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BACK ISSUES AVAILABLE

NARA members may purchase back issues of NARA NEWS for \$1 per copy. Some issues are in short supply; orders should be sent to Al Inkster. The following issues are available:

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V:3, 60 pp.
V:1, 60 pp.
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NARA NEWS
Autumn, 1978

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ACROSS THE EDITOR'S DESK

Editing of the Anniversary Issue

This "special" anniversary issue was supposed to have been under the supervision of the man who has been the guiding hand for North American Radio Archives from the planning stages through the first five years of the organization's existence. Pressing personal problems have caused Roger to ask for a leave of absence from NARA work. He has moved from his Honolulu apartment and is staying with friends until he relocates elsewhere. We fellow officers hope that his leave is of short duration; North American Radio Archives needs his enthusiasm, vision, and energy.

I have tried to incorporate some of the plans which Roger had made for the issue, but I know that it is not so "special" as it would have been if Roger had been able to put it together.

Changes: Prices, Borrowing Time, Membership Cards, Foreign Membership

The major change which concerns all members is announced in "The Treasurer's Report." Tom Price, heeding the advice of responsive members and the pressure of rising costs, provides the bad news that NARA dues have been raised from \$10 to \$14 per year for individuals, from \$15 to \$18 for family membership, and from \$5 to \$10 for junior members.

Another change involving finances is that a sample copy of NARA NEWS will in future cost \$2. If the buyer should decide to join NARA after perusing the publication, only \$1 of that price can be applied to membership. The special anniversary issue will not be sent as a sample copy.

The Blands have announced two changes in the tape lending library. Those reading the explanatory material preceding the list of new tapes will note that borrowing time has been lowered from two weeks to one week and that there are two additional pot-luck boxes, Boxes L and M, which have been compiled by Roger Hill.

As membership chairmen the Blands have reported that only new members receive membership cards. Other members were issued cards when they first joined NARA and have their cancelled checks to prove their continuing membership.

North American Radio Archives has regretfully decided that foreign memberships other than Canadian will no longer be accepted. The increased costs of postage, problems with exchange rates, and the increased possibility of the loss of materials were considerations that led to the decision.

That Contest With Those Really Novel Prizes

Because this issue will reach you somewhat later than anticipated and your intentions to enter the contest may have slipped your mind,

the deadline for submissions of essays will be extended from November 31 to December 31, 1978. An entry must be an 800 to 1,500 word essay about your favorite radio program. Most of your material about the series should come from your own listening to the program or from reading scripts of the shows. Please do credit sources if you use them. Send your contest entries to Al Inkster, 3051 So. Jessica, Tucson, AZ 85730.

You want to hear about the prizes again? Okay: one Hi-Yo Silver Lone Ranger Cap (cloth, well-worn, a little dirty); one Tom Mix and Tony Badge with a pair of six-guns embossed on it (tarnished); one Jack Armstrong Pedometer (not guaranteed to work, or maybe guaranteed not to work).

SEARS RADIO THEATRE

James L. Snyder of Saginaw, Michigan supplies the good news that CBS plans to add another dramatic program. Snyder provides this information about THE SEARS RADIO THEATRE: "It will run Monday through Friday, starting February 5 on the CBS Radio Network. The man in charge of the show is Elliott Lewis (Frankie Remley from the old Phil Harris-Alice Faye show). The show will come from Hollywood and will feature name stars. Vincent Price and Andy Griffith are already signed up. Like ADVENTURE THEATRE the new series will offer 26 weeks of first-run shows and then 26 weeks of reruns. The series will feature a specific type of program each night, such as a romance story on Mondays, a western on Tuesdays, a comedy on Wednesdays, and so on."

Local "Radio Theatre"

NARA member Jim Hicks is helping to develop a radio program on National Public Radio outlet WBBM-FM (90.3), Birmingham, Alabama. "Radio Theatre" features plays written and directed by local citizens and starring members of the community. Hicks, a veteran of over 300 radio performances, believes that the increasing interest in old time radio makes this a good time for new radio programming. The initial response was overwhelming, according to Hicks, with people of community volunteering to participate in acting, writing, and providing music and sound effects. "Evening Glass," the opening program of the series, which was written by Dale Short and directed by Hicks, was about two young boys whose curiosity about a strange old man leads them into an adventure.

Tokyo Rose

From John Pellatt comes a UPI article dated in late August which reports that Tokyo Rose planned to visit Japan for the first time in 29 years. The article provides this update: "Iva Toguri D'Aquino, 61, who now works as a clerk in an oriental gift shop in Chicago, was convicted in 1949 of helping Japanese and was pardoned by GERALD FORD in 1977. She served 6½ years in prison." Her friends according to the article said that she was looking forward to being reunited with her Japanese husband.

History of Commercial Radio

Also from John Pellatt is a Sid Adilman column which announced the August 20 premiere of a Canadian Broadcasting Corporation seven-part mini-series YOUR NUMBER ONE SONG. Co-producer of the series Alan Guettel describes it as "the history of the merchandising of popular music over radio from the start of broadcasting in the '20's to the present. He believes that the ascendancy of sponsored controlled radio led to unimaginative content of commercial radio and expands upon the opinion: "Our final show is about today's programming, consultants, strict playlists, contests and the hype. The average listener over the years has become further removed from where the hits were picked. Today, a record company man or a consultant in California picks a record and the next day it's played in Antigonish, Nova Scotia, where it's treated as if it's a local breakout, a local hit. There is no responsibility to the immediate listener."

Lawsuits of Interest to OTR Fans

Tom Price has provided an article by Is Horowitz which reports on two impending lawsuits involving unlicensed recordings of old radio shows.

Two firms which have expanded their OTR operations by securing rights from radio show proprietors, M.F. Productions and Nostalgia Lane Records, have brought suit against Metacom Inc., a Minneapolis duplicator whose unlicensed OTR shows are sold in supermarkets and via direct mail. The plaintiffs charge Metacom (which markets under the name Radio Reruns) with unfair competition and copyright infringement and with possibly creating a negative impact on the market by selling products of a shoddy quality. In earlier action Metacom had attempted to get a restraining order against Nostalgia Lane and the licensor of much of the material, Charles Michelson Inc., for interfering with its business by threatening legal action against marketers of Metacom's unlicensed cassettes. Metacom argued that "no valid copyright subsists in the contested 1930-1950 radio shows and that no licenses are required for their transfer to disk or tape." Metacom's petition was denied in U.S. District Court in Minneapolis.

Horowitz summarizes the details of the second case:

"In a related suit brought by M.F. in New York Supreme Court, a temporary restraining order against Metacom, the A&P and the Jay Norris Corp, a mail-order firm, from selling certain of the radio shows tapes was voided Aug. 31. The case now awaits arguments for a temporary injunction and a subsequent trial on the merits.

"Papers filed by M.F. cite marketing predictions that the anticipated sales of its Burns and Allen and Jack Benny material would exceed 370,000 units each and its SUSPENSE titles 250,000 each. With low-price competition from unlicensed Radio Reruns tapes (sold to A&P for \$1.84 each and to Norris for 94 cents, according to an accompanying affidavit) their potential has been seriously under-

mined, the M.F. papers declare.

"The complaint also ticks off advances paid for rights and royalty commitments. In many cases, it states artists or their representatives are given approval rights "to ensure the integrity of their performances."

The issues involved will be decided by future court cases involving M.F. Productions and Nostalgia Lane Records vs. Metacom Inc. Horowitz maintains that the suits may establish new precedents in case law bearing on alleged bootlegging.

Bootleg Tapes of Concerts

A recent article by John Milward of the Chicago Sun-Times discusses illegal taping done by fans at live concerts. He quotes Don Yarnell, the special counsel in charge of anti-piracy for the Record Association of America: "The new copyright laws state that one copy is enough to make you a pirate, so in this sense there is no difference between somebody taping a concert for their own private enjoyment or for purposes of bootlegging. It makes no difference if you're an avid follower. Look, I'm a great fan of \$10 and \$20 bills but I can't go around duplicating them."

Milward says that Yarnell left the impression that once the big money bootleg operations are shut down, he will go after individuals who advertise their trading intentions in music magazines.

Aunt Bluebell's Alter Egos



Viewers of television would recognize Mae Questel as Aunt Bluebell of Scot Towels commercials. Soap opera fans know her as a veteran performer. Movie buffs recognize her from movies such as A Majority of One and Funny Girl. Fewer people know that she is an impressionist whose ability to produce many voices rivals Mel Blanc's. She did the voices of both Betsy Boop and her dog Fudgie in the Betsy Boop cartoons and of Olive Oyl, Baby Sweetpea, and occasionally of the spinich-fed, bulging muscled skinny title character of Popeye both in the cartoons and on radio.

Jack French of Fairfax, Virginia has shared with us a Patricia Simmons' piece which appeared in the Washington Star (Aug. 23, 1978). Simmons' interview with Questel reveals much of interest. About her 1932-39 reign as the voice of Betsy Boop she reminisces about two contemporary controversies. In 1934 singer Helen Kane, the original boop-a-doop girl, filed a \$250,000 suit

FROM THE TREASURER

Two months have passed since my letter was printed in volume VI:2 of NARA NEWS where I wrote with concern for the treasury. Each member was invited to consider the effects of economic inflation on NARA's vitality, and to respond to three questions which would offer suggestions as to what decision NARA officers should make to improve the life and services of our archival organization. From a membership of approximately 350, six responded to offer direction. Overall, the message is to raise membership fees but maintain libraries fees at current rates. In addition each member-writer praised Sherill and Gayle Bland for their generous and time consuming efforts as tape librarians of an ever growing audio library; as well, each applauded Al Inkster for his continuing productivity in ever improving NARA's quarterly NEWS. All stressed that NARA services not be diminished, and some suggested that services even be expanded.

In respect to continuing cost increases in publishing and mailing services, it now seems inevitable that we raise NARA membership fees to maintain or even increase services that are requested by growing numbers. Each officer understands the enthusiasm each of you have, and knows how desirable it would be to find services increased (volunteer time as well as money are the prime factors). We sincerely hope each of you will comprehend this situation as we raise the basic fee to \$14.00 and the Family fee to \$18.00 as of January 1, 1979. With this increase we will be able to maintain and improve the growing tape library. Some hidden costs include the dubbing of multiple copies of the more popular reels, the expensive repair and maintenance of library tape decks, and additions of new publications to the Printed Materials Library. In addition the quarterly NEWS costs exceed \$600.00 per issue, and costs continue to rise.

We calculate that with annual Individual membership at \$14.00 we will meet the inflationary challenge and continue North American Radio Archives as a unique organization created to preserve OTR and to serve you. At the same time, charges for borrowing tapes and printed materials will be kept at the current rates in order to encourage their use by each of you. We want the libraries to be as financially accessible as possible.

Copies of some of the letters sent follow this decisive note. I hope that as you read them you will understand and continue supporting NARA by renewing your membership when due. As always I invite your comments on financial considerations of our organization. Please send your cards and letters to the treasurer in Salinas. Thank you.

Yours for listening,

Tom Prill

LETTERS TO TOM THE TREASURER

Dear Tom:

I am in favor of raising membership fees and increasing fees for the tape library. Present services are fine. A big pat on the back for the Blands for doing such an outstanding job. I think they're the greatest.

Al Rodosevich
Denver, Colorado

Dear Tom:

I read with interest your report on page 5 of the current NEWS. Finances (and how to set them) are a major concern for all of us.

Personally this year, finances are extremely tough. I'm lucky to still be living at home, but all my part time job money is diverted into paying for university (primarily) and just day-to-day living. I have cut down on almost all of my subscriptions (otr and non-otr) whereas a few years ago I subscribed to a dozen or so magazines, etc. This year I subscribe to less than a handful (otr and non-otr) and those are carefully examined for value.

I personally think NARA is unique and should be maintained at all costs. Personally, right now, I would be willing to commit myself to \$15 a year for membership. But, would that be too much for others? It might even turn out to be more than I expected in a few years.

Library fees: they should be LOW enough so that we can afford to use the libraries, yet HIGH enough to cover ALL costs involved and ideally make a little profit for NARA. If you charge too much, then only those who can afford them will use them which is denying many access. Consequently, the cost of running them MIGHT go up because too few people are using them. Conversely, there is no point in running services that lose money. That hurts NARA and that is not good. Cut down the services? I think not, because they are a part of what makes NARA so unique. How about \$1.50 per tape and \$2 per book? That still sounds reasonable and might help the situation (indeed because of rising costs in postage, that still MIGHT not be enough.)

Services: decreasing services I think should be a last resort (much better than the final step of closing NARA of course, but still not a very desirable one.) I think services should be at least maintained. Every once and awhile it would be nice to receive extra script copies, etc. etc. etc. but only if it is financially feasible to do so. They should be extra little rewards to the members for remaining loyal. I think in order to encourage new members and maintain old, priority should be given to NARA's three main assets: (1) THE NEWS. This is a service that continues to grow in content, format, quality, style and value. This should be maintained, increased IF POSSIBLE, but at least maintained. (2) The Libraries. Again, these should be maintained. A rise in fees? Ok, if those rises are not so high as to rule out using the libraries. (3) Communications from officers. This is one of the least costly financially and I know probably one of the most costly in terms of goodwill, patience and TIME. This is important because it is good p/r for potential members and for maintaining old ones. A supplement as Roger proposes is a good idea in the right direction, but not at the cost of (1) and (2). It is still important in any format (i/e communications with members, even on a personal letter writing basis). All these areas should be maintained ideally if NARA is to stay the leader in my books, in CTR as far as value for time and value for money goes.

John Pellatt
Willowdale, Ontario
Canada

Dear Tom;

This letter is in reply to your letter in the summer NARA News.

You mentioned that NARA's financial picture is not good, but just what is the financial condition of the club? I don't think the members have ever seen a financial statement. I think a full financial statement should be made available to all members at least once a year. In reply to your questions:

Membership dues are about right. It may be hard to attract new members if the dues are too high. A one dollar per year increase may help NARA keep up with inflation.

I have not borrowed books from the library but think the cost of borrowing reels is a little high. The problem may be the two hour reels. It costs just as much to process these reels as a 1800 ft. reel containing 6 hours of programs if $\frac{1}{2}$ track. All collectors I know prefer the 1800 ft. $\frac{1}{2}$ track reels. These would be more worth a dollar to borrow.

The present services are about adequate. The NEWS perhaps could be expanded. The essay contest is a good idea. I think the club is doing a fine job and commend the officers who put in so much time to make the club a success.

I would like to see another membership list with addresses published. This can be a good way to get in touch with other OTR fans in your area. I personally have made some good friends as a result of the list published some years ago. It might even be possible to form small NARA societies in some of the cities.

Bryan Grapentine
Phoenix, Arizona

Tom:

Here are a couple of thoughts directed to the questions you posed concerning increases in prices.

Yes, increase the membership fee, perhaps to \$15.00 per year or maybe even to \$20.00 per year. No, do not increase the tape or publication library fees.

My reasoning for taking the stands that I ~~did~~^{do} are as follows: The membership fee is a once a year occurrence, therefore, I feel it will no do much damage to existing budgets of most members.

("Letters to Treasurer Tom" continues on p. 67.)

TAPE LIBRARY INFORMATION

Tapes in the Library are available for rental to NARA members. Most of the Library's holdings are on seven inch open reel tape, recorded for playback on either a 1/2 track tape recorder or a 1/4 track tape recorder at 3 3/4 ips. A few tapes are at 7 1/2 ips full track, as they are master reels in outstanding sound quality. A very few are recorded on 1/4 track. All programs (with the exception of grab boxes A-C & E-M are available on cassette. 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 one time. Cost for borrowing is \$1.00 per reel or \$2.00 for two reels (equivalent in cassettes if ordered in that format). STATE REEL OR CASSETTE FORMAT.

THE BORROWING OF TAPES IS NOT INCLUDED IN THE MEMBERSHIP FEE. Tapes are \$1.00 each regardless of the amount of time on them.

All pot-luck grab boxes are \$5.00 (A-C and E-M) each. Please do not ask to borrow more than one at a time. Boxes have between 10 and 12 reels in them on 1/4 track and the sound ranges from good to very good with some sound problems. There are no lists available for the boxes.

Please place one order at a time and wait until you have returned your tapes before placing another tape order. Members may have only two reel to reel or cassette equivalent selections in their possession at one time.

Return reel-reel or cassette selections within one week of receipt and grab boxes within two weeks of receipt. Remember there are other members waiting for them.

Please list alternate selections; failure to do so can hold up your order for as long as 8 weeks. Please do not write us about your orders until 8 weeks have elapsed from the time it was sent.

Please enclose SASE when requesting any information, as due to postal increases, we can not afford to answer inquiries that do not include postage.

Please include return address on both inside and outside of package as this enables us to process the tapes that much faster. Give membership number when ordering.

CANADIAN borrowers must include \$1.50 extra in U.S. Funds to cover increased cost of postage and dollar differential.

DONATIONS are welcome, but please write first listing what you have to offer and condition. Only very good sound without vol. flux., distortion or cross talk can be accepted. The shows must be donated on 1200 foot reels in the 1/2 track format (left sides only) or on cassette. Please check your donation before sending to make sure there are no sound problems; This eliminates wasted effort on both our parts.

We can always use donations of mailing boxes for up to three 7 inch reels, empty soft or hard plastic cassette boxes, empty 7" reel boxes, empty 7" plastic reels, masking and strapping tape; also blank 1200 foot tapes.

#446 ROY ACUFF ROYAL CROWN COLA SHOW (all 15m.) donated by LaVaughn Payton
 #1 1st Song "Y" All Come 15m.
 #3 " Just to Ease My Worried Mind
 #5 " Just a Friend
 #6 " Hillbilly Fever
 #4 " Gathering Flowers
 #2 " Little Liza Jane
 #7 " Down in Union County
 #9 " East Virginia Blues

#447 ROY ACUFF ROYAL CROWN COLA SHOW (all 15m.) donated by LaVaughn Payton
 #11 1st Song Bald Knob Arkansas
 #12 " In the Shadow of the Smokies
 #10 " Branded Wherever I Go
 #8 " Write Me Sweetheart
 #13 " Don't Let Sweet Love Die
 #15 " Brother Take Warning
 #17 " Automobile of Life
 #18 " What Will I Do

#448 THE RED FOLEY SHOW (no commercials) donated by LaVaughn Payton
 12m. ea.

#1 w/ Pete Stamper, Guest
 #2 w/ Tommy Sosebee
 #3 w/ Jimmy Self
 #4 w/ Jean Shepard
 #5 w/ Foggy River Boys
 #6 w/ Porter Wagoner
 #7 w/ Luke Warmwater
 #8 w/ Betty Foley
 #9 w/ Skeets McDonald
 #10 w/ Foggy River Boys

#449 ABC COVERAGE OF THE ASSASSINATION OF PRESIDENT JOHN F. KENNEDY 2 hrs.
 Fred Foy Narrates 11/23/63 donated by Geo. Oliver

#450 THE GOON SHOW (fm.records) donated by George Oliver

King Solomon's Mines 30m.
 The Giant Bombardon 30m.
 The One Million Pound Penny or Sock Jelly Murder (title in question) 30m.
 The Pleistocene Man 12/23/57 30m.

#451 from records
 The Shadow- Murder on Approval 30m.
 The Shadow- The White God 1937 30m.
 Nick Carter- Sunken Dollar 30m.
 Nick Carter- Death After Dark 30m.

#452 from records
 Captain Midnight- Jewels of the Queen of Sheba 15m.
 Captain Midnight- Return of Ivan Shark 15m.
 Captain Midnight-1943 Silver Dagger Strikes 2 eps. 30m.
 Don Winslow- Secret Jab Sub 15m.
 Don Winslow- Locate Jap Base 15m.

#453
 Major Bowles- Amateur Hour, 1st contestant Cab Driver 30m.
 Major Bowles- Amateur Hour Chicago Night 30m.
 Lux Theater- Poppy 3/7/38 from records 60m.

#454 from records
Lone Ranger- Mallory's A Big Man 30m.
Lone Ranger- Bury Me Not 30m.
Lone Ranger- 20th Anniversary Show #3128 30m.
Long Ranger- Little Girl Diane 35m.

#455
Hearthstone of the Death Squad 9/30/51 30m. "Unheeded Warning Murder Case"
Roma Wine Show- w/ Charles Ruggles, Andrew Sisters 10/14/43 30m.
The Smiths of San Fernando w/ Wm. Holden 9/20/46 30m.
Space Patrol, Exile From Danebola 1/16/54 25m.

#456
America Calling 12/14/38 Tribute to National Rededication Day w/ many
stars (note length) 63m.
AFRS Radio Playhouse 3/23/46 Mary, Queen of Scotland w/ Helen Hayes 25m.
Science Magazine of the Air 10/28/45 "Witchcraft" 25m.

#457 ALL JACK BENNY
4/5/53 Goes to Auction 25m. 5/19/53 High Noon 25m.
5/11/53 Jack Visits Vault 25m. 5/24/53 From Palm Springs 25m.

#458
Stars in the Air 3/6/52 The Paleface w/ Hope, Russell 30m.
(sl. dist. sfc. noise)
The Kiss & Make Up Court of Petty Grievances 7/22/46 w/ Milton Berle 30m.
The Doctor Fights- 8/28/45 w/ G. Peck, "Medicine for Enemy" 30m.
A Passport for Adams 9/21/43 "Palestine" w/ R. Young by N. Corwin 30m.

#459
Sherlock Holmes 7/30/47 Innocent Murderess w/ Tom Conway 30m.
Sleep No More 1/23/57 I Am Waiting and Borrowing Farm 30m.
Lone Ranger - Prof. Dyke Tayswell (Drought) w/ coml's 25m.
Lone Ranger- Major Adams (Re-inforcements) w/ coml's 25m.

#460
Good News of 1939 5/18/39 Snooks, Daddy Golfing 60m.
Cavalcade of Music 7/24/37 30m.
Front Page Drama Eps. 1 & 2 12/21 and 12/28/40 15m. ea.

#461
Fred Allen Linit Bath Club Revue 12/25/32 30m.
Fred Allen Linit Bath Club Revue 1/33 30m.
Burns & Allen w/ B. Crosby 30m.
Our Miss Brooks- A Cannon Makes Conklin Deaf 30m.

#462 ALL THE SHADOW from records
Power of the Mind 30m. Aboard the Steamship Amazon 30m.
Hypnotized Audience 30m. The Creeper 30m.

#463 from records
Lux Radio Theater 9/17/51 Sunset Boulevard w/ Wm. Holden, G. Swanson 60m.
NBC Star Playhouse - Farewell to Arms w/ F. March 55m.

#464 from records
Gangbusters- Chicago, Hot Diamond Ring 25m.
Green Hornet- Hit and Run 1946 25m.
Mr. Keen, Tracer of Lost Persons 4 eps. "The Shrieking Prisoner Murder Case"
60m.

#465 from records
Baby Snooks- 1. Beach 2. Kitchen 20m.
Life of Riley- Thanksgiving Dinner 30m.
The Berries 3/1/54 11m.
Lum and Abner 1950 Lum's in a mess w/ Lydia w/ Zazu Pitts & Andy Devine 30m.
Charlie McCarthy Show- w/ F. Allen, "In Heck w/ Allen" 30m.

#466 from records
Suspense- Murder by the Book 7/10/47 30m.
Suspense- August Heat 5/31/45 30m.
Inner Sanctum- Death by Scripture 30m.
The FBI in Peace and War- The Traveling Man 30m.

#467 from records
Big Town To Paris 1942 30m.
Big Town- Unfinished Love Song 12/1/47 30m.
Command Performance w/ F. Sinatra, H. Bogart, V. Borge, L. Bacall 30m.
Fred Allen Show w/ F. Sinatra, Hillbilly Skit (sound not the best) 30m.

#468 Nick Carter from records
Nick Carter, Master Detective- Professor's Secret 4/1/44 30m.
Nick Carter, Master Detective- Murder by Magic 4/8/44 30m.
Vox Pop 11/4/46 30m.
The Eisenhower Years- Part I of 13 parts 10/12/75 30m.

#469 from records
The Lone Ranger- Short Vignettes 1. Origin 2. Finding Silver, 3. Dan Reid,
4. Tonto saves LR 5. Colonel's Son
6. War Horse 7. Boonville Gold 55m.
The Lone Ranger- Trouble on the Rio Grande 30m.
The Lone Ranger Sam Bass 30m.

#470 from records
Durante/Moore Show Society 30m.
Eddie Cantor Show w/ D. Shore and C. Romero 30m.
Eddie Cantor Show w/ J. Benny, Ralph Edwards "Eddie's Birthday" 30m.
Bing Crosby Show- w/ L. Armstrong 30m.

#471 from records GOON SHOW
Batter Pudding Hurler 10/54 28 m.
Histories of Pliny the Elder 3/57 28m.
Jet Propelled Guided NAAFI 1/24/56 28m.
Evils of Bushy Spon 3/17/58 28m.

#472 from records
Dragnet- Jewel Thief 30m.
Dragnet- Twenty Two Yr. Old Kidnapped 9/10/49 30m.
Dragnet- The Big Picture (Lewd Photos) 12/7/50 30m.
Mr. District Attorney- Set Up For Re-Entry 30m.

#473 from records
Lone Ranger- Horace Greely 25m.
Lone Ranger-Final Show 5/27/55 25m.
Gunsmoke - Turk wants Matt Killed 25m.
Joe Penner Show- Joe wants to Sing w/ Coml's 11/3/38 30m, not from records

#474 from records
Suspense- Till Death Do Us Part w/ P. Lorre 12/15/42 30m.
Suspense- Love's Lovely Counterfeit- w. H. Bogart 3/8/45 30m.
Suspense- Giant of Thermopylae w/ F. Lovejoy 5/13/54 30m.
Escape- Blood Bath w/ V. Price 6/30/50 30m.

#475 HANCOCK'S HALF HOUR donated by Mike Gerrard
Christmas 1960 30m.
The Publicity Photographs 2/18/58 30m.
"M/P" 30m.
Intellectual Group 30m.

#476 LUM AND ABNER 1941 10 consecutive episodes. Lum and Abner in the banking business/ Man leaves box of diamonds for safekeeping/ Lum dreams of romance/ Bank is closed/ Lum tries to regain lost store business/ New adding machine/ Miss Fredricks, new schoolteacher, arrives/ Lum fakes a broken leg/ Hindu Healer.

#477 Reel two of three 10 episodes of Lum and Abner continuing from above.

#478 Reel three of three 11 episodes LUM AND ABNER continuing from above.

NOTE: Reels 476, 477, and 478 must be ordered as a set. Cost \$3.00

The three Lum and Abner reels above
donated by Sonny Etheridge

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-107 GOLDEN THROATS AND SILVER TONGUES: THE RADIO ANNOUNCERS by Ray Poindexter, 1978. 233 pp. A wealth of information about the announcers during radio's hey-day. Index makes it easy to find parts that deal with individual favorites.

(Donated by Ray Poindexter)

- B-108 THE STORY OF CFRB: SINC, BETTY, AND THE MORNING MAN by Donald Jack, 1977 paperback. 166 pp. Humorous historical account of Toronto radio station and the personalities who worked there.
(Donated by John Pellatt)
- B-109 ELEMENTS OF RADIO by Abraham Marcus and William Marcus, 1943. 699 pp. Designed to teach pre-inductees of World War II about the technical aspects of radio.
(Donated by Jack French)
- B-110 FROM TIN FOIL TO STEREO by Oliver Read and Walter L. Welch, 1976 (revision of 1959 edition), xxii, 550 pp. A history of the development of sound recording.
(Obtained for NARA by Tom Price)
- B-111 RADIO PROGRAM TIMELINES: 1920-1977. Research by Tom Price; graphics and typing by Tiffany Choy, Tom Price, Mabel Salon, and Michael Van Schuyver, 1978. 57 pp. Subtitled "A Charted Cross-Reference of American Radio Broadcasting, Displaying Program Titles, Broadcasting Time Lines, Sponsorship and Network Affiliation." Hand-colored charts with different colors assigned to each of the networks facilitates seeing at a glance which network had a program during a particular time span. Abbreviations for sponsors appear und the time line.
(Donated by Tom Price)
- B-112 RADIO COLLECTOR'S GUIDE: 1921-1932 by Morgan E. McMahon, 1973 paperback. 264 pp. Edited and expanded from Ralph H. Langley's "Set Catalog and Index," the guide lists the manufacturer, year introduced, original price, cabinet type, and technical information for 9,000 radio receivers made by 1,200 companies.
(Obtained for NARA by Tom Price)

Scripts

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

- S-101 THE ETERNAL LIGHT, Ch. 111, "The Lantern in the Inferno," Dec. 22, 1946. 12 pp.
- S-102 THE ETERNAL LIGHT, Ch. 124, "The Tzaddick of Nurmberg," Mar. 23, 1947. 12 pp.
- S-103 THE ETERNAL LIGHT, Ch. 112, "The Girl Without a Name," Dec. 29, 1946. 12 pp.
- S-104 THE ETERNAL LIGHT, Ch. 113, "Lifeline," Jan. 5, 1947. 12 pp.
- S-105 THE ETERNAL LIGHT, Ch. 114, "The Doorway to the World," Jan. 12, 1947. 12 pp.

(All above scripts donated by Nathan Berman)



LETTERS OF CONGRATULATION

From the desk of

Harold Peary



Dear Roger:

Congratulations to you and your members on NARA's Fifth Anniversary. I have just celebrated my 55th year in show biz--I hope NARA also makes it.

Best wishes and regards.

*Sincerely,
Hal Peary
(Leroy's Uncle Mort)*



Saturday Review

1290 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10019

NORMAN COUSINS

Dear Mr. Hill:

My congratulations on NARA's half-decade of accomplishment in the collecting, preserving, and sharing of radio history and programming. Radio has contributed significantly to our sense of national community. I commend your efforts to broaden awareness of this contribution and to make the classics of radio accessible.

Many thanks for your letter; I am sending a copy to Goodman Ace.

Sincerely,



National Broadcasters HALL OF FAME

Dear Mr. Hill,

The National Broadcasters Hall of Fame, its trustees and members congratulate The North American Radio Archives on its fifth Anniversary.

Sincerely,

Arthur S. Schreiber
Founding President NBHF



DOUBLE-R-RADIO

'The Sounds Of Yesterday'

505 Seeley Road
Syracuse, N.Y. 13224

'Central New York's Old Time Radio Pioneers'
(315) 446 - 7494

Dear Roger and Al,

NOSTALGIA RADIO NEWS (which is over 5 years old) and THE SOUNDS OF YESTERDAY, which just celebrated its fifth anniversary this past June would like to congratulate the premier radio club, NORTH AMERICAN RADIO ARCHIVES, celebrating its fifth anniversary.

As a member (#22) we've seen NARA grow and gain nationwide recognition by new and experienced collectors of old radio, plus the fact that NARA was probably influential in the creation of many of the other old radio clubs in various cities thru out the country.

Our best wishes for many more anniversaries.

Yours truly,

Allen Rockford and Don Richardson, co-editors, NOSTALGIA RADIO NEWS

NORMAN CORWIN

1840 FAIRBURN AVENUE
LOS ANGELES, CA 90025

Aug. 14, 1978

Dear Roger:

Congratulations on your Fifth. Considering that the true golden age of Radio itself lasted only about ten years, 5 is a very respectable figure. And you have filled those years with distinction, and at the same time a kind of adventuring fun, the essence of happy and meaningful archeology. Best of all, the future of the past is still before you. Enjoy.

Warmest best, Roger, there in Paradise 96813.



Dear Roger,

Hope you like the art that I'm sending you for the anniversary edition of NARA NEWS, as you requested. Have also enclosed RETURN WITH US TO... material that I thought you might like.

Glad to hear that Hollywood is again interested in I LOVE A MYSTERY. Hope they go with it and can somehow approach the greatness of the radio series in casting and story line. I still feel ILAM would have made a super comic strip.

All best wishes to you,



Don Sherwood

Emmons Farms
Oneonta, New York 13820

("Letter of Congratulation" continues on p. 61.)

RETURN WITH US TO...

by *Don DeLoach*

BIG SISTER

Big Sister, first heard over CBS in 1936, was one of radio's best-known soap operas. ANNOUNCER JIM AMECHE READ THE FAMILIAR OPENING...



AMECHE PRESENTS... **BIG SISTER**

**BONG-
BONG!**

YES, TWICE THE CLOCK IN
SUNNY PALM TOWN TELLING
US IT'S TIME FOR **RADIO'S STORY**
OF **BIG SISTER**



YOU SEE
SUE, EVEN
A CAT REEFS
GOMESHE
TO CARE!

THE CAST OF **BIG SISTER** INCLUDED SUCH FUTURE STARS AS RICHARD WOLMARK, ED BROGLEY, ARLINE FRANCIS, MASON ADAMS AND ALAN REED.

THE TITLE ROLE (RUTH EVANS WAYNE, THE **BIG SISTER**) CHANGED HANDS OFTEN. ALICE FROST WAS FOLLOWED BY BARBARA MARSHALL, MERCEDES McCAMBRIDGE AND GRACE MATHEWS. DOROTHY MOGRIE PLAYED RUTH'S SISTER SUE EVANS.

RETURN WITH US TO...

by *Don DeLoach*

GABRIEL HEATTER



AM, THERE'S
GOOD NEWS
TONIGHT!

MILLIONS OF AMERICANS HUNG ON EVERY WORD OF GABRIEL HEATTER'S NEWS COMMENTARIES DURING WORLD WAR TWO. HEATTER GOT AN EARLY START IN JOURNALISM TAKING A JOB AS CUB REPORTER FOR THE **NEW YORK NEWS** WHEN HE WAS FOURTEEN. IN 1935 HE WAS PROMOTED FROM A RANK NEWSMAN TO A \$-3500-A-WEEK COMMENTATOR.

GABRIEL HEATTER DOMINATED THE FIELD OF "PERSONALITY" NEWSMEN WHO DEVELOPED LOYAL AUDIENCES.

BOAKE CARTER

FLOYD GIBBONS

LOWELL THOMAS

H.V. KALTERBORN



MOVIE-RADIO GUIDE

April 18-24, 1942



"Um-m m, bubble gum! If I do—"



"I get a whipping ... I dood it!"



"Whee! Sticky stuff, ain't it?"



"This will only lead to bloodshed!"

"JUNIOR," the incorrigible kid created by Red Skelton on his NBC Tuesday program, is taking his place with Tom Sawyer, Peck's Bad Boy, the Katzenjammer Kids and other immortal brats. The phrase "I dood it" is sweeping the country by storm. It took Red's young gag-writing wife, Edna, a long time, though, to con-

vince the comedian he should do this juvenile take-off. Now Junior, wise and rascally beyond his years, is the darling of listeners—and you'll be hearing more and more such Juniorisms as "I dood it!" "If you do, I will tell—" and "Ouch! You broke me wittle head!"—all adding up to one of the brightest comedy spots of the year.

From NARA NEWS, V:3

By R.W.Hill

(A revision of an article that appeared in NARA NEWS II:1)

In August of 1972 an idea was conceived. Ms. Francine Berry, an attorney for AT&T, and her husband Matthew Krim were talking with me about the lack of any duly recognized organization which might represent the interests of all with an interest in past radio programming. Ms. Berry offered her legal services if I would work on the papers and all other paraphernalia involved in establishing such an organization as educational and non-profit. Little did I realize the blizzard of paperwork which would result from the writing, revising, and re-revising which would soon follow our application to the Secretary of State in California.

Application in the name of the North American Radio Archives, Ltd. was first made in October, 1972. As the Articles of Incorporation were brought into shape, NARA's specific and primary purpose was seen as, "to instruct the general public on the history of radio and to foster, encourage and promote the collection of materials, items, programs, or information relating to radio broadcasting from its inception." The Articles went on to describe the corporation's role in acquiring materials relevant to radio history. And as with other non-profit organizations, we declared we would not engage in political activities. NARA is also prohibited from allowing pecuniary gain or profit for its members or officers. The first Board of Directors consisted of Al Vesik (Stockton), Michael McAviney (San Jose), and myself (San Francisco). The Articles also described membership classes, privileges, and tax-exempt status under section 501 (c) (3) of the Internal Revenue Code.

The By-Laws were developed after many excruciating evenings of discussions and writing. Known as exhibit B, item 9(b) to the Franchise Tax Board of California, this nine page document explains the corporation's offices and duties of officers as well as contracts, books and records, and responsibility of the Board of Directors. The Tax Board also required a proposed budget, statement of purposes, and a completed exemption application. Ms. Berry freely offered advice and suggestions for which NARA will always be most grateful.

Once all forms and papers were complete, they were submitted for approval along with many, many copies and required filing fees. After a month had passed, we received a request for more information for the Tax Board. A lengthy letter was sent followed by more weeks of silence and anxious anticipation. Finally the tax people returned everything and asked for revisions in the articles of incorporation. Once more the materials were submitted and finally on January 19th, 1973 the California Franchise Tax Board sent their approval of our tax-exempt status which permits residents of California to deduct the value of contributions which they make to NARA, when income tax time rolls around. On January 31st, 1973, the Secretary of State of California sent their approval of the articles of incorporation and we finally had our non-profit, educational corporation! Another period of waiting culminated in April of 1973 when the Internal Revenue Service finally granted NARA its non-profit status, making NARA the first national organization of its kind, complete with tax-deductible potential!

The first unofficial business meetings were held in December, 1972 to select goals and projects, newsletter possibilities, and such items as logo, labels, address to use. While early dreams of outside financial support permitting the establishment of a Museum of Broadcasting proved unrealistic at the time, plans went ahead to design and print an informational brochure about NARA. Initial funding was provided through donations of \$100 each by Fred Dickey, John Olsen, Al Vesik, Wynn Hoskins, Michael & Sandra McAviney, and the author. Plans were also initiated to host a tribute dinner for Carlton E. Morse and surviving cast members of ONE MAN'S FAMILY/I LOVE A MYSTERY. Meetings continued throughout the early months of 1973. And on June 2nd NARA proudly presented its first (and to date only) tribute dinner. Over 100 guests were present, including the Morses, president of AFTRA Bill Baldwin, Les Tremayne, Michael Raffetto and many other stars and star-gazers. The location was San Francisco's famed Cathay House in Chinatown.

Since that fine day five years ago, NARA has not found the time and energy to again host a tribute dinner although we had wanted to very much. And since then, the fine officers Al Vesik, Michael McAviney, Wynn Hoskins, and JoAnne Verigin have resigned. NARA's present officers, however, are doing more than anyone could expect. The NARA logo of a transcription spinning out of an old radio horn-speaker, becoming a reel of tape as it enters a vault, was presented to us by member Rowell Gorman. Heritage Press in San Francisco also lent a hand (commercially) with their design for the NARA membership card and mailing label.



R. W. Hill
President

NORTH RADIO AR



Sherill & Gayle Bland
Tape Librarians &
Membership Chairmen



Al Inkster
Editor



Al Vesik Wynn Hoskins
Former Officers

AMERICAN CHIVES LTD.



Tom Price
Treasurer

Frequent Contributors to NARA NEWS



John Pellatt



Jack French



Best Day

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

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

ADMIT ONE

RONSON
WORLD'S GREATEST LIGHTER
presents
"TWENTY QUESTIONS"
Bill Slater, The Van Beyers, Herb Patella, Bertie
This ticket is subject to the terms and conditions stated on the back thereof.

497
SATURDAY
MAY
8
1948

NBC CENTER THEATRE
RADIO CITY NEW YORK

TELEVISION SHOW

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

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

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

ADMIT ONE

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

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

9:20 P.M. Sharp

THE COLUMBIA BROADCASTING SYSTEM

CBS RADIO THEATRE NO. 3
1007 BROADWAY (at 43rd St.) NEW YORK 10, N. Y.

COMPLIMENTARY - NOT FOR SALE

JULY 12
Wed. Eve. 9 PM.

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

CBS RADIO THEATRE NO. 3
GOOD ONLY
WED. EVENING, JULY 12, 1944
9 to 9:30 pm • Doors open at 8:15 pm
Doors close at 8:45 pm

1039

COLUMBIA BROADCASTING SYSTEM
COLUMBIA SQUARE PLAYHOUSE
6121 SUNSET BLVD. - HOLLYWOOD

STUDIO A CBS

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

CHILDREN UNDER TWELVE WILL NOT BE ADMITTED

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

No 240

WOR MUTUAL THEATRE
245 West 52nd Street - New York

ADMIT ONE

FRIDAY
JUNE
25
11:43

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

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

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

WED. APR. 17 1946

KGO and the American Broadcasting Co. PRESENT
"THE JACK WEBB SHOW"
San Francisco's Biggest Laugh Riot!
With JOHN GALBRAITH
SONGS BY NORA McNAMARA and CLANCY HAYES
PHIL ROVERO & BAND

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

NATIONAL BROADCASTING CO., Inc.
RCA BUILDING RADIO CITY STUDIOS NEW YORK
ENTRANCE ON 4th OR 5th STS., BETWEEN 5th & 6th AVES.

FRIDAY JAN. 21 1944
8:55 AM

Mirth and Madness

VOID IF SOLD 1944 PREP. BY THE SIDE

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

FRIDAY APR. 26 1946

SAFETY STORES PRESENT
"NIGHT EDITOR"
STARRING
HAL BURDICK

9:15 P.M. Studio "C" Doors Close 9:00 P.M.

FIVE YEARS OF THE NORTH AMERICAN RADIO ARCHIVES:

A LOOK BACK THROUGH THE PAGES OF THE NARA NEWS

I:1 (September-October, 1973)

An article about the tribute dinner for Carlton Morse, sponsored by NARA and held at San Francisco's Cathay House Restaurant on June 2, 1973, gave the appreciative comments of Mr. and Mrs. Morse, actor Michael Raffetto, and announcer William Andrews. At the dinner Morse and selected actors from ONE MAN'S FAMILY, had been awarded mahogany plaques with silver microphones and appropriately inscribed plates. A full-color cartoon, also presented to Mr. Morse, was described:

"The large-sized cartoon was beautifully drawn by Rowell Gorman. It depicted a youngster in one corner listening to his radio and an older person in the opposite corner listening to his old radio, but one which had a tape recorder playing behind it. Above the two were Jack, Doc, and Reggie, fighting their way out of another scrape, and the whole picture was topped by Mr. Gorman's caption, 'We Still Love a Mystery.'"

Some hopes for NARA's future were listed:

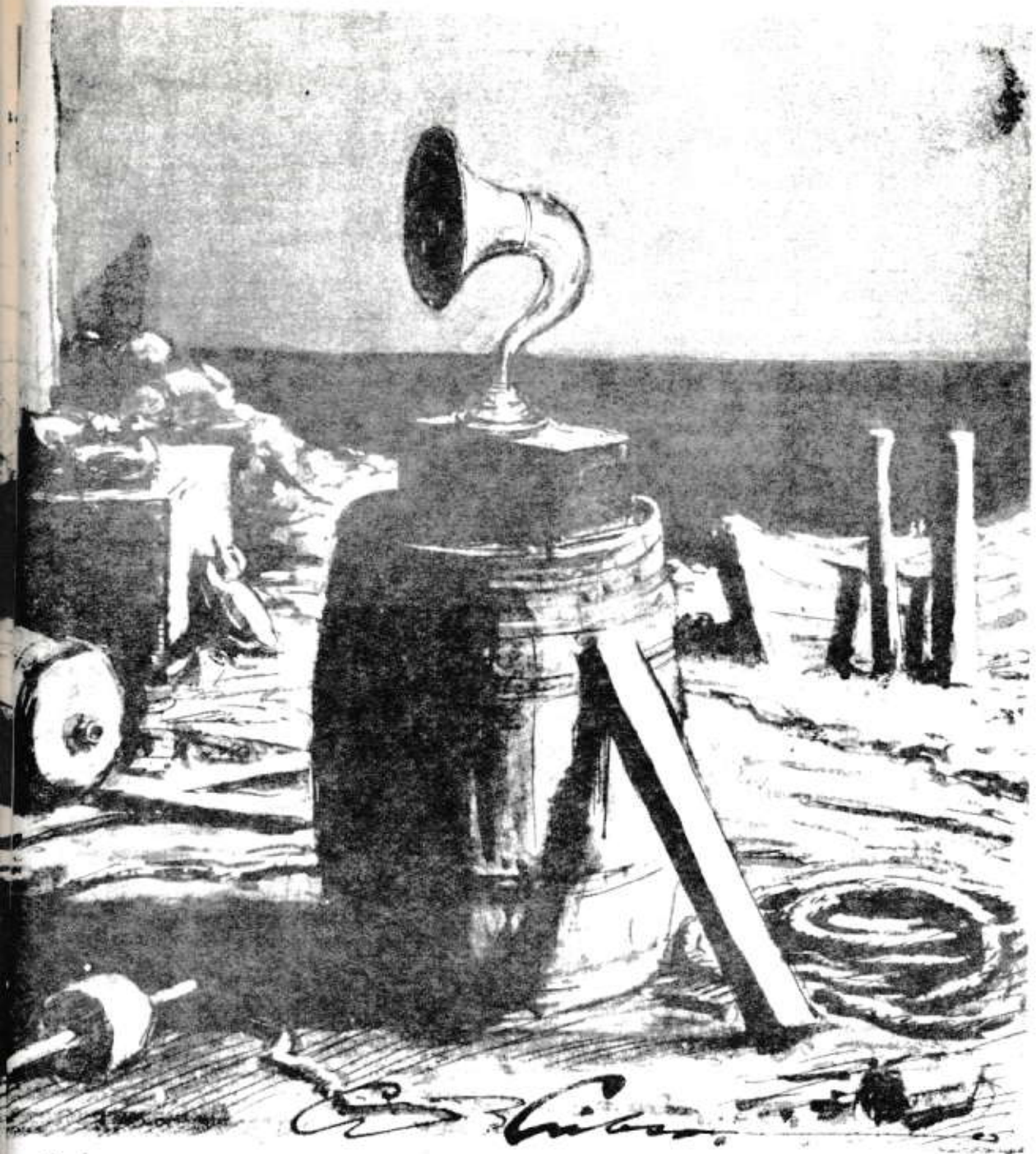
- "+ A museum of broadcasting which would include a listening room for up to 25 persons, a small auditorium/studio where lectures, films and other presentations might be given as well as providing a location where creation/recreation of radio drama could be performed 'live' with a studio audience. Educational and public service networks would have access to programming recorded at the museum's studio. This facility would also house the archives, dubbing/taping area, photographic work area and darkroom, an exhibit area, a sales room where NARA-crated publications might be purchased, and offices for the corporation and museum staff.
- "+ Sponsorship of speakers who could present topics based on radio's past to clubs, schools, and other groups.
- "+ Publication of much-needed pamphlets, textbooks, and other items for further understanding radio history and its implications within America.
- "+ Cooperation with educational and historical organizations. This would encompass associations which work with the handicapped, the bedridden, the blind, the elderly, and numerous other groups whose members or services might profit from a cooperative project with NARA."

(Continues on p. 30)



From NARA NEWS III: 2

The Lightho
Voice (over the radio): Wondering w
and if you are—all



se Keeper

ere you are—and how you are—
alone—too. . . .

I:2 (November-December, 1973)

An article about Agnes Ridgeway was accompanied by the announcement that she had donated a great number of original carbons of THOSE WE LOVE scripts.

A film acquired by NARA was described: "CAPTAIN HENRY'S SHOW-BOAT, a black and white 16mm sound film of 1933 vintage, depicts the program in progress. Lanny Ross, Pick & Pat (also known as Molasses and January) and many others are shown at the microphone doing the broadcast in front of a live audience. The solemnity of the sound effects man as he adds color to the Pick & Pat horse-race story is worth the cost of the whole print itself." The film was not made available for members to borrow because the officers decided it was too valuable to entrust to the mails until a back-up copy could be obtained.

II:1 (1974)

A report noted the participation of NARA in putting together a two-hour program about radio's golden years:

"On February 27, 1974 the California Historical Society presented a two-hour program of Great Moments in Radio at its Heyday. This presentation was the result of several months of discussions and planning with NARA. We searched through thousands of hours of programming to select and edit the presentation for that evening. This edited material is listed in the lending library (NARA Tape #91) for your possible use with a local historical society where you live. . . . The total of 71 segments covering a period from 1935 to 1945 included Jesse Owens speaking from the 1936 Berlin Olympics, the Joe Louis-Max Schmeling fight preview of 1938, Adolf Hitler's arrival in Danzig, Prime Minister Chamberlain's resignation, a humorous mileage rationing program (quite apropos in late February, 1974) with Gracie Allen, Jack Benny, and Eddie Cantor. The response from over 100 in attendance that evening was overwhelming. As a result, the California Historical Society wishes to work with NARA to schedule other series for the public at their headquarters (highlights of radio comedy, of radio drama, etc.)."

President Hill commented on the results of the national publicity which NARA received in TIME MAGAZINE:

"In early April, a TIME MAGAZINE correspondent contacted NARA for some information about radio programming nostalgia. Most of you know the results of that interview if you saw the April 29 issue of TIME. And as a result of the publicity, we've received over 800 letters inquiring about NARA. To date, 90 new memberships have resulted and we anticipate another 100 members joining us before autumn."

II:2 (1974)

NARA offered a radio jigsaw puzzle at \$2 for members and \$3 for nonmembers. Roger Hill described the item: "These radio jigsaw puzzles are one of the best items yet for those of us who enjoy radio's past. Each puzzle comes in an authentic looking cathedral radio box. The pieces are small and not that easy to match up. But as each piece fits together and bits of nostalgia and memories appear, a very colorful puzzle suitable for mounting takes shape. When finally completed, it covers an area 11 inches by 14 inches."

III:1 (1975)

President and Editor Hill offered suggestions to those wishing to contact a favorite artist of the past: "NARA would like to urge any of its members to write to their favorite radio personalities of the past. You might be disheartened to find your favorite has died but many still are around and would love to hear from you. Write your letter and seal it in an envelope with the name of the personality on the outside in the address space. Be sure to put a stamp on it. And your return address. Enclose this in another envelope with a note to please forward the enclosed letter if possible. Address the outside envelope to American Federation of Television & Radio Artists; 1717 N. Highland Ave.; Hollywood, CA 90028."

III:2 (Summer, 1975)

Roger Hill noted the response to an article in SEVENTEEN MAGAZINE: "A recent article about NARA in the magazine SEVENTEEN resulted in more than 50 inquiries from youngsters who qualify for membership in the Junior category."

III:3 (Autumn, 1975)

President-Editor-Treasurer-Secretary-Membership Chairman Hill commented on NARA at two years of age:

"We began our life with a mimeographed newsletter, a Tribute Dinner for Carlton E. Morse, and a small but dedicated group of people who had each contributed \$100 to meet initial expenses. Our dreams and ambitions were many. But during the next year and a half NARA lost many of its officers even as membership rose to above 300. Judy Breninger (editor) resigned; Wynn Hoskins (treasurer) resigned; Al Vesik (vice-president and tape librarian) resigned; Mike and Saundra McAviney (co-secretaries) resigned. Lack of available time to do the job was given as the reason by most of those once actively involved with NARA, but perhaps Al Vesik worded it best when he said, ". . . there must be something wrong with the whole concept if everyone before me has chosen to bow out too. Even though others left rather quickly after the Tribute Dinner,

I have held on as long as I could. I cannot hold on any longer.'

"During this past year I have tried to continue running NARA alone, with occasional assistance from Mrs. Earlyne Mund. The NARA members know of the many delays in receiving a newsletter, replies to letters sent, and other information sought. . . . The fine NARA News you receive is a result of Crowell Beech's assistance, and he is most certainly a valued member of our organization. But delays will continue to exist and as Mr. Vesik said, perhaps there is something wrong with the whole concept of NARA if the burden of responsibility for the organization must rest primarily on the shoulders on one individual.

"As the situation now exists, there is no time to:

- plan and conduct more tribute dinners for radio personalities
- pursue cooperative ventures between NARA and other historically oriented groups such as the California Historical Society.
- publicize and expand on NARA's services in an effort to reach those who could most benefit from audio experiences offered inexpensively.
- develop the concepts we once expressed for a professional journal, a more frequent newsletter, an eventual radio museum of a non-technical, non-engineering form.

"It is my intention to remain with NARA in my present capacity for one more year throughout 1976. But by December, 1976 NARA will have to either be dissolved as a non-profit, tax-exempt functioning organization or the responsibility for its continued existence will have to rest on the shoulders of other individuals. If this latter event should occur, I would gladly continue serving in one of the positions. . . ."

Elsewhere in this issue, Roger commented on the direction that North American Radio Archives was taking: "NARA cannot be all things to all people. We are not a technical, electronics oriented group. NARA is devoted to the "software" of radio history, the programming which electronics and technical skills brought into each home."

IV: 1 (Spring, 1976)

Roger's request for help brought several responses, of which he said, "A nice way of starting 1976 is with my appreciation to

all of our NARA members who wrote to express dismay at the possible dissolution of the archives. George Oliver, John Wesche, Rober Lozier, Larry Slavens, Herb Sadowky, Al Inkster, and many others, including our new tape lending librarians, Sherill and Gayle Bland of Reno, Nevada."

IV:2 (Summer, 1976)

New workers were introduced: Judith Helton, membership chairman, and Al Inkster, NARA NEWS editor.

IV:3 (Autumn, 1976)

In his final issue as editor President Hill reviewed his term: "These past 3 years as editor have certainly been a labor of love. There has been frustration in not being able to publish a more frequent and regular newsletter. There has been a sense of elation when members respond that they find the newsletters so enjoyable. And there has been the feeling of pride which comes from seeing a creation completed in such an attractive publication, thanks in large part to Postal Instant Press and the assistance of Crowell Beech. Our first two efforts were simply (and inexpensively) mimeographed, edited in part by Judith Breninger. The third "monster" issue occupied most of a summer in typing, mimeographing, and compiling by Al Vesik and myself. Finally in late 1974 we adopted the format which seems most appropriate and began having issues offset reproduced. During 1975 we produced 3 issues with many reproductions, articles, and listings for members. . . . One of my pet projects was achieved with NARA NEWS Vol. IV:2 and the reproduction of a composite Radio Guide for members which incorporated careful selection of pages to reflect some of the best and most representative offerings from Radio Guide issues published between 1934 and 1941."

IV:4 (Winter, 1976)

This was Al Inkster's first effort as editor. . . . Sherill and Gayle Bland added the duties of membership chairmen to those of tape librarians

V:1 (Spring, 1977)

Introducing himself as NARA's new treasurer, Tom Price said, "As the new treasurer I hope to contribute a share of time and energy quite sufficient to keep our worthy ship afloat and progressing. May we all do what we can to further achieve the goals originally written into the NARA by-laws. I am sharing some space in this profile to invite more members to come forth. Your NARA can only benefit by your energetic input."

V:2 (Summer, 1977)

Returning to the pages of the NEWS after an absence of two

issues during the time that he moved from San Francisco and settled in Honolulu. In a presidential message he reviewed many of the concerns of NARA: "Because of the distance separating Al Inkster, Sherill & Gayle Bland, Tom Price, and me there exists a real problem in communications. One of our attempts to alleviate this involves making a carbon of correspondence and circulating the carbon to those whose letter is not being answered directly. For instance, a recent letter from Tom Price with many suggestions on increasing our membership and services contained information which I felt the other officers of NARA should mull over and comment on before a decision could be reached. I wrote to Tom but also sent a carbon to the other officers for their comments. Luckily, we all seem to share a common interest in NARA's future as well as an ability to offer constructive criticism to one another without angering each other. Obviously, it would be even more desirable to have our members participate in many of these decisions as well. And now, I would like to invite your thoughts on some of the issues facing us. . . ."

Among the questions Roger asked members to comment on: Should all programs available on reel to reel be made available on cassettes? Should the NEWS continue to be a quarterly or become a monthly of 10 to 12 pages? Should NARA advertise in publications such as SATURDAY REVIEW in an attempt to gain additional members? How could the newly revised NARA brochure best be distributed?

Roger also announced the NARA donation of cassettes of OTR programs to the Kalaupapa Hospital for leprosy patients: "A current project sponsored by NARA which I had the pleasure of completing here in Hawaii concerns the donation of a small cassette library of radio shows to a settlement of over 130 leprosy patients at Kalaupapa, an isolated town on an isolated peninsula, cut off from the rest of the island Molokai by sheer cliffs reaching 1,000 feet up. Many of the patients are blind because of the medication necessary to keep their leprosy under control."

V:3 (Autumn, 1977)

The editor's comments announced that members would soon receive updated catalogs for both the Tape Lending Library and the Printed Materials Library.

V:4 (Winter, 1977)

Al Inkster moaned about NARA's lack of money and its officers' lack of time. He provided the good news that dues would not be raised but the bad news that members could not expect extras such as reproductions of magazines and scripts. Expressing the hope that advertisements would attract new members, he noted that an increase in membership would bring more demands upon the time of those who provide the services and asked other members to become involved: "Each of us has appealed for aid before. Among the suggestions as to how members can become involved have been the following: making mailing boxes for the tape library, writing

(Continues on p. 36)



(Above, left) Suzabella is being drilled in new tricks these days and the cuckoo is going to have competition if the sizzling Saxon sisters succeed in teaching Joe's duck her hourly quacks. (Above, right) Life in the Maine woods suits Edwin C. Hill of CBS and his favorite dog, Dummy, who has been an admirer of Mr. Hill for fourteen years and it looks like he will be the rest of his life.

From NARA NEWS V:1

Radio Stars August, 1934



(In circle) Fred Allen and Rudy Vallee trying to out-Frankenstem each other. (Right) "The Easy Aces" with their microphone equipped bridge table. Left to right: Mary Hunter who is Marge, Mr. Goodman Ace and his Missus, Jane Ace.



letters and articles for publication in the NARA NEWS, typing scripts from handwritten copy so that they may be included in the library, donating mailing envelopes and packages for the printed materials library, typing copy for reproduction in the NEWS, donating taped programs and books and scripts to the libraries, and helping to expand the membership by encouraging others to join.

VI:1 (Spring, 1978)

Roger Hill reported the results of NARA's advertising campaign. Those who wrote to ask for more information and who mentioned the source of their learning about NARA identified the following publications: Hello Again, 160; Saturday Review, 13; Good Old Days, 12; Media & Methods, 12; Nostalgia Book Club, 10; Radio Dial, 8; Apartment Life, 6; WOR, 6; National Radio Trader, 2; Great American Broadcasts, 1; Nostalgia Radio News, 1; SPERDVAC, 1; Radio Historian, 1; Kastlemusik Monthly, 1.

President Hill also shared some of the responses which he received from his extensive follow-up inquiries to former members and those who had requested NARA's brochure. Some responded that they simply had forgotten to renew. Others offered a variety of reasons for their decisions not to join NARA: not enough available about their particular interests such as big band remotes or THE JOHNSON FAMILY with Jimmy Scribner; lack of time to utilize the services offered by NARA; need to cut down on expenses; disappointment with NEWS for not including enough graphics and photos; decision to concentrate OTR interests in a local group.

VI:2 (Summer, 1978)

President Hill announced that he hoped to provide a 4-page quarterly newsletter from Hawaii, which would come out in between the regular quarterly newsletters, that John Wesche of Syracuse, New York would take over the membership department of NARA, and that issue VI:3 of the NARA NEWS would be an 80 page 5th anniversary special. Al Inkster gratefully relinquished the responsibility for VI:3 to Roger and added thankfully that Roger would in future be co-editor of the NEWS.

VI:3 (Autumn, 1978)

Pressing problems have caused Roger Hill to withdraw temporarily his active participation in North American Radio Archives. Al Inkster will have to put together this anniversary issue and get along without Roger's help for the immediate future. In order to avoid too many changes at one time, Sherill and Gayle Bland have agreed to continue in their dual role as membership chairmen and tape librarians. John Wesche will serve as assistant editor of NARA NEWS.

Announcements of the Feb. 27,
1974 presentation given by NARA's
president, Roger Hill

Join Us ...

this darkened winter for some leisurely evenings,
plus an afternoon, recalling historic moments
and the pleasurable past — times experienced
and enjoyed by earlier San Franciscans.

Again, the California Historical Society recalls
the past in a manner that reflects the ongoing
questions and problems of today. A timely
offering.

Remember FDR's fireside chats, the
opening of the World's Fair in 1939,
Edward R. Murrow's broadcasts from
London, George Burns and Gracie Al-
len promoting gas rationing, Fibber
McGee and Molly, and Allen's Alley?

These and other "Great Moments of
Radio in Its Heyday" will revive
memories of the 1930's and 1940's at
the first of a series of Nostalgic Winter
Evenings, beginning Thursday, Febru-
ary 27, at 7 p.m. in the parlor at CHS
headquarters, San Francisco.

Gathered around old Philco radio
cases (equipped with tape recorders),
CHS members and guests will hear two
hours of historic moments, news broad-
casts and comedy shows as they were
originally broadcast. The program was
arranged in cooperation with Roger
Hill, of the North American Radio
Archives, who will also provide back-
ground information on the classic radio
programs.

27

Great Moments in Radio at its Heyday

Spend an evening in our comfortable living room around
the old Philco radio and listen to historic moments of
the 1930's and 40's. Hear the news of the times as well
as the tragic, the funny and the ironic — Edward R.
Murrow's I CAN HEAR IT NOW and his London
broadcasts ... Fibber McGee and Molly interrupted for
an announcement of the FDR/Willkie election returns
... The 1945 plane crash into the Empire State
Building ... Pearl Harbor bombing reports ... An his-
toric Churchill speech ... Farm News of 1938 ... An
FDR fireside chat ... Fred Allen's "Allen's Alley" ...
Axis Sally and Tokyo Rose ... The opening of the
World's Fair in 1939 and its close in 1940 ... Jack
Benny, Eddie Cantor, George Burns and Gracie Allen
promoting gas rationing ... and much, much more!

Join us for these radio memories — brought to you in
cooperation with the North American Radio Archives.





From NARA NEWS III:3

(This is a substantial revision, done especially for the anniversary issue, of an article which appeared in JOURNAL OF POPULAR CULTURE, V:3 (Winter, 1971).

FROM OUT OF THE PAST:

RADIO REVISITED

By R. W. Hill

The first radio program came over the very limited airwaves of Detroit's WJL on August 20, 1920. This station offered its early Michigan listeners nothing more entertaining than local election return announcements. But in those days of cats-whisker crystal sets, any intelligible sounds were cause for excitement. Some radio fans would sit by their receivers literally for hours, wearing hard and uncomfortable ear-phones until their ears were red as beets. From that warm August day of 1920 until an enlightened day in 1960, radio programming offered its audience a chance to suffer with Myrt and Marge, dance to the music of the old maestro Ben Bernie, thrill at the heroics of the Lone Ranger and laugh at Wallace Wimple, Mayor LaTrivia and the hall closet on Fibber McGee and Molly. These forty years are known today as "the golden era of radio". For most listeners, the voices of sportscaster Bill Stern and news commentator H. V. Kaltenborn are but a small portion of many fading memories of radio. Television, economics and radio's current news-music-talk format will probably prevent the "good old days" from ever returning to our airwaves.¹

Although radio programming no longer provides thrills, chills and laughter as it once did, a small and dedicated minority today has shown a determination not to allow old radio to be forgotten. Composed of young, television-reared individuals as well as older members of THE depression-age, these dedicated people are united by one overwhelming desire: to hear old radio programs! This addicting habit has resulted in a loosely-knit network of listeners throughout the country who trade radio programs with each other. Usually it begins with a chance comment by an acquaintance. "A fellow I know has a Lum 'N' Abner program from radio and you ought to hear it! It's terrific!" If the person to whom this comment is directed happens to be over thirty, he might get a little misty-eyed and begin inquiring as to how he might meet this other fellow, with hopes of hearing Abner's country laughter once more. If luck is with him, he might even acquire audio recording tape copies of these radio shows from his new-found friend. Ah yes! Friendships are fast to form among those who remember Fred Allen ribbing Jack Benny or the Walter Winchell-Ben Bernie feud. To the consternation of wives, these men might sit around for hours exchanging opinions on radio personalities. It takes little prodding to interest the person who has lived part of his life during radio's late, great years of broadcasting. But a typical reaction of a youngster to the above chance comment might well be, "Who's Lum 'N' Abner?" Such a remark may bring forth a wide range of responses from an older group. A few might snicker at the notion that young'uns don't know as much as they think. Others would show pity perhaps, regretting that the poor boy had to grow up so under-privileged, not having heard good radio and all. And others most assuredly would gently attempt to educate him, explaining the great wonders of television-without-vision. If his curiosity is sufficiently aroused, he might acquire a radio program or two on recording tape and begin to understand the power of imagination. In the course of time, his interest and dedication finds him contacting others with similar interests. Almost magically, he discovers first dozens then hundreds of people scattered throughout the country who are true aficionados of radio's past. As he enters into trade agreements and exchanges radio programs with others, his collection of programs grows. Magnetic recording tape has replaced the old Atwater-Kent radio. On dark rainy nights, the radio buff might turn on his tape machine and thrill once again to Inner Sanctum's host Raymond welcoming him through that creaking door. Or perhaps he would prefer to hear, "I am the Whistler and I know many things for I walk by night. I know many strange tales hidden in the hearts of men and women who have stepped into the shadows. Yes, I know the nameless terrors of which they dare not speak." Following such a goose-pimply introduction, the Whistler would then proceed to tell another ghastly tale of crime and murder. These dramas, as well as

*Jack Barney
and his violin*

The old Max

BENNY'S VAULT

Rochester

Polly

well

The hot dog with the pickle in the middle and the mustard on top

radio's comedy, challenged the mind to think. One's own imagination became the only barrier to time and space.

The more dedicated, fanatical listener who has become addicted to shows such as Easy Aces, Town Hall Tonight or The Tom Mix Ralston Straightshooters, actively searches for old electrical transcriptions in "antique" shops, second-hand stores and attics of old homes.² His treasure? If he's lucky, perhaps a complete recording of Vic and Sade or even a Let's Pretend. Such finds are worth more to the true radio fan than the purest gold, for each unbroken transcription found, moldy and scratched though it may be, preserves another piece of radio's history. A persistent dream which plagues many collectors of programs is to find a stack of these transcriptions somewhere in a building just before its demolition. Such an incident did, in fact, occur when several years worth of Johnson Wax Program transcriptions were found in a condemned building which was to be torn down and replaced by a parking lot. These discs were stored in a long-forgotten corner in a sub-basement. The discoverers achieved near-sainthood among radio buffs for they had brought to life hundreds of programs with Fibber McGee and Molly, certainly one of the most loved comedy teams of all time. Once the transcription is found, a master tape copy can be made from the record and the program is then assured of preservation and availability for the listening pleasure of others.

For both the old and new lovers of radio programming, the written word supplements the listening experience. Only a handful of books have been written by and about radio performers and their programs. Many of these are out of print or otherwise now unavailable. The 1929 Rand McNally book on Amos 'N' Andy for example can rarely be found in even the best of libraries. Access to such a volume allows a radio fan to discover that Freeman Gosden and Charles Correll, the white actors who created and played Amos 'N' Andy on radio, were among the forerunners in treating the black race with more sympathy than ridicule. More readily available than these out-of-print works are the recently published books by authors such as Jane Higby and Jim Harmon.

Miss Higby's effort is entitled Tune in Tomorrow appropriately enough for it is mostly about the daytime serials commonly called soap operas or washboard-weepers. Most were sponsored by some brand or other of quick-sudsing detergent and seemed to consist of one crisis after another which the cast never quite managed to resolve. After amnesia would come hospitalization and then a death in the family and then a murder and so on ad infinitum. In any event, the listener had to continually "tune in tomorrow for another episode in the life of . . .".

Jim Harmon's The Great Radio Heroes deals more specifically with individual programs, including Gang Busters, The Shadow, Quiet Please, Lux Radio Theater, Superman, Little Orphan Annie, Ma Perkins, Jack Armstrong and One Man's Family. Unfortunately, it is the only book so far which deals in such detail with so many old radio programs.³

Two other "must" additions to a collector's written library include Frank Buxton and Bill Owen's Radio's Golden Age, a well-done compilation of cast lists for a great many radio programs, and Irving Settel's A Pictorial History of Radio. With the Buxton/Owens book, the avid fan can find that Bret Morrison played the role of Stanley Westland on a daytime serial known as Arnold Grimm's Daughter. This same Bret Morrison played the leading role as The Shadow for many years. Francis X. Bushman, Van Heflin, Richard Widmark and James Stewart are but a few names appearing again and again in different cast lists of radio shows. The writers admit that their book is far from complete but again, it happens to be the first and only work of its kind.* The pieces of the radio history puzzle are often scattered widely and many have been lost. The complete picture may never be finished but Radio's Golden Age has managed to help in a big way.

*see reference at end of article.

From an NARA Special, a Lone Ranger Script

Top right: Brace at age 60.
Top left: Visiting schoolchildren
Bottom left: Mrs. Leta Beemer
Peterson today. Bottom right:
Brace and one of his sons



Irving Settel's work presents radio in a chronological fashion, showing the development and highlights of broadcasting with a great many photographs and excerpts of program scripts. The radio fan manages to achieve a new appreciation for Baby Snooks when he sees a picture of Fanny Brice, the woman who portrayed that twelve-year old brat. Snooks was another favorite of millions of listeners, though not always a favorite of her radio father, played by Hanley Stafford. But even Mr. Settel's book of revealing photos cannot entirely destroy the mental images one builds of his favorite performer when listening to the radio show. For the miracle of sound and the voice we heard told us what those people really looked like. If the photographs didn't fit our mental pictures, then we knew there must be something wrong with the camera they used.⁴

While there are so few written works available on radio programming, quite the reverse is true in the field of periodical literature. A brief glance under the Radio heading in Reader's Guide to Periodical Literature reveals a wide variety of articles in just as wide a variety of periodicals. Theatre Arts, The Saturday Review of Literature, New Republic, The New York Times newspaper, Liberty and Newsweek all printed occasional columns or articles on radio programming. Some of the articles decried the amount of blood-and-thunder children's programming which was on the air. The fear was that hearing so much violence would warp the child's mind. Other articles criticized the daytime serials, assuming perhaps that so much continual tragedy would warp the minds of women. And another group of articles attacked the amount of crime and mystery drama presented as part of weekly programming. It may be assumed that another case of warped-mind was feared. There were articles which also praised radio programming for its uplifting effects, especially concerning such programs as Columbia Workshop of the Air, the Saturday afternoon Metro-politan Opera Broadcasts and Nila Mack's long-running series, Let's Pretend. These articles provide a very useful service for they shed light on programming in light of the events of that day. The serious fan of old radio programming soon discovers that these gems from radio cannot be fully understood and appreciated if the advantage of today's hindsight is allowed to blur the significance or entertainment value the program had during the time in which it was originally broadcast. The many past programs of the Lone Ranger are readily criticized now for their simple, clear-cut delineation of good and bad. Cops-and-robbers programs are criticized for their out-dated message that "crime does not pay". Amos 'N' Andy are considered today to epitomize racist attitudes perpetuated by society. The value of the articles found in periodicals of a decade and more ago is in their capability to mirror attitudes and events of that time. The radio fan who seeks out such articles then develops a greater understanding for and appreciation of radio programming's role.

Much more valuable and much harder to find in the periodical line are the old radio magazines. What's On the Air, Radio Guide and Radio-Television Mirror are a few of these worth-their-weight-in-gold publications. Such magazines often provide a great amount of information about radio performers and their programs, who the guests were, when they went on or off the air, what difficulties sometimes existed and generally what was being broadcast and when. For providing a wealth of factual information, these periodicals still have no equal. Just another source of pieces to use in completing the puzzle.

Until a few years ago, the only publication which attempted to provide information on past radio programming and radio personalities was Radio Dial. This magazine was distributed to members of the Radio Historical Society of America, the only organization which linked radio buffs together and provided these dedicated people with a means of exchanging information. RHSA was founded by Charles Ingersoll. Members of this society were asked to follow a credo of "restoring and preserving old radio programs." Charles was also quite firm in his conviction that collectors should not seek to profit from these past programs. RHSA discouraged selling partially due to copyright

laws involving these programs but mostly out of respect for the feelings of those performers still living as well as respect for the memory of those who have died. RISA is no longer around. SPERDVAC, NARA, NRN, HELLO AGAIN, AIRWAVES and other organizations/publications have risen to take its place.

One method of sharing radio listening with others and not infringing upon copyrights or personal feelings seems to be through the offering of college courses on the history of radio programming. Aside from radio personalities themselves, who else is potentially so qualified to teach about radio's past if not those comprising the dedicated minority of radio program buffs. The recent upsurge of interest in college course offerings on radio entertainment and drama of the past indicates that a younger generation weaned on television can most certainly enjoy Lamont Cranston's appearance as The Shadow, just as their parents once enjoyed this same program. And certainly as a sound medium, radio must be heard to be understood, not merely discussed and read about. At the present time, those who seek out and acquire programs seem best equipped to present an orderly representative sampling of radio's golden era. This writer's experience in teaching such a course at San Francisco State College indicates that the majority of the class often needs a short period of conditioning in which the students learn how to listen and form their own visuals. Many years of television watching appears to have harmed the person's ability to visualize mentally. Such a loss may also affect other rational thinking processes. This interesting thought is not based upon controlled studies but merely on observing a change in some of the students' approaches to contemporary issues. Their new approach seemed to involve a bit more thought and more willingness to listen to the other viewpoints in the issue. To contend that listening to Carlton E. Morse's I Love a Mystery will then result in more tolerance and understanding seems quite far-fetched indeed. And yet, Xerox Learning Systems marketed a course consisting of records and test booklets designed to increase listening effectiveness. Their advertisement stated that increased listening skills would help a person learn more and earn more.³ The fact that such a course is a recent development could indicate that the American radio audience lost more than good entertainment and drama when the last show went off the air. At least it is doubtful that radio listening was hazardous to one's health. That may be the only safe statement possible.

The class which was offered at San Francisco State College has at least been able to claim credit for helping to close the generation gap. This writer had the delightful experience more than once of a student telling him that they had actually sat down and talked with their parents. In most cases, the students were amazed that their mothers and fathers knew so much about something to which they were just being introduced. One very excited student in particular found out that his mother had acted in several daytime serials on radio. These people were so enthused and eager for radio listening that the once-a-week, two-and-a-half hour class became a four hour class. And although a state college is hardly the place to properly simulate a good listening atmosphere, the effectiveness of good radio programming became quite evident time and time again. The antics of Henry Aldrich and Homer left the class laughing so hard that other instructors looked in to see what was wrong. Fred Allen's wit often proved just as topical today as it was thirty years ago. World War Two newscasts managed to disclose some of the reasons for the strong anti-German and anti-Japanese propaganda which flooded the airwaves between 1941 and 1945. With each program excerpt or complete broadcast heard by these students, a deeper and broader understanding grew within them. At the completion of the semester, these people had not only been vicariously frightened by such as Suspense's "The House in Cypress Canyon", but they had also attained something more; an intangible ability to listen, to appreciate, to understand and to tolerate somewhat more fully than before. They had learned of the power which radio once had and they were better off for it.

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From Mike Gerrard's "Hancock: England's Most Popular Radio Comedian," NARA NEWS V:4 46

There is no way to magically transform the written word into an audio experience without the proper equipment. A reader cannot obtain the inflections of a radio actor's voice by reading a script of the program. Written descriptions of sound effects are a poor substitute for the actual contrived sound on radio. In Willis Cooper's Quiet Please series, one program in particular had the sort of sound effect which is impossible to translate into written form. In the show "The Thing on the Fourable Board", something which has escaped from the bowels of the earth, three miles below the surface, emits a sound somewhere between a baby's cry and a cat's tortured screech. The sound alone is blood-curdling and frightening; the action which surrounds this sound is no less horrifying. The noted dramatist Arch Oboler stated this quite well in 1947. "Above all, the reader must actually listen to radio plays. Beyond the life-can-be-huckstering soap operas, radio occasionally has its own literature, . . . Without the knowledge of approach gained by that constant listening, the critic can only read the printed radio play with the ignorance of unused senses."⁶ A radio program transcribed into written form is quite a poor substitute for the experience of listening. And yet with this realization, the reader may achieve some slight hint of these programs which brought laughter as well as fright, understanding as well as entertainment to the students at San Francisco State College.⁷

The following dialogue occurred on a 1946 Fred Allen Show. As a standard portion of his program, Fred would visit Allen's Alley and ask the inhabitants their opinion of his weekly question. Two of these characters and their answers are presented below. Mr. Ajax Cassidy was Irish with a delightful brogue; Mr. Claghorn was a true Southerner complete with drawl. The question for that week was, "What did you do to observe fire prevention week?"

- ALLEN: Ah! It's great to be back in Allen's Alley, Portland. This first house has a shamrock doormat and look, green doorknobs. Let's see if Ajax Cassidy is in.
(knocks) Ah Mr. Cassidy, how are you?
- CASSIDY: Ah, terrible, terrible, terrible.
- ALLEN: Why what's wrong?
- CASSIDY: (wheezes) I'm not long for this world.
- ALLEN: Well tell me, what's your trouble?
- CASSIDY: Well I'll tell ya. I keep seein' spots before me eyes.
- ALLEN: That's nothing. Lots of people see spots.
- CASSIDY: But my spots spell out Rest In Peace.
- ALLEN: Well tell me Mr. Cassidy, how do you feel about fire prevention?
- CASSIDY: Well now, as an old fireman, I'm against it.
- ALLEN: Against it eh!
- CASSIDY: Fire prevention puts firemen out of work.
- ALLEN: Well tell me, what is the biggest fire you've ever been to?
- CASSIDY: Well, that was the night the Shaunnessy rubber factory burned down.
- ALLEN: The rubber factory?
- CASSIDY: For three days, I was vulcanized to the ruins.
- ALLEN: Gosh!

(Continued on p. 49)



// ... AND NOW BOYS AND GIRLS, HAVE YOUR PAPER AND PENCIL READY FOR A SECRET DECODER MESSAGE ... A13 ... G7 ... S23 ... //

Fred McLaren



The boy in the drawing, is, of course, Fred McLaren - about 1940.

CASSIDY: Would you believe it! After they pried me loose,
I had to get the back of me union suit retreated.

ALLEN: Tell me, have you been to any big fires lately?

CASSIDY: It's not so hot around here! But it's a funny thing.
A week ago come Tuesday, in the line of duty I was
called to a fire. Oh it was a tremendous conflagration.

ALLEN: Well what happened?

CASSIDY: Well I was asleep in me bunk when the alarm came in.

ALLEN: Where was the fire?

CASSIDY: It was Groggin's Meat Market. Ah my, thousands of
pounds of meat was roastin' and cookin'. Well I
tore out of the firehouse to the meat market.

ALLEN: With your hook and ladder?

CASSIDY: With me knife and fork! Good day to you.

ALLEN: Well that takes care of Mr. Cassidy. Let's try here.
(knocks)

CLAGHORN: Somebody, Ah say, somebody knocked.

ALLEN: Well . . .

CLAGHORN: Claghorn's the name son. Senator Claghorn that is.

ALLEN: Now look, I . . .

CLAGHORN: Talk up son. My bundle's packed. I'm Alabama bound.

ALLEN: You're going?

CLAGHORN: Ah'm leaving for the South. Ah got to get the vote out.
Get folks to register.

ALLEN: Well how do you . . .

CLAGHORN: Ah'm travelin' through the South exhibitin' a Republican
in a revival tent. And on the Republican Ah got a sign.
It says, 'Don't let this happen to you'.

ALLEN: Now tell me, does it look like a big vote this year?

CLAGHORN: It's gonna be a whopper son. Even Chloe came back to
register.

ALLEN: Chloe?

CLAGHORN: Yes. Years ago she run off with Philip Morris. Folks
has been callin' Chloe and Philip Morris ever since.

ALLEN: Well Senator, tell me. What is the South doing about
fire prevention week?

CLAGHORN: The Gulf, Ah say, the Gulf Stream is standin' by son.

ALLEN: The Gulf Stream?

CLAGHORN: Ah remember the biggest fire the South ever had.

ALLEN: Really?

CLAGHORN: Two hundred miles of swampland blazin'.

ALLEN: Cosh!

CLAGHORN: To save the old mill at Natchez, we flew six hundred pounds of cornmeal into the Mississippi.

ALLEN: Gosh!

CLAGHORN: The swamp fires had that river boilin'.

ALLEN: Yes?

CLAGHORN: When the water cooled off . . .

ALLEN: Yes?

CLAGHORN: Layin' there in the Mississippi was a stick of cornpone twelve miles long. So long, so long that is!

Unless one has heard Fred Allen, there is no way to really imagine that somewhat raspy New England accent. There were others who were scattered about Allen's Alley and visited each week. Falstaff Openshaw, Titus Moody and Mrs. Nussbaum to name but a few. Comedy was one part of radio entertainment; another and perhaps more memorable part was the mystery drama. To provide just a taste of one of these delightfully scary programs, the following dialogue is presented. This is an excerpt from a 1950 Inner Sanctum Mysteries program. Raymond, the weekly host, enlightened the audience with his macabre humor and bid us welcome as he said,

Good evening friends of the creaking door. This is your host to welcome you again into the inner sanctum. Come in. Come on in. Will you excuse me while I scrape the mud off my hands. Got them dirty in the cemetery, digging up a plot for you. But that's something we all go into, sooner or later, a plot. Hmhmhmhm? (low laugh) Oh, by the way. Before we start I'd like to reassure you if you suddenly find yourself screaming like a wheel, don't be alarmed. It's because you've got spooks around you. Oh please. Be considerate folks. If you find yourself going to pieces, pull yourself together. Remember, I have to sweep up afterwards. (laughs) (Organ music up full--fades to background)

Raymond then proceeds to introduce the story.

On the northern coast of Maine, there's a high point--a high point from which there's a sheer drop of several hundred feet to the rock-churned surf below. Centuries of seas have shaped three tall, spire-like rocks into needle-sharp points which look from the top like the spires of an ancient gothic cathedral. The cliff is called Cathedral Rock. And there some weeks ago, David Morgan, grief-tortured, tugged his wife's impaled body off the bloody point of the tallest spire. There are those in the village who say that David Morgan's mind broke, because he insists Carol will come back to him.

(Continued on p. 58)



RED GELCH TUNES IN ON THE BED-TIME STORY.

From NARA NEWS II:2



From NARA NEWS

III: 1



ADVANCE TIP ON SUMMER STYLES: THE RADIO HAT FOR LISTENERS-IN.

These pics accompanied Jack French's "Radio's Straight Shooter: Tom Mix," NARA NEWS, V:1



Three radio actors clowning for the camera: (L to R) Hugh Rowlands (one of several boys who played Jimmy), Jack Ross, and Harold Peary.



This postcard was mailed to all youngsters who wrote a fan letter to the Tom Mix radio program in the mid-1930's. Pictured are the real Tom Mix and Tony (who were not on the program) and Percy Hemus, Jane Webb, and the Ranch Boys trio (who were). "Pecos" is Joe "Curley" Bradley and the remaining two are Jack Ross and "Shorty" Carson.

Movie-Radio Guide Honors:
SUPER-SALESMEN

"Lum and Abner"



From NARA NEWS V:1



June 17, 1973

Dear Roger and Jessica:

After this too long a time, I want to tell the two of you what a great, great thing you did for me. It is a gesture which never will be forgotten, and after seeing all of the work which you and your fellow workers did, I am not only greatly impressed, but amazed. The program itself was great, and the gathering of all the letters for the beautiful volume you presented to me was a thing of not only beauty, but demonstrated to what extent you had gone to make it a great evening.

And it was a great evening. It was beautifully planned, and beautifully executed, and I know done with great affection and I love you and all those others who helped you build this great occasion.

The reason you have not had an earlier letter about this was two-fold. In the first place, I had immediately to go up into Southern Oregon and that took longer than I had anticipated. The second reason was that there has been so much activity of late that I have simply been worn to a frazzle and have just not had the "get up and git" to pay proper thanks to all the kind people who have done so much for me.

Again, thank you and thank you and thank you.

With deep and sincere love,



Carlton E. Morse

TIME ARTICLE WHICH BROUGHT MANY NEW MEMBERS TO NARA

Rip Van Ranger

The lights dim and rooms fill once again with the familiar strains of Rossini's *William Tell Overture*, theme music for *The Lone Ranger*. Or with Rimski-Korsakov's *Flight of the Bumblebee*, accompanying another episode of *The Green Hornet*. Once more *The Shadow* purrs, "Who knows what evil lurks in the hearts of men?" Sergeant Preston of the Yukon hustles his huskies, *Our Gal Sunday* strives to find happiness with a wealthy, titled Englishman, and 15-year-old *Speed Gibson* of the International Police doggedly pursues his archfoe, The Octopus.

The alchemy of oldtime radio goes deeper than nostalgia. "The charm of radio was that the individual was inspired to use his own imagination," says one of the buffs, William Andrews, in the same resonant tones that he once used to announce *One Man's Family*. Echoes Carlton E. Morse, who produced singlehanded, directed and wrote

One Man's Family for the better part of its 28-year, 3,256-episode run. "Television destroys all power of appreciation. It tells you what is, and the mind can't get outside of what it sees."

Tape Trading. Copies of old programs are hard to find because wire and then tape recorders did not come into general use until after World War II. The only recordings of the earlier programs were 16-in. discs made by networks or syndicators. Many were discarded long ago or remain locked up to guard against possible lawsuits over residual rights. Nonetheless, original network transcriptions do show up occasionally in old radio shops or in the estates of onetime radio celebrities. When that happens, the discs are put on tape, and the programs are traded around the country by collectors and clubs.

Roger Hill, a San Francisco biology teacher who has 9,600 programs in his personal collection, organized the non-profit North American Radio Archives (P.O. Box 13114, Station E., Oakland, Calif. 94661) last year to preserve and

distribute tapes of old shows (rental price to members: 50¢ each). The Boston area's Radio Collectors of America (R.C.A.) (23 Winthrop Rd., Hingham, Mass. 02043) gathers programs and distributes tapes to libraries for the blind across the country. It also holds animated group discussions ("Would Henry Aldrich make it in today's sexy-dopey-violent teen-age world?").

Many buffs, says R.C.A. President Bernie Feitelberg, also "love the old commercials. Even in those days you had your laxatives, your cars, your gasolines, your soap powders." Indeed, members of Manhattan's Radio Library Society start each meeting by linking arms and singing one of the most famous commercials—the one that accompanied *Jack Armstrong, the All-American Boy*: "Won't you buy Wheaties, the best breakfast food in the land! Won't you try Wheaties..." The melody lingers on, but Jack—and *Little Orphan Annie* and *Buck Rogers*—are only memories. Recordings of their series have disappeared and, radio fans fear, are probably lost forever.



From the Program for the Morse Tribute Dinner



JACK (left) and Doc have rescued Jerry from the villainous Holy Joe. P. Y. Ling (rear) gave the soldiers-of-fortune-turned-detectives the tip-off on Joe's conniving. Later Jack and Doc

learned that their enemy was high priest of the Island of Skulls, where recent action has occurred. The boys came to the island to untangle rumors of pirate gold and jungle crime

ROARING action on the Island of Skulls brings the "I Love a Mystery" thriller show to a climax for the season. Pay-off breakfasts come June 22 and 26, after which the A-1 Detective Agency will close up shop for a summer vacation.

Jack Packard, Doc Long and their secretary, Jerry Booker, have recently been entangled in wild doings with one Holy Joe, seaman and high priest of the island. A search for buried pirate gold started a whole chain of exciting episodes. The pictures show how the threesome of detectives start some recent cases with the help of charming P. Y. Ling. "I Love a Mystery" is heard on the Blue Network each Monday night. The cast of characters for the episodes pictured here includes:

Character	Player
Jack Packard	Michael Ruffetto
Doc Long	Barton Yarborough
Jerry Booker	Gloucia Blondell
P. Y. Ling	Barbara Jean Wong

Photography: Bill Murray



From the Program for the Morse Tribute Dinner, June 2, 1973



TENSE MOMENT, as P. Y. Ling points out something of great importance. Miss Ling's knowledge of the tropical island and its inhabitants often helped our heroes to save their hides and solve mysteries



DOC'S HAT, found floating by Jerry, makes the girls believe the Texan has drowned. Actually, he just slipped near the water and is now doctoring himself in a safe jungle-but hideout a little way upstream

VACATIONS come, even to crime-fighters. Here's Jerry Booker waving a cheery farewell to her listeners. She'll be back in the fall

After an introduction such as that, the radio listener just knew something ghastly would happen. But he probably kept his lights out, all the better to be frightened.

These and other programs have a lot to offer receptive audiences today. The use of sound effects, music, vocal artistry and pauses challenge the imagination. Some of radio's great writers and personalities of the past would like very much to see radio return to an entertainment-drama format. Mr. Carlton E. Morse, writer-producer of I Love A Mystery and the long-running serial drama One Man's Family, feels that the high standards and ideals which were once a part of life, could be re-established through radio programming. His philosophy of the family as the nation's backbone was certainly an integral part of One Man's Family and the Barbour's, who were THE family of that serial. Mr. Morse and others of his greatness foresee a drastic change coming in the current format of radio. But as yet, no one seems willing to speculate on what shape such a change might take.

Several authorities have stated their belief that radio drama died before it had really begun. Willis Cooper, Arch Oboler, and Norman Corwin have all mentioned this at one time or another. All have pointed out the great advantages of radio drama and entertainment.⁹ That advantage has been shown to lie within the minds of the individual listeners. In the imagination of each member of the audience lies the scenery and costumes, the time and place. When Suspense presented Lucille Fletcher's play, "Sorry, Wrong Number", the listener could "see" Mrs. Stevenson bedridden in her home near the New York elevated. He could feel her cold terror after she had overheard a telephone conversation in which a murder was plotted. We experienced her frustration at not reaching her husband at the office. We felt a mounting fear when she realized it was she who might be killed. We sat in the dark and screamed inside ourselves as she was stabbed; her screams mingling with the shrieking whistle of the New York elevated. And we loved every frightening, scary minute!

Imagination knows no boundaries and radio did its darndest to give that imagination free rein. Any Lone Ranger fan of the thirties and forties could have told you that Tonto was tall, strong, full-blooded indian with clothes of brown leather, dusty after long journeys on his horse Scout. That same fan would have thought one insane to suggest that Tonto (John Todd) was in reality a short, red-haired Irishman. And Charlie McCarthy on radio was no ventriloquist's dummy. He was a real person who seemed always ready to "mow 'em down".

Contemporary radio may occasionally present an edited program from their dusty vaults. But for hundreds of collectors today and thousands more tomorrow, the "real entertainment" consists of an occasional "Oxydol's own Ma Perkins", The Shadow with his admonition that "the weed of crime bears bitter fruit. . . crime does not pay!", Al Jolson's Lifebuoy Show and Al singing, "When April Showers, May Come Your Way . . .", Sapphire threatening George "Kingfish" Stevens with going home to mama on the Amos 'N' Andy program, or one of the excellent Arch Oboler Plays in which a James Cagney might play the starring role in Dalton Trumbo's "Johnny Got His Gun", as contemporary a theme today as it was in 1940.

Radio programming of the past may be gone from the airwaves but it certainly isn't forgotten in the minds and hearts of many. And if you get down that old Philco from the attic, twiddle the dials a bit. See if you don't hear very faintly, off in the distance as you snuggle against the big, cloth-covered speakers, someone saying, "Yowsah, yowsah, yowsah. This is Ben Bernie with all the lads." Turn the dials a bit and see if you can't pick up WOR in Detroit, just in time to hear a raspy old voice saying, "Who was that masked man anyway?". (Continued on p. 60)



random reflections

by Carlton E. Morse

COUNTRY ALMANAC
FEBRUARY, 1974

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

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

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

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

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

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

DOC: And there goes my under-drawers. I c'd be arrested for what I aint' got on.

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

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

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

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

JACK: Idiot.

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

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

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

JACK: Go ahead and enjoy yourself.

DOC: Ain't YOU?

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

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

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

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

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

REGGIE: (amused) Really?

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

JACK: That is a lovely picture!

REGGIE: Quite! Pure nostalgia!

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

JACK: Wonder you didn't catch something.

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

REGGIE: (laughs)

JACK: I mean diseases, you dope. Germs.

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

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

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

NOTES

1. The Radio Act of 1927 stated that the airwaves belonged to the people and broadcasters should operate in the public "interest, convenience and necessity". Some of our programmers seem to have forgotten this.
2. Electrical transcriptions were large, sixteen-inch records which were used by networks and stations to record many radio shows. Some of these recordings were for a sponsor's files and some were for distribution to stations for future broadcast.
3. The Great Radio Heroes and Tune In Tomorrow are sometimes out-of-print but they are relatively easy to find in bookstores and libraries.
4. The Buxton/Owens book was revised in 1972 and issued as The Big Broadcast. This as well as Settel's book are likely out-of-print now but available in libraries and some bookstores.
5. Xerox advertisement from Xerox Learning Systems; Dept. 104; 600 Madison Avenue; New York, N.Y. 10022.
6. Arch Oboler's "Oboler on Reading", New Republic, vol. 117:9 September 1, 1947, 36-37.
7. San Francisco State College's name is now San Francisco State University.
8. Personal correspondence and interviews with Carlton E. Morse.
9. "Horror: Bedtime Blood-curdlers with Realistic Sound Effects", Newsweek, 5:16, April 20, 1935, 26.

OTHER REFERENCES

- A. All About Amos 'N' Andy and Their Creators Correll and Gosden. (New York: Rand McNally & Company, 1929).
 - B. Tune In Tomorrow (New York: Ace Publishing Company, 1968)
 - C. The Great Radio Heroes (New York: Ace Publishing Company, 1967)
 - D. Radio's Golden Age (New York: Easton Valley Press, 1966)
 - E. A Pictorial History of Radio (New York: Grosset & Dunlap, Publishers, 1967)
 - F. From the Fred Allen Show, broadcast October 13, 1946.
 - G. From the Inner Sanctum Mysteries program, broadcast November 6, 1950. Title of the episode, "Twice Dead".
- * John Dunning has written a book called Tune In Yesterday: The Ultimate Encyclopedia of Old-Time Radio, 1925-1976. While this newer work doesn't include every program either, it has been reviewed in Nara News 5:4 by Gerry Lieber-Mackay as being superior to the Buxton/Owens book with in-depth coverage. This author has not yet seen a copy, however.

(Continued from p. 20)

Dear Roger:

Congratulations on 5 years of NARA. You've come a long way since your start in January of 1973. Since your first issue of NARA NEWS in September of 1973, you and your staff have provided excellent reading and services to all of us.

Again, my congratulations and best of luck for another 5 years.

Jay Hickerson
Editor
HELLO AGAIN



SPERDVAC

Dear Roger:

It is with great pride that on behalf of SPERDVAC I extend congratulations to you and all the members of the North American Radio Archives, on the occasion of its 5th Anniversary. The hobby of Old Time Radio has been improved with clubs like NARA. With an excellent past you can now look forward to your 10th Anniversary.



"HAPPY LISTENING!"

Joe Crawford
President
SPERDVAC

Society to Preserve and Encourage Radio Drama, Variety and Comedy

Roger;

Here's a complimentary copy of FOOPGOOP with the HAP YAPTRAP strip.

You have permission to reprint part of the strip, not entirety.

I would appreciate a copy of any issues you reprint the strip in..

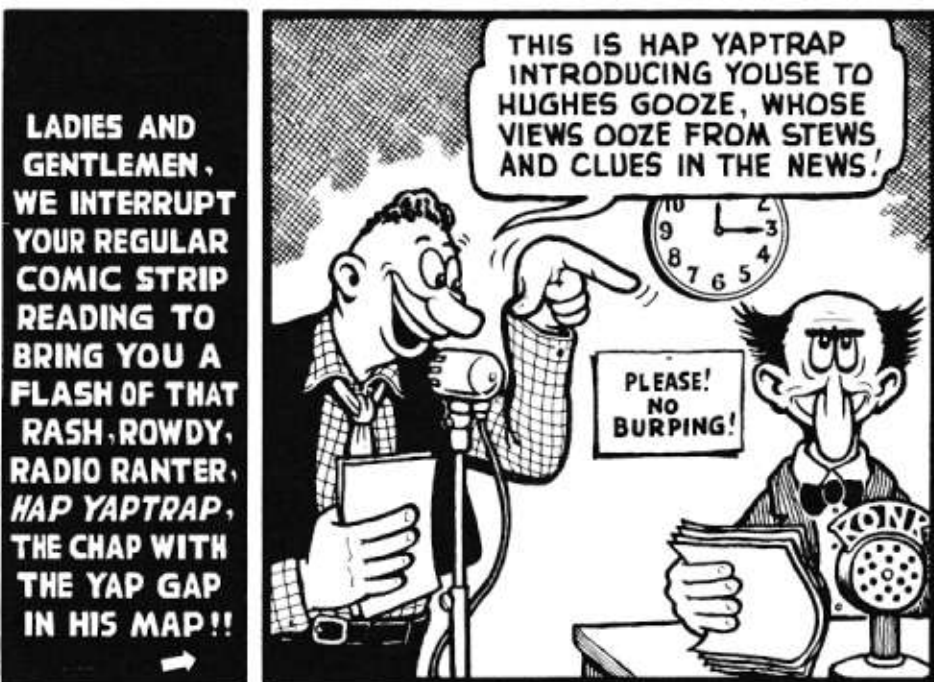
Also, a word about FOOPGOOP would be appreciated. Thanks.

Regards,



Glenn Bray

HAP YAPTRAP



HUGHES GOOZE IS BROUGHT TO YOU BY DREW'S NO-BRUISE SHOES, THE SHOES THAT REFUSE TO BRUISE AS THEY CRUISE!



AND ON AND ON FOR SEVERAL MINUTES

- SO REMEMBER, - IF YOU CHOOSE TO USE DREW'S NO-BRUISE SHOES, YOU CAN'T LOSE! AND NOW, MR. GOOZE, WHAT NEWS BREWS?



LOOK AT THAT CLOCK, ROCK BLOCK! I REFUSE TO DIFFUSE THE NEWS!

GOODIE! THEN I'LL JUST HAVE TIME TO SQUEEZE IN ANOTHER PLUG FOR DREW'S NO-BRUISE SHOES!



BROADCAST PIONEERS LIBRARY

NAB BUILDING • 1771 N STREET, N.W., WASHINGTON, D. C. 20036 • PHONE 223-0088 CATHARINE HEINZ, DIRECTOR

Dear Mr. Hill:

Our sincerest congratulations to the North American Radio Archives on its fifth anniversary. May you celebrate it well.

The Broadcast Pioneers Library hopes to become a definitive referral center to sources of broadcast programming, and your organization in its short history has already been of great help to us. Thank you.

Sincerely,



REVIEW

John Twomey. Canadian Broadcasting History Resources in English: Critical Mass or Mess? Toronto: 1978. \$12. (May be obtained from John Twomey, c/o Ryerson Polytechnical Institute, Radio & TV Arts Dept., 50 Gould St., Toronto, Ontario, Canada.)

John Twomey's Canadian Broadcasting History Resources in English is a report on the state of resources available. Twomey's findings include that there are resources available but that they will require leadership, funds, and a plan to "recover . . . preserve . . . catalogue . . . index . . . and make accessible"; that Canada's broadcasting heritage remains in large measure a "hidden heritage" due in part to bad preservation attitudes; that no comprehensive history of Canadian broadcasting has been written; that printed material available tends to neglect programming and its social/cultural importance, emphasizing CBC history at the expense of private broadcasting; that no single archive in Canada can be said to be representative of the whole of Canadian broadcasting; that many radio station managers in the private sector recognize the need for preservation of material and have archives available to scholars; that private collections hold the key to archivists' dreams; and that, most significantly, the ASCRT (Association for the Study of Canadian Radio and Television) has been formed to take action to preserve and make accessible historical broadcasting materials.

Twomey makes several recommendations as well: among them that the Canadian Association of Broadcasters and the Canadian Broadcasting Corporation should take a more active role in the preservation of their materials, that the government should get involved in this area in different ways (financing projects, for example), and that interested individuals should join the ASCRT.

The report goes on to list resources in print (books, reports, periodicals, biographies, directories, scripts, bibliographies, reference works, etc.) Twomey then lists resources in audiovisual formats and describes the Public Archives of Canada, especially the Sound Archives Section and its activities in the preservation of broadcasting materials.

There are chapters on the CBC (program archives, scripts and record retention, oral history collection) and the archives of private broadcasters, universities and libraries, provinces and municipalities, and private collectors.

The appendices provide much useful information: A, a list of French-Canadian broadcasting related studies; B, details about the BBC collection of 1939-45 news scripts available; C, details about the BBC author and title catalogues of programs available; D, information from the Museum of Broadcasting, E, information about the Vanderbilt TV News Archives in Nashville; F, information about the CBS News Index, 1975; G, the list of materials in the PAC about radio station CFRB in Toronto; H, a list of TV archives at

Ryerson; I, a list of major broadcast archives at universities in the USA; J, a reprint from a Toronto newspaper; K, a list of taped interviews with Canadian broadcasting pioneers held by PAC; L, a report by Robin Wood of the CBC about the corporation's archives, 1936-1977 and an addendum covering 1967-1977 in depth.

The report is an important source for those interested in the history of Canadian Broadcasting.

--John Pellatt

* * *

SOME STATIONS CARRYING OLD TIME RADIO

These are additions and updates to the listings in previous issues of NARA NEWS, beginning with V:2 (Spring, 1977). Please share your knowledge by sending listings of the programs that you know about.

Arizona

Sun City, KWA0-FM, weekdays, 7:05 p.m.

Armed Forces Radio Network

Shortwave, 5960 KHZ, Friday, 2300 GMT.

District of Columbia

Washington, D.C., WPFW-FM (89.3), Saturday, 5:30 p.m., NIGHT STORIES

Washington, D.C., WAMU-FM (88.5), Saturday, 8 p.m., ROMANCE; Sunday, 1:30 p.m., THE GREATEST STORY EVER TOLD; 7:30 p.m., HAVE GUN, WILL TRAVEL; 8:30 p.m., RECOLLECTIONS; 9:30 p.m. ESCAPE

Iowa

Cedar Rapids, KCKK-FM (88.3), Sunday, 10 p.m., RADIO NOSTALGIA

Cedar Falls, KUNI-FM (90.9), Sunday, 7 p.m., GOLDEN AGE OF RADIO

MARYLAND

Towson, WCVT (89.7) Monday & Wednesday, 6:30 p.m., OLD TIME RADIO; Saturday, 6 p.m., OLD TIME RADIO

Pennsylvania

Hershey, WITF-FM (89.5), Monday, 11 p.m., Tuesday, 12:30 p.m., and Sunday, 7 p.m., ADVENTURES OF SHERLOCK HOLMES

Canada, Toronto area times

Canadian Broadcasting Corporation AM Network, weekday afternoons, 2 p.m., BBC AFTERNOON THEATRE; Sunday, 4 p.m., CBC STAGE; Monday, 8 p.m., DOCTOR BUNDALO'S PANDEMONIUM MEDICINE SHOW; Tuesday, 8:30 p.m. LIVE WIRES; Thursday, 8 p.m., CBC PLAYHOUSE; Friday, 7:30 p.m., AS IT HAPPENS FRIDAY NIGHT THEATRE; Last Friday of month, 9 p.m., FESTIVAL THEATRE; Saturday, 10:30 a.m., JOHNNY CHASE; 11:34 a.m., MICHAEL PEARSE'S NIGHTMARE; Sunday, 1 p.m., ROYAL CANADIAN AIR FARCE

(Continued from p. 10)

It is paid once and forgotten, (until next renewal of course). If the library fees are raised, this could be felt many times over, depending on how much one uses the libraries. Also, one should be encouraged to use the libraries and a raise in the fees in this area would do just the opposite.

As for my thoughts on present services. Certainly do not decrease. If at all possible, increase. In what areas to increase I am at a loss to say, but the idea of a quarterly inbetween newsheet is a step in that direction. If increasing services cannot be done, the best compromise is to maintain.

One last thought, I am realistic enough to realize if services are to be increased, fees somewhere must be increased, I hope all others realize this.

Ronald L. Sayles
4278 N. 53rd Street
Milwaukee, WI 53216

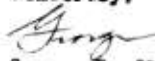
Dear Tom,

I received the latest copy of WARA News today, and thought I might respond to your request for an opinion regarding the rising costs. It seems to me that we might consider both an increase in membership dues (perhaps \$5.00 a year), and a modest increase in the fees for borrowing tapes and printed materials. I would have to know how many mailings Sherill & Gayle make per year to judge how much revenue would be derived from increasing the fee to \$3.00 for mailing every two tapes. Naturally I would not like to see any decrease in the services offered by WARA, although I would admit that the tape library is the only service of which I make consistent use. WARA News has become a valuable part of the total service, and its expansion is desirable.

I think too that many of our members could easily afford to make increased donations (in fact I am including an additional \$10 with this letter). Perhaps a bit more encouragement in the publications would spur more to increase contributions. I, for one, was not aware that there were current financial difficulties.

I always make a special point of thanking the Blands for what must be a thankless job in many cases. You were good to take on the job you have and I want to thank you for doing it.

Sincerely,


George B. Oliver
#236
Ashland, Virginia

Dear Tom:

Everyone with average intelligence is aware of the terrible inflation problem that our country is experiencing at the present time. So, here is my opinion:

- a. Membership fee should be raised, perhaps from \$10 to \$15.
- b. Tape and publication fees should be raised \$1.
- c. I don't think NARA should decrease its services, but inflation will most likely soon catch up with even raised fees. I don't think NARA should increase its services at the present time.

Ruth Boas
Lancaster, Pennsylvania

Dear Tom:

In regard to the financial picture of NARA:

- a. You should raise membership fees high enough to cover cost of operation.
- b. Raise tape/or library fees.
- c. Do not decrease services. They are what makes NARA special.

Frank Dacey
Bronx, New York

Dear Tom:

We all understand as to the rising costs of everything. Here are my thoughts as to your questions in the latest NARA NEWS.

1. As to raising the membership fee or the library fees; which item is not paying it's own way? If the library is in the red it's not fair to pass the deficit on to the members who don't use the library via an increased annual membership fee. (I assume that there are members who don't have time to take advantage of the library, or perhaps just belong to NARA for the "NEWS".) Tell us which of the two (or maybe both) are in the red and what it will take to make up the shortage. I don't think that the membership would complain about extra charges that are needed to make any particular service pay for it's self.
2. Increase the present services??? I think that service is tops now. How could it be increased? The NARA NEWS should be kept as a quarterly as that will be less costly to provide to the members and I like a "fatter" issue on a less frequent basis.

Tom Garcia
Tucson, Arizona

FROM OTHER PUBLICATIONS

THE REPRODUCER (The Monthly Newsletter of the Southwest Vintage Radio and Phonograph Society, edited by Glen Zook, P.O. Box 5345, Irving, TX 75062).

Note that THE REPRODUCER has a new address.

Donald W. Matteson of the Edison Institute gives the plans which enable one to re-invent the original Edison Phonograph, complete with drawings, supply list, and helpful advice (V:9; Sept., 1978)

* * *

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

The summer issue (II:4) includes a touching letter from Chester Lauck, in which he bids goodbye to Norris Goff, who died June 7. The Lum and Abner team had known each other for 67 years and had worked together since 1931. One paragraph of the four-paragraph letter reads, "I opened the Jot 'Em Down Store this morning, as usual, but I don't know, somehow it just wasn't the same without you there. Lum and Abner just seem to go together like ham and eggs, salt and pepper . . . one doesn't sound right without the other. The store seemed so terribly empty . . . I finally just locked her up and threw the key away. The Jot 'Em Down Store ain't no more, no more telephone ringin'."

* * *

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

Ken Piletic and Bill Jaker detail how a visit to the former studios of radio station WMMN in Fairmount, West Virginia, now the Marion County Community Action office, to get a door led to a major find of ET's and logs from the 1930's and 1940's. (#7; Sept., 1978)

Frank Gilmore gives advice on how to buy used tape from radio stations. It is a process not unfraught with hazards of success and is apparently addictive. Gilmore confesses, "Today I have no idea how much tape is stored. I have it in four different towns! I would estimate I have enough to keep me going for many years but I will still buy more if the price is right." (#7; Sept., 1978)

* * *

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

The Sept.-Oct. issue (VI:5) and the program for the Seventh Annual Golden Mike Awards, held Oct. 21, provide information about Lon Clark, the 1978 National Award winner. In addition to his 12 ("From Other Publications" continues on p. 76.)

FROM OUR READERS

Commercials on OTR Radio Programs

Dear Al,

As you know, the article "Copyright Confusion" (NARA NEWS V:4) was well received and it put to rest a great deal of doubt on the part of our readership, particularly those who are affiliated with radio stations. With your permission, the article was re-printed in Vol. 3, No. 1 of MEMORIES, the magazine of the Old Time Radio Club of Buffalo, N.Y., edited by our good friend, Chuck Seeley.

The MEMORIES re-print caught the attention of Don Dolloff of WCNY-FM of Liverpool, N.Y. and he called me with a question the article did not resolve. His question concerned commercials in old radio shows aired by non-commercial radio stations and what, if any, FCC guidelines applied. I told Don I would find out and let him know.

I contacted Larry Clance at FCC headquarters. Larry's a great guy for any questions on FCC, and if he doesn't know the answer straight off, he'll re-contact you within a few hours with a complete response. He can be reached at 202-632-7551 during Washington, D.C. business hours.

FCC defines commercials differently for commercial radio stations and the non-commercial ones. In the first station, a commercial is anything for which the station is actually paid. For the public or non-commercial stations, it's defined as anything for which they receive promotional value. FCC has ruled that commercials in old time radio shows are nostalgia pieces and therefore the commercial radio station airing them has no responsibility to log them for FCC purposes. However that is not applicable to public radio.

Non-commercial radio stations playing old radio shows must delete, or log, commercials for products that are still marketed. If they are no longer sold, they may be left in. However FCC has a special "escape clause" for non-commercial radio in which they can air up to 26 hours of old time radio per week including all commercials with prior written authority of FCC. Station requests should be addressed to: Steve Sewell, Chief of Complaints Branch, Compliance Division, Broadcast Bureau, FCC, Washington, D.C. 20554.

The one exception to the above is cigarette commercials, which all stations are prohibited from airing, as reader James G. Greenwood accurately pointed out in NARA NEWS.

Jack French
5137 Richardson Dr.
Fairfax, VA 22032



Of NARA Certificates and Donations

Dear Roger,

Of all NARA enterprises the overriding concept of sharing is what appeals to me most: the sharing of memories, information, sounds and sights, etc. Obviously the idea appeals to a great many people: witness the amount of material in the various libraries.

My one and only complaint: the membership certificate. It looks amateurish and cheap. And mine came with minimal protection, so it's crumpled too. The only other "non-professional" certificate I choose to hangup is that from Radio Dial. Maybe it's the heavy black ink that makes it look better. (Hope no feelings are hurt.)

If I donate tape to NARA, or OTR books and magazines, the practical side of me asks if any value can be assessed for tax purposes? I would still donate, but I want to know what may already be policy. On tapes, I'm sure the cost of the tape is the only legitimate basis; time costs are difficult to compute; and the material on it is only valuable to the ear. But what of books and magazines, etc.?

Don Koehnemann
Westchester, Illinois

(Roger's answer: "Our assessment is accepted by the Internal Revenue Service within reason.")

Appreciation for Clayton Moore, TV's Lone Ranger

Dear Al:

I wish to disagree with John Pellatt (Tempus Fugit, Lone Ranger; NARA 6:lp7).

Few great actors have been willing to carry their characters over into reality, choosing rather to forget, downplay, or detract and detach themselves from the characters they have been playing.

Three notable exceptions are Orson Welles of the Shadow, Hal Peary of The Great Gildersleeve, and Clayton Moore of the TV version of the Lone Ranger. Clayton Moore has done well to maintain the all important mystique in endless public appearances, appearing recently at an awards show on TV in complete costume.

Mr. Moore should be thanked and awarded with an offer of "his" role in any upcoming Lone Ranger movie. Brace Beemer would have been proud. Shame on the Wrather Corporation.

Steven Hiss, #308
2337 Archer Rd., #401
Gainesville,
Fla. 32608

Request for Information about Radio Transmitter

Gentlemen:

I am seeking your assistance in locating information on a radio transmitter I have recently acquired. It has the label WDC 5 and

CBY 52209 on the front panel. It was evidently used at one time as an aircraft transmitter.

It would be most interesting to learn a little of the history of this transmitter, and obtain its technical specifications and schematics. I would appreciate any information you could provide.

*Steven S. Saliterman, M.D.
806 2nd St. S.W.
Rochester, Minnesota 55901*

Request for Information about THE SOUNDS OF DARKNESS

Dear Al:

Please ask our members whether any of them can provide me with information about the program THE SOUNDS OF DARKNESS. It was about the FBI but it sounds British.

Darrell Anderson
17254 Lk. Desire Dr. N.
Renton, WA 98055

Request for Information about Sports Programs

Dear Sir:

Do any of your members have data or materials that would be of interest to the sports fan? I am compiling information of interest sports spectators and I would appreciate help. I am particularly interested in recorded games and how they may be obtained.

M. Plageman
721 W. 33rd St.
Richmond, VA 23225

Judy Garland's Radio Work: A Request for Programs

Dear NARA:

I am hoping your readers will be able to help me find some early (1928-35) radio tapes from local stations in Los Angeles. I am working on a biography of Judy Garland, dealing with her back breaking schedule and her disciplined work habits and, starting with her early years, showing how her work habits were developed. In researching this, I have had the good fortune to learn what stations and programs she appeared on as early as 1928 when she was only six years old. Being a member of NARA and interested in old tapes, my curiosity has been piqued and I am anxious to locate any early tapes of these shows that may be available for loan or purchase. I would also appreciate any suggestions on whom I should contact or where I should write to pursue this.

The following is a list of stations, dates, and programs on which the young Judy Garland appeared:

- 1928: KFI Radio, L.A., Aug.-Oct., "The Children's Hour" (Frances Gumm with Sisters, debut)
- 1929: KNX Radio, L.A., Nov.27 and following Monday afternoons, "Big Brother Ken" show (Gumm Sisters with Hollywood Starlets)
- 1930: KNX Radio, L.A., Jan. 13 and following Mondays (Gumm Sisters)
- 1931: KFVD Radio, Hollywood, Jan. 31, afternoon (Gumm Sisters from the Hal Roach Theatre)
- 1932: Station ?, Jan. 25, night, from the Ambassador Hotel Club, Coconut Grove, L.A. (featuring Frances Gumm)
- KFI-KECA, L.A., Oct. 29, "Uncle Tom Murray" and the Hollywood Hillbillies (Gumm Sisters)
- 1933: KFI Radio, L.A., Apr. 20, "Al Pierce and His Gang" (Frances sings.)
- KFWB Radio, L.A., Fridays in June, "Junior Hi Jinx" (Frances)
- KFWB Radio, L.A., June 16-July "Junior Hi Jinx" (Gumm Sisters)
- 1934: KHJ, L.A., Feb. 2 "Friday Nite Frolics" (Frances at Paramount Theatre)
- Station ?, L.A., Oct. 24, night, "Vincent Lopez Orchestra from the Beverly Wilshire Hotel" (Gumm Sisters Trio)
- Station ?, L.A., Apr. 15, Midnight, "Frolics Broadcast by Gilmore Circus and Frances" (from the Aqua Caliente Hotel, Mexico)
- 1935: KFI Radio, L.A., Oct. 26 "Shell Chateau," starring Wallace Beery (Judy sings "Broadway Rhythm")
- KFI Radio, L.A., Nov. 16, "Shell Chateau," starring Wallace Beery (Judy Garland sings "Zing! Went the Strings of My Heart")

It might interest the readers to know that during this last program Wallace Beery announced that Judy had just signed an MGM contract. Judy sang the song she chose for her adored father who was in the hospital with spinal meningitis and who died later that night. The show must go on but Judy never got over the shock.

Any help the readers can give on any of these programs or tapes would be appreciated. I would also like to know about other early Garland tapes from the '30's and '40's.

Mrs. Marilyn Leacock
15 Charles St., Apt. 2-H
New York, NY 10014

(Editor's Note: Mrs. Leacock's letter is an example of the kind of request for information we like to receive: one that gives, as well as seeks information.



Mae Questel

(Continued from p. 7)

against Paramount Pictures, claiming that her vocal style had been stolen; Questel and four predecessors at doing the voice of Betsy Boop appeared in court to help Paramount refute the charge. In another controversy the Hays Office censors objected to Betsy Boop's single black garter as being too suggestive and Paramount removed the offending apparel, only to restore it when the studio was deluged with mail demanding that Betsy's garter be returned to her.

Questel also commented on the big change that occurred from her earliest work in supplying cartoon voices to her later days. She explained, "When we first started, there was a bouncing ball right there on the side of the cartoon, and we'd follow the ball with our words or lyrics. It took a week to make one cartoon, and we had to rehearse for three days." Later, the voice over was done first and "animation was added to fit," enabling her to do as many as ten cartoons in one day.

The Code of The Lone Ranger

Rich Odlin of Tacoma, Washington has provided us with a Bob Green column which establishes why the Lone Ranger was such a good guy. His creators made him so---by supplying "The Lone Ranger's Goodness Formula," which all writers for the show were to follow. Greene obtained a copy of the formula:

CHICAGO — In this amoral age there remains one true hero, one force for good. He is, of course, the Lone Ranger, and if you disagree, keep away from this space from now on.

I unashamedly admit that I love the Lone Ranger. I even met Clayton Moore once — you know, the guy who played the Lone Ranger on television.

Moore had come to town for a personal appearance, and thieves had stolen his gun from the back of his van. He was upset and a little frightened, which was disillusioning.

You may think that the Lone Ranger became a good guy merely by luck. Not true at all. The reason the Lone Ranger was so good is that his creators, very

specifically, set out make sure everything he did advanced his goodness. When the original Lone Ranger radio show went on the air, the creators wrote a list of guidelines for Lone Ranger scriptwriters — a list called the "Lone Ranger's Goodness Formula") that carried over to the Lone Ranger television show, which even today is viewed in reruns by millions of decent Americans.

I have obtained a copy of the Lone Ranger guidelines. They are more than the key to a successful radio and television show. They can make your life better. They're better than any self-help program pushed by some tootie-frooie doctor promoting his book on a talk show. Here they are. Memorize them.

PATRIOTISM — Motivated by love of country, and originally a strong desire to help the pioneers who settled in the West, the Lone Ranger teaches a brand of patriotism that consists of more than flag-waving and answering the call of war. When interpreted from the scripts, it is learned that patriotism means service to the community; voting, aiding in community development of schools and churches; and an obligation to maintain a home in which good citizens may be reared. It further means a respect for law and order and calls for a preservation of our heritage, specifically the rights of freedom of speech and religion.

FAIRNESS — The Lone Ranger advocates the American tradition, which gives each man the right to choose his work and to profit in proportion to his effort. He registers disapproval of men who take unfair advantage, those who step beyond the bounds of fair play, and those who attack from behind. He constantly disapproves of bullets.

TOLERANCE — If the Lone Ranger accepts the Indian, Tonto, as his closest companion, it becomes obvious to children that great men have no racial or religious prejudice. Nowhere in the stories are any minority groups referred to in a derogatory manner.

SYMPATHY — The Lone Ranger chooses the side of the oppressed underdog — the little man in need of help — and is a specific example of a man who can be strong, yet tender — a man who can fight hard, yet show his mercy and compassion. He is especially understanding of men's frailties and the other man's point of view, expecting no man to be perfect, nor expecting the impossible from him. He is of a forgiving nature.

RELIGION — The Lone Ranger believes that our sacred American heritage provides that every individual has the right to worship God as he desires. Generally visualized as a Protestant, his two confidants are Tonto and the Catholic padre of a mission. This resolves the idea of showing respect for preachers and worshippers of all denominations, including the Indian's veneration of the Great Spirits.

SEX, GORE, AND BRUTALITY — The sanctity of the home is protected, and all love interests are kept wholesome. The circumstances behind the creation of the masked lawman make it necessary never to write a love interest for him into the program, but romance is introduced into the lives of his associates, romance free of triangles, faithlessness and lurid sex.

CRIMINALS — Criminals are never shown in an enviable position of wealth or power, nor do they ever appear as successful or glamorous.

LONE RANGER DON'TS

1. The Lone Ranger is never seen without his mask or a disguise.

2. With emphasis on logic, the Lone Ranger is never captured or held for any length of time by lawmen, avoiding his being unmasked.

3. At all times, the Lone Ranger uses perfect grammar and precise speech completely devoid of slang and colloquial phrases.

4. When he has to use guns, the Lone Ranger never shoots to kill, but rather only to disarm his opponent as painlessly as possible.

5. Logically, too, the Lone Ranger never wins against hopeless odds; i.e., he is never seen escaping from a barrage of bullets merely by riding into the horizon.

6. Even though the Lone Ranger offers his aid to individuals or small groups, the ultimate objective of his story is to imply that their benefit is only a by-product of a greater achievement — the development of the West or our country. His adversaries are usually groups whose power is such that large areas are at stake.

7. All adversaries are Americans to avoid criticism from minority groups.

8. Names of unsympathetic characters are carefully chosen, avoiding the use of two names as much as possible to avoid even further vicarious association. More often than not a single nickname is selected.

9. The Lone Ranger does not drink or smoke, and saloon scenes are usually interpreted as cafes, with waiters and food instead of bartenders and liquor.

QUOTE FROM J. EDGAR HOOVER
"The Lone Ranger is one of the greatest forces for good in the country."
(Field Newspaper Syndicate)

Unexpected Windfall from Day of Infamy

In the summer issue of NARA NEWS, President Roger Hill recommended highly the new record album December 7, 1941: Day of Infamy. Roger explained that the record would be sold primarily at the Pearl Harbor Memorial in Hawaii but that one could obtain a copy by sending \$6.50 for each album to Kalmar Co., P.O.B. 25851, Honolulu, HI 96825.

Douglas Hodge, compiler of the album and NARA member, has decided that for each album sold to someone who mentions having read of it in the NEWS, he will donate \$2.20 to North American Radio Archives. So far five readers of the NEWS have ordered the record and Hodge recently submitted a check for \$11 to NARA. In an accompanying letter Hodge says, "The album is doing very well. We are in our second pressing and have also made it available on tape cassette. Several national magazines have agreed to review the album and we've received many flattering comments from people throughout the U.S.A."

(Continued from p. 69)

years in the Nick Carter role Clark's radio credits include Norman Corwin Presents, NBC Great Plays, Exploring Tomorrow, The Thin Man, The Aldrich Family, Bulldog Drummond, Grand Central Station, March of Time, and The Kate Smith Show. At one time he was one of radio's busiest actors, averaging 22 shows each week. Outside of radio he has sung in Cincinnati's summer opera with Grace Moore and James Melton, played on Broadway as the elder son in Eugene O'Neill's Long Day's Journey Into Night, and acted both in films and on television. He has also been vice president of a brokerage firm and an administrator for The Episcopal Actors' Guild and for the Screen Actors Guild Motion Picture Players Welfare Fund.

* * *

AIRWAVES (Monthly, edited by Jerry Chapman and Andy Blatt, 900 Elmwood, Wilmette, IL 60091).

Andy Blatt's catalogue of programs in circulation, begun in issue #14, continues, listing this time from Advocate Impeccable-- 5 programs through Chandu the Magician-- 164 episodes. (#18; Apr.; 1978)

* * *

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

Louis Prima, who died Aug. 24, had as some of his sidemen in his 1940's orchestra Pee Wee Russell, Claude Thornhill, George Van Eps, and George Brunis. (I:11; Oct., 1978)

Claude Thornhill's best remembered recordings are "A Sunday Kind of Love" with vocal by Fran Warren, his theme song "Snowfall," "Jim," "Somebody Else Is Taking My Place," "Where or When," "Autumn Nocturne," and two with vocals by Maxine Sullivan, "Loch Lomand" and "Gone With the Wind." (I:10; Sept., 1978)

* * *

SPERDVAC BULLETIN (The Monthly Newsletter of the Society to Preserve and Encourage Radio Drama, Variety, and Comedy, 14807 Bestor Blvd, Pacific Palisades, CA 90272).

Note that SPERDVAC BULLETIN has a new address.

Quotes from Starlog Magazine on sound effects cite Sidney Brechner, who did the SFX for THE HERMIT'S Cave, for his creativeness. For LUX RADIO THEATRE a hanging would be indicated by the sound of the trapdoor giving way, but CAVE would provide also the snap of the neck and the creak of the rope as the body turned in the wind. Brechner described his use of celery when a strangling was needed in a story: "You use a very slow twisting of the celery, close up to the mike. Throw in a few appropriately time gurgling noises, then give the celery a sudden snap and you've got it!" (IV:8; Aug., 1978)

A recent press release indicated that the third annual SPERDVAC MAGAZINE was due out in November.

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

The 1978 Convention of the Friends of Old Time Radio was quite successful: 195 dinner guests, 52 more who attended the afternoon session, 25 dealer and display table. The convention offered workshops on sound effects, acting, and teaching OTR; a tribute to Bret Morrison by Grace Matthews and Court Benson, readings from Shakespeare by Raymond Edward Johnson, and performances of FRONT PAGE FARRELL, COUNTERSPY, and THE ROMANCE OF HELEN TRENT (IX:10, Oct. 1978) A tape of the convention can be obtained by sending two 1800' tapes of good quality to Joe Webb, 5 Valley View Dr., Yonkers, NY 10710. Webb will return one with the convention recorded on it and will keep the other. (IX:11, Nov., 1978)

Another offer that OTR fans will be interested in: Ed Carr, who has provided news of the past for Hello Again, has prepared a reel to reel version, which he calls The Reel News of the Past. Along with news items the first of the series profiled Court Benson. To obtain a copy, send on 1200' reel plus 50 cents and return postage to Ed Carr, 216 Shaner St., Boyertown, PA 19512.

* * *

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).

The third annual joint effort of the Old Time Radio Club of Buffalo and the Radio Historical Association of Colorado featured contributions not only from those two groups but also from NATIONAL RADIO TRADER, HELLO AGAIN, NOSTALGIA RADIO NEWS, the Golden Radio Buffs of Maryland, and the Milwaukee Area Radio Enthusiasts. Roger Smith of RHAC offers a lengthy, informative piece on FIBBER MCGEE & MOLLY, giving the background of Jim and Marian Jordan, a rundown on the actors and their length of tenure, and analysis of the Fibber and Molly characters and the other continuing characters. Ed Fintak of MARE tells of his successful attempt to track down a woman who as a WAVE in WWI had claimed Wauwatosa, Wisconsin as her hometown when she appeared as a contestant on IT PAYS TO BE IGNORANT. Hy Daley of OTRCB in his "The Crystal Egg" column calls JUNGLE JIM the best kids' action serial that he has heard. In an article appropriately titled "Tales to Scare the Yell Out of You," Stu Mann comments on INNER SANCTUM, THE HERMIT'S CAVE, LIGHTS OUT!, and STAY TUNED FOR TERROR, the latter praised as a superior fantasy series because of the efforts of its writer, Robert Bloch, who later wrote the novel Psycho, which Alfred Hitchcock adapted for one of his most terrifying movies. (#28; Oct., 1978)

* * *

MEMORIES (The Quarterly Magazine of the Old Time Radio Club of Buffalo, edited by Charles Seeley and Peter M. Bellanca, P.O. Box 119, Kenmore, NY 14217).

The spring issue (III:1) has this dedication: "This issue

of MEMORIES is dedicated to all the fine people of the North American Radio Archives who have labored to make it the premier club devoted to Old Time Radio." NARA thanks you, OTROB. Jack French's informative article "Copyright Confusion," which appeared in NARA NEWS (V:4), is reprinted; newsman Robert Trout writes of the early days of CBS news. There are also reproductions of articles about Amos and Andy and many attractive illustrations.

OTROB has also recently produced a special taped edition of MEMORIES under the direction of Stu Mann. "Dedicated to the memory of entertainers who have recently left us," part of the tape has material by and about Groucho Marx, Elvis Presley, and Bing Crosby. Sections not elegiac include Charles Seeley's news of interest to OTR fans, an interview with STAR TREK producer Gene Roddenberry, an open letter by Hy Daley (who in his teacher's summer works as a house painter while he listens to tapes of OTR and who appreciates the humor of Stoopnagle and Budd), and Seeley's reviews in which he discusses what he believes to be the three best publications in OTR: NATIONAL RADIO TRADER, NOSTALGIA RADIO NEWS, and WORLD OF YESTERDAY.

* * *

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

Accompanying the November issue (V: 11) was a 4 page tabloid from Public Radio WRVO, telling of 90 hours of OTR, which was to be broadcast during the station's Oct. 27-31 fund drive. The complete list of programs to be aired shows a fascinating variety selected by Don Richardson and Allen Rockford.

Bob Burns, THE ARKANSAS TRAVELER, signed for 26 weeks on Bing Crosby's KRAFT MUSIC HALL and remained on the air for six years. The dates of Burns' life: Aug. 2, 1896-Feb. 2, 1956. ("Charlie's Corner," V:19, Oct., 1978)

The family of radio funny lady Joan Davis was stricken by multiple misfortunes. She died of a heart attack at age 47 on May 22, 1961. On Oct. 24, 1963 her mother, her granddaughter, and her daughter Beverly, who had played Joan's sister on TV's I MARRIED JOAN, all died in a fire. (Charlie's Corner," V:9, Sept., 1978)

THE SOUNDS OF YESTERDAY, the OTR show syndicated by Allen Rockford and Don Richardson, is now heard over WMMG-FM (93.5), Brandenburg, Kentucky on Thursday nights, 8 to 10 p.m. (V:10, Oct., 1978)

* * *

AIRWAVES (See above for information.) Issue # 19 was just received (Nov. 16)

Andy Blatt's "The Sale of the National Broadcasting Company's Blue Network" and his catalog of tapes in circulation continues. Jerry Chapman reviews the Pioneer RT-707 7" Reel Deck.

A TIP OF THE ATWATER DIAL TO . . .

- Rich Gelin for a clipping about the reminiscences of radio stunts by long time radio announcer Jim Peterson
- John Fellatt for clippings about Tokyo Rose, YOUR NUMBER ONE SONG and for SINC, BETTY, AND THE MORNING MAN (B-106)
- Ray Faindexter for a copy of his recent book GOLDEN THROATS AND SILVER TONGUES: THE RADIO ANNOUNCERS (B-107)
- Charles Ordowski for a negative and half-tone reproduction of an AMES 'N' ANDY map, which will be reproduced in a future issue of NARA NEWS
- Jack French for a Washington Star article about Mae Questel and for Abraham and William Marcus's ELEMENTS OF RADIO (B-109)
- Evon Grapentine for an article on "Equalizing the Frequencies" from NATIONAL RADIO TRADER
- David Marr for a \$10 contribution to the tape library
- Bruce Bethachultz for a \$10 contribution to the tape library
- George B. Oliver for a \$10 contribution
- John L. Snyder for information about SEARS RADIO THEATRE
- Les Durkin for photocopies of THE GREAT RADIO SHOWS, Vol. I, # 1 and #2
- Sandy Federson for the following reproductions of magazine articles: "The Unmentionables of the Air" (Condensed from an Abbott and Costello NBC Broadcast) Reader's Digest, Dec., 1942; "Hi-ya, Silver!" Saturday Evening Post, Oct. 14, 1939; "Backstage in Allen's Alley," SEP, Jan. 4, 1947; "The McGees of Wistful Vista," Parts I and II, SEP, Apr. 9 and 16, 1949
- John Snader for 13 mailing boxes for reels
- George B. Oliver for a \$10 donation
- Doug Hodge of Kaiser Company for an \$11 donation
- Golden Radio Buffs of Maryland for a cassette about radio's history
- Iara Faimor for copies of Bob and Ray's WRITE IF YOU GET WORK, Classic Film Library's THE WALTERE FALCON, and a July, 1978 issue of Radio Guide (New York)



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