'S REMEMBRANCE and for his permission to reprint it (See centerfold.)
- John Pellatt for ANDREW ALLAN: A SELF-PORTRAIT (B-100) and Raymond Swing's "GOOD EVENING!" A PROFESSIONAL MEMOIR (B-101)
- Mike Gerrard for Freddie Hancock and David Nathan's HANCOCK (B-103)
- John Snyder for a \$5 donation to the tape library
- John L. Ochsenrider for a donation of 8 tape shipping boxes
- Roger Hill for John Mebane's COLLECTING NOSTALGIA (B-28), THE NOSTALGIA QUIZ BOOK (B-93), Charles Harriman Smith's HISTORY OF BROADCASTING (B-102), SUSPENSE MAGAZINE of Dec., 1946 (M-131) and for clippings from the San Francisco Examiner and Chronicle about THE CBS MYSTERY THEATRE, radio announcers Ron Castro and Clark Race, KQED-FM, and helicopter traffic reporter Len Hurley





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