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NARA OFFICERS

Editor & Printed Materials Librarian	Assistant Editor	Treasurer	Tape Librarians & Membership Chairmen
Al Inkster 3051 So. Jessica Tucson, AZ 85730	John Wesche 432 Douglas St. Syracuse, NY 13203	Tom Price 847 Bedford Salinas, CA 93901	S. & G. Bland P.O. Box 11962 Reno, NV 89510

BACK ISSUES AVAILABLE

NARA members may purchase the following back issues for \$1 each.

President

Roger Hill
1615-A Emerson
Honolulu, HI 96813

Vol. Num. pp.
VI:4, 60 pp.
VI:1, 72 pp.
V:4, 72 pp.
V:3, 60 pp.
V:1, 60 pp.
IV:4, 36 pp.
IV:3, 20 pp.

Also available to members is the special fifth anniversary issue (VI:3, 80 pp.; Autumn, 1978) for \$2.

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NARA NEWS

Spring, 1979

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SYRACUSE POST-STANDARD/FRIDAY, MARCH 30, 1979,

Allen I. Rockford, Radio Show Buff

Allen I. Rockford, 35, of 505 Seeley Road died Thursday at Crouse-Irving Memorial Hospital after a long illness.

Rockford, a life resident of Syracuse, was an authority on old-time radio shows. He was a 1966 graduate of Syracuse University. He was a radio announcer and newscaster for WONO until 1976. He was the featured announcer on the classical music station's morning program.

He also participated in radio broadcasts of old-time radio shows on other Syracuse radio stations. For many years he operated Double-R Radio, a business specializing in tapes and recordings of old-time radio shows, from his home.



Dear Allen,

I wonder how many people considered you a fool. In the four years we'd known each other, you always answered my correspondence promptly. And if I had mentioned desiring to acquire another program or two, you obliged without ever asking payment or equal time in trade. Your support of the North American Radio Archives was given unstintingly from the very start. So many times you asked me for camera-ready copy which you might use in your own publication, Nostalgia Radio News, to promote NARA. And yet you never asked us in NARA to pay you for the help you gave to our group. Why were you always so supportive and encouraging to NARA? What was in it for you?

The long-running radio show of yours and Don Richardson, The Sounds of Yesterday, was another puzzle to me. I'd heard from others of the excessive amounts of energy you expended on that program. And there were many times expenses came out of your own pocket. You did the same thing with your newsletter, NRN. Why such dedication when there was little chance of lining your own pocket with profit? There are many who would say this was foolish.

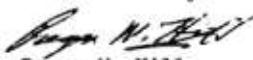
Speaking of that newsletter, I never understood why you continued sending me issues at no cost even after Al Inkster had taken over as editor of NARA NEWS. There certainly wasn't much I could do for you once I relinquished my role as editor. Yet you expressed as much concern that I receive my copy of NRN on time as you did toward any of your paying subscribers. Each issue was such a delight of information and obvious caring about the appearance. Al and I are both well aware of the time-consuming nature of producing a publication. NARA is fortunate to publish their journal quarterly while your newsletter came out regularly once-a-month. Why did you go to such lengths with Don to make NRN so extensive, accurate, and professional in appearance? So many people today would write this off as such a waste of time. Did it bring you a better job? No! Did it increase your bank account? No! In fact it kept depleting your resources rather than adding to them. Foolish, so foolish.

In looking back through some of NARA NEWS's earlier issues, I found that you had bought 5 radio jigsaw puzzles and 6 CBS Publicity Posters in 1975 for use as display items on the 3rd anniversary of The Sounds of Yesterday. That \$10 you spent for these items came out of your own pocket Allen. How many times did you "donate" your own funds for the cause of radio history and enjoyment by others of this area of interest? And in the Spring, 1977 issue of NARA NEWS, Mr. Inkster mentioned your move from WONO, yet continuing as an unpaid host for old time radio programming possibly and also continuing as editor of Nostalgia Radio News. Our own next issue mentioned your having moved to WRVO from WCNV-FM. You mentioned WRVO-FM as being very cooperative and your program being the only one on the station directly supported by listeners. The listeners in the Oswego-Syracuse-Liverpool area of New York State must have wondered about a radio program without continual interruptions for commercial messages. In 1978, you and Don took part in selecting 90 hours of OTR for WRVO's October fund drive. The profit for you from this gigantic effort was no greater than from other exhausting tasks you had taken upon yourself in years past. But you did mention WMMG-FM in Kentucky had signed up The Sounds of Yesterday series. Perhaps this might have led to something worthwhile for you yet! But then in early 1979 we received word of your hospitalization and suspension of NRN. Undoubtedly your exhausting efforts on behalf of radio programming (historical as well as contemporary) contributed to your illness.

Well Allen, there are many who will never understand why you gave so freely of your time, your energy, and your own funds. If Nielsen rated you on their bottom-line profit charts, you wouldn't even be considered. You might truly have been a fool to "waste" so much time and energy.

When I heard of your passing, I cried for the loss all of us felt now that another "fool" was gone. You were loved, respected, admired, envied, and liked by so many hundreds of people across the country. Perhaps that was payment enough for all you did for radio and for us. You gave of yourself. You gave more than money could buy. It seems I recall that a fellow in the Mid-East also gave of himself nearly 2,000 years ago. I'm going to miss you Allen. The letters from you; the many fine-sounding tapes you so generously sent--these expressions of yourself were much more than money could buy. Thank you Allen for your guidance, your friendship, and your high standards. I wish I had told you sooner how special I thought you were as a person and a friend. If only there were more such "fools" like you in this world. Farewell my friend.

Affectionately and with sorrow,


Roger W. Hill

The North American Radio Archives would like to announce the establishment of the ALLEN ROCKFORD MEMORIAL AWARD. We invite all other hobby groups, organizations, and clubs of radio history to join with us in sponsoring this award. The intent is to provide recognition for the same kind of unselfish efforts on behalf of OTR which were characterized by Allen Rockford. This award will be presented annually to the one individual selected by his peers as exemplifying those traits and qualities we admired in Allen. Current plans include making the first presentation in March, 1980.



DOUBLE-R-RADIO
"The Sounds Of Yesterday"
105 Seeley Road
Syracuse, N. Y. 13224

Nostalgia Radio News

Edited by ALLEN Rockford & Don Richardson

COST: Renewal or subscription form enclosed with current rates if it is renewal time or a sample copy...



The Sounds of Yesterday
Nostalgia Radio Network
Box 2214
Syracuse, N. Y. 13220

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NOTE: NOSTALGIA RADIO NEWS will NOT resume publication. Arrangements for pro-rated refunds of subscriptions and advertising contracts will be announced shortly. The radio program, THE SOUNDS OF YESTERDAY, will continue - hosted and produced by Allen Rockford's former partner and co-host, Donald Richardson. All mail related to NRN or SOY should be addressed: PO Box 2214, Syracuse, NY 13220.

NOSTALGIA RADIO NETWORK
PO BOX 2214
SYRACUSE, NEW YORK 13220

DOUBLE-R-RADIO was a partnership which ceased to exist at the time of Allen's death. NOSTALGIA RADIO NEWS (publication of which had been temporarily suspended during Allen's illness) was published by DOUBLE-R-RADIO with Allen and me as co-editors and co-publishers. As it requires far more time than I would have available, it will NOT resume publication. The last issue published was the Jan. 1979 issue. Thus, sample copies, subscriptions, advertising therein, and CBS Logs/Listings derived therefrom are no longer available. A procedure for pro-rated refunds to current paid subscribers and advertisers will be announced shortly.

Unfortunately there may be a delay in actually making refunds because Allen's affairs were not in good order at the time of his death. There was no will and no written partnership agreement. Thus, partnership assets (which did not include any cash) are NOT available to make refunds immediately.

Back issues of NOSTALGIA RADIO NEWS are NOT generally available at this time. However, some back issues may be available at a later time. Any that are out of stock or become unavailable later will NOT be re-printed. Limited quantities of selected back issues may still be available from THE OLD RADIO WAREHOUSE, 5 Valley View Drive, Yonkers, NY 10710. You might wish to contact them. (Please note: they are a separate operation not connected with DOUBLE-R-RADIO or NOSTALGIA RADIO NEWS in any way.)

THE SOUNDS OF YESTERDAY radio program will continue on the stations where it is currently heard, at least through the end of 1979. It is now being produced and hosted by me. Advance listings for THE SOUNDS OF YESTERDAY are available if you forward a large SASE addressed to: NOSTALGIA RADIO NETWORK, PO BOX 2214, SYRACUSE, NY 13220. The listings currently available are good through _____. Additional listings will be available in the same manner before the current ones expire. THE WRVO PROGRAM GUIDE will also include listings for THE SOUNDS OF YESTERDAY beginning with April 1979.

Other merchandise and information services formerly available through DOUBLE-R-RADIO are no longer available. That includes most particularly the John Dunning book TUNE IN YESTERDAY published by Prentice-Hall, Inc. which went out-of-print in Dec. 1978 and out-of-stock in Jan. 1979 anyway.

If you sent Allen Rockford, DOUBLE-R-RADIO or NOSTALGIA RADIO NEWS material on loan or for trade purposes, and we still have that material, please call or write as soon as possible describing same as exactly, and in as much detail, as possible. Otherwise we can assume no responsibility for trying to return it to you. Please note: Generally it will be impossible to complete the trades and free dubbing projects which Allen had undertaken - whether business or personal.

In Memorial: Allen Rockford

As Roger Hill's letter (p. 4) establishes, Allen Rockford was a generous person, who did much for those of us interested in old time radio and current creative radio programming. The continued efforts of Allen and Don Richardson to keep OTR programming alive in the Syracuse area have been often noted in the "From Other Publications" column of NARA NEWS. Their attempts to syndicate the OTR program "Sounds of Yesterday" to other parts of the country were also notable. Money was never the motive; as Roger Hill says in the letter, Rockford's enthusiasm for OTR led him to spend his own money. The desire to share what he loved, the fascinating radio programs of the past, must have been his motivation.

One incidence of Allen's generosity, not noted by Roger, probably because he did not know about it, occurred prior to the 1977 Convention of the Friends of Old Time Radio. Having volunteered to distribute NARA brochures at the convention, he was so concerned when he received only half the number of promised brochures that he telephoned long distance from Syracuse to Tucson to inquire about whether more brochures were on the way. (They were; box sizes had necessitated sending two shipments.) We talked for a long time about OTR clubs and publications and the upcoming convention; Allen paid for the call.

NOSTALGIA RADIO NEWS will be missed by its subscribers. The advanced listings for CBS RADIO MYSTERY THEATRE, SEARS RADIO THEATRE, and the Syracuse area programs, including those from Canada, the logs and plot outlines for past MYSTERY THEATRE shows, and the occasional editorial urging positive actions in support of creative radio would by themselves made a valuable monthly publication; the ever-increasing number of other features---reprints, articles about radio performers by Charles Stumpf and others, the quizzes---were a bonus.

The world of OTR has indeed lost a contributor to its growth; one who introduced many to the pleasure that was and can be again through the miracle of electronics.

Larson To Be NARA Staff Artist

I am pleased to announce that Gene Larson of Salt Lake City has agreed to be the staff artist for NARA NEWS. Gene's outstanding work has appeared frequently in the NEWS during the past year: "Radio's Remembrance" (VI:2), the drawing to accompany George Steiner's "The Lone Ranger Was a Calculated Myth," (VI:4), and in this issue the illustration for Mike Gerrard's "An Englishman's View of British and American Radio" (p.26), and "The Romance of Helen Trent." (p. 58)

A Day in the Life of a 1940's Radio Station

The Student Theatre Group of Montgomery County Community College at Rockville, Maryland presented in late April an original play by Lou Kelly which sounds like a real OTR fan pleaser. Jack French, who

attended a performance, sent a program of ON THE AIR for the NARA Library and commented on the presentation: "The play lasted only one hour (not nearly long enough) and purported to be a typical day in the life of a 1940's small radio station. Programs complete with sound effects were done on stage, and the non-air time was filled with employees' flirting, shooting the bull, and asking for raises. The play ends with an announcement that the Japanese have bombed Pearl Harbor." The playbill lists the serials performed as "The Steins of Brooklyn," "The Biblical Drama," "The Inner Sanctum," and "WPBG Variety Show."

Two Commentaries from John Pellatt

In a recent letter John Pellatt praised two programs that have kept him up later than usual, one an old favorite of his, the other a new discovery. Of THE BOB AND RAY SPECIAL, which ran in the SATURDAY NIGHT LIVE spot, John says, "I quite enjoyed them and thoroughly delighted in recognizing some of their classic routines. Overall I still prefer B&R on radio, where through our minds we can create their world 'for real' as it were, but I thought they were great anyway. I especially liked the chase scene, the give away (an adaptation of one of their routines in the book) spelling contest, the shoe lace store, their disco rendering (I loved their dead pan expressions.), and their 'history.'"

John's new discovery could cost you some sleep, if you follow his recommendation and listen to the all-night LARRY KING SHOW, heard coast to coast Monday through Saturday (12:05 to 5:30 a.m. EST) on the Mutual Broadcasting System. Of King, John says, "Although he's abrupt and sometimes rude, he has the best talk show I have ever heard. He interviews well and handles calls well. His shows are informative, diversified, and interesting, and there is a compelling quality to his presentation." A press release from Mutual Radio, which John included with his recommendation, reveals that King was born in Brooklyn but spent most of his broadcasting years in Miami, Florida before joining Mutual and that among the guests on the show have been Jim Finks, general manager of the Chicago Bears; Robin Moore, author of THE FRENCH CONNECTION; Dr. William Colliton, spokesman for the National Right to Life Committee; Howard Jarvis, tax reformer; Jackie Gleason, entertainer; Gary Deeb, radio-TV critic of the CHICAGO TRIBUNE; and Paul Harvey, newscaster.

New Musical Version of PECK'S BAD BOY

NARA member Edward McClenathan of Fredonia, New York recently had his original musical PECK'S BAD BOY performed by the Shoestring Players of Jamestown, New York. George W. Peck's bad boy in this version is a teenager, not the little child of the early movies based upon Peck's character. The creation of the musical script was a family affair; Edward did the book and lyrics, Todd McClenathan, one of his twin sons, composed the music with assistance of his twin brother, Michael.

("From the Editor" continues on p. 37.)

FROM OUR READERS

(Editor's Note: Many of the letters in "From Our Readers" make requests for help in gaining information. When a reader is looking for an answer, his complete address appears at the end of the letter. We hope that NARA members will provide aid for those requesting it. We also hope that the supplier or the recipient of information will share items of interest with all NARA NEWS readers by submitting notes or articles for the NEWS.)

OTR Broadcasts from St.Louis; Commending the Blands

Dear Al,

I'm very happy to inform all NARA members that a St.Louis radio station is airing a heavy schedule of OTR programming. KMOX-AM (1120), between 7:00-9:00 PM on Sunday nights, brings the likes of JACK BENNY, EDGAR BERGEN AND CHARLIE McCARTHY, THE GREAT GILDERSLEEVE, BLONDIE, THE LIFE OF RILEY, THE ALDRICH FAMILY, PHIL HARRIS AND ALICE FAYE, MY FAVORITE HUSBAND, and after airing a combination of three of the comedy shows in the two hour time-slot, an episode of SUSPENSE is presented to close the evening. The programs are aired in their entirety, except that the commercials are deleted.

I can advise almost all NARA members to seek out 1120 on their AM dial, because KMOX is a 50,000 watt clear channel radio station and can proudly claim capability to reach forty-seven states. (I believe Washington, Alaska, and Hawaii are the remaining three).

Also, for the week of February 26 through March 2, KMOX presented a VIC AND SADE festival, hosted by St.Louis' leading radio personality, Jack Carney. Each day a VIC AND SADE program was heard along with background information about the creation of the show, it's characters, actors, etc. It is here that I choose to say also, that KMOX-CBS, probably has the finest tape library of any network radio station in the country, and they frequently use it to further the education of it's listeners on subjects dealing with numerous facets of sound recordings, such as radio transcriptions, phonograph records, etc. KMOX in St.Louis is contemporary radio at it's best, seasoned with the spice of "the good old days."

Being a frequent user of the tape library, I see what an outstanding job the Blands are doing serving other members of NARA. They are never short of words when I pose a question concerning some of the programs listed in the request catalog, and I know they are not obligated to do so. Sherrill and Gayle make NARA very special, and special things should be made known to others.

Jim Petrowski

Dear Roger,

The best decision I've ever made was to become a member of NARA last year. I can thank you for luring me into "checking out" the organization with a fine letter explaining the numerous facets of NARA. Thank you!

I don't know if you remember when I first wrote you, but at that time I told you I was 21 years old and an avid fan of OTR (especially war-time broadcasts. It is about this that I write you now.

I'm really diving "head-first" into collecting all I can of WW II shows, newscast, etc. My biggest joys are programs that are interrupted by a news bulletin; somehow these seem to be of historical value; it may just be my enthusiasm! I would like to know if you could help me attain any programs with this specific detail. I am currently collecting on cassettes.

When I hear these broadcasts, I imagine myself being at home listening to the Philco portable, anxiously awaiting good news from the war zones. I hope I don't sound too corny, but my enthusiasm for radio history has gotten the best of me.

Jim Petrowski, #132
7516 Virginia
St. Louis, MO 63111

More on DEC. 7, 1941: DAY OF INFAMY

Editor:

Attached is a letter from Doug Hodge of the Kalmar Company in Honolulu which may be of interest to the readers. It concerns the album "December 7, 1941" which has been mentioned a number of times in the NARA NEWS.

Mr Hodge is correct in saying that I should have notified him when one of the albums was received in damaged condition. Sometimes I tend to put things off for extended periods.

The cassette version is of very good quality & would be a fine addition to anyones collection.

Yours Truly,

Tom Garcia
TOM GARCIA



KALMAR COMPANY

P.O. BOX 25851 • HONOLULU HAWAII 96825 • (808) 395-6929

March 26, 1979

Dear Tom:

Yesterday, Roger Hill (of NARA) called and read a letter or a review of the "December 7, 1941—Day of Infamy" album that was published in the upcoming issue of the NARA NEWS, which states that you received an album that was warped. I'm sorry to hear this, and wish you had notified us when you received the record.

We are in somewhat of a helpless position after the albums are sent out, and, therefore, like to hear about any damage that occurs in transit. The albums are carefully stored before they are shipped and each one is inspected as it is packed for shipment. Beyond that point, however, they are at the mercy of the post office. Since August, 1978—the release date of the album—we have had only two complaints, and felt very fortunate. I wonder, though, how many people have simply not bothered to notify us of damaged or warped records.

After the first album was returned to us—badly warped—we checked with the post office officials and received very little sympathy, I'm afraid. They place the albums in canvas mail sacks, along with other packages of all sizes and shapes, and send them to San Francisco. From there, they told us, they are repacked—in other canvas bags and sent on to their destination. It's discouraging to think of all the stresses and weight that is placed on the records before they finally arrive at their journey's end. And, thus far, we have not found a better way to ship them.

Roger said that you made some nice comments on the album, and I'm pleased to hear that you feel the album has merit. We've received many flattering remarks about it, along with a few negative ones, and are grateful for them. Just recently, library agencies and departments of education around the country have begun to order the album as an instructional aid, and this, of course, inflates our egos, too.

Again, please accept my apology for the warped record. Enclosed is a tape cassette; if you prefer a record album, please don't hesitate to let me know.

Mahalo,



Doug Hodge

Second Request for Paul Gibson Information

Dear Al:

Many, many thanks for the Paul Gibson obituary and additional information. I remember listening to him in the 1940's, and, even then, he was an important radio personality.

So far, I have run into a brick wall trying to locate any recordings—even fragments—of his voice. WPM has nothing. The people who worked with him have nothing. I think that, once again, it will be the radio collector who preserves these great voices.

I am going to try to contact members of his family to see if they have any recordings. Let me know if you can think of anyone else I should contact. I am still working on several of his associates in Chicago.

Whatever I find will go into the NARA library, both printed and recorded. I will also send you copies if you are interested.

Harold A. Layer
San Francisco State University
1600 Holloway Avenue
San Francisco, CA 94132

(Editor's Note: It seems incredible that a tape of the work of Paul Gibson, who for so many years took up so many hours of WBEM's broadcast day, cannot be found. Surely some NARA member has Gibson on tape.)

Need for Tapes at Senior Citizens' Centers and Homes

Dear Sir:

We would like to trade old time radio shows. We use OTR tapes for entertainment in Senior Citizens' Centers and nursing homes. We have a large selection of programs for you to choose from, and we can trade in any format: cassette, reel to reel $\frac{1}{2}$ track, reel to reel $\frac{1}{4}$ track. We will trade listings with anyone interested.

Carl T. Barnum
1909 Fair Oaks Road
Kingsport, TN 37664

BUSTER BROWN, Eddie Cantor, Discs in French

Dear Al,

I have for trade 5 BUSTER BROWN SHOWS in near excellent sound and also 6 one-half-hour volumes of ASK EDDIE CANTOR; each half-hour contains 10 approximately 5-minute programs. Anything I trade for must be of nearly excellent sound quality. I have also come across 30 or more sets of discs called The North American Broadcast Co. or The French Broadcasting Co. in North America. I believe they are in French. These, of course, are of no interest to me. Does anyone know of someone to whom they may be of interest?

I am also looking to buy all radio magazines, 1930 to 1950, books dealing with radio and radio personalities, and negatives or original prints of radio stars.

Edward J. Carr
216 Shaner St.
Boyertown, PA 19512

("From Our Readers" continues on p. 57.)

FROM YOUR TAPE LIBRARY - Sherill & Gayle Bland

You will notice in the tape listings for this NEWS five new random reel boxes. No doubt there will be a waiting list for these "grab" boxes, so please allow extra time for receipt of your order. Also, remember these are on reels only, 1/4 track, and NOT AVAILABLE ON CASSETTE. There are no "lists" available for any of the grab boxes, but they are an excellent value. Also, to keep from having to increase the borrowing costs for these boxes, members will have to take better care of the shipping cartons and reels. Of late, there have a large number of broken reels that have had to be replaced.

We are having a problem with cassette damage. Cassette borrowers please use extra care. Always rewind fully to the leader when you are finished. Keep your cassette player in good condition so that it does not chew up the tape.

In regard to wrapping packages to return to us; please wrap securely. Packages have been arriving in POOR condition because of not completely closing the package with strapping tape or plastic tape. Masking or scotch tape won't do. Please include your return address on outside of package.

No tapes will be processed the last two weeks of July, as that's our vacation time.

< #526 PROGRAMS ON WHICH J. EDGAR HOOVER GUESTS 2 hrs. 45 minutes
(list comes with reel) donated by Jack French

#527 SIXTY FLASHBACKS (featuring great moments from stage, screen and radio) from a record marketed by RADIOLA
(donated by S. Ham) approximately 2 hrs.
List comes with reel

#528 GUNSMOKE (donated by Tom Schampers)
Snakebite- 8/12/56
Annie Oakley 8/19/56
No Sale 8/26/56
Belle's Back 9/9/56

#529

- SOUNDS OF HISTORY- From the National Archives (donated by Jack French) 23m.
1933 The Phantom Dancer (musical Soap Opera) (donated by Jim Petrowski)
Hennafoam Shampoo & Phantom Dancer Beauty Cream 08min.
8/3/43 LIGHTS OUT- "Murder Castle" CBS w/ Ironized Yeast comls)
(donated by Jim Petrowski)
10/11/44 KOLLEGE OF MUSICAL KNOWLEDGE (AFRS) w/ Kay Kyser
(donated by Jim Petrowski)
7/28/45 LIGHTS OUT- "Rocket From Manhattan" (donated by S. & G. Bland)

#530 FIBBER MCGEE & MOLLY (donated by Tom Price)

- 6/6/39 "Prize Fighter McGee"
6/13/39 "Newspaper Advice Column"
6/20/39 "Toothache & Dr. Gildersleeve"
9/5/39 "Fish Fry" (return from vacation) 1st show of 39-40 season

#531 FIBBER MCGEE & MOLLY (donated by Tom Price)

- 9/12/39 "McGees Elope on Their Anniversary"
9/19/39 "Fibber Writes a Newspaper Column"
9/26/39 "Fibber Fakes Illness to Avoid Work"
10/3/39 "Try to Get Killer Canova's Autograph"

#532 FIBBER MCGEE & MOLLY (donated by Tom Price)

- 10/10/39 "McGee's topcoat sale at bazaar"
10/17/39 "Best Kept Lawn award"
10/24/39 "Gildersleeve throws party"
10/31/39 "Annual Auto Show"

#533 FIBBER MCGEE AND MOLLY (donated by Tom Price)

- 11/7/39 "Fibber's Play Hiawatha"
11/14/39 "McGee fights city hall and parking ticket"
11/21/39 "Library books overdue"
11/28/39 "Finance Company trouble"

P.S. Before making tape donations, please write to us first, listing what you wish to donate, thus avoiding repetition of tapes for library not listed as yet and please make your donations on 1200 foot reels or 60 minute cassettes.

A comment from Roger Hill: "Jim Petrowski (See p. 10) mentioned that a cassette he'd borrowed from the NARA Tape Lending Library was ripped and wrinkled. Would those of you who borrow tapes please inform us if one is inadvertently damaged!"

Four Additional Grab-Bag Boxes!

The reels in these boxes are 1200 or 1800 foot tapes. Sound is generally good but some speed fluctuations, hiss, or muffling may occasionally be present. Cost for borrowing is still only \$5 per box and only one box may be loaned to a member at a time.

Box N - 12 reels (AFPS SHOWTIME "The Jazz Singer", NEWS during 1948, BETTY CROCKER, OUR MISS BROOKS, JACK BENNY, THIS IS WAR, ARCH OBOLER'S PLAYS, 12 episodes of I LOVE ADVENTURE, DETECTIVES BLACK AND BLUE, WAYNE & SCHUSTER, TWO THOUSAND PLUS, LIGHTS OUT, EXPLORING TOMORROW, THOMAS DOOLEY'S 1958 NOTRE DAME SPEECH, BULLDOG DRUMMOND, BBC WORLD THEATER'S "Ross", PETER TROY, a 2400' reel of 18 different shows, SCREEN GUILD THEATER, CHALLENGE OF THE YUKON, BOB & VICTORIA, 8 different BAND REMOTES, THE CLOCK, SUSPENSE, JOHN BARRYMORE THEATER, MAIL CALL, GOOD NEWS OF 1938 and dozens of others.) About 66 hours of programs.

Box O - 12 reels (HOLLYWOOD STARTIME, SCREEN GUILD THEATER, TOWN HALL TONIGHT, DICK TRACY, JACK WEBB SHOW, SUSPENSE, HISTORY OF NBC, YOU ARE THERE, MR. PRESIDENT, ALDRICH FAMILY, LIGHTS OUT & ARCH OBOLER'S PLAYS, 1 reel of SUSPENSE, GOON SHOW, POLICE FILES, LUX THEATER, THE SHADOW, PICK & PAT, HOUSE OF MYSTERY, ESCAPE, BLAIR OF THE MOUNTIES, and many others.) About 54 hours of programs.

Box P - 11 reels (CRIME CLUB, THEATER GUILD, LUX THEATER, TOWN CRIER, MYSTERIOUS TRAVELER, THIN MAN, SUSPENSE, LARRY KENT, CBS WORKSHOP, GOOD GULF SHOW, U.S. TOBACCO SHOW, INNER SANCTUM, MR. & MRS. NORTH, NBC UNIVERSITY THEATER OF THE AIR, a 6 hr. reel of ESCAPES, a 4 hr. reel of ESCAPES, MY FRIEND IRMA, A MAN CALLED X, ARCH OBOLER'S PLAYS, LIGHTS OUT, and many more.) About 54 hours total.

Box Q - 11 reels (INDICTMENT, TREASURY AGENT, GANGBUSTERS, SECRETS OF SCOTLAND YARD, WILD BILL HICKOCK, HIGH ADVENTURE, a 4 hr. reel of LUX THEATER, a 4 hr. reel of BING CROSBY CHESTERFIELD SHOWS from 1951, a 4 hr. reel of SUSPENSE, CLYDE BEATTY SHOW, CBS IS THERE, BOB HOPE SHOW, MANHATTAN-MERRY-GO-ROUND, DORIS DAY SHOW, STEVE ALLEN SHOW, BUSTER BROWN GANG, EXPLORING THE UNKNOWN, AMOS & ANDY "rehearsal", MR. PRESIDENT, 8 different BIG BAND ORCHESTRAS, RIPLEY'S BELIEVE IT OR NOT, HORACE HEIDT, STOP THE MUSIC, THAT WAS THE YEAR, THE BIG STORY, TOP SECRETS OF THE FBI, BROADWAY IS MY BEAT, MAIL CALL, CAPT. COURAGE, LUM & ABNER, THOSE WE LOVE, REMARKABLE MISS TUTTLE, SHORTY BELL, THE SHADOW, and many more. About 54 hours of programming.)

(Boxes N through Q donated by Roger Hill)

Box R -- Mostly SUSPENSE; some ESCAPE
(Donated by Tom Price)

At these rates of \$5 per box, even those boxes with "only" 54 hours of programs costs you, the borrower, less than 10¢ per hour of listening material. So, in spite of today's inflation, there are still bargains!

CATALOG OF COPYRIGHT ENTRIES

Third Series

VOLUME I, PARTS 3-4, NUMBER 2

Dramas and Works Prepared
for Oral Delivery

JULY-DECEMBER

1947



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THE LIBRARY OF CONGRESS
WASHINGTON 25, D. C.

PREFACE

THE Catalog of Copyright Entries for the year 1947 is issued in a new series and an enlarged format, a change designed to increase and extend the usefulness of the compilation. Inquiries, suggestions and comments on all details of the Catalog are solicited, and should be addressed to the Chief of the Cataloging Division, Copyright Office, Library of Congress, Washington 25, D. C.

CONTENTS. This part of the Catalog of Copyright Entries contains an alphabetical list of works registered in the Copyright Office in Class C (lectures, sermons, addresses prepared for oral delivery) and Class D (dramatic or dramatico-musical compositions) from July 1, 1947, through December 31, 1947. Dramas registered in Class A are not included in this catalog, but are listed in Parts 1A and 1B of the Catalog of Copyright Entries. Radio, television and film scripts comprise a substantial portion of the registrations in Class C and will be found herein. Renewal registrations in these classes made in this period are listed in Part 14A of the Catalog.

ARRANGEMENT. All entries are arranged in one alphabet, which includes cross references from titles, editors, translators, claimants, other contributing authors, and, in the case of dramatic works based upon works by other authors, from the authors and titles of those original works.

ENTRY. The main entry for each work is under author, except for radio programs and other works issued in a series. In such cases the main entry is under the title of the series, with cross references from authors and claimants.

COPYRIGHT DATA. The statement giving the copyright facts relating to each item is preceded by the copyright symbol ©. The statement consists of the name and address of the claimant, the date of publication (for published works) or the date of receipt of one copy (for unpublished works), and the copyright registration number. Works in Class D can be identified as published or unpublished by the abbreviation "pub." or "unp." following the class letter "D" in the statement of copyright facts.

DEPOSIT OF COPIES. In the case of every copyright entry listed in the catalog, the deposit of copies (or copy) as required by Title 17, U.S.C., Secs. 12, 13, has been made.

AUTHORITY. The Catalog of Copyright Entries is published pursuant to the authority given in the provisions of Title 17, U.S.C., Secs. 210 and 211. Section 210 provides that the Catalog "shall be admitted in any court as prima facie evidence of the facts stated therein as regards any copyright registration."

ORGANIZATION OF THE CATALOG. This issue of the Catalog is part of Volume I of the new Third Series. The parts are numbered according to the alphabetical sequence of classes as listed in Title 17, U.S.C., Sec. 5. Letters are used to designate subdivisions. The following is the plan of publication for 1947:

- Part 1A - Books and Selected Pamphlets.
- Part 1B - Pamphlets, Serials and Contributions to Periodical Literature.
- Part 2 - Periodicals.
- Parts 3 & 4 - Dramas and Works Prepared for Oral Delivery.
- Part 5A - Published Music.
- Part 5B - Unpublished Music.

AUNT ENNY'S REAL LIFE STORIES
(Radio program)
Scripts in this series are by Ruth Adams
Knight. © Lever Brothers Co., Cam-
bridge, Mass.

2822-2825. Nov. 21, 24-25, 1947. She
shall have music, pls. 1-4. © 1c each
19Dec47; D unsp. 12003-12006.

ZWRN, BERNARD PHILLIP.
The Jack Carter show, a new radio comedy
program based on dramatizations of
newspaper features. © Bernard Phillip
Zwirn, New York; 1c 8Aug47; D unsp.
1313.
The ladder of success, a new quiz-listener
participation show. © Bernard Phillip
Zwirn, New York; 1c 7Aug47; D unsp.
1309.
Listen and win, a radio listener participa-
tion show. © Bernard Phillip Zwirn,
New York; 1c 25Jul47; D unsp. 10571.
Memoirs of Donald O'Connor. A new
radio program idea. © Bernard Phillip
Zwirn, New York; 1c 22Jul47; D unsp.
10546.

USING THE COPYRIGHT CATALOG: A TO Z

By R. W. Hill

There exists, in the Library of Congress/Government Printing Office at Washington, D.C., a series of catalogs, published annually or semi-annually, which covers known copyrights for each year. There are catalogs for copyright entries of books, pamphlets, periodicals, published and unpublished music, and works for oral delivery. This latter catalog is the one involving old radio material; its title is correctly known as Dramas and Works Prepared for Oral Delivery.

Each year there were slight changes in the format of listing, copyright entries but there are these catalogs available for purchase which include the years from 1920 to the present. Such a library of listings would provide nearly any buff of radio programming history with a wealth of information relating to titles and exact dates of some shows, authors of radio plays and skits, sponsorships, and titles of those programs which were unsuccessful pilot/audition series. While anyone may purchase these catalogs, most libraries should have them available as reference works. NARA has written and requested prices for purchasing selected and representative copies for the organization's reference library.

This article proposes to discuss the use and classification of selected entries from the July-December, 1947 catalog as an example.

Suppose you wanted to find out what a particular writer had authored for radio during this six-month period. Under the 'B's one could find scripts by Erik Barnouw, well-known to most of us as an author of books of broadcasting. Or you could locate something written by Robert Shayon, past contributor to Saturday Review, currently professor at Temple University, and writer of many CBS IS THERE scripts. William Robson, a name we usually associate with the SUSPENSE series, is listed as author of an untitled script for the "American Heritage Show" as well as author of the well-known ESCAPE script with Jack Webb as star. And then there's the familiar name of George Trendle in combination with other authors. The name Alan Stern may be unfamiliar to many and yet the copyright catalog gives us a chance to see what he authored.

BARNOUW, ERIK.

China convoy. Radio script. © American
Friends Service Committee, Philadel-
phia; 1c 25Jan47; D unsp. 1233.
The Iron Horse. The Cavalcade of
America, broadcast Aug. 18, 1947. ©
E. I. du Pont de Nemours & Co., Wil-
mington, Del.; 1c 19Dec47; D unsp. 12000.
The oath. The Cavalcade of America,
broadcast Oct. 20, 1947. © E. I. du
Pont de Nemours & Co., Wilmington,
Del.; 1c 19Dec47; D unsp. 12002.

SHAYON, ROBERT LEWIS.

Lincoln's assassination, Apr. 14, 1865.
CBS is there, program no. 1, July 7,
1947. © Columbia Broadcasting System,
inc., New York; 1c 24Sep47; D unsp. 1704.

ROBSON, WILLIAM N.
American heritage show. Radio script,
Oct. 1, 1947. © William N. Robson,
Hollywood; 1c 6Oct47; D unsp. 11017.
Escape. Operation Fleer de lts. Radio
script, July 14, 1947. © William N.
Robson, Hollywood; 1c 6Oct47; D unsp.
1913.

RIDGWAY, AGNES.
Fairmeadows. Radio script. © Agnes
Ridgway, Baldwin, N. Y.; 1c 5Jul47;
D unsp. 9769.

TRENDLE, George W. See
Challenge of the Yukon (Radio program)
The Green Hornet (Radio program)
The Lone Ranger (Radio program)

TRENDLE-BEATTIE. See
The Green Hornet (Radio program)
The Lone Ranger (Radio program)

TRENDLE-GOLL. See The Lone Ranger
(Radio program)

TRENDLE-HOLT. See The Lone Ranger
(Radio program)

STERN, ALAN.
Listeners' choice. Audition script, Oct. 17,
1947. © Crosley Broadcasting Corp.,
Cincinnati; 1c 16Oct47; C 731.
Morning star. Radio script no. 1. Aug. 27,
1947. © Crosley Broadcasting Corp.,
Cincinnati; 1c 2A 247; C 1709.
Rendezvous with Ramona. Audition script
no. 1. © Crosley Broadcasting Corp.,
Cincinnati; 1c 7Aug47; C 1693.
Song and story. Audition radio script,
Sept. 19, 1947. © Crosley Broadcasting
Corp., Cincinnati; 1c 21Sep47; C 1718.
Your romantic troubador; script no. 3,
Oct. 12, 1947. © Crosley Broadcasting
Corp., Cincinnati; 1c 9Oct47; C 1739.

Last but not least there's mention of Agnes Ridgway, author of *THOSE WE LOVE* and past contributor of several articles to *NARA NEWS*. Evidently, "Fairmeadows" was a script for a one-time presentation rather than a full series.

Naturally, if one knows the name of a particular series or type of series, these can be easily found as well. Unfortunately, with some of the series, there are no titles of individual shows but rather long listings of script numbers and dates of presentation. Soap operas, variety, musical, comedy, and quiz programs are usually lists of dates and/or script numbers.

MA PERKINS (Radio program)
Scripts in this series are by Orin Tovrov.
© Procter & Gamble Co., Cincinnati,
3633. July 2, 1947. © 1c 28Jul47;
D unsp. 9951.
3657. Aug. 5, 1947. © 1c 12Aug47;
D unsp. 1492.

YOUNG DOCTOR MALONE (Radio pro-
gram)
Episodes in this series are by David Dri-
coll. © Procter & Gamble Co., Cincin-
nati.
579. June 20, 1947. © 1c 28Jul47; D unsp.
9947.
599. July 18, 1947. © 1c 12Aug47; D unsp.
1497.

ROAD OF LIFE (Radio program)
Episodes in this series are by Howard
Teichmann. © Procter & Gamble Co.,
Cincinnati.
2543. June 12, 1947. © 1c 28Jul47; D unsp.
9952.
2566. July 15, 1947. © 1c 12Aug47; D unsp.
1493.

NO OTHER LOVE (Radio program)
Scripts in this series are by Marjorie
L. Davies and Lillian Eggers. ©
Marjorie L. Davies McKnight, Los
Angeles, unless otherwise indicated;
1c each 28Jul47.

1. © Marjorie L. Davies McKnight
and Lillian Eggers Conway, Los Angeles.
D unsp. 1409.
2. Alison Rand arrives in New York.
D unsp. 1404.
3. Alison Rand finds a shelter. D unsp.
1405.
4. Alison meets Wynell. D unsp. 1406.
5. Alison and Suzanne clash. D unsp.
1408.
42. Alison reveals her secret. D unsp.
1407.

THE RIGHT TO HAPPINESS (Radio pro-
gram)
Episodes in this series are by John M.
Young. © Procter & Gamble Co., Cincin-
nati.
2001. June 23, 1947. © 1c 28Jul47; D unsp.
9949.
2014. July 10, 1947. © 1c 12Aug47;
D unsp. 1496.

LIFE CAN BE BEAUTIFUL (Radio pro-
gram)
Episodes in this series are by Carl
Bixby and Don Becker. © Procter &
Gamble Co., Cincinnati.
2391. June 17, 1947. © 1c 28Jul47;
D unsp. 9950.
2317. July 23, 1947. © 1c 12Aug47;
D unsp. 1494.

FIBBER MCGEE AND MOLLY (Radio pro-
gram)
Scripts in this series are by Don Quina
and Phil Leslie. © S. C. Johnson & Son,
Inc., Racine, Wis.

- 35-38. May 27, June 3, 10, 17, 1947. ©
1c each 7Jul47; D unsp. 9737-9740.
1. Oct. 7, 1947. © 1c 18Oct47; D unsp.
11052.
2-6. Oct. 14, 21, 28, Nov. 4, 11, 1947.
© 1c each 25Nov47; D unsp. 11730-11734.
7-10. Nov. 18, 25, Dec. 2, 9, 1947. ©
1c each 22Dec47; D unsp. 12025-12028.

HORN AND HARDART CHILDREN'S HOUR
(Radio program)
Scripts in this series are by Alice V.
Clements. © Clements Co., Inc.,
Philadelphia.
May 25, 1947. © 1c 18Jun47; C 1543.
June 29, 1947. © 1c 2Jul47; C 1513.
July 6, 13, 20, 27, 1947. © 1c each
30Jul47; C 1642-1645.
Aug. 3, 1947. © 1c 6Aug47; C 1653.
Aug. 10, 1947. © 1c 13Aug47; C 1667.
Aug. 17, 24, 31, 1947. © 1c each
98Sep47. C 1704-1706.

FRED ALLEN SHOW (Radio program)
Scripts in this series are by Mr. and Mrs. Fred Allen. © Mr. and Mrs. Fred Allen, New York.
1, 2, Oct. 5, 12, 1947. © 1c each
19Oct47; D unsp. 11039, 11040.
3, Oct. 12, 1947. © 1c 28Oct47; D unsp. 11214.

QUIZ KIDS (Radio program)

Scripts in this series are by John B. Lewellen. © Louis G. Cowan, Chicago.
366, June 29, 1947. © 1c 29Jun47; C 1525.
367, July 6, 1947. © 1c 5Jul47; C 1526.
368, July 13, 1947. © 1c 13Jul47; C 1581.
369, July 20, 1947. © 1c 20Jul47; C 1816.
370, July 27, 1947. © 1c 27Jul47; C 1837.
371, Aug. 3, 1947. © 1c 3Aug47; C 1860.
372, Aug. 10, 1947. © 1c 10Aug47; C 1679.
373, Aug. 17, 1947. © 1c 17Aug47; C 1694.

THE CHASE AND SANBORN PROGRAM (Radio program)

Scripts in this series are by Edgar John Bergen. © Edgar John Bergen, Los Angeles.

Sept. 7, 16, 1947. © 1c each 19Sep47; D unsp. 10948, 10949.
Sept. 21, 1947. © 1c 6Oct47; D unsp. 1975.
Sept. 28, 1947. © 1c 17Nov47; D unsp. 11834.

TENNESSEE JED (Radio program)

Scripts in this series are by J. Walter Thompson Co. © Ward Baking Co., New York.
552N-568N, June 3-6, 9-13, 16-20, 23-25, 1947. © 1c 2Jul47; D unsp. 9774-9790.
569N, June 26, 1947. © 1c 8Jul47; D unsp. 10517.
570N, June 27, 1947. © 1c 8Jul47; D unsp. 10519.
571N, June 30, 1947. © 1c 8Jul47; D unsp. 10521.
572N, July 1, 1947. © 1c 8Jul47; D unsp. 10520.

DR. L. Q. (Radio program)
Scripts in this series are by Will C. Grant. © Grant Advertising, inc., Chicago.

June 30, 1947. © 1c 29Jun47; C 1511.
July 7, 1947. © 1c 6Jul47; C 1530.
July 14, 1947. © 1c 12Jul47; C 1578.
July 21, 1947. © 1c 20Jul47; C 1587.
July 28, 1947. © 1c 27Jul47; C 1639.
Aug. 4, 1947. © 1c 2Aug47; C 1650.
Aug. 4, 11, 1947. © 1c each 14Aug47; C 1670, 1671.

MORRIS B. SACHS AMATEUR HOUR (Radio program)

Scripts in this series are by Elizabeth Burke Baumgartner, unless otherwise indicated. © Morris B. Sachs, inc., Chicago.
667, June 29, 1947. © 1c 2Jul47; D unsp. 10413.
668, July 6, 1947. © 1c 9Jul47; D unsp. 10454.

THE LIFE OF RILEY (Radio program)

Programs in this series are by Irving Brecher. © Irving Brecher, Hollywood.
B42, June 21, 1947. © 1c 29Jun47; D unsp. 10418.
B43, June 28, 1947. © 1c 5Jul47; D unsp. 9807.
B44, July 5, 1947. © 1c 11Jul47; D unsp. 10471.

YOUR HIT PARADE (Radio program)

Scripts in this series are by Richard Dana. © American Tobacco Co., New York.
630, June 29, 1947. © 1c 8Jul47; C 1573.
631, July 5, 1947. © 1c 8Jul47; C 1572.
632, July 12, 1947. © 1c 17Jul47; C 1582.
633-635, July 19, 26, Aug. 2, 1947. © 1c each 6Aug47; C 1690-1692.

CRIME DOCTOR (Radio program)

Scripts in this series are by Max Marcia. © Max Marcia, New York.
355, June 8, 1947. © 1c 1Jul47; D unsp. 9684.
356, June 15, 1947. © 1c 1Jul47; D unsp. 9683.
357, June 22, 1947. © 1c 1Jul47; D unsp. 9682.

THE MILTON BERLE SHOW (Radio program)

Scripts in this series are by Nat Hiken. © Nat Hiken, New York.
8-12, Apr. 29, May 6, 13, 20, 27, 1947. © 1c each 23Jul47; D unsp. 9928-9932.
13, June 3, 1947. © 1c 23Jul47; D unsp. 9927.

Even those listings such as the above provide clues, facts, and bits of information to the dedicated and observant student of radio history. Notice that the Fred Allens and Edgar Bergen are listed as script authors for their own shows. While on THE LIFE OF RILEY and CRIME DOCTOR, relatively unfamiliar names as Irving Brecher and Max Marcia are mentioned. In some cases such as TENNESSEE JED, the agency (J. Walter Thompson) evidently maintained such control that those who wrote the series' scripts weren't allowed to copyright them under their own names. This supposition supports what Agnes Ridgway wrote about working for some agencies in personal correspondence a few years ago.

Of course, the object of using the Copyright Catalogs for many researchers might be to find titles to programs in a series where there were no titles known previously to the listener. The best example of this is THE LONE RANGER series. Identification of individual programs within a series such as this, where no formal announcement of each individual episode is made on air or in radio logs, has by common practice been to list the first name mentioned in that particular show and thus identify the program for others. If a date is known, however, a correct title can be found by using the Copyright Catalog. Under the heading THE LONE RANGER can be found: "Ranger Medicine" for July 19, 1947 or "Manhunt" for November 24, 1947.

THE LONE RANGER (Radio program)
Scripts in this series are by various authors. © Lone Ranger, Inc., Detroit.

2251-1476. Set a crook, by Trendle-Striker. © 1c 22Jun47; D unsp. 10445.

2252-1477. Pete and Pedro, by Trendle-Striker. © 1c 22Jun47; D unsp. 10446.

2254-1478. July 2, 1947. Conplanter, by Trendle-Striker. © 1c 11Jul47; D unsp. 10488.

2255-1480. July 4, 1947. North junction, by Trendle-Striker. © 1c 11Jul47; D unsp. 10489.

2256-1481. July 7, 1947. Revenge, by Trendle-Striker. © 1c 11Jul47; D unsp. 10490.

2257-1482. July 9, 1947. Gun runner's boy, by Trendle-Striker. © 1c 11Jul47; D unsp. 10491.

2258-1483. July 11, 1947. Cussed old man, by Trendle-Striker. © 1c 11Jul47; D unsp. 10492.

2259-1484. July 14, 1947. When fate wore a mask, by Trendle-Beattie. © 1c 11Jul47; D unsp. 10493.

2260-1485. July 16, 1947. The Powder Kid, by Trendle-Striker. © 1c 11Jul47; D unsp. 10494.

2261-1486. July 18, 1947. The crested ring, by Trendle-Beattie. © 1c 11Jul47; D unsp. 10495.

2262-1487. July 21, 1947. Son wanted, by Trendle-Striker. © 1c 11Jul47; D unsp. 10496.

2263-1488. July 23, 1947. Fighting spirit, by Trendle-Striker. © 1c 11Jul47; D unsp. 10497.

2264-1489. July 25, 1947. Round-up boss, by Trendle-Striker. © 1c 19Jul47; D unsp. 10533.

2265-1490. July 28, 1947. Forewarned is fore-armed, by Trendle-Striker. © 1c 19Jul47; D unsp. 10532.

2266-1491. July 30, 1947. Outpost in despair, by Trendle-Striker. © 1c 19Jul47; D unsp. 10530.

2267-1492. Aug. 1, 1947. Gold train, by Trendle-Striker. © 1c 19Jul47; D unsp. 10529.

2268-1493. Aug. 4, 1947. Ranger medicine, by Trendle-Striker. © 1c 19Jul47; D unsp. 10528.

2269-1494. Aug. 6, 1947. Jail breaker, by Trendle-Striker. © 1c 28Jul47; D unsp. 10583.

2270-1495. Aug. 8, 1947. Outpost, by Trendle-Striker. © 1c 28Jul47; D unsp. 10584.

2271-1496. Aug. 11, 1947. The voluntary captive, by Trendle-Beattie. © 1c 28Jul47; D unsp. 10585.

2272-1497. Aug. 13, 1947. Trial by fire, by Trendle-Striker. © 1c 9Aug47; D unsp. 10695.

2273-1498. Aug. 15, 1947. Crooks are where you find them, by Trendle-McCarthy. © 1c 9Aug47; D unsp. 10696.

2274-1499. Aug. 18, 1947. The black lamb, by Trendle-Beattie. © 1c 9Aug47; D unsp. 10698.

2275-1500. Aug. 20, 1947. False friend, by Trendle-Striker. © 1c 9Aug47; D unsp. 10697.

2276-1501. Aug. 22, 1947. Race against time, by Trendle-Striker. © 1c 10Oct47; D unsp. 1887.

2277-1502. Aug. 25, 1947. When memory failed, by Trendle-Beattie. © 1c 10Oct47; D unsp. 1888.

2278-1503. Aug. 27, 1947. Pony rider, by Trendle-Joyce. © 1c 10Oct47; D unsp. 1889.

2279-1504. Aug. 29, 1947. Justice for Sam Jenkins, by Trendle-Striker. © 1c 10Oct47; D unsp. 1890.

2280-1505. Sept. 1, 1947. Faith and guns, by Trendle-Beattie. © 1c 10Oct47; D unsp. 1891.

2281-1506. Sept. 3, 1947. Frontier Town judge, by Trendle-Striker. © 1c 10Oct47; D unsp. 1892.

2282-1507. Sept. 5, 1947. Frontier Town lawyer, by Trendle-Striker. © 1c 10Oct47; D unsp. 1893.

2283-1508. Sept. 8, 1947. Frontier Town frameup, by Trendle-Striker. © 1c 10Oct47; D unsp. 1894.

2291-1516. Sept. 25, 1947. Old Hickory, by Trendle-Striker. © 1c 29Oct47; D unsp. 11397.

2292-1517. Sept. 29, 1947. The big mouth, by Trendle-Striker. © 1c 29Oct47; D unsp. 11399.

2293-1518. Oct. 1, 1947. Revenue isn't everything, by Trendle-Randon. © 1c 29Oct47; D unsp. 11399.

2294-1519. Oct. 3, 1947. City of masks, by Trendle-Goll. © 1c 29Oct47; D unsp. 11400.

2295-1520. Oct. 6, 1947. The emperor of California, by Trendle-Randon. © 1c 29Oct47; D unsp. 11401.

2296-1521. Oct. 8, 1947. The mountain of missing men, by Trendle-Goll. © 1c 29Oct47; D unsp. 11402.

2297-1522. Oct. 10, 1947. Summons in silver, by Trendle-Striker. © 1c 29Oct47; D unsp. 11403.

2298-1523. Oct. 13, 1947. Silver bullet mine, by Trendle-Striker. © 1c 29Oct47; D unsp. 11404.

2299-1524. Oct. 15, 1947. Feud plot, by Trendle-Striker. © 1c 29Oct47; D unsp. 11405.

2300-1525. Oct. 17, 1947. Big man, by Trendle-Striker. © 1c 29Oct47; D unsp. 11406.

2301-1526. Oct. 20, 1947. Driver's boy, by Trendle-Striker. © 1c 29Oct47; D unsp. 11407.

2302-1527. Oct. 22, 1947. Wanted for treason, by Trendle-Beattie. © 1c 29Oct47; D unsp. 11408.

2303-1528. Oct. 24, 1947. Bad brother, by Trendle-Striker. © 1c 29Oct47; D unsp. 11409.

2304-1529. Oct. 27, 1947. The worktrain, by Trendle-Beattie. © 1c 29Oct47; D unsp. 11410.

2305-1530. Oct. 29, 1947. Compass bearing, by Trendle-Striker. © 1c 29Oct47; D unsp. 11411.

2306-1531. Oct. 31, 1947. Two gangs, by Trendle-Striker. © 1c 29Oct47; D unsp. 11412.

2307-1532. Nov. 3, 1947. Lady in the mask, by Trendle-Beattie. © 1c 29Oct47; D unsp. 11413.

2308-1533. Nov. 5, 1947. The silver watch fob, by Trendle-Beattie. © 1c 24Nov47; D unsp. 11878.

2309-1534. Nov. 7, 1947. Union Pacific no. 1, by Trendle-Striker. © 1c 24Nov47; D unsp. 11879.

2310-1535. Nov. 10, 1947. Union Pacific no. 2, by Trendle-Striker. © 1c 24Nov47; D unsp. 11880.

2311-1536. Nov. 12, 1947. Union Pacific no. 3, by Trendle-Striker. © 1c 24Nov47; D unsp. 11881.

2312-1537. Nov. 14, 1947. Union Pacific no. 4, by Trendle-Striker. © 1c 24Nov47; D unsp. 11882.

2313-1538. Nov. 17, 1947. Clarabelle's birthday present, by Trendle-Beattie. © 1c 24Nov47; D unsp. 11883.

2314-1539. Nov. 19, 1947. Manhunt, by Trendle-Striker. © 1c 24Nov47; D unsp. 11884.

2329-1554. Dec. 24, 1947. The mission bells, by Trendle-Beattie. © 1c 8Dec47; D unsp. 11905.

2330-1555. Dec. 26, 1947. Determination, by Trendle-Randon. © 1c 8Dec47; D unsp. 11906.

2331-1556. Dec. 29, 1947. The smugglers' hideout, by Trendle-Randon. © 1c 8Dec47; D unsp. 11894.

2332-1557. Dec. 31, 1947. The man who wouldn't kill, by Trendle-Goll. © 1c 8Dec47; D unsp. 11895.

2333-1558. Jan. 2, 1948. Woman from the carnival, by Trendle-Beattie. © 1c 8Dec47; D unsp. 11896.

2334-1559. Jan. 5, 1948. Silver, gold and guns, by Trendle-Goll. © 1c 8Dec47; D unsp. 11897.

2337-1562. Jan. 12, 1948. Little Peggy and Johnny, by Trendle-Beattie. © 1c 19Dec47; D unsp. 12074.

2338-1563. Jan. 14, 1948. Dead witness, by Trendle-Beattie. © 1c 19Dec47; D unsp. 12075.

2339-1564. Jan. 16, 1948. Lady known as Belle, by Trendle-Beattie. © 1c 19Dec47; D unsp. 12076.

THE GREEN HORNET (Radio program)
Cont'd.

830. Oct. 28, 1947. Exposed, by Trendle-Striker. © 1c 29Oct47; D unsp. 11389.

831. Nov. 4, 1947. Graft crosses a bridge, by Trendle-Striker. © 1c 24Nov47; D unsp. 11697.

832. Nov. 11, 1947. Too hot to handle, by Trendle-Striker. © 1c 24Nov47; D unsp. 11698.

833. Nov. 18, 1947. The man on top, by Trendle-Striker. © 1c 24Nov47; D unsp. 11699.

834. Nov. 25, 1947. The plan that backfired, by Trendle-Striker. © 1c 8Dec47; D unsp. 11900.

835. Dec. 2, 1947. Number man, by Trendle-Striker. © 1c 8Dec47; D unsp. 11901.

836. Dec. 9, 1947. Girl in peril, by Trendle-Striker. © 1c 8Dec47; D unsp. 11902.

837. Dec. 16, 1947. Lawful murder, by Trendle-Randon. © 1c 8Dec47; D unsp. 11902.

838. Dec. 23, 1947. Dead man's topcoat, by Trendle-Striker. © 1c 19Dec47; D unsp. 12070.

839. Dec. 30, 1947. Tickets to the Rose-bowl, by Trendle-Beattie. © 1c 19Dec47; D unsp. 12071.

CHALLENGE OF THE YUKON (Radio program)
Scripts in this series are by Trendle-Merrill unless otherwise indicated. © Challenge of the Yukon, Inc., Detroit.

486. Grizzly. © 1c 22Jun47; D unsp. 10443.

487. June 26, 1947. Pet bear. © 1c 11Jul47; D unsp. 10481.

488. July 3, 1947. The puppy. © 1c 11Jul47; D unsp. 10482.

489. July 12, 1947. Sam's gold. © 1c 11Jul47; D unsp. 10483.

490. July 19, 1947. The man in the fur cap. © 1c 19Jul47; D unsp. 10535.

491. July 26, 1947. A dog named Mabel. © 1c 19Jul47; D unsp. 10534.

492. Aug. 2, 1947. Messenger of mercy. © 1c 29Jul47; D unsp. 10582.

493. Aug. 9, 1947. Derelict dog. © 1c 9Aug47; D unsp. 10691.

494. Aug. 23, 1947. The stolen pups. © 1c 9Aug47; D unsp. 10692.

495. Aug. 30, 1947. Clue to a killer, by Trendle-Joyce. © 1c 10Oct47; D unsp. 1883.

497. Sept. 11, 1947. Northern pursuit. © 1c 29Oct47; D unsp. 11375.

498. Sept. 18, 1947. The fraud. © 1c 29Oct47; D unsp. 11376.

499. Sept. 25, 1947. Reprisal. © 1c 29Oct47; D unsp. 11377.

500. Oct. 2, 1947. The proof. © 1c 29Oct47; D unsp. 11378.

501. Oct. 9, 1947. The malamute pup. © 1c 29Oct47; D unsp. 11379.

502. Oct. 16, 1947. The last cabin. © 1c 29Oct47; D unsp. 11380.

503. Oct. 23, 1947. The spook-woman. © 1c 29Oct47; D unsp. 11381.

504. Oct. 30, 1947. Rex. © 1c 29Oct47; D unsp. 11382.

504. Nov. 1, 1947. Sam's wife. © 1c 24Nov47; D unsp. 11677.

505. Nov. 8, 1947. King's escape. © 1c 24Nov47; D unsp. 11675.

506. Nov. 15, 1947. Limping dog. © 1c 24Nov47; D unsp. 11675.

507. Nov. 22, 1947. King gets his man. © 1c 24Nov47; D unsp. 11674.

508. Nov. 29, 1947. Tara. © 1c 8Dec47; D unsp. 11898.

509. Dec. 6, 1947. The marked cards. © 1c 8Dec47; D unsp. 11899.

510. Dec. 11, 1947. White man's law. © 1c 19Dec47; D unsp. 12072.

511. Dec. 27, 1947. The shepherd dog. © 1c 19Dec47; D unsp. 12073.

THE SAGA OF SETH PARKER

by Charles K. Stumpf

One of radio's most unusual series was SETH PARKER, a creation of actor-writer-producer Phillips H. Lord. The program's background is quite illustrious and colorful.

Lord was born at Hartford, Vermont on July 13, 1902. After a brief career as a high school principal at Plainsville, Connecticut, he turned fiction writer and in 1928 built a program around a Sunday Evening Singing School and created a fictional character, Seth Parker. Based loosely on Lord's grandfather, Parker was a preacher from the state of Maine who dedicated his life to solving his congregation's domestic problems, settling their petty jealousies, and inspiring them to make their fictional small town, Jonesport, a haven of neighborliness and good fellowship. A unique serial drama with music heard every Sunday night, it was originally aired over a small network of 32 local stations. In 1929 NBC put the homespun and folksy show on the network as a sustaining program.

Lord played the title role, and his wife Sophia was heard as Lizzy Peters. On the air Ma Parker, Seth's wife, was played by actresses Effie Palmer and Barbara Bruce. Others in the cast were Erva Giles as Jane, Raymond Hunter as Captain Bang, Richard Maxwell as John, Bennett Kilpack as both Laith and Cefus Peters, and William Jordan as Dr. Tanner. Polly Robertson played the organ (a melodeon), and Edward Wolters, Gertrude Foster, James Black, John Kulik, and Norman Price were heard as singers. Agnes Moorehead was on some of the early shows. Sound effects were handled by Edward Dunham; one essential sound effect for the locale, the taking up of the collection, was achieved by dropping wooden matchsticks into a tin cup.

The SETH PARKER program struck a vibrant chord with Depression-era America. The characters depicted were plain folks who spoke colloquially, and the plots called up a simple old-fashioned way of life that conveyed a sense of stability in those uncertain times. The show had an estimated ten million listeners. More than 300 different Seth Parker Radio Clubs were formed; dedicated members collected food and clothing for the poor. In 1932 Lord conducted a national contest to determine the most popular hymn. Winning first place with more than 26,000 votes was "The Old Rugged Cross." The next three favorite hymns were "Nearer My Got to Thee," "Abide With Me," and "Lead, Kindly Light."

Phillips Lord also composed many hymns for the program, among them "You Go to Your Church, and I'll go to mine," "Jesus Is My Neighbor," "Heavenly Jewels," "If You're Happy (The Lord Is Happy Too)" and "Sailing With My Father." In 1932 he published Seth Parker's Hymnal, which contained 230 hymns. It became a very popular item, and many editions appeared. He owned the Christian Herald Company which published this and his other religious works.



Phillips H. Lord
1936



Lord in Make-up
for WAY BACK HOME

In 1932 Lord wrote a popular novel about the folks at Jonesport: Seth Parker and His Jonesport Folks Way Back Home published by John C. Winston Co. In addition RKO Pictures made a feature film of Way Back Home, starring Mr. Lord and other members of the cast. Also appearing in the film was a young actress named Bette Davis.

In 1932 the program gained a sponsor, Listerine. During 1933 the story line of the program concerned Seth setting sail aboard the good ship Seth Parker. In real life the athletic author-actor purchased a 186-foot four masted schooner, and he and his radio cast sailed along the coastal United States during the early months of 1934. Later they set sail with much fanfare for Morocco, Cairo, and other far eastern ports. While the Seth Parker was at sea, the radio program continued its weekly broadcast with Ma Parker in charge of the hymn singing back home. Seth and other members of the cast cabled in bits of wisdom, story telling, and hymn singing. The program was sponsored during this period by General Motors. As a radio premium the show offered the booklet Aboard the Seth Parker, which contained many illustrations of the ship. It was copyrighted in 1934 by Frigidaire Sales Corp. Happily, I do own a copy along with copies of A Seth Parker Hymnal and Way Back Home.

Life aboard the Seth Parker was not always calm, nor was the sea. In February, 1935, enroute to Samoa, the ship encountered a fierce South Seas gale. Lord cabled frantic SOS calls, and, although the ship was totally destroyed by the storm at sea, everyone on board was evacuated safely by the crew of the H.M.S. Australia, which had the Duke of Gloucester aboard. Skeptical newspapers around the world denounced it all as a publicity stunt, and the adverse commentary had the effect of causing the program to leave the air.

Phillips H. Lord went on to create several other programs: GANGBUSTERS (which debuted Jan. 15, 1936); WE, THE PEOPLE (which debuted Oct. 4, 1936); MR. DISTRICT ATTORNEY (which debuted April 3, 1939, having been inspired by New York's young racket-busting district attorney, Thomas E. Dewey, who later became the state's governor and two-time Republican presidential candidate); UNCLE ABE AND DAVID; THE STEBBINS BOYS; THE COUNTRY DOCTOR; MOTHER AND DAD; COUNTERSPY; COMMANDOS; POLICEWOMAN; TREASURY AGENT; and SKY BLAZERS.

Phillips Lord died at the age of 73 on October 19, 1975.



AMERICAN RADIO STRIKES OUT!

By Gene Larson

W SAU!??



BLACK WITH EYES! BORING TALK SHOW!

THE B.B.C. PRESENTS
THE GOON SHOW WITH PETER SELLERS,
FERRY THOMAS, LES DAWSON AND A GOONY CAST...
...BRINGS YOU "WUTHERING
HEIGHTS STARRING
AND NOW... BAKERS HALF-DOZEN



AN ENGLISHMAN'S VIEW OF
AMERICAN AND BRITISH RADIO

by Mike Gerrard

I was recently lucky enough to pay my first visit to America, and was looking forward to comparing your radio programmes with the ones we get in Britain. I was there for a month, spending three weeks in California and a week in Tucson as the guest of Al Inkster and his wife, Norma. It's fairly safe to say that I listened to a lot of radio, not the least on the 12 hour drive from Los Angeles to Tucson, and all I can say is that now I know why NARA exists. Your radio seems to consist almost exclusively of music stations, news bulletins and phone-ins. In the many, many hours I spent in a car, listening to the radio, tuning from station to station, I don't think I heard one minute of what you might call "creative" radio, i.e. a scripted comedy or drama presentation. It seems a reflection of America's belief in the instant package, where everything has to be now, now, now baby, and then thrown away. This week we have this week's number one sound, and next week we'll have next week's; stay tuned to this station for up-to-the minute news; thank you, caller, and goodbye.

Don't get me wrong, there were many things about America I loved -- so many in fact that I'd dearly love to come and live there (and if anyone can fix me up with a job, you can get my address from Al Inkster!), but if I did then I would sorely miss the British radio and television. In the words of Joni Mitchell, "You don't know what you've got till it's gone." I thought it might interest NARA members if I tried to give you a run-down of what you can find on British radio for just one week. By my side I have the current issue of the Radio Times, which lists all the week's programmes on the BBC's two television and four radio channels. The BBC also runs its own local radio stations, which tend to be similar to the American stations in favouring music and phone-ins, and there are also independent commercial radio stations in most of the main cities, though again, much of their time is given over to music, news and chat. They are usually much more open to ideas than the BBC channels, and here in London we are very lucky in having probably one of the best stations in Capitol Radio.

But it's on the BBC's four national channels that you find the type of programmes that might be compared to what could be found in America during the Golden Age of Radio.

Radio One: Pop Music

The BBC's four channels are imaginatively named; Radio One, Radio Two, Radio Three and Radio Four. Most of the DJ's are found on Radios One and Two, though far be it from me to suggest that this is because they can only count that far. Radio One is the "pop" channel, the teenage channel, in the main; it starts up at 6 o'clock in the morning and runs through until midnight with a rota of DJ's, each having his own show of perhaps two or three hours, and each with his own audience and own special features. It's not all music; there are news bulletins at regular intervals, and in the evenings there are often shows devoted to listeners' letters, current affairs (in a fairly light way) and, surprise, phone-ins.

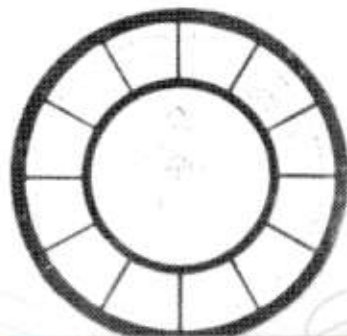
("An Englishman's View . . ." continues on p. 35.)

Cover page from a book offered as a premium by Horlick's Malted Milk.

LUM AND ABNER'S 1936



FAMILY ALMANAC AND HELPFUL HINTS



THE REFRESHING SIMPLICITY
OF LUM AND ABNER

by Brenda Bland

(Editor's Note: This is one of the winning essays in NARA's recent contest. Entrants were asked to write about their favorite OTR programs.)

It must be over six years now that I've been hooked on radio: six years since I traded in the boob tube for the theatre of the mind. My early listening included all the old favorites such as The Shadow, Suspense, and Fibber McGee and Molly. I've enjoyed them all, but, when it comes to choosing a favorite, I'll take Lum and Abner.

I'm sure that I'm far from alone in my choice of Lum and Abner. Who can resist those two lovable old timers? Abner, that hapless accomplice to Lum's countless schemes. Lum, that vain know-it-all, who was sure that fame, fortune, and love were certain with each venture.

My favorite method for listening to this program is in marathon sessions. I enjoy their humor so much that one fifteen minute episode a day isn't enough. I like to hear an entire story completed at one time.

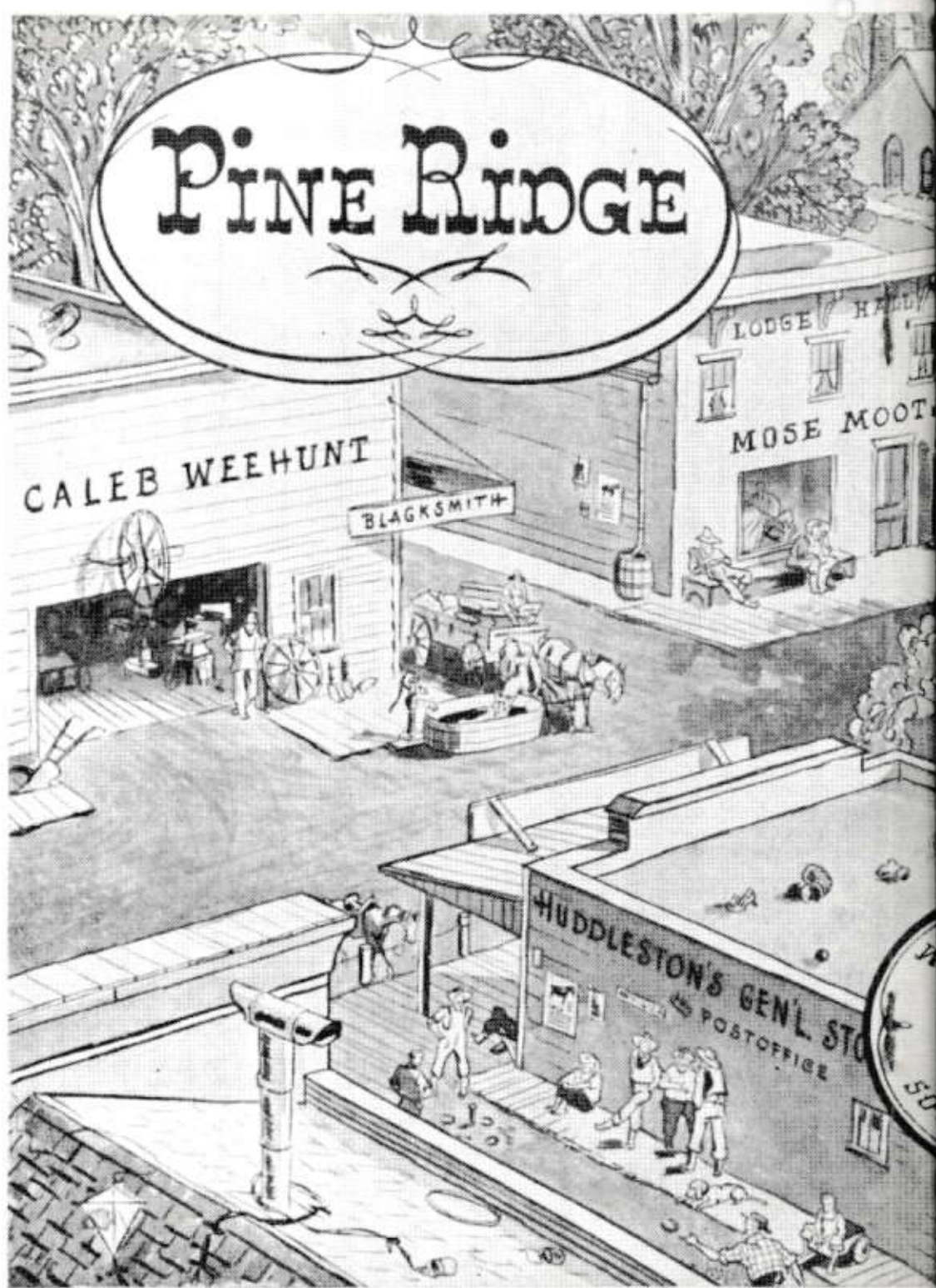
I think it is the show's utter simplicity that I enjoy the most. Here we had two homey characters who operated the entire show out of the Jot 'Em Down Store. Yes, the locale did shift once or twice, but basically the setting was constant. The action usually took place during the store's business hours with the other characters dropping in at the store. Some little thing would generally start Lum or Abner off on a new adventure. It could be a stranger in town or a book on how to be a super salesman; it didn't take much for an entire show to develop.

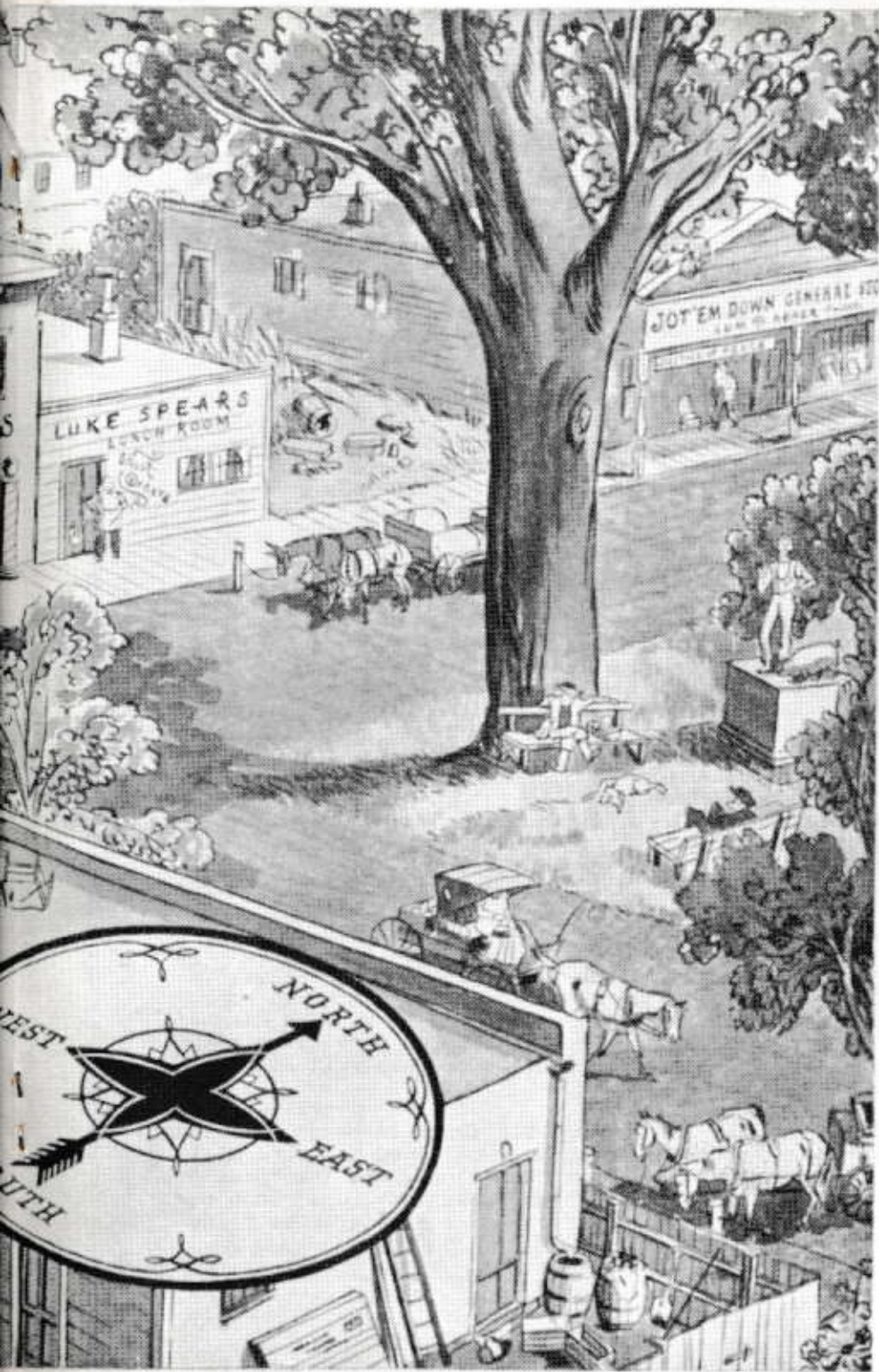
It's difficult to do justice to their humor without describing the regular characters and briefly detailing a few of the plots.

Dick Huddleston, a rival grocer, was a steadying influence on the old boys; if anyone could talk them out of a harebrained scheme, it was Dick. Because Dick operated a post office in his store, Lum once got the bright idea to open a bank at the Jot 'Em Down Store

Cedric Wehunt, an extremely strong but not too bright boy, was often employed by Lum and Abner for schemes which required muscle. He was the bank's number one customer, continually writing checks for five or ten cents. Cedric yearned for education, and he liked for Abner to read to him; he especially liked repeat readings of his favorite story, "Snorter the Pig." Even though he lacked intelligence, Lum and Abner did not look down on Cedric. Only a man who had done

PINE RIDGE





From LUM AND ABNER'S 1936 FAMILY ALMANAC AND HELPFUL HINTS

something despicable enough for Abner to label him "a snake in the weeds" was looked down upon by Lum and Abner.

Grandpappy Spears, another running character, was Abner's continual checkerplaying opponent. When Lum felt Pine Ridge needed literary uplifting, he and Abner turned a portion of their store into a library, and Grandpappy became their sole patron. He would sit in the library and read the almanac hour after hour, usually not to himself. He'd pipe up often with "Sassy frass, sassy . . . frass," and relate to Lum and Abner some unbelievable item that he had read. When the almanac didn't have his attention, he was after Abner for a game of checkers. Lum, however, discouraged this checker playing because he didn't think it was fitting for a high class businessman's partner to do such things.

Mousey, another Jot 'Em Down Store frequenter, was a quiet unassuming chap, who, everyone thought, couldn't knock over a feather. After a mix-up in which a love bread was sent to the wrong person, Lum learned the hard way that Mousey could knock over more than a feather. Shortly before the boxing match Lum had made a remark to Abner which included the statement, "If it ain't true, may I be struck by lightning." When Abner came in and saw Lum lying on the floor from Mousey's knock-out punch, he said, "Quick, throw dirt on him! Lum's been struck by lightning!"

The villain of the show was Squire Skimp. Old Squire was slippery as an eel. He was continually selling diamonds, gold mines, and other sure-fire get-rich-quick schemes to Lum and Abner. Squire always tried to present a front of total honesty and sincerity. Being trusting souls, Lum and Abner were often taken in and momentarily fleeced by Squire, but they usually got the best of Squire in the end.

Comic moments abounded on the program. For example, after the bank was forced to close, Lum wanted to put in a nursery. Of course, this created endless confusion for Abner, who though Lum wanted the nursery filled with children, not plants. Another highlight occurred when Lum wanted a concrete lion to add class to the front of the library and was sent a real lion and, of course, eventually found himself caged up with the lion.

A recurring plot device was Lum's selling half of his store to Abner. He would sell it so that he could manage some fail-safe scheme, which never worked out. Abner knew that Lum would come back and want his half of the store again, and he enjoyed making Lum pay for his latest folly. He would take Lum back as an errand boy and have fun bossing him around before he sold half of the store back to him.

The charm of Lum and Abner was their faith in people and ideas. No matter how preposterous the idea, they believed and were willing to help. Their helping usually lost them money, and the ideas rarely worked out. They still tried and never gave up. Each new idea was met with fresh enthusiasm from Lum and, after some reluctance, from Abner also.



End page of a book offered as a premium by Horlick's Malted Milk.

All in all, Pine Ridge was quite a colorful place with people rich in character and plot material. I'll never tire of listening to Lum and Abner and their naive approach to life because it's refreshing. Nowhere else can one find a pair so devoted to their country and to life. Their shows were rich in patriotism as well as humor. Long after their creators, Chester Lauck and Norris Goff, die, Lum and Abner will continue, their magic being forever captured on reels of tape to be passed on and enjoyed for generations.

CHESTER H. LAUCK / SUITE 103 MEYER BUILDING / HOT SPRINGS, ARKANSAS 71901 / PHONE 624-4646

January 16, 1979

Mr. and Mrs. S. E. Bland
NORTH AMERICAN RADIO ARCHIVES
Box 11962
Reno, Nevada 89510

Dear Mr. and Mrs. Bland:

First, I want to thank you for the complimentary issue of NARA News. I find it most interesting because so many of the people referred to in this issue were personal friends of ours. The thing that I was most impressed with was the article written by your 18 year old daughter. She seemed to grasp the humor we attempted to portray better than anyone I ever heard describe it. I only wish everyone could have gotten as much out of our programs as she seems to have. Her article was well-written and well-expressed. Many thanks to the Bland family for the generous amount of space devoted to Lum and Abner.

Greatly and sincerely yours,



Chester H. Lauck
LUM of Lum and Abner

At weekends, Radio One branches out a little to include live concerts, maybe a biographical series on a particular pop group, rock 'n' roll shows, a couple of hours devoted to the American charts, a special jazz programme, etc.

From midnight through till the following morning, Radio One and Radio Two join forces to broadcast the same programme on their different frequencies. This is the BBC's way of pretending to the listeners that you are getting two different channels. It is known as economy.

Radio Two: Easy Listening

Radio Two is more of a mixed bag than Radio One, but much of the tag is made up of music again, this time of the easy listening variety. There are lots of other things, though. For instance Saturday afternoon is devoted to sport, 4½ hours of live broadcasts and news. Sunday morning you'll get a religious service; Sunday lunchtime you can nearly always find a comedy show, sometimes brilliant and sometimes appalling. This particular Sunday evening there's the half-hour Ted Rogers Show -- he's a stand-up comic, so there are gags, a few sketches, a song or two and a guest singer. Monday, being Easter Monday, the afternoon was given over to 4½ hours of sport again, and a 6 o'clock there was an hour-long show of extracts from the musical, Dear Anyone, which hasn't yet made it to the English stage, although the title song has been released as a single, and the album has been released.

Tuesday through Friday there's a kind of middle-class soap opera called Waggoner's Walk (and I'd better be careful what I say about it as a friend of mine is one of its writers). Tuesday night there's a two hour live broadcast of the World Lightweight Championship Fight, and an hour of Variety Club, with a few singers and comics, top of the bill being a marvelous comic called Les Dawson, who is very much in the English Music Hall tradition, but probably too English to ever make it in America.

On Wednesday it's mainly music again, but with an hour off for this week's programme in a series devoted to the men who put the business into show business, the impresarios, and a half-hour of comedy and music with a groups from the north of England, The Grumbleweeds.

Thursday there's a two-hour programme of recordings from the International Festival of Country Music being held at Wembley, an hour of Folkweave, which is a regular weekly programme of folk music, and a repeat of the Ted Rogers Show from last Sunday. This is more economy, or as the BBC prefers to call it, "Another chance to listen. . ."

Friday Night Is Music Night, according to the title of a long running BBC show, and that's just what it is, except for half an hour when Les Dawson has his own comedy programme, Listen to Les.

Radio Three: Intellectual Ghetto

Radio Three broadcasts a lot of classical music, and could be called the "highbrow" channel. But you'll find talks and drama there, too, so let's see what we can find this week. . .

On Saturday afternoons there's a series called Man of Action, which this week is given over to the writer and naturalist, Gerald Durrell, who talks and plays some of his favourite music. Later on there's the regular Critics' Forum, where a panel of critics talk about what's new in the world of the arts. There's a half-hour talk about current events by a professor of contemporary history and politics -- not many laughs there, I don't think -- and the evening is taken up by a three hour stereo broadcast of the opera, Così fan Tutte.

Easter Sunday afternoon there was a broadcast of the opera, Macbeth, which is described as the "Original 1847 version," so I imagine that record sounds a bit scratchy by now, and then in the evening Michael Redgrave plays Oedipus in a version of the Sophocles play, Oedipus at Colonus. Later that evening there's a short talk by someone who apparently "argues that the knowledge of how to print books is about to vanish," and as I work in the publishing world perhaps I ought to have listened to that.

Monday there's more music, and Talking about Music with Anthony Hopkins. By now you'll have begun to realise that Radio Three can scarcely be described as frivolous, and Monday evening certainly confirms that: a new version of Milton's Paradise Lost by the poet D.J. Enright, the story of the 14th century Chinese classic, The Water Margin, and a talk about the relationship between Thomas Mann and Wagner.

Tuesday evening is fine, if you want to listen to Parsifal live from the Royal Opera House in Covent Garden; it starts at 6 o'clock and goes on for the best part of six hours, with a short break filled by a talk on German Romantic Opera

On Wednesday there's about two hours of Schumann's Scenes from Faust, and twenty minutes of the weekly programme, The Arts worldwide, which perhaps tells you how much time in Britain we devote to the arts worldwide. Then Scientifically Speaking contains an interview with the 1957 Nobel Prize winner for Physics, Professor Chen Ning Yang.

The following afternoon you could listen to an opera for children, no less, Through the Looking-Glass, and then apart from music and a little poetry, you also get an essay on archaeology in the evening.

Friday is pretty much music all the way, apart from an hour in the evening for Drama Now, a repeat broadcast of a double-bill of plays by the American writer Corinne Jucker: Night Thoughts and Terminal.

Radio Four: Comedy and Drama

Radio Four is the station I listen to most, and it has the greatest variety of programmes by far. It is here that you'll find most of the comedy and drama, and to list everything for one week would take more space than I think NARA can devote to British radio.

Saturday, for instance, includes a half-hour wildlife programme, a half-hour show called help Yourself, which is not aimed at encouraging crime, but at encouraging consumers to know the law and that type of thing. There's thirty minutes of The News Quiz, a comedy quiz show

("An Englishman's View . . ." continues on p. 38.)

'Captain Video' Hero Alone and Forgotten in Death

By JUDITH CUMMINGS

When Al Hodge was "the Green Hornet" on network radio 40 years ago, performers did three live shows a night — one for the East Coast audience, one for the Middle West and one for West Coast listeners. Radio's recording technology was not very good then, and there was no room for gambling on a successful rebroadcast with so many Americans waiting for the super-hero's latest adventure.

Later, the handsome Mr. Hodge followed up his success on the new medium, television. He became "Captain Video," the space commander who maintained right and honor in a vast interplanetary realm.

But with the Green Hornet and Captain Video long behind him, Mr. Hodge was found dead and alone Monday in a deteriorating midtown hotel, his realm reduced to the dimensions of a single room. An autopsy by the City Medical Examiner yesterday determined that Mr. Hodge died of heart failure stemming from chronic bronchitis and severe emphysema. He was 66 years old.

Associates from the early years, such as Mike Wallace of the CBS news program "Sixty Minutes," said that Mr. Hodge as a young man was a gentle and fun-loving man.

Mr. Wallace was an announcer in 1940 at WXYZ radio in Detroit, operated by the King Trendle Broadcasting Company, which made such top radio series of the day as The Green Hornet, the original Lone Ranger, and Ned Jordan, Secret Agent.

To Mr. Wallace and others, it was as the Green Hornet, a serial that practically bore itself into the psyche of Depression-era America, that the young, muscularly-built actor really made his mark in the business.



Al Hodge

The popularity of the show led to his being recruited to New York to portray Captain Video for the Dumont network.

He loved the role, according to Robert Hite, who was with Dumont before going to CBS.

"He felt it was an important responsibility, and he made many public appearances. He once arrived at a school in Greenwich, Conn., by helicopter to open a Red Cross drive," Mr. Hite recalled. "Al landed on the grass, the big hero."

Worried About Mistakes

Diane Johnson, who is Al Hodge's only child — the product of the first of his three marriages — lives in Cincinnati today.

"I remember him sending me the scripts, and I would follow him on live television, worrying that he might make a mistake." But, she said, he never did

Mr. Hodge's career as a performer ended abruptly when Captain Video was dropped from the air in 1956, after eight years. Hundreds of reels of the half-hour broadcasts were produced, but most of them were destroyed — sent back to the film processor to be wiped clean, according to Fred Scott, who worked on the program at the old Dumont television network.

Friends and colleagues like Mr. Scott say that Mr. Hodge was so typecast as the dashing space hero that no one in the business would take a chance on him in another role. He became an alcoholic, they said. As time went on there were other problems, too, problems with his marriages, his health. But all the while he kept himself going with a succession of jobs — as a real-estate salesman and later as a bank guard, and still later as a security guard who watched as customers examined a galaxy of gems at Cartier's.

"If you talked with him in a conversation, you would never have known he had a trouble in the world," Mr. Scott said. "Always bright, enthusiastic, well-groomed, well-dressed, and always a glimmer of hope that he was going to get that good job tomorrow."

Mr. Hodge moved briefly to California, following industry jobs. He picked up a few parts in "Alfred Hitchcock Presents," "Tightrope" and other series, but soon returned to New York.

A dozen years ago, he sold real estate in Williston, L.I., for a few months, then worked in an employment agency and a bank, and in an assortment of other jobs. During that time, he contracted emphysema, and, according to Jane Virginia Hodge, who was his third wife, and others, succumbed deeper into alcoholism. He subsisted in recent months on Social Security checks in a \$63-a-week room at the George Washington Hotel, at Lexington Avenue and 23d Street.

("From the Editor," continued from p.9

Jerald Nadel of Albany, New York provided NARA with an obituary for Al Hodge from the Mar. 22 NEW YORK TIMES, part of which appears below.

devoted to the week's headlines, thirty minutes of Bookshelf about books, an hour-long play on Saturday Afternoon Theatre, another half-hour of comedy in The Jason Explanation of Failure -- well they say it's comedy, but I have my doubts, having listened to it a few times. But if you don't like that, then you could hear the world-famous and long-running Desert Island Discs, or Hi-Fi Theatre for 90 minutes on Saturday evening, this week being an adaption of the Rider Haggard novel, She. Later on there's also a fifteen minute play in a new series of single plays called Just before Midnight. These run from 11:45 to midnight every Friday, Saturday and Sunday, although the first series has started only fairly recently, it's already been extended for at least another six months. After that, there's a news programme before the station closes down around 12:30 a.m.

And that was only Saturday, and only a selection of the programmes. You can see that it's more in keeping with the way that radio apparently used to be in America, and I sincerely hope that British radio doesn't change much from this pattern.

Apart from the inevitable religious broadcasts, Sunday also includes the weekly fifteen-minute Letter from America by Alistair Cooke, the half-hour Gardeners' Question Time, ninety minutes of Afternoon Theatre with an adaption of Thomas Hardy's The Trumpet-Major, forty-five minutes of Sir John Gielgud in his Greatest Roles, as well as the regular Sunday evening serial, which is always a radio version in about four or six hour-long parts of a well known novel, this week's being Westward Ho! by Charles Kingsley. (well, perhaps some novels are not quite as well-known as others.)

Monday includes the self-explanatory woman's hour, Afternoon Theatre, Brain of Britain 1979 and The Monday Play, the last of these being The Government Inspector by Gogol. And then there's Kaleidoscope, the half-hour programme that looks at the art world every week-day evening at 9:30, and also A Book at Bedtime, another regular week-day evening feature, where an abridgement of a book is read over about 12 or 14 episodes of fifteen minutes each. And then there's The Bur-kiss Way. This is a comedy show of the type that's difficult to explain. It's a free-wheeling sketch type of a show, a little like I'm Sorry I'll Read That Again, if any of you have heard that. It's one of those comedies that becomes quite a cult among a certain section of the audience, and its two young writers have just been given a TV comedy show, allegedly for children, called End of Part One and featuring a married couple, Mr. and Mrs. Straightman.

On Tuesday you have "another chance to listen to" Desert Island Discs, westward Ho!, and The News Quiz. There's also Thirty-minute Theatre, and that evening's Kaleidoscope is taken up with a look at Hollywood now.

Wednesday includes Morning Story, Afternoon Theatre and an hour-long tribute to The Great Lover, which in the opinion of the BBC is not Gene Wilder but Sir Herbert Beerbohm Tree, which doesn't do much for the romantic reputation of we British.

Next day there's another Afternoon Theatre and a repeat of She

in the Hi-Fi Theatre series. There's also the usual Woman's Hour, Morning Story, Kaleidoscope and A Book at Bedtime.

If by any chance you have missed the first two broadcasts of She, then the BBC hopes to catch you third time round on Friday afternoon. I think this is known not so much as economy, more as overkill. Three repeats in one week is quite something, not to mention the further repeats that are sure to come when the BBC thinks we've forgotten the programme. But Friday also has the marvelous My Music, which probably some of you will have heard as it is broadcast all round the world and is almost as long-running as The Mousetrap. If you haven't heard it, it's a very light-hearted quiz show about music of all kinds, and is a companion to My Word, which deals with words, naturally enough. Like any quiz show, it depends on the members of the panel, and the two who are on both shows are Frank Muir and Denis Norden, a comedy writing team who started in the late 1940's and went through the 1950's with a radio comedy show called Take It from Here and who have written many another thing beside and are now featured regularly on assorted radio and television programmes. They are both, quite simply, very funny men, and if you see the names anywhere then do yourself a favour and listen, as I'm prepared to guarantee you a few laughs, whether you're English, American or anything else.

Well, I hope that's given you an impression of the range of programmes we have here, and if any of NARA's members have any comments to make, or want to know more about any particular type of programme, then I'd be pleased to hear from you. And I do hope you'll forgive me if I don't try and wind this article up with some kind of clever summary statement, but there's something I want to listen to now on the radio.

Mike Gerrard
69 Pinehurst Court
Colville Gardens
London W11
England

Death of GUNSMOKE Writer

From Tom Price comes a Mar. 27, 1979 SALINAS CALIFORNIAN obituary for John Weston, the writer most responsible for the excellence of GUNSMOKE scripts on both radio and TV. The article credits Weston with 181 GUNSMOKE radio scripts and 197 GUNSMOKE TV scripts. AT CBS he had been a program practices executive and then a creator and story editor before resigning to do what he enjoyed most: writing the scripts for GUNSMOKE. In radio he had also worked on ESCAPE, SUSPENSE, and HALLMARK HALL OF FAME.

AMERICAN RADIO HERITAGE

From Sandy Kramer, executive director of the American Radio Heritage Institute, comes the news that the organization now has a location in Scottsdale, Arizona (Drawer Z, Zip 85252) and that it has provided broadcasts for the around-the-world cruises of the Royal Viking Line and has worked with the American Heart Association, the National Federation of the Blind, and the Cystic Fibrosis Foundation. The organization sells 60 minute cassettes of OTR programs for \$5.95. Kramer emphasizes that the tapes come with a life-time free replacement guarantee.

The two other series by George Trendle, THE GREEN HORNET and CHALLENGE OF THE YUKON, usually are well-identified by the announcer. One observation which can't be ignored when searching through these listings is the realization that so many thousands (and perhaps hundreds of thousands) of programs once broadcast are yet to be found and preserved for others to hear. While many of the LONE RANGER episodes have been saved on recording tape, the realization that episodes were three times weekly during 1947 results in an impressive number of programs still not discovered.

In the following listings, note the absence of author's names in some cases, the preponderance of scripts by one author in others, and the wide variety of names in yet other series. Nila Mack had an interesting arrangement with CBS. She retained rights as author but CBS took care of the copyright filing and payments.

LET'S PRETEND (Radio program)

- Scripts in this series are by Nila Mack.
- © Columbia Broadcasting System, Inc.
- July 19, 1947. Rapunzel. © 1c 36Sep47; D unsp. 1561.
- July 26, 1947. The Chinese nightingale. © 1c 36Sep47; D unsp. 1560.
- Aug. 2, 1947. Gigi and the magic ring. © 1c 36Sep47; D unsp. 1556.
- Aug. 9, 1947. Snow Drop and the seven dwarfs. © 1c 36Sep47; D unsp. 1559.
- Aug. 16, 1947. The youth who learned to shiver and shake. © 1c 36Sep47; D unsp. 1558.
- Aug. 23, 1947. Melilot. © 1c 36Sep47; D unsp. 1557.
- Aug. 30, 1947. Aladdin and the wonderful lamp. © 1c 36Sep47; D unsp. 1555.
- Sept. 6, 1947. The twelve months. © 1c 36Sep47; D unsp. 1562.
- Sept. 13, 1947. The donkey, the table, and the stick. © 1c 24Sep47; D unsp. 1702.
- Sept. 20, 1947. The enchanted frog. © 1c 24Sep47; D unsp. 1703.
- Sept. 27, 1947. Cinderella. © 1c 4Nov47; D unsp. 11355.
- Oct. 4, 1947. Hop O' My Thumb. © 1c 4Nov47; D unsp. 11356.
- Oct. 11, 1947. The maiden without hands. © 1c 4Nov47; D unsp. 11354.
- Oct. 18, 1947. Drakestail. © 1c 4Nov47; D unsp. 11357.
- Oct. 25, 1947. Fairer than a fairy. © 1c 4Nov47; D unsp. 11358.
- Nov. 1, 1947. The faithful John. © 1c 4Nov47; D unsp. 11359.
- Nov. 8, 1947. The tinder box. © 1c 12Dec47; D unsp. 11929.
- Nov. 15, 1947. The twelve dancing princesses. © 1c 12Dec47; D unsp. 11930.
- Nov. 22, 1947. Donkey skin. © 1c 12Dec47; D unsp. 11931.
- Dec. 6, 1947. The Nuremberg stove. © 1c 12Dec47; D unsp. 11932.

THE SHERIFF (Radio program)

- Episodes in this series are by McCann-Erickson, inc. © McCann-Erickson, inc., New York.
- 143. May 30, 1947. A letter for Mr. Malone. © 1c 28Jun47; D unsp. 9820.
- 144. June 6, 1947. The dead still live. © 1c 28Jun47; D unsp. 9821.
- 145. June 13, 1947. No greater curse. © 1c 28Jun47; D unsp. 9822.
- 146. June 20, 1947. The hideout. © 1c 28Jun47; D unsp. 9823.
- 147. June 27, 1947. Killer in disguise. © 1c 3Nov47; D unsp. 11474.
- 148. July 4, 1947. The black curtain. © 1c 31Aug47; D unsp. 10669.
- 149. July 11, 1947. I was doomed. © 1c 31Aug47; D unsp. 10670.
- 150. July 18, 1947. The wreath of death. © 1c 31Aug47; D unsp. 10671.
- 151. July 25, 1947. Mental blackmail. © 1c 31Aug47; D unsp. 10672.
- 152. Aug. 1, 1947. Cinderella girl. © 1c 31Aug47; D unsp. 10673.
- 153. Aug. 8, 1947. It had to be murder. © 1c 31Aug47; D unsp. 10674.

MACK, NILA.

- Blueboard. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9882.
- The brave little tailor. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9879.
- Dick Whittington and his cat. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9885.
- The enchanted canary. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9881.
- The enchanted stag. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9880.
- Let's Pretend. See Let's Pretend (Radio program)
- The rusted knight. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9883.
- The six swans. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9884.
- Thumbelina. Radio script. © Columbia Broadcasting System, inc., New York; 1c 17Jul47; D unsp. 9885.

THE STORY HOUR (Radio program)

- Scripts in this series are by Leota Harris Keir. © Leota Harris Keir, Des Moines.
- May 31, 1947. The shoes that wouldn't dance. © 1c 29Jun47; C 1625.
- [June 7, 1947] The naughty clothespin. © 1c 29Jun47; C 1588.
- June 14, 1947. The magic merry-go-round. © 1c 29Jun47; D unsp. 9933.
- June 21, 1947. The dancing teapot. © 1c 29Jun47; D unsp. 9934.
- June 28, 1947. Johnny Bananas. © 1c 29Aug47; D unsp. 1456.
- July 5, 1947. Peter and the giant firecracker. © 1c 29Aug47; D unsp. 1455.
- July 12, 1947. The lollipop tree. © 1c 29Aug47; D unsp. 1454.
- July 19, 1947. The little porcupine. © 1c 29Aug47; D unsp. 1453.

THE CAVALCADE OF AMERICA (Radio program)

- Scripts in this series are by various authors. © E. L. du Pont de Nemours & Co., inc., Wilmington, Del.
- Apr. 14, 1947. The peanut vendor, by Priscilla Kent. © 1c 16Sep47; D unsp. 1609.
- Apr. 21, 1947. The doctor and the president, by Robert Wallsten. © 1c 16Sep47; D unsp. 1609.
- Apr. 28, 1947. Frontier widow, by Priscilla Kent and Agnes Eckhardt. © 1c 16Sep47; D unsp. 1610.

NICK CARTER, MASTER DETECTIVE

- (Radio program)
- Scripts in this series are by various authors. © Street and Smith Publications, inc., New York.
- June 15, 1947. The case of the manicure murders, by Evelyn Goodman. © 1c 1Jul47; D unsp. 10447.
- June 22, 1947. The case of the frozen fraud, by Alfred Bester. © 1c 1Jul47; D unsp. 10448.
- June 29, 1947. The case of the sunken dollar, by Alfred Bester. © 1c 1Jul47; D unsp. 10449.
- July 6, 1947. The case of the golden bullet, by Alfred Bester. © 1c 16Jul47; D unsp. 10537.
- July 13, 1947. The case of the missing piano player, by Bruce Disque, Jr. © 1c 16Jul47; D unsp. 10538.
- July 20, 1947. The case of the wandering macaroni, by Ernest Kinoy. © 1c 4Aug47; D unsp. 10732.
- July 27, 1947. The case of the dead camera, by Alfred Bester. © 1c 4Aug47; D unsp. 10731.
- Aug. 3, 1947. The case of the lost symphony, by Alfred Bester. © 1c 23Aug47; D unsp. 10803.
- Aug. 10, 1947. The case of the silver spots, by Alfred Bester. © 1c 23Aug47; D unsp. 10802.
- Aug. 17, 1947. The case of the frightened camper, by Alfred Bester. © 1c 23Aug47; D unsp. 10801.
- Aug. 24, 1947. The case of the murdered mummies, by Robert David. © 1c 13Sep47; D unsp. 10971.
- Aug. 31, 1947. The case of the precious pebbles, by Alfred Bester. © 1c 13Sep47; D unsp. 1916.
- Sept. 7, 1947. The case of the bearded queen, by Jim Parsons. © 1c 13Sep47; D unsp. 10970.

CALL THE POLICE (Radio program)

- Scripts in this series are by various authors. © Lever Brothers Co., Cambridge, Mass.
- 9. July 29, 1947. The case of the scarred cadaver, by Peter Barry. © 1c 9Aug47; D unsp. 10684.

DR. CHRISTIAN (Radio program)

- Scripts in this series are by McCann-Erickson, inc. © McCann-Erickson, inc., New York.
- 445. June 4, 1947. Strange caller. © 1c 31Aug47; D unsp. 10660.
- 446. June 11, 1947. Wife of a hero. © 1c 28Jun47; D unsp. 9824.
- 447. June 18, 1947. Dr. Christian award winners. © 1c 28Jun47; D unsp. 9825.
- 448. June 25, 1947. Coming in on a friend. © 1c 28Jun47; D unsp. 9826.

THE SHADOW (Radio program)

- Scripts in this series are by various authors. © Street & Smith Publications, Inc., New York.
302. Sept. 7, 1947. The phantom of the lighthouse, by William Morwood. © 1c 13Sep47; D unsp. 10869.
303. Sept. 14, 1947. When the grave is open, by Frank Kane. © 1c 18Oct47; D unsp. 11246.
304. Sept. 21, 1947. The face, by Max Ehrlich. © 1c 18Oct47; D unsp. 11247.
305. Sept. 28, 1947. Death takes the wheel, by Frank Kane. © 1c 18Oct47; D unsp. 11248.
306. Oct. 5, 1947. The curse of the gypsies, by William Morwood. © 1c 18Oct47; D unsp. 11248.
307. Oct. 19, 1947. The ruby of Karvahi, by Peter Barry. © 1c 14Nov47; D unsp. 11828.
308. Oct. 26, 1947. Death hunt, by Guy de Vry. © 1c 14Nov47; D unsp. 11829.
309. Nov. 2, 1947. Death has eight arms, by William Morwood. © 1c 14Nov47; D unsp. 11830.
310. Nov. 9, 1947. Dream of death, by Frederic Baldus. © 1c 14Nov47; D unsp. 11831.
312. Nov. 23, 1947. The comic strip killer, by Herb Baumgartner. © 1c 5Dec47; D unsp. 11967.
313. Nov. 30, 1947. Murder and the medium, by Peter Barry. © 1c 5Dec47; D unsp. 11968.

TREASURY AGENT (Radio program)

- Scripts in this series are by Treasury Agent, Inc. © Treasury Agent, Inc., New York.
8. June 2, 1947. Case of Mr. Syndicate. © 1c 8Aug47; D unsp. 1319.
9. June 9, 1947. Case of the loan shark racket. © 1c 8Aug47; D unsp. 1320.
10. June 16, 1947. Case of the man who remembered too much. © 1c 8Aug47; D unsp. 1321.
11. June 23, 1947. Case of the Spanish artist. © 1c 8Aug47; D unsp. 1322.
12. June 30, 1947. Case of sugar on the high seas. © 1c 8Aug47; D unsp. 1323.
13. July 7, 1947. Case of La Morena. © 1c 8Aug47; D unsp. 1324.
14. July 14, 1947. Case of stills in the night. © 1c 8Aug47; D unsp. 1325.
15. July 21, 1947. The Cairo case. © 1c 8Aug47; D unsp. 1326.
16. July 28, 1947. Case of the innocent witness. © 1c 8Aug47; D unsp. 1327.
17. Aug. 4, 1947. The man who carried the mail. © 1c 8Aug47; D unsp. 1328.
18. Aug. 11, 1947. Case of the faithful wife. © 1c 8Sep47; D unsp. 1629.
19. Aug. 18, 1947. Case of the swindler's daughter. © 1c 8Sep47; D unsp. 1630.

READER'S DIGEST—RADIO EDITION (Radio program)

- Scripts in this series, based on articles printed in "Reader's Digest," are by various authors. © Rayshow, Inc., New York.
69. June 26, 1947. Land of the Pilgrims' pride, by Robert Cenedella. © 1c 3Jul47; D unsp. 10432.
70. July 3, 1947. The no-account loafer, by Robert Sloane. © 1c 15Jul47; D unsp. 10565.
71. July 10, 1947. Deep in the heart of show biz, by Robert Cenedella. © 1c 18Jul47; D unsp. 10513.
72. July 17, 1947. The roof sitter, by Robert Cenedella. © 1c 25Jul47; D unsp. 10574.
73. July 24, 1947. Prisoner of the night, by Robert Sloane. © 1c 29Jul47; D unsp. 10595.

DAVID HARDING, COUNTERSPY (Radio program)

- Scripts in this series are by Lord, Inc. © Lord, Inc., New York.
257. June 1, 1947. Case of the victimized war widow. © 1c 5Aug47; D unsp. 1280.
258. June 8, 1947. Case of the planted money. © 1c 5Aug47; D unsp. 1281.
259. June 15, 1947. Case of the Singapore counterfeiters. © 1c 5Aug47; D unsp. 1282.
260. June 22, 1947. Case of the musical geologist. © 1c 5Aug47; D unsp. 1283.
261. June 29, 1947. Case of the banker's dilemma. © 1c 5Aug47; D unsp. 1284.
262. July 6, 1947. Case of the banker's bloodie. © 1c 5Aug47; D unsp. 1285.
263. July 13, 1947. Case of the professor's pony. © 1c 5Aug47; D unsp. 1286.
264. July 20, 1947. Case of the unconscious lady. © 1c 5Aug47; D unsp. 1287.
265. July 27, 1947. Case of the corpse's alibi. © 1c 5Aug47; D unsp. 1288.
266. Aug. 3, 1947. Case of the aelurophobic killer. © 1c 5Aug47; D unsp. 1316.
267. Aug. 10, 1947. Case of the phoney physician. © 1c 6Sep47; D unsp. 1625.
268. Aug. 17, 1947. Case of the wrong better. © 1c 6Sep47; D unsp. 1626.
269. Aug. 24, 1947. Case of the stolen report. © 1c 6Sep47; D unsp. 1627.
270. Aug. 31, 1947. Case of the silent stevedore. © 1c 6Sep47; D unsp. 1628.
271. Sept. 7, 1947. Case of the monster of Manor Lake. © 1c 11Sep47; D unsp. 11180.

LAWYER TUCKER (Radio program)

- Scripts in this series are by David Howard and Howard Breslin.
1. June 12, 1947. The short retirement. © Lever Brothers Co., Cambridge, Mass.; 1c 13Jul47; D unsp. 10480. Corrected by D unsp. 1378.
1. June 12, 1947. The short retirement. © Ruthrauff & Ryan, Inc., New York; 1c 14Aug47; D unsp. 1378. Correcting D unsp. 10490.
2. June 15, 1947. A client in the woodpile. © Lever Brothers Co., Cambridge, Mass.; 1c 13Jul47; D unsp. 10479. Corrected by D unsp. 1379.
2. June 19, 1947. A client in the woodpile. © Ruthrauff & Ryan, Inc., New York; 1c 14Aug47; D unsp. 1379. Correcting D unsp. 10479.
5. July 17, 1947. Warren takes the case. © Ruthrauff & Ryan, Inc., New York; 1c 9Aug47; D unsp. 10683.

THE CISCO KID (Radio program)

- Scripts in this series are by James McCracken. © Frederic W. Ziv Co., Cincinnati.
- 216A. The Cisco Kid and the missing deed. © 1c 3Jul47; D unsp. 10422.
- 217A. The Cisco Kid and the copper mine payroll. © 1c 3Jul47; D unsp. 10423.
- 218A. The Cisco Kid and the blameless brother. © 1c 3Jul47; D unsp. 10424.
- 219A. The Cisco Kid comes back from the grave. © 1c 3Jul47; D unsp. 10425.
- 220A. The Cisco Kid and the crooked deal. © 1c 3Jul47; D unsp. 10426.
- 221A. The Cisco Kid and the innocent rancher. © 1c 3Jul47; D unsp. 10427.
- 222A. The Cisco Kid and the earthquake. © 1c 3Jul47; D unsp. 10428.
- 223A. The Cisco Kid and the desert treasure. © 1c 3Jul47; D unsp. 10429.
- 224A. The Cisco Kid and the landslide. © 1c 3Jul47; D unsp. 10430.
- 225A. The Cisco Kid and the stage line double-cross. © 1c 29Jul47; D unsp. 10624.

EXPLORING THE UNKNOWN (RADIO PROGRAM)

- Scripts in this series are by various authors. © St. Georges & Keyes, Inc., New York.
- June 8, 1947. The invisible passenger, by Richard M. Blow. © 1c 1Jul47; D unsp. 9679.
- June 15, 1947. The flying stovepipe, by A. S. Ginnes. © 1c 1Jul47; D unsp. 9681.
- June 22, 1947. The high wall, by Wentzie Ruml. © 1c 1Jul47; D unsp. 9680.
- June 29, 1947. The hunt, by Richard M. Blow. © 1c 20Jul47; D unsp. 9902.
- July 6, 1947. Why pilots crash, by Margaret LeWerth. © 1c 20Jul47; D unsp. 9903.
- July 13, 1947. Ordeal by fire, by Garrett Porter. © 1c 23Jul47; D unsp. 9915.
- July 20, 1947. The mighty vacuum, by Peter Harkins. © 1c 14Aug47; D unsp. 1518.
- July 27, 1947. Hurricane, by Wentzie Ruml, III. © 1c 25Sep47; D unsp. 1710.
- Aug. 3, 1947. Strategy, by Richard M. Blow. © 1c 25Sep47; D unsp. 1711.
- Aug. 10, 1947. Ten million careers, by Richard M. Blow. © 1c 25Sep47; D unsp. 1712.
- Aug. 17, 1947. One helpless moment, by Richard M. Blow. © 1c 25Sep47; D unsp. 1713.
- Aug. 24, 1947. The second enemy, by Richard M. Blow. © 1c 25Sep47; D unsp. 1714.
- Aug. 31, 1947. S. O. S., by Richard M. Blow. © 1c 25Sep47; D unsp. 1715.

LUX RADIO THEATRE (Radio program)

- Scripts in this series are by J. Walker Thompson Co. © Lever Brothers Co., Cambridge, Mass.
- June 2, 1947. The jazz singer. © 1c 2Jul47; D unsp. 9794.
- June 9, 1947. One more tomorrow. © 1c 2Jul47; D unsp. 9796.
- June 16, 1947. The other love. © 1c 2Jul47; D unsp. 9795.
- June 23, 1947. Cynthia. © 1c 2Jul47; D unsp. 9797.
- Aug. 25, 1947. A stolen life. © 1c 28Sep47; D unsp. 1960.
- Sept. 1, 1947. Three wise fools. © 1c 28Sep47; D unsp. 1961.
- Sept. 8, 1947. Margie. © 1c 28Sep47; D unsp. 1962.
- Sept. 15, 1947. The seventh veil. © 1c 28Sep47; D unsp. 1957.
- Sept. 22, 1947. The web. © 1c 28Oct47; D unsp. 11318.

Finally, the user of this Copyright Entry Catalog can find listings under sponsors such as Lever Brothers which had AUNT JENNY, LUX THEATER, and others. Kraft and Procter and Gamble are two other companies which sponsored a number of radio series. In addition to finding listings under sponsor's names, the researcher can find series listings under agency names such as McCann-Erickson which had DR. CHRISTIAN and THE SHERIFF. However, these provide only a cross-reference of ownership/sponsorship and program series; no titles of episodes are given.

KRAFT Foods Company. See
The Great Gildersleeve (Radio program)
Kraft Music Hall (Radio program)
The Summerfield Bandstand (Radio program)

KRAFT MUSIC HALL (Radio program)
Scripts in this series are by J. Walter Thompson Co. © Kraft Foods Co., Inc., Chicago.
June 5, 12, 19, 1947. © 1c 2Jul47; D unsp. 9791-9793.
June 26, 1947. © 1c 8Jul47; D unsp. 10518.
July 3, 1947. © 1c 4Aug47; D unsp. 10631.
July 10, 1947. © 1c 4Aug47; D unsp. 10630.
July 17, 1947. © 1c 4Aug47; D unsp. 10629.
July 24, 1947. © 1c 4Aug47; D unsp. 10628.
July 31, Aug. 7, 14, 1947. © 1c each 20Aug47; D unsp. 10766-10768.
Aug. 21, 1947. © 1c 30Aug47; D unsp. 10888.
Aug. 28, 1947. © 1c 29Sep47; D unsp. 1986.
Sept. 4, 1947. © 1c 29Sep47; D unsp. 1985.
Sept. 11, 1947. © 1c 29Sep47; D unsp. 1984.
Sept. 18, 1947. © 1c 29Sep47; D unsp. 1983.
Sept. 25, 1947. © 1c 16Oct47; D unsp. 11289.
Oct. 2, 9, 1947. © 1c each 20Oct47; D unsp. 11320, 11321.
Oct. 16, 1947. © 1c 30Oct47; D unsp. 11459.
Oct. 23, 1947. © 1c 10Nov47; D unsp. 11541.

KRAMER, SIDNEY.
Pick your odds. Radio quiz show. © Sidney Kramer, Arverne, N. Y.; 1c 11Aug47; D unsp. 10680.

PROCTER and Gamble Company. See
The Guiding Light (Radio program)
Joyce Jordan, M.D. (Radio program)
Life Can Be Beautiful (Radio program)
Ma Perkins (Radio program)
The Right to Happiness (Radio program)
Road of Life (Radio program)
Young Doctor Malone (Radio program)

LEVER Brothers Company. See
Aunt Jenny's Real Life Stories (Radio program)
Call the Police (Radio program)
Lawyer Tucker (Radio program)
Lux Radio Theatre (Radio program)

MCCANN-ERICKSON, Inc. See
Dr. Christian (Radio program)
The Sheriff (Radio program)
The Swift Home Service Club (television program)

Knowing that a series had episodes with "The Case of..." in their titles provides another means of using the catalog. GANGBUSTERS, TREASURY AGENT, and many others employed titles with this type of wording.

If a researcher should know an individual episode title within a program series, this allows yet another approach to using this reference tool. "The Norton Nose" episode of DR. CHRISTIAN is one such program many of us have in our libraries. Knowing this title, it then becomes possible to find out the exact date of broadcast, script number, author's name, and other such bits of information by first looking up under "The Norton Nose" and then finding that listing under DR. CHRISTIAN.

CASE of ...
For titles beginning "Case of..." see the following radio programs:
Call the Police.
David Harding, Counter-spy.
Gang Busters.
Nick Carter, Master Detective.
Policewoman: Mary Sullivan, Detective.
Public Prosecutor.
Treasury Agent.

THE YOUTH who learned to shiver and shake. D unsp. 1558. See Let's Pretend, Aug. 16, 1947.

RANGER medicine. D unsp. 10528. See The Lone Ranger, no. 2268-1493.

THE NORTON nose. D unsp. 11468. See Dr. Christian, no. 460.

A STOLEN life. D unsp. 1960. See Lux Radio Theatre, Aug. 25, 1947.

THE STOLEN pups. D unsp. 10692. See Challenge of the Yukon, no. 494.

THE STOLEN submarine. D pub. 11302. See Kaser, Arthur LeRoy.

This article has briefly provided an overview of the existence and use of one more tool in the continuing research and documentation in which many of us are involved. I hope the information contained herein has been of interest, if not of use, to you.



IREENE WICKER

The Singing Lady

ABC-TV



Allan Grant *Music*
John Griggs *Announcer*
Herman Liveright ... *Assoc. Dir.*
Clayton Rushlight ... *Ass't. Prod.*
The Suzari Marionettes

PRODUCED AND DIRECTED BY BLAIR WALLISER

ADDENDUM

To Charles Stumpf's article
about "The Singing Lady" (See
NARA NEWS VI:4.)



Irene Wicker and her husband
Victor Hammer at the dedica-
tion of the Theatre of the
Nine Muses, a Hazleton,
Pennsylvania theatre which
Charles Stumpf helped to
establish. June 23, 1973

- Episode 34 Thu., 7/22/48
The Regents meet Gordon Douglas.
- Episode 35 Fri., 7/23/48
Gordon Douglas meets Frank and takes them all to dinner.
The plot thickens.
- Episode 36 Mon., 7/26/48
Gordon Douglas meets with Roxor to discuss their mutual
plans on handling Chandu.
- Episode 37 Tue., 7/27/48
Frank finds a letter planted on purpose by Roxor, but Frank
is wiser than Roxor thinks so his trip to Italy is faked.
- Episode 38 Wed., 7/28/48
The Regents and Frank return from their Nile boat ride.
Gordon Douglas meets them and seems surprised to see Frank.
Frank uses his powers to look into Douglas' past.
- Episode 39 Thu., 7/29/48
Douglas realizes the Regents have found him out. Frank dis-
guises himself as an Arab magician and goes with Abdullah,
whom Roxor doesn't suspect of working with Chandu, to
Roxor's place.
- Episode 40 Fri., 7/30/48
Frank and Nadja do some hocus-pocus and decide to try and
break Roxor for once and for all.
- Episode 41 Mon., 8/2/48
Roxor is lured into a room where a flame burns. He believes
Chandu's powers emanate from the flame so he puts it out and
feels as though he's destroyed Chandu at last.
- Episode 42 Tue., 8/3/48
Frank plans for going to Algiers must change. He meets in
Malta with another man of the Inner Council. While there,
he hears of Nadja's imminent danger and plans to return to
Cairo.
- Episode 43 Wed., 8/4/48
As Nadja and Abdullah stand talking, Roxor comes in and
takes her prisoner.
- Episode 44 Thu., 8/5/48
Roxor plans to drown Nadja. Abdullah reveals the disguised
sorcerer who is with Roxor is in reality Chandu. Fire be-
gins and smoke fills the room. Abdullah is stabbed.
- Episode 45 Fri., 8/6/48
The dying Abdullah dictates a letter to Betty for his father.
He tells Betty of his love for her. She sings to him as he
dies.

- Episode 54 Thu., 8/19/48
Chandu confronts Roxor and is chained in the torture chamber. Nadja arrives. Chandu plays dead again. He and Robert disappear.
- Episode 55 Fri., 8/20/48
The Regents see another storyteller in Malta and he sings of Robert Regent. Frank gets another Psychic Summons that Robert is in Algiers.
- Episode 56 Mon., 8/23/48
Frank and the Regents return to Cairo. A cafe singer tells them about Robert. Frank then realizes Roxor and Max Bowden are the same person. Abdullah's father appears and a message arrives from Robert.
- Episode 57 Tue., 8/24/48
Abdullah's father brings Betty a gift. He offers Frank his support to find Robert and destroy Roxor. The cafe singer shows up.
- Episode 58 Wed., 8/25/48
The Spider (a dwarf) is caught spying; he tosses a poisonous snake at them but Chandu renders it harmless. Frank goes to the Street of Thieves to meet Batouche for further information about Robert.
- Episode 59 Thu., 8/26/48
The dwarf has placed the curse of the white flower on Betty and she's slowly dying. Frank uses his magic to summon the dwarf.
- Episode 60 Fri., 8/27/48
Betty is finally released from her curse. Frank dons a disguise as a deaf mute and tries to get to where Robert is kept.
- Episode 61 Mon., 8/30/48
A Russian woman (Sonja) meets with Dorothy to convince her that Nadja is married to Roxor.
- Episode 62 Tue., 8/31/48
Bob and Betty go to Batouche's shop in the Street of Thieves. Frank reveals that Sonja is a traitor's sister (a man he once knew). Roxor captures Dorothy. Sonja confesses she loves Frank. Frank appears to rescue Dorothy and confront Roxor. Sonja shoots Nadja.
- Episode 63 Wed., 9/1/48
Frank puts Sonja under a spell. Betty and Bob are alone in the shop as the dwarf tries to get in. Finally it's learned that Robert is being taken back to Malta.

Episode 64 Thu., 9/2/48
Dorothy decides to give up and return to Los Angeles. Frank and Bob set a trap for the dwarf who is climbing up outside their house but he falls to his death.

Episode 65 Fri., 9/3/48
Nadja receives a blue flame message. Frank plans to return to Nadja.

Episode 66 Mon., 9/6/48
The White King soap commercial includes an offer for an Assyrian money-changer trick device. Frank, Dorothy and the kids have arrived back in Malta. They're staying in an old, boarded-up house. Frank receives a Psychic Summons.

Episode 67 Tue., 9/7/48
Frank meets Mustaffa at the Grotto. He discovers where Robert is being kept. They confront Roxor who falls into a well as he tries escaping. Robert escapes.

Episode 68 Wed., 9/8/48
The kids are in the back garden of the old house when they see a strangely dressed man appear. They've just about succeeded in getting him to leave when Dorothy comes out and the strangely dressed man recognizes her as his wife. They all are together again safely as Frank comes up out of the underground Grotto to join them.

Episode 69 Thu., 9/9/48
Bob and Betty find Nadja's picture locket in a hidden wall safe in the old boarded-up house as they have a reunion party with Robert Regent. Mysteriously Nadja hasn't arrived to celebrate the good fortune. Chandu announces he won't be able to return with the Regents to Los Angeles as he has some business to attend to in the East.

A Request to Collectors of EC's

I recently had stolen from me a valuable collection of the EC brand of comic magazines. Value was estimated at close to \$500. This collection included early Mad comics as well as Panic, Vault of Horror, Haunt of Fear, Two-Fisted Tales, and many other titles issued by EC prior to the Code Authority coming into use. Naturally these are irreplaceable and I don't expect to find duplicates of those I had stolen. But if any EC collectors would like to trade some of their collection for radio programs or exchange under some other arrangement, I would like to hear from them. Those of you who understand this early 1950's style can perhaps sympathize with my anger, sadness, frustration concerning the loss of these items.

Roger Hill
1615-A Emerson St.
Honolulu, HI 96813

PRINTED MATERIALS LIBRARY

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

All orders for printed materials should be addressed as follows:

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-119 FROM SEMAPHORE TO SATELLITE, published by International Telecommunication Union, 1965. 343 pp. While tracing the hundred year history of international cooperation in telecommunications, this work also concerns itself with scientific progress in the field. Parts: I, "The Telegraph and the Telephone, 1793-1932"; II, "Radio, 1888-1947," III, "The Union after a Century, 1947-1965." Abundantly illustrated.
(Acquired for NARA by Tom Price)
- B-120 COMMERCIAL BROADCASTING PIONEER: THE WEAf EXPERIMENT, 1922-1926 by William Peck Banning, 1946. xxxiii, 308 pp. Traces American Telephone and Telegraph Company's contributions to developing radio through its New York City experimental station.
(Donated by James G. Greenwood)
- B-121 THE GOON SHOW COMPANION: A HISTORY AND GOONOGRAPHY by Roger Wilmot and Jimmy Grafton, 1976 paperback, 191 pp. A hundred page history of the popular British humor program and 80 pages of lists, especially useful for those who collect GOON SHOW tapes and other materials. Identified and dated are all the programs in the 10 GS series from 1951 through 1960, shows that were transcribed for overseas play, shows in the BBC Sound Archives, commercial records available, published scripts, film appearances, other broadcasts by the Goons.
(Donated by Mike Gerrard)

- B-122 JACK ARMSTRONG SCRAPBOOK by Fred L. King, 1979 paperback. 126 pp. Text discusses not only the various kinds of premiums provided by JA but also the background of premium offers and the radio program. Many reproductions of advertisements for JACK ARMSTRONG junk: whistling rings, shooting planes, glow-in-the-dark rings, shooting planes, secret code whistles, sun watches, hike-o-meters, first aid kits, oriental stamps, model propeller planes, moviescopes and films (in 3-D yet), comic books, model microphones, records, model WWII planes, navy signal mirrors, parachute balls, army goggles, Arthur Murray Dance Books, charts, and more.
(Donated by Fred L. King)
- B-123 FRED ALLEN'S LETTERS, edited by Joe McCarthy, 1966 paperback (original hardbound, 1965). 331 pp. A selection from the prodigious output of letters, collected from recipients, reveals the sharpness of Allen's wit when uninhibited by sponsors or censors.
(Donated by Lavaughn Payton)
- B-124 THE FUNDAMENTALS OF RADIO AND HOW THEY ARE APPLIED by Henry Lionel Williams, 1945. 204 pp. Easily-understood explanation of the mechanics of radio transmitting and reception. 144 diagrams and drawings.
(Donated by Jack French)
- B-125 THE PEOPLE LOOK AT RADIO by Paul F. Lazarsfeld and Harry Field, 1946. ix, 158 pp. Based upon a survey conducted by the National Opinion Research Center of the University of Denver. Text provides an analysis of results. Appendix includes tables summarizing results. (B-19 in NARA's Printed Materials Library is a follow-up version of this survey.)
(Donated by Jack French)
- B-126 TELEVISION AND RADIO WRITING by Stanley Field, 1958. xv, 544 pp. A textbook, complete with assignments for each chapter. Includes advice on writing various types of programs and examples partial and full program scripts, among them GUNSMOKE, FAMILY THEATRE, and WOOLWORTH HOUR.
(Donated by Jack French)
- E-127 RADIO BROADCASTING: HOW TO SPEAK CONVINCINGLY by Grenville Kleiser, 1935. viii, 286 pp. A textbook for mail course students. Instructs how to give a talk over the radio. 8 chapters on how and why to do it; 13 sample talks.
(Donated by Jack French)
- B-128 MY LIFE WITH . . . by Carroll Carroll, 1977 paperback (original hardback titled NONE OF YOUR BUSINESS, 1970). xiii, 288 pp. Radio writer discusses his life in the business with notables such as George Burns, Gracie Allen, Bing Crosby, Bob Hope, Frank Sinatra, Edgar Bergen, Charlie McCarthy, David Niven, W. C. Fields, Al Jolson, Victor Borge, Rudy Vallee, Bert Lahr, Marilyn Maxwell, John Barrymore, Charles Laughton, Eddie Cantor, Marlene Dietrich, Frank Morgan, George Murphy, Paul Whiteman, Daryl F. Zanuck.

- B-129 through B-143 are all Radio-Read A-long scripts in a series titled SILVER SOUNDS OF RADIO, distributed by the Perfection Form Company through special arrangement with Radio Yesterday. Paperbacks.
- B-129 WHO DUNNITS: RICHARD DIAMOND, "The Jacoby Case"; MR. AND MRS. NORTH, "The Filed Skate," 53 pp.
- B-130 THE HAUNTING HOUR: "Murder Wears a Strange Mask"; "Bird of Death," 44 pp.
- B-131 THE FRED ALLEN SHOW: "Charlie McCarthy Guest Spot"; "Sydney Greenstreet Spoofs Maltese Falcon," 39 pp.
- B-132 THE ALDRICH FAMILY: "Henry Goes Skating"; "Homer Gets Engaged," 56 pp.
- B-133 THE MYSTERIOUS TRAVELER: "No One on the Line"; "The Man the Insects Hated," 43 pp.
- B-134 SUSPENSE: "The Thirteenth Sound"; "The House in Cypress Canyon," 40 pp.
- B-135 WESTERN ADVENTURES: HOPALONG CASSIDY, "Junior Badman"; THE CISCO KID, "Key of Death," 44 pp.
- B-136 THE MERCURY THEATER: "Dracula, Part I"; "Dracula, Part II," 29 pp.
- B-137 THE WEIRD CIRCLE: "The Cask of Amontillado"; "Dr. Jekyll and Mr. Hyde," 36 pp.
- B-138 THE GREAT GILDERSLEEVE: "The Boys Notice Marjorie"; "Gildersleeve's Vacation," 44 pp.
- B-139 FIBBER MCGEE AND MOLLY: "McGee and His Magic"; "A Trip Out West," 37 pp.
- B-140 CLUES AND CRIMES: ELLERY QUEEN SHOW, "The Armchair Detective"; CRIME CLUB, "Mr. Smith's Hat," 57 pp.
- B-141 LUX RADIO THEATER: "The African Queen, Part I"; "The African Queen, Part II," 44 pp.
- B-142 AMOS 'N' ANDY: "Special Anniversary Show"; "Another Episode, Half-hour," 39 pp.
- B-143 TWO TALES OF SUSPENSE: LIGHTS OUT, "Coffin in Studio B"; HAUNTING HOUR, "Case of the Lonesome Corpse," 46 pp.

Scripts

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

S-106 BROADWAY'S MY BEAT, Dec. 1, 1951, 30 pp.
(Donated by Fred L. King)

S-107 through S-110 are scripts for four programs tracing the development of Simpson's Department Store and Toronto. Music and continuity attempted to recreate Toronto in the following years: 1871, 1873, 1892, and 1901. Excellent examples of the musical continuity format so prevalent in the early days of radio.
(Donated by John Pellatt)

S-107 TORONTO AND SIMPSON'S IN SONG AND STORY, "Broadcast Number 1," Feb. 20, 1929, 8 pp.

S-108 TORONTO AND SIMPSON'S IN SONG AND STORY, "Broadcast Number 2," Feb. 27, 1929, 7 pp.

S-109 TORONTO AND SIMPSON'S IN SONG AND STORY, "Broadcast Number 3," Mar. 6, 1929, 4 pp.

S-110 TORONTO AND SIMPSON'S IN SONG AND STORY, "Broadcast Number 4," Mar. 13, 1929, 5 pp.

Magazines

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

M-135 GUNSMOKE, comic book, No. 19, Feb.-Mar., 1960.

M-136 STRAIGHT ARROW, comic book, No. 17, September, 1951.

M-137 SPERDVAC RADIO MAGAZINE #3, 1979.

Back Issues of NARA NEWS

All back issues of NARA NEWS are available for members to rent. The rental fee is 50 cents per issue except for II:1, which rents for \$1. Issues include I:1 (13 pp.); I:2 (17 pp.); II:1 (85 pp.); II:2 (30 pp.); III:1 (60 pp.); III:2 (44 pp.); III:3 (32 pp.); IV:1 (20 pp.); IV:2 (8 pp.); IV:3 (20 pp.); IV:4 (36 pp.); V:1 (60 pp.); V:2 (60 pp.); V:3 (60 pp.); V:4 (72 pp.); VI:1 (72 pp.); VI:2 (60 pp.); VI:3 (80 pp.); VI:4 (72 pp.). Only two may be borrowed at one time.

FROM OTHER PUBLICATIONS

(Editor's Note: Most of the publications listed in this feature welcome inquiries from potential subscribers. The price of a sample copy varies, but none charges over \$2. The brief items listed under entries here are selected from many on the basis of what I believe to be of most interest to NEWS readers. Each of the publications is worthy of financial support, some perhaps more wothy than other, although I am certain that individuals would differ about which publications are "the best" and that the choice would be influenced by a particular issue. If you think that one of the listed publications might deal with your interests, I hope that you will write to the editor, requesting the latest information on subscription rates or membership fees and perhaps enclosing money to cover the sending of a sample copy.)

* * *

RADIO CURRENTS (Monthly, edited by OLD RADIO WAREHOUSE, 5 Valley View Drive, Yonkers, NY 10710).

This new publication will provide the service formerly given in NOSTALGIA RADIO NEWS. Advanced listings for THE SEARS RADIO THEATRE and THE CBS MYSTERY THEATRE will give the titles of shows and name the stars. Subscription price is \$5 for 12 issues.

* * *

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

Plans for the October 20 Convention of the Friend of Old Time Radio at the Holiday Inn in Bridgeport, Connecticut are progressing. Special guest registered so far are Bill Griffis, Arnold Stang, Alice Reinhart, Blair Walliser, Ed Blainey, Court Benson, Grace Matthews, Bob Prescott, and Raymond Edward Johnson. Cost for the event is \$16, which includes a buffet dinner; those wishing reservations should write to Jay Hickerson (address above), enclosing a check made out to him. Dealers may request tables for their displays. Out-of-towners may request reservation cards for rooms at the Holiday Inn, which is reserving 35 rooms for conventioners. (X:5; May, 1979)

Noting the March 20 death of Al Hodge (TV's Captain Video, radio's Green Hornet), Hickerson quotes Court Benson's eulogy: ". . . an upbeat character, a happy tender guy. He wasn't that macho. He was a very sweet fellow." (X:4; April, 1979)

* * *

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

Sixty-five SPERDVAC members were in the live audience at the taping of two SEARS RADIO THEATRE Henry Morgan shows. Joe Crawford

reports that it was "a thrill to see a real radio production with a live audience." . . . John Tefteller notes that 250 shows in the Edward Arnold collection of discs will soon be available in the SPERDVAC Archives Library, the archives library being the one of the two SPERDVAC reel to reel tape libraries that provides tapes of exceptional sound quality. (V:5; May, 1979)

* * *

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

Owen Pomeroy's cover design for the May-June issues is a delight, caricaturing Allen and Benny as fighters, the latter with chin on one hand and violin under the other arm, and the former with script under one arm. . . . The Annual Golden Mike Awards Banquet of the Golden Radio Buffs of Maryland has been indefinitely postponed "until such time as the club can reasonably afford to embark on such a venture." . . . GRBM member Neal Ellis will produce a taped newsletter for blind members of the club. (VII:3; May-June, 1979)

* * *

OTRAPAN (Monthly, edited by Chuck Seeley, 294 Victoria Blvd., Kenmore, NY 14217).

Chuck Seeley has announced a new format for the publication. In future it will have eight pages of reprinted items (ads and articles) from the past. In addition Seeley plans to provide a new monthly publication, STATION BREAKS, which will have current ads that were formerly part of OTRAPAN. Among the 35 or so reprints in issue #3 are reports on the reconciliation of Walter Winchell and ABC (4-25-57), the appearance on the \$64,000 QUESTION of Jack Benny, who chose "The Violin" as his category and quit after answering one question so as not to lose the \$64 (10-9-57), the plans for a series of radio programs to celebrate the 50th anniversary of the founding of Sears Roebuck and Company (9-12-36), the methods of child rearing practiced by Ozzie and Harriet Nelson (9-16-51), and the selection of ONE MAN'S FAMILY as the favorite dramatic program of RADIO GUIDE readers for the fourth straight year (7-15-37).

* * *

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

E-POX-E Ribbon, made by Duro, is recommended as a means of restoring pot metal pieces. After kneading two ribbons into a putty, one can mold the product to make the repair; it hardens like steel and can be filed, sanded, and drilled. . . . Inventor of radio Guglielmo Marconi had to have police protection from people who believed radio waves were harmful. Marconi also suffered a loss at the hands of English customs agents, who damaged a radio, thinking it was a bomb. . . . In the first part of an article on sound reproduction in the

movies (reprinted from AUDIO, March, 1977), John Hilliard explains how sound problems were solved in the early years of talkies, using for examples Jeannette McDonald and Nelson Eddy musicals which he worked on. . . . "Nickle Remotes" were those that originated from the engineer's connecting the output line of his remote pre-amp directly into the nearest pay telephone by removing the transmitter element of the telephone and connecting his wires to the exposed terminals. After making the connection to a pay telephone, engineers in the late 1930's needed only to deposit a nickle and dial the station number to put a reporter on the air. (VI:5; May, 1979)

* * *

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

Phil Cole plans to set up an NRT VIDEO TAPE RENTAL PLAN to go along with his OTR TAPE RENTAL LIBRARY. He has asked for opinions about how the library should be operated, what a reasonable deposit and rental fee would be, and how many tapes a subscriber should be required to rent in a two year membership period. . . . In "The Golden Days of Radio" column Frank Bresee pays tribute to AMOS 'N' ANDY, providing background on the program and sharing items that he gained from long time A&A announcer Bill Hay in an interview before Hay's death last October. August 19, 1979 will be the 50th anniversary of the first network broadcast of A&A. Hay told of the one mistake which he made on the program, an intentional misstatement to prove to the Pepsodent Company that people did stay tuned for the final commercial. He signed off, "This is Bill Hay, reminding you to use Pepsodent twice a year, and see your dentist twice a day. Good night." The misreading was on Friday night; by Monday morning 58,000 letters mentioning the mistake had been received. (III: 3)

* * *

THE ILLUSTRATED PRESS (Monthly, Newsletter of the Old Time Radio Club, edited by Kean Crowe, 200 Woodward Drive, West Seneca, NY 14224).

After three years in which he established IP as a consistently informative and entertaining monthly publication, Chuck Seeley is turning over the editor's job to Kean Crowe. In his May "Sign-Off" column, Seeley states his belief that falling into a routine can cause a publication to lose its freshness and expresses his confidence in Crowe's bringing new enthusiasm to THE ILLUSTRATED PRESS. Seeley will continue to handle back issue sales and MEMORIES, the club's other publication; correspondence concerning those two items should be addressed to Seeley at P.O. Box 119, Kenmore, NY 14217.

Among the items revealed in Jerry Collins' "Don't Touch That Dial" are the following: "Between Pearl Harbor and the dropping of the atomic bomb, Bob Hope produced only one radio show in a radio studio. . . . FRONTIER GENTLEMAN, premiering February 9, 1958, was the last major show to begin on radio." . . . Stu Mann's "Punchlines from the Past" concentrates on Henny Youngman, the king of the one-

liners. Approaching his 50th wedding anniversary, Henny quips, "I asked Sadie what she wanted for her anniversary. She said, 'A foreign convertible.' So I bought her a ricksha." (No. 35; May, 1979)

* * *

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

The May issue concentrates on Glenn Miller, including information on the Miller sidemen and on two films the orchestra made (SUN VALLEY SERENADE, 1941; ORCHESTRA WIVES, 1943), a biographical piece, an article on Ray McKinley, and an interview with Bernie Privin, trumpeter with the Miller group. Of his former boss, Privin says, "He was a fine arranger, but he was never much as trombonist. He seemed to be off by himself at times---like he was preoccupied. Yet he certainly had something. I'm sure had he lived that he would have been a big man today, as he was then." Recalling another celebrity who once recorded with the Glenn Miller Air Force Band, Privin reenforces Bing Crosby's reputation as an easy-going, one-take recording artist. "We recorded with Bing in London and when he came in Glenn called the band to attention which prompted Bing to say, 'Cool it. This is a freebie. We're not getting paid for this. Besides I've arranged for some libation for the boys and with a stroke of his hand, a fellow came out with a long table on wheels with a lot of whiskey, and we helped ourselves; and naturally, we were going to make Bing look good. We played five sides, one take each, and it really came off." (II:6; May, 1979)

* * *

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

Editor Jerry Chapman announced in issue #20 (June, 1979) that it was the last and that subscribers will receive COLLECTOR'S CORNER to finish out their remaining subscription time. Both the ongoing SUSPENSE log (brought from 6-2-49 to 12-29-52 in #20) and an interview with long-time DTR collector Lawrence Wos will continue in CC. In the conclusion of a two part series on the Pioneer RT707 Reel Deck, Chapman praises the sound of the machine but does not believe that it is as durable as machines made by Sony and Teac.

* * *

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

Ken Piletic traces the history of his search to identify all music used on THE LONE RANGER. After detecting 25 different classical selections used as background music for the show, Piletic was stumped by other bits of music, until Graham Netwon, a collector in Canada, tipped him off to the program's use of music from Republic Serials. Piletic concludes with a list of 44 selections that he has identified Alphabetized by composers' names, the list includes along with classical composers from Beethoven through Weber the names of Karl Hajos and Alberto Columbo, who penned Republic Serial music with title such as "Revolt," "Turmoil," "Mechanical Montage," and "Mysterioso # 1." (No. 15; May, 1979)

Hudson-DeLange Orchestra; Will Hudson Orchestra

Dear Sir:

Could you please give me any information about securing logs, dates, and programs of the Hudson-DeLange Orchestra and the Will Hudson Orchestra? The period was the 1930's and 1940's. Stations would be of interest.

Raymond Whiney
154 Union Ave., #B
Framingham, MA 01701

Value of Old Electronics Items?

Dear Al,

I wonder if you would have any idea where I might find out the value of some items which I have.

1. PERPETUAL TROUBLESHOOTER'S Manual by John F. Rider, V. VIII, 1937
2. PERPETUAL TROUBLESHOOTER'S MANUAL by J. F. Rider, V. XI, 1940
(Each of the manuals is about four inches thick and contains service information on all makes of radios from Airking to Zenith.)
3. SAM'S PHOTOFAC T FOLDERS ON RADIO AND TV from the 1950's
4. Old tunes, mostly used but a few new ones (4 prongs and up)
5. Old test equipment, especially one quite old multi-tester
6. An old Admiral TV set with a 4 or 5 in screen and large magnifying glass
7. Four old radios that I am interested in finding the price of

Don McMillen
504 Marshall
Slater, IA 50244

Dutch Reagan at the Mike

Dear Al,

Here's an interesting photo you may want to use in the NARA NEWS former governor and current Republican frontrunner at the mike.

According to a recent article in U.S. NEWS, Ronald Reagan was born in Tampico, Illinois on Feb. 6, 1911 and worked his way through Eureka College near Peoria. Upon graduation in the Depression year of 1932, he landed a job announcing sports at WHO in Des Moines,

**Sports announcer "Dutch"
Reagan on his radio job in
Des Moines, Iowa.**



Iowa. He was known as Dutch Reagan at the Mike. The radio job led to his movie career. While covering the spring training of the Chicago Cubs in California, Reagan was spotted by a talent scout and offered a screen test. A few months later he was a novice screen actor making \$200 a week.

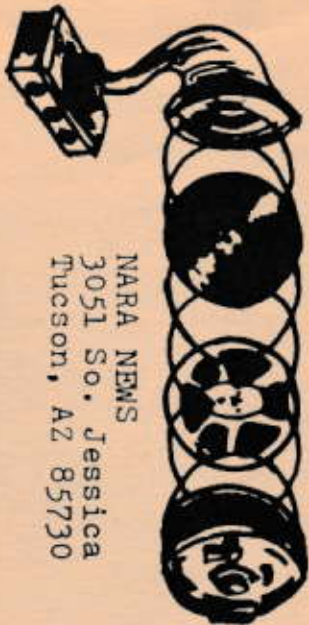
Jack French



"AND NOW 'THE ROMANCE OF HELEN
TRENT'.... THE STORY OF A
WOMAN WHO SETS OUT TO PROVE..."

A TIP OF THE ATWATER DIAL TO

- John S. Furman of Ballston Lake, New York for two reels of HENRY ALDRICH programs
- Marvin Bensman of Memphis State University for the latest catalog of of the MSU tape collection of radio programs
- Jerold A. Nadel of Albany, New York for a NEW YORK TIMES clipping about the death of Al Hodge (See p. 37)
- Jack French of Fairfax, Virginia for an article on current prosperity of radio stations, an obituary of William Gargan, and the following books: Paul Lazarsfeld and Patricia L. Kendall's RADIO LISTENING IN AMERICA (B-19), Henry Williams' THE FUNDAMENTALS OF RADIO AND HOW THEY ARE APPLIED (B-124), Paul Lazarsfeld and Henry Field's THE PEOPLE LOOK AT RADIO (B-125), Stanley Field's TELEVISION AND RADIO WRITING (B-126), and Grenville Kleiser's RADIO BROADCASTING: HOW TO SPEAK CONVINCINGLY (B-127)
- John Pellatt of Willowdale, Ontario for four 1929 scripts of TORONTO AND SIMPSON'S IN SONG AND STORY (S-107 through S-110), an article about the retirement of Toronto radio announcer Bruce Smith, and a news release about Larry King
- Lavaughn Payton of Tucson, Arizona for a copy of FRED ALLEN'S LETTERS (B-123)
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