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A SPECIAL NOTE: Although Roger Hill will be editing NARA NEWS, starting with the Autumn issue, VII:3, the editorial offices will remain in Tucson. All correspondence to the NEWS should be addressed to NARA NEWS, 3051 So. Jessica, Tucson, AZ 85730. Mail will be forwarded to Roger Hill.

#### NARA OFFICERS

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#### BACK ISSUES AVAILABLE

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

Vol. Num. pp.	Vol. Num. pp.
VII:1, 60 pp.	V:3, 60 pp.
VI:4, 72 pp.	V:1, 60 pp.
VI:1, 72 pp.	IV:4, 36 pp.
V:4, 72 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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#### Membership Categories (Annual)

Life . . . . .	\$100
Family . . . . .	\$18
Individual . . . . .	\$14
Junior (under 18) . . . . .	\$10

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NARA NEWS

Summer, 1979

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## ON THE LOOSE IN HAWAII

By R.W. Hill

After three years in "paradise" it's time to return to the real world of work, drab clothing, and standard English. Al Inkster has served as editor and raised the quality of NARA NEWS from amateurish to professional. But Al has manuscripts and other writings to pursue. Beginning with the next issue, I'll once more do my best to be the editor of our publication but, in the words of innumerable vaudevillians, "he'll be a tough act to follow".

Al will continue writing for NARA NEWS and we'll have the assistance of member John Pellatt to provide the Canadian view of radio history. Members Tom Price, Sherill & Gayle Bland, and Gene Larson will also continue with their fine active support of NARA's services. I would like to see columns in future issues representing more regions of the U.S. And if some of you who are participating members in other organizations could act as liason between NARA and your other group, we could improve the general level of communication and general understanding for the benefit of all with an interest in radio's past. To those many members who have continued to show their appreciation and support by submitting articles and information for the NEWS, I thank you very much.

Mahalo!

### Coming Up

- \* a survey of members to try and determine how we might best grow and serve you over these next five years.
- \* a monthly contest with prizes (some even of value!). Beginning in January, one of us will select at random a member of NARA and call with a question on radio history. Prizes include old radio sets, tape recorders, and radio premiums. If you would like to participate, please send a 3 x 5 inch card with your name and phone number (include area code) to S & G Bland. Phone calls will not be collect!
- \* a separate listing of names and addresses of those members who wish to make contact with other members for trading radio shows. The by-laws and articles of our corporation prohibit NARA from serving solely as a hobbyist group. So a separate listing will be maintained. This listing will only include names and addresses of those who wish to trade. If you wish to be part of this trading group, please send a 3 x 5 inch card with your name, address, and particulars such as cassette only, reel-to-reel, specific wants, etc.
- \* abridged reprints of articles on early programming, H.V. Kaltenborn's first year on the air, rise of radio news, radio war programs, LUX RADIO THEATER, and many others.

### Needs of NARA and Help Sought

Plans for a bi-monthly 4 page newsletter have not been abandoned. An editor is needed for this project.

Tape librarians are sought to handle reels numbered 700 to k,500. The Blands will continue maintaining and processing the tape library to reel #700.

An individual who will pursue the possibility of funding through private, corporate, and federal grants to permit further expansion of NARA and our services.

### Anniversary Salutes?

Darrell Anderson is seeking information on network salutes, anniversary broadcasts, and historical composites. He knows about NBC's 25th and 40th as well as CBS' 50th. Are there others? Write to: 17254 Lake Desire Dr., N.; Renton, Wash., 98055.



#### Search for Soaps

Fred Hollett is still seeking certain vintage radio series which were made in Australia and played in the U.S. and South America. These include THE RIGHT TO HAPPINESS with Margo Lee and James Condon; A LOVE TO REMEMBER with Thelma Scott and Ron Roberts. This series was about the mystery murder of the actress Julie Lambert and was written by Julie Lambert. THE REVEREND MATTHEW, a series which played twice in Guyana, SA by popular demand, with Richard Davis and Patricia Kennedy. Fred is also interested in obtaining episodes of WOMAN IN MY HOUSE (the C.E. Morse serial) and LIFE CAN BE BEAUTIFUL with Alice Reinhart. Supposedly the 204 chapter A LOVE TO REMEMBER is still available in Sydney, Australia and Mr. Hollett is willing to pay all costs necessary to obtain any of these series. If one of you could inquire on behalf of NARA about A LOVE TO REMEMBER, please write to: Mr. Reg James (Sales Manager); c/o Grace Gibson Radio Prod. Pty Ltd.; A.D.C. House; 77 Pacific H'way; North Sydney, N.S.W. 2060; AUSTRALIA. And you can contact Fred Hollett at P.O.B. 459; 47 Bond St.; Windsor, Newfoundland; CANADA.

#### Welcome!

Four new members of NARA are Roger Paulson, Richard Biunno, Jack Shugg, and Larry & John Gaseman representing Massachusetts, New Jersey, New York, and California.

#### Tape Talk!

Comments about DAK tape continue the confusion. Gordon Guy of Connecticut said, "The specs for DAK tape make it eminently comparable to SCOTCH 207. Every reel I've used thus far, about 30, has been several feet longer than it's designated length." On the other hand, our tape librarians had these comments. "We're still redoing NARA stuff that was done on the batch (of DAK tape) we bought. DAK was okay until about a year ago and then all grades of their tape went to pot." We welcome your comments on tape brands and sources of reliable quality tape for purposes of recording historical radio material.

#### Speedy Government Service

After NARA's article on using the Copyright Catalogue, several members wrote that they had trouble locating a source for these publications. One individual spent \$7.00 trying to obtain copies from the government but was given a run-around. As might be expected, the truth in answers from government sources is sometimes hard to obtain. NARA has sent a check to the Library of Congress for copies of the Copyright Catalogue, 1947 to 1960. These will then be available to members through our lending library (when we receive them!). According to the Copyright Office, catalogues for the years 1925 to 1946 are available only from AMS Press Film Service, Inc.; 56 E. 13th St.; N.Y., N.Y. 10003. A letter of inquiry has been sent but as yet there has been no reply. The bigger libraries should have these publications on file in their reference section.

#### Memorial Award

Jay Hickerson (publisher of Hello Again) contacted NARA concerning the Allen Rockford Award. Correspondence has been passed between Jay, ourselves, and Joe Crawford (representing SPERDVAC) with the intention of jointly sponsoring this worthy tribute to a fine man. At this point, it does appear that our cooperative efforts will culminate in an award to be made at the annual Eastern Convention, the only such gathering at present for those interested in radio's history. This issue of NARA NEWS will reach its readers too late for receiving nominations of possible recipients of the award at this year's convention in Connecticut. So, on behalf of NARA members, the officers have submitted for consideration the name of Charles Ingersoll, the man who founded RHSA many years ago. The Radio Historical Society of America was the prototype for many of the groups which now exist. As a one-man effort, it increased communication between those of us who appreciated vintage radio. But after many years of newsletters and assistance extended to novice collectors, RHSA ceased to exist. Charlie just had too many other obligations which he'd been neglecting for too long. We of NARA hope joint sponsorship of the annual award will continue for many more years. If you would like to nominate someone as a recipient possibility to be considered at the next ceremony, please send a 3 x 5 card with the nominee's name to any of us at NARA. Briefly indicate why you nominate this individual. This memorial award is not for the professional radio personality but rather someone from our own ranks. Make your selection accordingly. More on the award in future issues.



#### Permission granted!

Bob Vito has given NARA permission to reprint his poem, "Out of the Night", written in the late 1960's. Bob used to publish the excellent fanzine Stand By...On the Air. And after receiving a sample issue of NARA NEWS, Bob said, "In my opinion I find this publication both informative, creative and just plain good reading. They are doing things I wanted to do with my old fanzine. NARA is terrific!" (unquote). Thank you Bob! Your poem will appear in the next issue.

#### Radio Interest in Flagstaff!

Recent correspondence between NARA and Harold Widdison at Northern Arizona University reveals that N.A.U. has been designated as a national repository for radio and television. Mr. Widdison is in charge of Sound Acquisitions for the Arizona Radio and Television Archives. He wrote, "Our objective is to ultimately possess all available programs so that there would be one place in the west for persons interested in old time radio. We are interested in programs in consecutive order that are complete or nearly complete. We are also interested in lists of individuals and organizations that have extensive holdings that we might obtain for the library." NARA representatives have been invited to visit the campus and address the Journalism Club. We intend accepting this offer and being in Flagstaff in early November this year. If you wish to send a list or make an offer of material, please write to: H. A. Widdison, Sound Acquisition; Arizona Radio and Television Archives; c/o Box 15300; Northern Arizona University; Flagstaff, AZ 86011.

#### An Editor's Perqs

A recent letter from Al Inkster mentioned one of the many benefits of being a NARA editor.

I took advantage of my position as first reader of new tape offerings to order one of the new boxes which you put together. I am presently listening to programs from Box N. Lots of good stuff, and 95% is by my standards excellent sound. I enjoy having so much new material to listen to. I am chary about selections for copying, partly because my equipment produces such poor copies and partly because it seems a bit futile to have hundreds of programs that I probably will not get back to. The best thing about the boxes is that they expose me to many programs that I would never think of ordering individually, such as Tom Dooley's speech at Notre Dame and several episodes from THE CLOCK. Box N was my first choice because of the John Barrymore Shakespearean plays and the variety of comedy, mystery, and juvenile programs. Rattigan's play ROSS was interesting for those of us who remember LAURENCE OF ARABIA. The boxes are a fantastic deal, especially for those just starting out in OTR. It keeps me listening to finish a box in 3 weeks. Sometimes I'm afraid Norma and the cat think all that radio listening is too much of a good thing, although she doesn't complain and the cat seems to sleep well through most of the programs, getting disturbed only when someone whistles or screams too loud.

#### Tape Librarian's Lament

S & G Bland have been doing an outstanding job for NARA in operating the tape lending library. But some members desire miracles. The possibility of providing cassettes of all the "grab-bag, pot-luck" boxes of reels we offer for \$5 is not a reality. Although NARA pays for the repairs to the cassette machines which the Blands use, the repaired machines "come back never exactly right." And there are still older, earlier listed reels to be copied onto cassette. So please understand the limitations of our tape librarians. Properly operating the lending library and serving the many borrowers consumes a great deal of time.



### Horror Anyone?

Gordon Guy is doing research on horror shows and seeks information relating to any of the series concerning horror. He has already discovered that many series are not of the supernatural type despite their titles. He questions why a list isn't compiled which would include all the shows in circulation. To quote from a recent letter, "There seems to me to be many areas within the collecting and trading of OTR tapes, and the selling of same, that are ill-conceived, shoddy, and unnecessarily confusing." We now say, "Welcome to the club!". For any new collector/researcher of radio's programming history, it must seem a topsy-turvy world of craziness. Gordon's letter reminded us in NARA that we once intended to issue a two-page Introduction to the New Collector which would try to provide basic information and understanding on a non-technical level for the novice. This two-pager will be available by January for all who are interested. Although new to this madness we call OTR, Gordon does have some excellent quality copies of WITCH'S TALE programs, including the classic "Frankenstein". If any of our members can help Gordon with his search of horror-type programs and with the confusing aspects of our vintage radio interests, please write to him. If you should appreciate the story and character of Dracula as well, Mr. Guy might be interested in your letters. Gordon Guy; 22 Canterbury; East Hartford, Connecticut; 06118.

### Day of Infamy--Again!

Several members have written after our mentioning the Kalmar record and asked us just what selections are on this album. To help answer this question, here's contents which appears on the cassette label card.



December 7, 1941  
DAY OF INFAMY

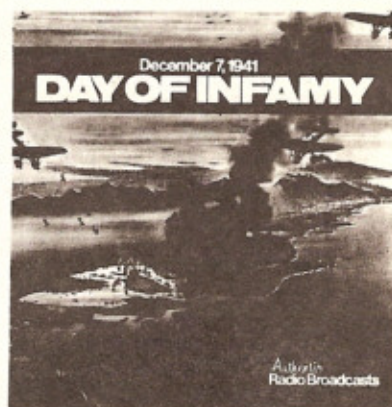
KC444

#### SIDE ONE

CBS NEWS - John Charles Daly  
CBS NEWS - Washington  
Attempt to Contact Honolulu  
CBS NEWS - New York  
KGU Honolulu, Hawaii  
NBC NEWS BULLETINS  
PRESIDENT ROOSEVELT  
"Day of Infamy" speech

#### SIDE TWO

VOTING ON DECLARATION  
OF WAR  
CBS NEWSROOM - New York  
CBS NEWSROOM - New York  
John Daly & Major Eliot  
LATE CBS NEWS REPORT  
FIRESIDE CHAT - President Roosevelt  
NATIONAL ANTHEM



### The Good Old Days--Of Wire Recording?

Definition of frustration: trying to untangle a rats-nest of an hours worth of recording wire! Here's a reprint of the information folder accompanying one brand of wire.

Notice how bright and smooth your Webster-Chicago Pre-tested Recording Wire is. It is made from stainless steel and will not rust or corrode. Electronic Memory Wire is tested and re-tested for magnetic, physical and chemical characteristics which assure you of the finest results... consistent, high quality recordings. This wire will record, erase and playback over and over again. It will retain your recordings and play them back faithfully for a lifetime. Webster-Chicago wire is equipped with nylon leaders for easier loading and unloading... for proper phasing and to keep wire in place. Always use the best--Webster-Chicago Electronic Memory Recording Wire--it is pre-tested.

Webster-Chicago Electronic Memory Recording Wire is made to specifications developed over a period of three years of research and rigidly controlled and tested to provide a maximum of uniformity and dependability. Diameter is held to plus or minus .0002 inches. Tensile strength is 245,000 pounds per square inch for a single strand, providing a safe breakage factor, yet it is ductile enough for square knotting when required. Inherent curl is controlled for easy handling and winding. Saturated signal output at the frequency of maximum response is at least 46 Db above the A.C. Current noise level on a completely erased wire. Modulation noise level is at least 30 Db below saturated signal output.

#### CAUTION

Do not attempt to use a one hour spool of wire until you are experienced in the use of the fifteen minute and thirty minute spools and the controls of your recorder.

Before using this one hour spool of wire be sure that:

1. The groove of the recording head is clean. Use carbon tetrachloride and a brush or cloth to clean it.
2. The brakes are properly adjusted. The wire should not run or wind loosely during rewind.
3. Wire winds evenly on the supply spool during rewind--

Like This  Not This  or This 

See your dealer for adjustments if any are necessary.

Do not record more than sixty minutes on any one spool. Save any excess wire on a spare spool for future use and rewind only the actual recording. Rewinding more than sixty one minutes of wire on a single spool may cause the excess to spill over and part of the recording may be lost.

781274





• Remove tape which holds the free end of the nylon leader to the rim of the spool. Thread into your Electronic Memory Wire Recorder as directed in the operating instructions (always start with recording head in extreme top position).



• Nylon leader at the end of the wire automatically prevents the wire from running off the spool.



• Reasonable care is all that is required in handling recording wire. Every step is taken in the manufacture of Webster-Chicago Electronic Memory Recording Wire to make its handling as sure and easy as possible. You will soon follow the best practices by second nature. Your wire recordings will be a constant source of enjoyment.

#### SYNDICATION TODAY

By R.W. Hill

I recently read a few excerpts from a publication known as Radio Report. This particular issue (August 2, 1979) contained a rather lengthy listing of syndication companies and the programs which they provide. A total of 83 companies were mentioned, each of which offered three or more series for syndication. Some of the companies quoted a cost figure for a series while many of them simply said "details available upon inquiry". As you might imagine, the music format programs were definitely in the majority. There were some religious, talk, and personality series available. But what I was most curious about were resyndications of the old time radio programs.

This listing of syndicated series may not be complete for I found no mention of Keith Drew's resyndication of the WHISTLER series. And Mr. Oboler's THE DEVIL AND MR. O weren't mentioned either. But THE SHADOW, THE SEALED BOOK, and HIDDEN TRUTH were noted as available from Charles Michelson, Inc.; 9350 Wilshire Blvd.; Beverly Hills, CA 90212. Fifty-two half-hour programs are available in each title. Another company offers smaller portions at a time consisting of THE BEST OF GROUCHO and BOB & RAY (O'Connor Creative Services; Box 8888; Universal City, CA; 91608). But one place didn't even list what they could provide, mentioning instead that series of 40's and 50's radio shows are available upon inquiry (Infomax; 52 Skylonda Dr.; Woodside, CA; 94062). One firm in Chicago offers a number of parodies of once-popular programs. Among them are CHICKENMAN and YOU HAD TO BE THERE, both just 2½ minutes long per episode. These originate from Chicago Radio Syndicate; Two E. Oak St.; Chicago, Ill.; 60611. Another series which is not a resyndication or a parody is CAPTAIN KREMMEN OF THE STAR CORPS (130 episodes) from The From Studio B Company; 1717 N. Highland, Suite 614; Hollywood, CA; 90028. Creative Radio Shows (3414 W. Olive Ave.; Burbank, CA; 91505) offers biographical program series on such subjects as Frank Sinatra, Nat 'King' Cole, and "John Wayne--All American Hero". While no other programs were mentioned which might be of primary interest to vintage radio enthusiasts such as us, there was one other serial which is worth mentioning here. The new series ALIEN WORLDS (see the review elsewhere in this issue) is available from Watermark; 10700 Ventura Blvd.; N. Hollywood, CA; 91604. The above offerings barely scratches the surface of what once played over the airwaves. And certainly there are series for sale which weren't mentioned in Radio Report. But it is interesting to see some of the samplings of what can be obtained. If a station in your area isn't providing any of this above programming, you might like to contact the program director and express your desire to hear something besides music-news-sports-talk shows. And if the station representative feigns ignorance of where to acquire such programs, just loan him your copy of NARA NEWS with this page marked.



#### ACROSS THE EDITOR'S DESK

Bill Bragg, who can claim broadcasting as both vocation and avocation, has been instrumental in establishing the Texas Broadcast Museum, which will open in 1989 in the Dallas-Fort Worth area.

The purpose of the museum will be to preserve the existing history of the broadcast industry and to inform the public of its progress, equipment, workings, services, and contributions. The museum will follow the modern concept of a museum's being a place where things are to be touched rather than only viewed, and visitors will have a variety of buttons to push, sights to see, and sounds to hear. One exhibit will enable a visitor to play director for his own show.

Established January 1, 1979, the Texas Broadcast Museum, Inc., a non-profit organization, has made significant progress. Already \$70,000 worth of antique broadcast equipment, including WRR's 1940's transmitter and the entire Master Control Room from San Antonio's WOAI, have been acquired. Enthusiastic supporters have donated cash, a booth at the Texas State Fair, a telephone answering machine, and two storage warehouses.

Among those on the board of advisers for TBM are representatives from the Vintage Radio and Phonograph Society; Wes Wise, former mayor of Dallas; and Walt Davis, curator of the Dallas Museum of Natural History Exhibits.

Bragg would appreciate help from others enthusiastic about broadcast history. In addition to financial support for the museum he would like donations of equipment, historical information about broadcast related companies, and ideas for exhibits.

Those wishing more information about the museum may write to the address on the logo.



#### In Praise of ALIEN WORLDS

In a July 29, 1979 SAN FRANCISCO CHRONICLE article, shared by Tom Price, John Stanley says many good things about ALIEN WORLDS, a new radio series syndicated by the Los Angeles based Watermark Company.

Admitting that the show has many elements of the kids' space adventures of the past (a pace patrol, a girl research director who gets into trouble every week, and two rocket jockies who provide



comic relief), Stanley says that the show incorporates the best elements of such recent science-fiction productions as STAR WARS and STAR TREK and calls it "a creative with-it, uptempo space adventure which takes full advantage of its medium," excelling in the use of multi-track sound, synthesizer tricks, symphonic music, and methods of producing voices of extra-terrestrial beings.

Stanley quotes extensively the views of Lee Hansen, the show's producer, who as a boy on a farm near Tekoa, Washington listened much to radio, especially when snowed in, but who thinks a current radio drama must appeal to today's listeners.

Hansen maintains that the production is trying for a stereo theatre effect and is using rock 'n' roll production techniques. He explains the difference between yesteryear's drama and the kind necessary to succeed today. ". . . in the old days scenes could go on forever. Here, no scene will be more than a minute-and-a-half. There'll be no long-winded speeches. I think people have become desensitized to listening, so here we will try to give them something to trip through for the half-hour."

Sadly, many NEWS readers are probably deprived of the opportunity to hear this show because no local station has chosen to buy it.

#### New Book About Radio Comedy

From Randy Pederson of St. Paul, Minnesota comes a xeroxed copy of a KIRKUS review of Arthur Frank Wertheim's RADIO COMEDY. The review maintains that the book cannot convey "the ephemeral and fragile quality of comedy" and hence provides little humor. The chief service of Wertheim's book, according to the KIRKUS review, is "in tracing the way radio comedy, which was relentlessly aimed at the middle class, changed and developed with such social phenomena as the Depression and World War II." The review concludes, "Once a joke has been explained, put in proper social context, its teller profiled and a footnote appended, the inclination to laughter is stifled." (KIRKUS REVIEWS, April 1, 1979, p. 446) Still this sounds like a book OTR fans will find extremely interesting.

NEWSWEEK reviewer Walter Clemons must be an OTR fan. In the July 23 issue (review provided by Tom Price) Clemons indicates that he finds quite a bit of humor in Wertheim's book, noting that the genesis of both George Burns and Gracie Allen and Goodman and Jane Ace receives an "enduring account," that Paul Rhymer's VIC AND SADE "comes off the page" better than the other programs, and that Fred Allen was "the most remarkable comedian of the '40's." Clemons says that the book "contains many reminders . . . of the topicality and morale-boosting of home entertainment during the 1930's and '40's."

#### Obituaries: Cy Mack, John Reed King, Ben Gross

John Pellatt of Willowdale, Ontario, Canada provides an obituary for Cy Mack, clipped from the June 15 Toronto SUN. Mack, 74, a Canadian who in the '30's formed the vocal group the Four Bachelors and toured English music halls and vaudeville houses and who enter-





**Ben Gross in 1976**

tained Canadian troops during World War II, was best known as master of ceremonies and announcer for CBC's post-war radio show SHARE THE WEALTH and as an interviewer on BORDEN'S CANADIAN CAV-ALCADE.

Louis Cross of Merced, California provides an obituary for John Reed King, clipped from the July 9, 1979 MERCED SUN-STAR. King, 64, was the voice for Paramount movie newsreels from 1933-1936, radio's Sky King, and the announcer for the radio shows GRAND CENTRAL STATION and GANGBUSTERS. In recent years he did television commercials and promotion for a Fresno savings and loan company.

Jack Shugg of Bronx, New York provides an August 15 obituary for Ben Gross from a New York newspaper. Gross, 87, retired in 1971 from his position as radio-TV critic for the NEW YORK DAILY NEWS. When he was assigned the job in 1925, nobody on the NEWS' staff, including Gross, wanted it, believing radio to be "a child's toy with no future."

He had to collect an electrician from a near-by speakeasy to get the radio working, and when he tried to resign the assignment, the managing editor refused his request, saying, "You're the only man in the place who can turn the damned thing on." In 1955 Gross brought out his autobiography I LOOKED AND I LISTENED. (See NARA PRINTED MATERIALS CATALOG, B-10 and B-30.)

#### Warm-ups for Radio Audiences

In a July 8 DES MOINES SUNDAY REGISTER article, sent to us by Don McMillen of Des Moines, Ed Kintzer recalls the warm-up techniques used for the radio shows of Jack Benny, Fred Allen, Arthur Godfrey, Vaughn Monroe, and Alan Young. While many shows withheld the regular performers from the warm-up period, others made use of their on-the-air troop. Notable among the latter was THE JACK BENNY SHOW. Kintzer describes one memorable Benny warm-up:

"This was the scene at NBC's Radio City studios on Sunday, June 27, 1948.

"Fifteen minutes before the 7 o'clock air time, announcer Don Wilson walked onto the large uncurtained stage of Studio 8-H, welcomed the audience and introduced Phil Harris, who led the band in a number of wild and exaggerated musical directions.

"Then Wilson introduced the rest of the cast as they took their places on stage: Sportsmen Quartet, Dennis Day, Eddie "Rochester"



Anderson, Artie Auerback (who played Mr. 'pickel in the middle, mustard on top' Kitzel) and Mary Livingstone.

Benny sauntered out from behind the 8-H control room, throwing kisses, and while he was joking briefly with the audience, a nasal-twanged voice came from the rear of the studio: "I wouldn't throw a fish a line like that." Fred Allen came down the middle aisle and joined Benny on stage to trade insults until air time."

By contrast, Allen would warm-up his audience by coming out alone and telling jokes, most of which made the sponsor the butt.

#### Flawed OTR Quiz Item

Rich Odlin of Tacoma, Washington finds a flaw in a set of matching questions about OTR. Rich says it is difficult to believe that such an error could appear in a nationally distributed feature. Do you find a flaw in one of the supposedly matched pairs?

6. Match the old radio show in this paragraph with the character in the following paragraph. Score one point for each correct answer.

- |                        |                   |
|------------------------|-------------------|
| (a) Great Gildersleeve | (v) Gracie Allen  |
| (b) Third Man          | (w) Dale Evans    |
| (c) Burns and Allen    | (x) Molly         |
| (d) Allen's Alley      | (y) Mrs. Nussbaum |
| (e) Roy Rogers         | (z) Harry Lyme    |

#### More OTR Than Any Station in the World?

Bill Mueller, announcer and engineer for KCSN radio in Northridge, California wrote to tell NARA of how useful the recent article on CHANDU, THE MAGICIAN was to him as they're currently airing those episodes. He also mentions providing science-fiction and SHERLOCK HOLMES material on KCSN for a total of 25 hours weekly (unpaid). Bill sent along the September issue of KCSN's Dial-Log, a monthly newspaper outlining their monthly programming as well as providing some interesting articles or personalities. Interested readers might like to write KCSN at 18111 Nordhoff St.; Northridge, CA 91330.

6 — September, 1979



### KCSN Salutes Old Time Radio

Jay Lacey's Marathon Salute to Old Time Magic Radio will begin a 10-day on-air fund-raising event for KCSN from September 7 to 16.

In saluting old time radio, KCSN acknowledges the many listeners who are fans of radio dramas, both present and past, as well as old time music.

Among some of the programming already scheduled will be The Marathon Salute beginning Friday, September 7, at 5 p.m. for 24 hours, Lux Radio Presents, September 8 at 8 p.m., and Big Band Remotes, Sunday from 12 a.m. to 3 a.m. Special children's shows will be heard weekdays from 4:30 to 6 p.m.

A special salute to prime-time radio will complete the week on Sunday, September 16, from 8 p.m. to midnight, followed by one of the scariest, most blood curdling shows available, both broadcast without any fund-raising

requests as a special thanks for a successful event.

### We Support Public Radio



KCSN DIAL-LOG, SEPT., L(



## Drivetime Drama

Masterpiece Theatre  
Mondays, 5 to 6 p.m.  
National Public Radio

September 3 — *Far from the Maddening Crowd* #4

September 17 and 24 — *Sons and Lovers*, Episodes #1 and #2

Tuesdays and Thursdays, 5 to 6 p.m.  
Host Captain Radio

September 4 — X-1, #66, "The Tunnel under the World," written by Frederik Poh (9/4/56)

September 6 — *Space Patrol*, "Exiles from Denebul" (1/16/54)

September 11 — *Mystery in the Air*, "Queen of Spades," starring Peter Lorre (9/11/47)

September 13 — *Let's Pretend*, "The Brave Little Tailor" (7/12/47)

September 18 — *Escape*, "A Dream of Armageddon," written by H.G. Wells 1898 (9/5/48)

September 20 — *Favorite Story*, "The Time Machine"

September 25 — "The Damned Thing," written by Ambrose Bierce, read by David McCallum

September 27 — "The Dwarf," written and read by Ray Bradbury

Wednesdays, 5 to 6 p.m.  
Host Paul Thompson

September 5 — *Suspense*, "Jack Ketch" (September 22, 1952) *Whistler*, "The Judith Fake"

September 12 — *Suspense*, "Devil in the Summer House" (November 3, 1942) *Nightmare*, "Incidents" (1953)

September 19 — *Suspense*, "Will You Make a Bet with Death" (November 10, 1942)

September 26 — *Suspense*, "A Friend to Alexander" (August 3, 1943) *Sleep No More*, "I am Waiting"

Fridays, 5 to 6 p.m.  
Host Paul Thompson

September 7 — *Fibber McGee and Molly*, "Gallons of Gas" (December 1, 1942) *Great Gildersleeve*, "Leroy and Craig Are Accused of Stealing Lumber"

Mondays through Fridays, 6 to 7 a.m.

September 3 — "Welcome to the Monkey House," written and read by Kurt Vonnegut Jr.

September 4 — *Mystery in the Air*, "The Mask of Medusa," written by Nelson S. Bond (9/4/47)

September 5 — "When It Changed," written and read by Joanna Russ

September 6 — *The Hall of Fantasy*, "The Crawling Thing" (5/18/53)

September 7 — *Mercury Theatre on the Air*, "Dracula," written by Bram Stoker (7/1/38)

September 10 — "Gonna Roll the Bones," written and read by Fritz Leiber

September 11 — X-1, #67, "The Lifeboat Mutiny," written by Robert Sheckley (9/11/56)

September 12 — *Inner Sanctum Mystery*, "The Vengeful Corpse"

September 13 — *SF 68*, "The Cage," written by A. Bertram Chandler

September 14 — *CBS Radio Workshop*, "A Pride of Carrots," or "Venus Well Served," written by Robert Nathan

September 17 — *Escape*, "The Time Machine," written by H.G. Wells 1895 (5/9/48)

September 18 — "The Invisible Man," written by H.G. Wells 1897

September 19 — *Escape*, "Pollock and the Porroh Man," written by H.G. Wells 1898 (10/29/47)

September 20 — *Lux Radio Theatre*, "War of the Worlds," written by H.G. Wells 1898 (2/8/54)

September 21 — "The First Men in the Moon," written by H.G. Wells 1901

September 24 — *Inside Star Trek*, pt 1, with William Shatner

September 25 — *Inside Star Trek*, pt 2, with Gene Roddenberry

September 26 — X-1, #68, "The Mapmakers," written by Frederik Pohl (9/26/56)

September 27 — *Flash Gordon*, from the 1930's

September 28 — *The Theatre Guild on the Air*, "1984," written by George Orwell

## Masterpiece Theater

Sundays, 9 to 11 p.m.  
National Public Radio

September 2, 9 and 23 — *Jane Eyre* by Charlotte Bronte

September 30 — *Far from the Maddening Crowd*



## Sherlock Holmes

Sundays, 8 to 9 p.m.  
Host Bill Mueller

September 2 — "Charles August Milverton" (1/2/55) with Sir John Gielgud and Sir Ralph Richardson (1/2/55)

September 9 — "The Red-Headed League" with Sir John Gielgud and Sir John Ralph Richardson

September 16 — "A Scandal in Bohemia" with Basil Rathbone and Nigel Bruce (12/10/45)

September 23 — *Mercury Theatre on the Air*, "The Immortal Sherlock Holmes," written by William Gillette and starring Orson Welles and Ray Collins (9/25/38)

September 30 — "The Speckled Band," starring Robert Hardy and Nigel Stock

September 14 — *Fibber McGee and Molly*, "Summer on Ranch" (June 20, 1944) *Our Miss Brooks*, "Anti-Animal Campaign"

September 21 — *Fibber McGee and Molly*, "World is at War" (June 27, 1944) *Life of Riley* (April 12, 1947)

September 28 — *Fibber McGee and Molly*, "Mushrooms or Toadstools" (January 9, 1945) *Great Gildersleeve*, "Gildy Gets a Medical Exam"

## Don't Touch That Dial

Sundays, noon to 3 p.m.  
Host Bobb Lynes

September 2 — *Gunsmoke*

September 9 and 16 — *Special Tributes to Old Time Radio*

September 23 — *Jack Benny*

September 30 — *The Shadow*



#### TAPE LIBRARY INFORMATION

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

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

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

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

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

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

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

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

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

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

#### No Custom Taping

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



REEL # 534 FIBBER MCGEE AND MOLLY

1/31/39 Army Maneuvers                      2/14/39 Frozen Pipes  
2/7/39 Broken Window Shade                2/21/39 Rotarians Banquet

(all shows without Molly; she was ill)

REEL # 535 FIBBER MCGEE AND MOLLY

2/28/39 Big Game Hunter                    3/14/39 Mrs. Uppington's Diamond  
3/7/39 Sandwich Parlor                      3/21/39 Fibber Going Bald

REEL # 536 FIBBER MCGEE AND MOLLY

3/28/39 Inherits Yacht                      4/11/39 Mailman (200th show)  
4/4/39 Old Furniture- Antiques 4/18/39 Fibber's Bills (Molly returns)

REEL # 537 FIBBER MCGEE AND MOLLY (occasional record skips)

4/25/39 McGee has Astigmatism            5/23/39 Parrot-Stork Mixup  
5/16/39 Zither Lessons                      5/30/39 Escaped Convicts

Below are a few more boxes available to REEL borrowers only. Cost is \$7.50 per box. (See below.)

- BOX "D" - The complete Dimension X Series in circulation. This is 8 reels on 1/2 track. NOTE this is new box "D" and replaces the one that has been lost for some time.
- BOX "S" - Fibber McGee and Molly from years 1941 to 1945. (not complete shows from those years--these are the years represented) 8 reels 1/4 track.
- BOX "T" Fibber McGee and Molly from years 1951 to 1953. (not complete shows from these years.) 1 Burns and Allen Reel, Other reels mixture of variety of shows. 8 reels 1/4 track

All the material on this page was donated by Tom Price.

From Your Tape Library

Please write to us first before sending any tapes for listing in NARA library. Donations of material of other than excellent quality can no longer be accepted. Please listen to your donation for flaws, as there are cases when the masters are fine, but the copies have defects such as volume flux due to bad tape.

Increase in Price for Borrowing Boxes

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"The Post Office has again increased our library rate for sending out reels. Therefore, we can no longer send out the grab boxes for \$5, taking into account the wear and tear on boxes, replacement reels, etc.

Therefore, all random boxes reported so far, that is boxes A through T are now \$7.50 to borrow effective with this NEWS issue. "REMEMBER, you may use "Library Rate" to return any tapes to us; BUT YOU MUST STATE, "LIBRARY RATE" on package."

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FROM OUR READERS

(Editor's Note: Many of the letters to NARA ask for information or materials. NEWS readers are encouraged to give aid to fellow OTR buffs. We also urge those asking for aid to give others the benefit of their knowledge by providing, in their requests and follow-up letters, information about their areas of interest.)

Offer To Share Reference Information

Dear NARA members,

I just came into possession of a library of books which contain the following information;

**MOVIE SERIALS OF THE SILENT ERA (1912 to 1930)**

1. Directors
2. Casts
3. Release Date
4. Releasing Company
5. Number of Chapters
6. Chapter Titles (In most Cases)

**MOVIE SERIALS OF THE SOUND ERA (1930 to 1956)**

1. Directors
2. Casts
3. Release year
4. Releasing Company
5. Number of Chapters
6. Chapter Titles not available in this volume (See Note Below)

**NOTE:** Western serials titles are available in the volume on Western movies of the sound era.

**TITLES, RELEASING COMPANY, RELEASING YEAR, DIRECTORS, AND CASTS, OF THE FOLLOWING MOVIE SERIES.**

1. The Cisco Kid
2. Planet of the Apes
3. Gene Autry
4. The Mummy
5. The Invisible Man
6. The Wolf Man
7. Frankenstein
8. Tarzan
9. Hopalong Cassidy
10. Sherlock Holmes
11. Mr. Moto
12. Fu Manchu
13. James Bond
14. Dr. Kildare
15. Dr. Christian
16. The Three Mesquiteers
17. Nancy Drew
18. The Mexican Spitfire
19. Torchy Blaine
20. The Lead End Kids
21. Our Gang
22. Lassie
23. Blondie
24. Henry Aldrich
25. Andy Hardy
26. Charlie Chan
27. Crime Doctor
28. The Thin Man
29. The Saint

**WESTERN MOVIES OF THE SOUND ERA (1928 to 1977)**

1. Releasing Company
2. Release Date
3. Casts
4. Director
5. Producer
6. Story and/or screenplay
7. Playing time or length



NOTE: In this volume, the titles for western serial chapters can be supplied for most serials.

#### THE CONTINENTAL WESTERNS (1962 to 1977)

1. Title
2. Releasing Company
3. Releasing month and year.
4. Star of film
5. Country when filmed or released.

#### HOLLYWOOD CHARACTER ACTORS AND ACTRESSES

1. Date Born
2. Birthplace
3. Husband or Wife, and Children
4. Movie titles
5. Releasin Company for each film
6. Release year for each film
7. Date of Death (If deceased)

#### ALPHABETIC LISTING OF COMIC BOOKS

1. Publishing Company
2. Year or years published.

Due to the possibility of it being lost, I won't send any of these volumes through the mail, but I will share the information with other NARA members who are interested, if they will send me a self addressed stamped envelope. None of this information is contained in the club printed material library.

John L. Ochsenrider  
Post Office Box 3156  
Marion, Indiana 46952

Ray Whitley on 1944 RKO HOLLYWOOD STARTIME

Dear Roger,

Some time back you very kindly sent me some pages from your tape catalog, which I greatly appreciated. Now I see that you have a few of the RKO HOLLYWOOD STARTIME from 1944. This show was on Monday-Friday, 12:15 p.m. from the RKO dining room. It was on the NEC Blue Network and lasted only a year. The later program of the same name, which began in 1946, bore no relation to this 1944 program.



One of my dearest friends, cowboy singer Ray Whitley, passed away in February. Ray appeared on RKO HOLLYWOOD STARTIME in 1944, apparently in April to June sometime. I'm trying to locate it on tape for the family and myself. Do you have this one or know someone who would?

Gerald F. Vaughn  
2 Pagoda Lane  
Newark, DE 19711

Naval Stations in Alaska, 1907-1941

# STATE OF ALASKA

**DEPARTMENT OF NATURAL RESOURCES**

**DIVISION OF PARKS**

JAY S. HAMMOND, GOVERNOR

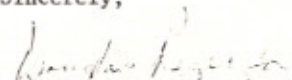
619 Warehouse Dr., Suite 210  
Anchorage, Alaska 99501

Dear Sirs:

We are currently conducting a study of Naval Radio Stations maintained in Alaska from approximately 1907 through 1941. We are writing to inquire if you hold any information that might be of assistance to us. While we have identified all of the stations and have obtained documents relating to their construction and some technical information about their operation, we have not obtained enough data about their operational activity to be able to establish their significance in the communications history of Alaska.

Any suggestions you might have about possible sources of information would be appreciated.

Sincerely,

  
William S. Hanable, Chief  
History & Archaeology

## Verified Radio Reception Stamps

Dear Mr. Inkster:

I am contacting you in the hope that you can be helpful in reference to providing some information, and appreciate any light you can shed on the matter.

A "fad" existed during the 1920's and early 1930's involving VERIFIED RADIO RECEPTION STAMPS. A DXer would write a radio station whose program he heard, indicating the time,



subject matter, and other information not listed in a program schedule; as proof that he/she had indeed picked up the station on their crystal radio set. In return (for a 10¢ fee) the station would send them a VERIFIED RADIO RECEPTION STAMP, which they pasted in an EKKO stamp collector's book. Thus, they would (theoretically) be the envy of their fellow DXers, with the goal being who could collect the most stamps, thus proving their skill in "pulling" in far away stations.

If you are at all knowledgeable about this subject, I would appreciate your informing me as to the average value of these STAMPS, as I understand they are extremely scarce/rare.

MR. JEFFREY WARREN  
39-80 47TH STREET  
SUNNYSIDE, NEW YORK 11104

Archives for Evangelistic Materials



WHEATON COLLEGE  
THE BILLY GRAHAM CENTER

ROBERT SHUSTER  
ARCHIVIST

*Good Morning!*

*The Archives of the Billy Graham Center is collecting in the areas of evangelism, revivalism, camp meetings, American foreign missions, home missions, rescue missions in urban ghettos, etc. Included in types of material we collect are audio tapes, video tapes, video cassettes, phonograph records, and wax cylinders. Specifically, we would be interested in materials by or about such persons as: Charles Alexander (1867-1920); Archibald Alexander (1855-1931); Hyman Appleman (1902- ); William Biederwolf (1867-1934); Hiram Bingham, Evangeline Booth (1865-1950); William Booth (1829-1912); William Branham (1909-1965); William Jennings Bryan (1860-1925); John Wilbur Chapman (1859-1918); Russell Conwell (1843-1925); Fanny Crosby (1820-1915); Charles Fuller (1887-1968); William Franklin "Billy" Graham (1918- ); James Martin Gray (1851-1935); Mordecai Ham (1877-1961); Edward P. Hammond (1831-1910); Homer Hammonree (1884-1965); Sheldon Jackson (1834-1909); Bob Jones, Sr. (1883-1968); Samuel Porter Jones (1847-1906); Walter Maier (1843-1950); Aimee Semple McPherson (1890-1944); Benjamin Fay Mills (1857-1916); Dwight L. Moody (1837-1899); John Rateigh*

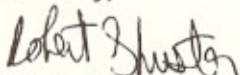


Mott (1865-1955); J. Franklin Norris (1877-1852); Charles F. Parham (? -1929); Arthur Tappan Pierson (1837-1911); Paul Rader (1879-1938); John R. Rice (1895- ); William Riley (1861-1917); Granville Oral Roberts (1918- ); Homer Rodeheaver (1880-1955); Ira David Sankey (1840-1908); William J. Seymour (? -1925); Amanda Smith (1837-1915); Rodney "Gypsy" Smith (1860-1947); Charles Studd (1860-1931); William Ashley "Billy" Sunday (1862-1935); Thomas Dewitt Talmadge (1832-1902); James Hudson Taylor (1823-1905); William Taylor (1821-1902); Reuben Archer Torrey (1856-1928); Melvin E. Trotter (1887-1938); Francis Willard (1839-1898); Luther D. Wishard (1854-1925); and any other evangelist with a prominent radio or television ministry.

We would also be interested in materials by and about organizations such as: missions societies; evangelistic associations; the American Bible Society; the American Tract Society; the Salvation Army; Youth For Christ; YMCA; YWCA; etc.

I am looking forward to hearing about, on a continuing basis, any materials you feel are relevant. Our address is: Archives of the Billy Graham Center, CPO Box 607, Wheaton College, Wheaton, Illinois 60187.

Sincerely,



Robert Shuster  
Director of the Archives

#### The Shadow Scrapbook

Dear Sherill and Gayle,

I just found on the local book shelf a new book titled THE SHADOW SCRAPBOOK by Walter B. Gibson. Gibson, I believe is the writer of all or most of the original Shadow stories from the thirties.

For the members who might be interested in watching for this book, its contents include;

1. Complete list of The Shadow book titles.
2. Original Shadow contest announcement.
3. Story of how the Shadow stories were written.
4. Reproductions from several Shadow book covers, including some in color.
5. Illustrations from several early Shadow novels.
6. A complete Shadow short story never before published.
7. Complete chronology of Shadow radio programs. (SEE NOTE BELOW)
8. Complete script of the first Shadow radio broadcast, starring **Orean Welles** and **Agnes Moorehead**.
9. Re-production of a complete Shadow six week comic strip.
10. Still photos from the several Shadow movies, including the serial with Victor Jory.

The book has 162 pages, and sells for \$8.95

NOTE ON ITEM 7. The book claims to list all of the titles from the long running radio series, yet I have a 15 minute program titled "The Computer Calulates, But The Shadow Knows" which is NOT listed.

John Ochsenrider  
Marion, Indiana



Bob and Ray, Orth Bell, GLAMOR MANOR, Simi Bean, Stan Freberg

Dear NARA members,

Taping is my hobby and presently I'm concentrating mostly on material by BOB AND RAY. At the present time I have around 300 hours of their wonderful stuff, all catalogued, but I'm always looking for more.

Do you have any BOB AND RAY in your collection? I mean ANY THING by them---their own radio and TV shows during the '40's, '50's, and '60's and recently on radio station WOR in New York, guest spots on talk shows, on TV and radio specials and commercials and promos---ANY THING BY THEM, especially their television series of 1951-52 on the different networks.

If you have any Bob and Ray, I'll make you the same offer that I've made to many other tapers. Dub off and send me all of your BOB AND RAY material, and I, in return, will dub off anything that I don't have for myself and return your reels and/or cassettes to you with new BOB AND RAY (catalogued) at the same speed and number of tracks that you send to me.

If you don't have any BOB AND RAY in your collection, or already have some and want some more, I'd be happy to send you some. Just send me some empty tapes or cassettes, in multiples of 2 up to 6, and let me know what speed and how many tracks you wish. I'll keep half the tape for the time involved and send the rest back to you filled with catalogued BOB AND RAY material.

I'm also looking for Orth Bell (Uncle Jonathan) and his Mythical Radio Station ('30's radio), GLAMOR MANOR w/Cliff Arquette (early radio), Dave and Charlie (local L.A. TV, early '50's), Knight's KUKU HOUR (early radio), and any material by comedian Simi Beau, and Stan Freberg. If you have any of this stuff, I'll make you the same trading offer.

Ward Erwin  
760 Brentwood Drive  
Reno, NV 89502

The Jimmy LaFever Orchestra

Dear Mr. Hill,

Can any NARA members help me? I'm looking for information about a band from the Los Angeles area in the 1940's. The name of its leader was Jimmy LaFever.

Darrell Anderson  
17254 Lake Desire Dr. No.  
Renton, WA 98055



Request for Daytime Shows

Dear Al:

You certainly have been doing a fine job in putting the NARA NEWS together. It must take a lot of work. I look forward to every issue. We NARA members appreciate your efforts.

I wonder if NARA members know that three drama series are on National Public Radio each week

Earplay 7:00 PM on Fridays  
Nostalgia (OTR) 6:30 PM on Mondays  
Masterpiece Radio Theatre 10:00 AM on Saturdays

I've been collecting OTR shows for many years and have been fortunate to build up a sizable collection largely thru trading with other local collectors. However, there are many shows of which I have fond memories of but have few or none in my collection. I would like to trade with other NARA members for some morning, afternoon, and quiz shows. Some of the shows I am looking for are:

Don McNeils Breakfast Club	Arthur Godfrey
Breakfast in Hollywood	Bride and Groom
Ladies Be Seated	Double or Nothing
Queen For a Day	You Bet Your Life
Galan Drake	Bob Hawk Show
Herb Shrinner	Twenty Questions

In return, I can trade most of the good comedies, dramas, detectives, science fiction, westerns, and many good juvenile series.

During the 40's and early 50's there were many good daily morning and afternoon shows on radio. I can remember listening to many of these programs as a child while taking long auto trips with my parents. They were fun listening to as the miles sped past and made time pass quickly. Quite a contrast to whats on radio today.

Sincerely,  
*Bryan Grapentine*  
Bryan Grapentine

3302 W. Pierson St.  
Phoenix, Az. 85017



MINERVA PIOUS: DIALECT COMEDIENNE

by Charles K. Stumpf

Actress and dialect comedienne Minerva Pious was born in Odessa, Russia in 1909. When she was three years old, her Russian-Jewish parents brought her to the United States, where the family settled in Bridgeport, Connecticut.

She began her acting career in radio and in time branched out to the stage, films, and television. Her reputation for being able to duplicate any accent or dialect earned her the title "The Ruth Draper of Radio."

During radio's golden age she was a regular on soap operas such as LIFE CAN BE BEAUTIFUL and THE GOLDBERGS, on the AL JOLSON PROGRAM, appearing in comedy sketches opposite Monty Wooley, and on THE HENRY MORGAN SHOW. In addition she did guest shots on EASY ACES, DUFFY'S TAVERN, and THE PHILIP MORRIS PLAYHOUSE. She held her own with such outstanding personalities as W. C. Fields, Robert Benchley, Bob Hope, Bing Crosby, and Tallulah Bankhead. With bandleader Sammy Kaye she was heard as a zany character named Gypsy Rose Rabinowitz, and she once played a Jewish Camille with Charles Boyer!

Mrs. Nussbaum of ALLEN'S ALLEY

Her best remembered characterization is Mrs. Nussbaum on THE FRED ALLEN SHOW. She began working with Allen in 1933. In the beginning she played all of the female characters with the exception of Allen's wife, Portland Hoffa. Some of the other characters she played on the Allen show were Blossom Rapaort, Boots Mallory, and Chuckles Rafferty. When the Allen's Alley feature began on December 12, 1942, the final four inhabitants had not been determined. Among the characters experimented with and rejected were Senator Bloat (played by Jack Smart), John Doe, Average Man (John Brown), Socrates Mulligan (Charlie Cantor), and Flagstaff Openshaw, the Bowery Bard (Alan Reed). Along with Mrs. Nussbaum the other best remembered are Senator Beauregard Claghor (Kenny Delmar), Titus Moody (Parker Fennelly), and Ajax Cassidy (Peter Donald).

Mrs. Nussbaum never failed to raise gales of laughter when Allen knocked on her door and, when she appeared, would exclaim with surprise, "Mrs. Nussbaum!" Her comeback would be something like, "You were expecting maybe Toora-Loora Bankhead?" or, her own favorite, "You were expecting maybe Emperior Shapiro Hito?" Mrs. Nussbaum would then complain about "Mine lazy husband, Pierre." She was the former Pansy (Pom-Pom) Schwarz, who had attended Mrs. Rabinowitz's Finishing (But Positively Finished) School for Young Ladies, where she had been valedictorian of the class of 1940.

Her natural speaking voice won her awards for its being completely free of regional influences and affectations, but she was able to





Minerva Pious



duplicate any dialect, be it a Park Avenue matron or a cockney fish-wife. Of her ability to achieve such accents, she once stated, "I am an inveterate eavesdropper in crowded places and am benefited by what I hear through the aid of a sharp musical ear, plus absolute pitch."

In her private life she had a brief marriage to songwriter Bernie Hanighen and has a foster son, a boy orphaned during World War II.

#### Stage and Screen Work

Pious will also be remembered for her work on the stage. In 1926 she replaced Fanny Brice in the Ziegfield Follies during Miss Brice's illness. In 1941 she was seen on the Broadway stage in LOVE IN OUR TIME. When the Allen program left the air on June 26, 1949, she moved to Europe for a number of years and worked on the stage in both England and France. In London she appeared in THE WORLD OF SHOLEM ALEICHEM. In 1963 she returned to the Broadway stage for DEAR ME, THE SKY IS FALLING, and the following year she played in THE LAST ANALYSIS.

She also made a number of appearances in films, debuting in the Fred Allen starrer, IT'S IN THE BAG (1945). Her other movie credits were THE AMBASSADOR'S DAUGHTER (1956), JOE MACBETH (1956), LOVE IN THE AFTERNOON (1957), and SUMMER WISHES, WINTER DREAMS (1973). In 1965 her voice was heard in the animated feature film, PINOCCHIO IN OUTER SPACE.

On television Pious appeared on several soap operas, having had running roles on EDGE OF NIGHT and ANOTHER WORLD. In addition she made guest appearances with Merv Griffin, Les Crane, and other talk show hosts. On July 23, 1971 she was interviewed by Edwin Newman on THE TODAY SHOW and spoke of her many years of radio work with Allen.

Her work is available on at least one record. In 1966 RCA Victor released a comedy LP entitled FUNNY, YOU DON'T LOOK IT on which she gave a tour de force performance in sketches satirizing such notables as Queen Isabella, Martha Washington, and Marie Antoinette, the latter complaining on her way to the guillotine, "Oy, this walk alone could kill you!"

Minerva Pious was rightly called "The Grand Dame of Radio Comedy." She passed away at the age of seventy-five on March 17, 1979 at Lenox Hill Hospital in New York City.





Above: Curley Bradley, radio's Tom Mix, with Frank Bresee. (Photo courtesy of Golden Days of Radio)

Right: Percy Hemus, "The Old Wrangler" (c. 1939) (Photo courtesy of Charles Claggett)





# MEMORIES OF



# Tom Mix



## A Radio Recollection by Jack French

As a grade-school youngster growing up in the 1940's, radio was the most important thing in my life. Of course I enjoyed books, outdoor sports (especially in winter), occasional movies, camping and travel, but the radio was consistently the most enjoyable activity, season after season, year after year.

Most of my radio time was dominated by the adventure serials, mystery shows, and quiz programs but never documentaries, music, or the "soaps." The daily afternoon shows Superman and Captain Midnight were high on my list as were the Saturday morning offerings of Let's Pretend and House of Mystery. Sunday afternoons my entire family gathered around the dial for Quick as a Flash, True Detective Mysteries and Nick Carter, Master Detective. But of all the wonderful programs that filled the airwaves, none was more special, or more important, than Tom Mix.

When I first began listening to Tom Mix in 1943 I didn't realize that the program had been on the air for nearly ten years. Much later I would learn that the voice of Tom Mix had been, in order, Artelle Dickson, Russell Thorson, and Jack Holden before Joe "Curley" Bradley. By the time I discovered Tom Mix, his side-kick The Old Wrangler (played by Percy Hemus) had long since been replaced by Sheriff Mike Shaw (the voice of Leo Curley.) But none of this mattered to me, or the thousands of other "Straight Shooter Pals", as Tom Mix always called his radio fans. It was great entertainment and we loved it!

The program owed much of its popularity and staying-power to its hero. Like his real life name-sake, radio's Tom Mix was an excellent horseman, crack shot, superior athlete, and Western hero. But to these attributes writers George Lowther and Charles Tazewell compounded other skills to create a matchless hero who was a brilliant detective, peerless pilot, unbeatable boxer and wrestler, and a superior logician. Tom Mix could, and did, best all comers in marksmanship, broncho-busting, seamanship, foot-racing, tomhawk throwing and all games of skill. In fact I recall one episode quite vividly in which Tom actually best a champion chess player in just two moves. Golly whizzers!

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



MEMOIRS OF  
TOM MIX

Despite his varied skills, Tom Mix was basically a Western figure and his "home-base" in radioland was Dobie, Texas. While Tom's adventures sometimes took him to other parts of the globe, there was always plenty to do in Dobie. That tiny cowtown had more missing persons, spies, robberies, unsolved crimes, stampedes, disappearances, Indian uprisings, prison escapes, trigger-happy killers, and women in distress than all the other small towns in the U.S. lumped together.

At Tom's ranch, the TM-Bar, he was usually accompanied by an assortment of friends who caused more difficulties than they solved. First of all there were Tom's young wards, Jimmy and Jane, who were supposedly in the script to give young listeners someone "to identify with." However as Jim Harmon proved later in his wonderful book "The Great Radio Heroes" it was a complete waste of effort to create young side-kicks. In radio, as in the comic books, the young audience always identified with the adult hero and never with the inept juvenile partners.

Tom, as a U.S. Marshall, and Mike Shaw, as a local sheriff, were an unlikely pair since in real life federal and local crimes are entirely different jurisdictions. But the imaginative writers of the show blended the two men together with a pleasing chemistry that made the combination as enjoyable to fans as the movie pairings of Roy Rogers and George "Gabby" Hayes or Basil Rathbone and Nigel Bruce. Mike Shaw was played to perfection by Leo Curley, who coincidentally was a physical double of his radio character; big, burly, balding.

Rounding out the cast of long-term associates on Tom Mix was Wash, a character who was Tom's Negro cook and housekeeper, a great role for caucasian Forrest Lewis as the comedy relief. Like the running gag of Fibber McGee's closet loudly dumping its contents on the hapless person who opened the door, Wash had a similar problem with a skidding rug outside Tom's office door in the ranchhouse. At least once a week Wash would dash from the office shouting, "O.K. Missah Tom, Ah goes, Ah flies, Ah-ooooops!" (Sound of loud crash as Wash slips on rug) This would be followed by Wash's reassuring chuckle: "You know, Missah Tom, someday Ah jist gotta fix that rug."

Colorful and cunning villains populated the show and challenged Tom's wit, muscle and bravery. Most were used for only one plot series (about eight weeks) and then disappeared into radio graveyard. These included Bear Claw the Sioux renegade, Jingabod Kid the fast draw expert, "Sledge", who could kill a man with a rabbit punch, and the Gray Ghost. The latter was a demented musician who, when arrested by Tom and Mike in a closing Friday episode, asked to play one piece on his piano. Unknown to the lawmen, but revealed to the horrified listeners, was the fact that the villain had wired one note on the keyboard to a cache of dynamite concealed in the walls of the room. The note was to be struck in the last chord of the piece, blasting everyone to that Great Round-Up in the Sky.



Although he could fly a plane better than Captain Midnight, or solve a mystery more efficiently than Dick Tracy or catch a spy quicker than David Harding, still Tom was only human. Unlike Superman he did bleed, feel pain and get knocked out. Unlike Jack Armstrong he did (occasionally) make mistakes. And unlike Green Hornet, The Shadow, and Straight Arrow, he had no secret identity to relax in; as Tom Mix he was "on duty" twenty-four hours a day.

After an agonizing weekend, all Straight Shooters were gathered at their radios Monday, awaiting their fate and that of their hero. The opening commercial was over in a few minutes and the story continued with the resumption of the macabre concert. The piano music reced to the conclusion but before the final chords could be played, a shot rang out! Tom had disabled the musical madman with a single well-placed bullet. Later Tom explained to Mike that he'd guessed the plan when he noticed that Gray Ghost's dirty fingers had soiled every key but one during the solo.

Tom Mix had one major sponsor for the seventeen years it was on the air: Ralston-Purina Company. During the winter they promoted Instant Ralston (which tasted terrible) and the rest of the year it was Shredded Ralston (which tasted better.) At any rate, Ralston was very generous with the radio premium offers. In the 1930's many of them were free for just one box-top: a ring, a toy branding iron or a target gun. Even after World War II inflation hit there were still many sturdy premiums available for a box-top and a quarter: a whistling badge, a large bandana or a telegraph set. All orders were sent to Ralston at Checkerboard Square, St. Louis, Missouri, an address surely as famous as Kellogg's of Battle Creek, Michigan. The letter sponsored Superman and advertised a now-unknown cereal called Pep but that's another story.

Curley Bradley sang the commercials. He had originally joined the program as a singer in a small role and his pleasing baritone voice was a natural for radio. On at least one show, the entire Tom Mix program consisted of Bradley singing. The date was Thursday, April 12, 1945 and to my nine-year old mind the death of a president, even Franklin D. Roosevelt, was not too significant. My parents told me of his death that day and I took the news rather calmly. But when I turned on Tom Mix that late afternoon I heard Bradley's voice saying sadly, "Straight Shooters, a great man died today and we're all goin' to hafta put our shoulders tuh the wheel and push a little harder" and he proceeded to spend the entire fifteen minutes singing sad cowboy songs. It made quite an impression on me. If a man's death could pre-empt the regular Tom Mix program, it must be a very serious matter!

To thousands of regular Tom Mix listeners like me, the Straight Shooters Creed was a very real thing. Tom Mix was always sincere, morally straight, courageous and patriotic, qualities that we Straight Shooters tried to emulate. When we "took the pledge" we promised: 1) To shoot straight with our parents by always obeying them 2) To shoot straight with our friends by always being honest and playing fair and 3) To shoot straight with ourselves by keeping our minds keen and alert and our bodies strong and healthy. Sound corny today? Maybe...but in this world of the anti-hero and the sneering de-bunker, what doesn't? But in another era, boys grew into men in an ethical atmosphere more simple, more solid, and more satisfying than we're likely to find again soon.







"Cowboys of the Silver Screen"

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The drawing on the opposite page is a reduction of an 8 x 11 in. postcard. The drawing also exists on a 16½ x 22½ in. poster. Both are for sale by Gene Larson, P.O. Box 20534, Salt Lake City, UT 84120: \$1.50 for the postcard, \$5.50 for the poster.

THIS LIST CANCELS ALL PREVIOUS OFFERS. PLEASE DO NOT ORDER FROM OLD CATALOGUE.

**STRAIGHT SHOOTER ORDER BLANK**

THIS OFFER EXPIRES SEPT. 30, 1935

Send money by Post Office Money Order. Place your tops, money and order all in the same envelope and address to Tom Mix, 1286 Checkerboard Square, St. Louis, Mo.

IMPORTANT: Send Only Tops from Full Size Ralston Packages. Tops from Sample Size Packages Cannot Be Accepted.

Number Wanted	PREMIUM	Tops	Money
_____	RING—1 top	_____	_____
_____	MAGIC SPINNER—1 top	_____	_____
_____	TOM MIX TARGET GUN—1 top	_____	_____
_____	BRANDING IRON—1 top	_____	_____
_____	BANDANA—2 tops or 1 top and 10c	_____	_____
_____	CAP—1 top and 20c. Size	_____	_____
_____	AUTOMATIC PENCIL—1 top and 20c	_____	_____
_____	LARIAT—1 top and 20c	_____	_____
_____	STATIONERY—1 top and 20c	_____	_____
_____	COMPASS AND MAGNIFYING GLASS—1 top and 20c	_____	_____
_____	BRACELET—1 top and 25c	_____	_____
_____	LUCKY CHARM—1 top and 25c	_____	_____
_____	SPURS—1 top and 45c	_____	_____
_____	CUFFS—1 top and 45c	_____	_____
_____	SWEAT SHIRT — 1 top and 75c. Age	_____	_____
_____	COWBOY SHIRT — 1 top and 75c. Age	_____	_____
_____	VEST—1 top and 75c. Age	_____	_____
_____	TOM MIX Gun, Holster and Belt—1 top and 75c	_____	_____
_____	HAT—2 tops and \$1.00. Size	_____	_____
_____	CHAPS—2 tops and \$2.00. Height—Ft. In.	_____	_____
_____	COWGIRL SKIRT—2 tops and \$2.00. Age	_____	_____

Enclosed are ..... RALSTON WHEAT CEREAL Box Tops and \$ .....

Name (Print Clearly) ..... Age .....

Street Address .....

City ..... State .....



So for me, and for untold others, Tom Mix was more than just great entertainment. It was reassurance that right does triumph, that strength comes from bearing misfortune courageously and it is possible, as Joe Darion would write years later in the lyrics for "Man of La Mancha," to "right the unrightable wrong, to beat the unbeatable foe." Tom Mix was a code of honor, an inspiration, and more importantly, our passport to maturity.

x x x



1935 publicity snapshot taken at the encampment of Tom Mix Circus at Muskegon, Michigan. Tom poses with Ralston Purina president, William Danforth, and Margaret Marschutz, daughter of the president of Gardner Advertising. (Photo courtesy of Ralston Purina Company)





BOB & RAY: THE TWO & ONLY

John Pellatt

PART TWO



In our first part in this series of features on the comedy of Bob Elliott & Ray Goulding we featured an interview with Bob Elliott.

This issue we offer a list of sorts, a run down of some of the characters and situations offered in a typical week on their 1959 series on CBS Radio, (CBS New York), Bob & Ray Present the CBS Radio Network. This list is by no means complete or academically regimented; instead, it simply reflects some of the characters and events taken from a typical week in late 1959 from their CBS series. What I did was listen to the tapes and jot down the comments and notes you are about to read, so the list largely consists of characters that struck me as funny or important in some way.

The problem encountered when doing this sort of thing of course, is that by "listing" or describing comedy, it loses some of its magic and charm, is demystified to some degree and to the casual observer the results might be disastrous. I think ultimately that Bob & Ray's humour is so delightful, so inherently funny and unique, that even this rather heavy-handed dissection cannot destroy their charm and warmth. Instead I hope this offers true fans the opportunity to compare notes on largely factual information and to demonstrate the diversity and wealth of characterization that was offered in just one week. I think the enormous range of situation and character is best demonstrated by this method, so here it is!





ACE WILLABY, INTERNATIONAL DETECTIVE

"My passport is a ticket to trouble" he would seriously intone at the beginning of an episode. In one he was kidnapped by a ruthless criminal who was after information that only Ace could supply. Ace was threatened by a gang of thugs ("Swede, Dutch, Larry, Frenchie...") who threatened to beat him up if he did not talk. Ace replied fearlessly, "I'm not afraid of physical violence. Go ahead--beat me up" Here he paused a moment to give dramatic emphasis to his seemingly triumphant logic. "Remember," he added confidently "An unconscious man can't talk!" Secure in this knowledge he is never-the-less beaten up and brought to by spirits of ammonia. "See this...spirits of ammonia!" snarled the ring-leader crook menacingly. "Each time we beat you up and knock you out we can wake you up again with it!" "I didn't count on that" Ace concedes and then quickly reveals the required information willingly.

ARCH NOLTON

In this particular segment, Wally Ballou interviews Arch Nolton, a USA map maker. Interestingly enough it turns out that Arch is rather careless with his maps; in fact, even he admits that he's "not a stickler for details" resulting maps of the USA with Hawaii next to Illinois, Cape Cod in the Great Lakes and Florida right off the tip of California.

ARTHUR SHRANK

Arthur was the junior announcer on the vast Bob & Ray Organization staff and was assigned the position of roving announcer with the Bob & Ray Smelly Dave Flatcar and later their Trophy Train. Played by Ray in an unsure, high pitched juvenile voice that constantly bogged down in commentary and repeatedly re-started nervously with "Hi everybody...uh...this is Arthur Shrank here...uh..."

In 1959 Arthur was the announcer on the Smelly Dave train which was the big promotional gimmick for Bob & Ray both literally and within the context of the show. Smelly Dave was their giant, dead white whale and was shipped by rail from chosen city to chosen city for all the people to see. In each town Arthur would attempt to chat with that town's CBS radio affiliate station manager (using real names, but all played delightfully by Bob...one can only wonder if the voice represented some station manager they had really worked for earlier in their remarkable careers). Each time Dave would be unveiled and usually the resulting aroma would send the gathered spectators hurriedly off as the train pulled and Wallace (see "Wallace") sang the "Goodbye" song.

Later Dave was kidnapped and Bob & Ray offered a giant post card of Dave to listeners to help in the search. Detective Gumshoe Flarady and later Green Hornet assistant Kato were employed in the search.

Meanwhile, Arthur had taken over as announcer with the roving Trophy Train which went from city to city and housed Bob & memorabilia. The train, "in the official Bob & Ray colours, blue & gold", charged for admittance and usually Arthur or Wallace would have a hand in the till.



#### ARTIE SCHERMERHORN

Ray's counterpart to Bob's Wally Ballou, the two characters would usually work together ruining an interview with an important guest by asking all the wrong questions, misquoting statements and being generally totally uninformed. Artie would put the blame on Bob & Ray generally with "I pulled the file you told me to...I guess it was the wrong file." Artie worked with Wally on the Fourth of July (1959) Parade commentary as well and accidently was facing the wrong way for part of the coverage and was describing the brick wall behind him for most of his commentary!

#### BARRY CAMPBELL

Barry was a big-mouthed second rate actor who seemed to be in more than his fair share of flops. Later he tried conducting an all girl orchestra but his first love seemed to be the stage. Bob & Ray Studios was Barry's "second home when in New York" he told them. Once he was in a show where he forgot all his lines but he was able to get out of that jam by reading a newspaper on stage and ignoring everything!

#### THE BUTCHERS; Father Butcher & Fanny

Father and Mother (Fanny) Butcher were the stars in ONE FELLER'S FAMILY, a regular feature on the show. The plot usually evolved at a snail's pace and would make gigantic complications out of such simple things as "Taking Out The Garbage". Father Butcher as played by Bob was a delightfully senile, mumbling dodderer and Ray played an equally hilarious better-half. Father would show signs of attentiveness when least expected however. The announcer always introduced the show, and ended it, much like ONE MAN'S FAMILY (indeed the basis of the skit), with which "book" the story was from ("Book Ten, Chapter XXX, III, V, III). Once when signing off he named a different chapter. Father Butcher spoke up at once, "They aren't the same young man!" To which the announcer (Ray) calmly replied "Why don't you dry up and bust!" The shows were "produced" by T. Wilson Messy (Carleton E. Morse by any other name) and their usual "sponsor" was "Tanglefoot...the greatest name in flypaper". Naturally the shows were therefore entitled "A Messy Production". In their 1959 series there was one excellent example of the advanced use of multi-tracking with prowlers upstairs in the house and Father and Fanny Butcher downstairs muttering away to themselves.

#### CHARLES THE POET

Ray in his most serene voice would present deeply sensitive poetry of moving and sentimental quality. The only trouble was that he could never get through his copy without cracking up and bursting out into laughter...this never failed to sound completely spontaneous (although obviously it was well-planned) and was a regular feature used throughout their radio careers.

#### MISS CLAYTON

She was the operator with the Bob & Ray Answering Service for awhile and would relay such anonymous messages from nameless callers such as "still waters run deep".

#### CLIFFORD FLEMING

The Bob & Ray official weatherman at Mt. Washington in New Hampshire. He never actually seemed to get around to giving the weather or if he did, his forecast obviously conflicted



with actually weather conditions (for example during his forecast of fair and sunny skies a hurricane or snow storm could be heard in the background.) Played by Bob he usually called Ray "Durwood".

**CLOD FLABBERT**

The Bob & Ray Income Tax Expert who advised listeners on tax problems. Oh, true he had been to jail but they were for "honest mistakes" like making eights look like threes, subtracting on tax forms where he should have added. Needless to say, these all "somehow" resulted in his favour!

**CLYDE L. "HAP" WARTNEY**

The Regional Interbureau Co-ordinator for Administrative Decisions for the North East States. Nice title but he never seemed to do anything!

**CRAWFORD PAISLEY**

The resident Bob & Ray TV Critic. He was an acute hypochondriac and whenever he would review a medical show he would always come down with its patients' symptoms.

**E. J. WAILEY**

A tough industrialist, he was asked by Wally Ballou to prove how he was so tough. He knocked Wally out!

**ED STURDLEY**

With his "programme" "House-to-House" (a clever take-off on "Person-to-Person" with Edward R. Murrow), Ed was one of a large family of Sturdleys that appeared on the show. On one show, Ed's TV "crew" went to the wrong house and although the owner told them that they had the wrong house they refused to leave with "all their junk" because "that's the address we were given". Needless to say that interview was bit of a bomb!

**EDNA**

Central character on a fiendishly clever take-off on soap opera called "The Gathering Dusk" and played by Ray, this dizzy female seemed to live just slightly outside of reality. "Sponsored by GRIME...the magic shortening that spreads like lard," the shows were usually revolving around an imagined illness or injury suffered by Edna (entirely in her imagination.) After talking to her doctor she would usually end the skit with "I no longer feel like I'm standing in...the Gathering Dusk".

**FRED FALVY**

"Mr. Do-it-yourself" himself. In one show he demonstrated how to make iodine at home. It comes from kelp, a kind of dried seaweed found in the Pacific Ocean, and naturally in order to keep costs down he advises that it's always best to "buy in bulk." To do this it's necessary to buy a railway car to ship it in...and of course, you need to lay tracks for the train...resulting in iodine at \$400 (1959 prices) a jar. He concludes, "I don't know how much it costs to buy already made up...but the important thing is that you made it...by yourself!!)

**MR. FEFFERNICK**

Owner and builder of the Feffernick Memorial Stadium in Green River, Wyoming, he named it after himself he said, "Because after spending \$33 million I can name it after anyone I want".



"My wife would only botch it up after I'm gone". It turns out to be a rather useless stadium however for anything like football, etc. (and it is huge) because of the pillars every twenty feet or so apart on the playing field. He commented sadly, "The architect told me once what they were for--I forgot!"

GERRARD DRAPEAUX

One day this "member" of the audience was interviewed because he had attended every single show. He claimed he just enjoys the show--but Bob & Ray know better and figure he's after something like a prize! (He's not.) But they know better!

MRS. HORTENSE LEGGERT

"The Story Lady" herself appears on the show to promote her own kiddie show and tells the story of corrupt politicians winning an election thinly disguised as a children's fairy tale. She is thrown off the show by Bob & Ray for such outrageous conduct but as she goes she yells back at them, "I'll have you spinning discs late at night"! An awesome threat indeed!

JOHNNY BRADDOCK

Sports-buff and host of "Sportsaphone" a contest where "listeners" would try to identify the mystery sports figure he gave out clues on. Every time a caller phoned up with an obviously correct answer, Johnny would deny it and change the clues and celebrity mid-stream, doing this many times in a single show to avoid winners. Callers would mutter barely veiled threats at him as they hung up, "Crook"! "Swine"! "I'll get you"!

JOHN L. WILCOX

Interviewed one day on "Showbusiness Corner", John was the "actor" who played Sonny Dentim a juvenile character on radio "soaps". He had played juvenile leads on radio for over twenty-eight years and was by this time an old man. He explained that he used his high falsetto voice used on radio in real life too so as not to disappoint his fans. The only trouble is---no one takes him seriously when he does so---as he shortly demonstrates!

CAPTAIN LARS BEJORGINSON

Leaving for Anarctica with his crew of four ("including myself") this self-professed explorer explained that he had to leave for the South Pole "Friday at five. That way I'll be back first thing Monday and I won't miss any work"!

JACK HEADSTRONG; ALL AMERICAN AMERICAN

A great take-off on the old Jack Armstrong series, in this version Jack seems to spend most of his time telling his companions Uncle Jim and best friend Billy, "Quiet Uncle Jim! Quiet Billy! Quiet" There's no time for that now"! According to Jack spies were lurking everywhere at every corner to capture his latest secret invention (whatever it happened to be that week). Upon reporting to a four star general, his boss at the SBI (Special Bureau of Investigation) Jack would tell him "Quiet General! Quiet! There's no time for that now!" The general would then plead with Jack to complete his invention overnight because "we're all counting on you"! Jack would usually counter with "Quiet! Quiet! There's no time for that now".



LEONARD HUMPHREY

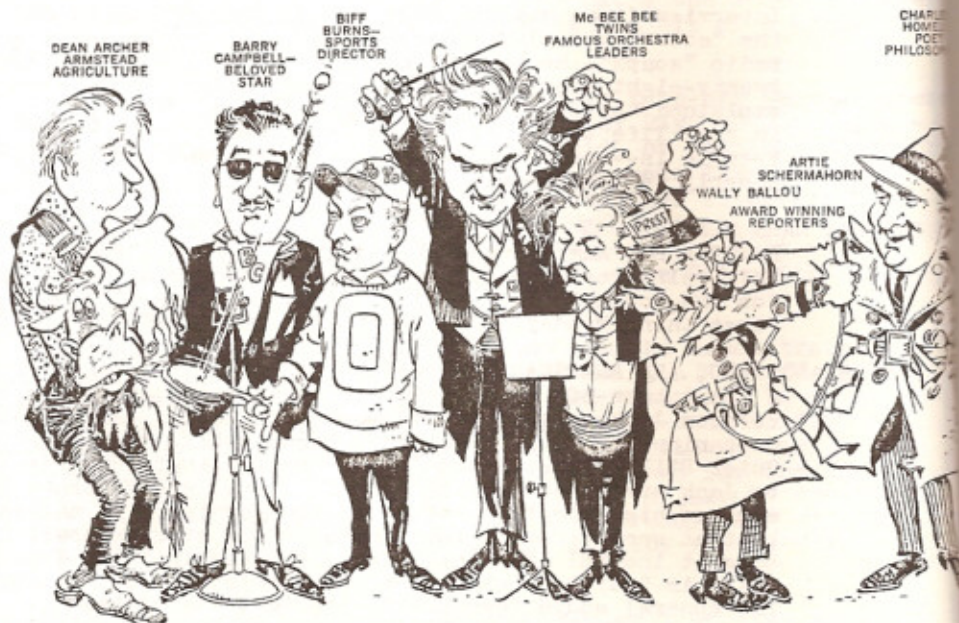
Owner of the Grand Motel with his daughter Naomi, kindly old L.H. tried to make his run down and bankrupt motel work. Located on Highway 66--off Route 14 near Hadleyville--he insisted that he could put the business back in the black by introducing the all important "Continental Breakfast" as a feature. Upon failure (again) he would confront Naomi, "I don't want you to see the books Naomi. I don't want you to see them. I want to protect you from this cruel world." "But Dad," Naomi would reply, "I keep the books". "A man can't count on nuthin' nomore" he would growl and walk off.

LAWRENCE FECHTENBERGER, INTERSTELLAR OFFICER CANDIDATE

He and his partner in space exploration, the continually sneering Mugg Mellish, together satirized Buck Rogers and the like. In 1959 he was trying to prove that there were little people on the planet Polaris and had even taken films.. but he picked up the wrong ones from the drug store and instead showed the government officials cartoon films by mistake.

MAJOR BOWES

In radio, the real Major Bowes selected an honour city each week on the "Original Amateur Hour". So too did Bob & Ray's Major...but usually with disastrous results. In one show, the chosen town was Dusty Landings, Oklahoma--a town of tarpaper shacks and homes made out of flattened oil drums ("they really heat up in the summer boy!") In another show, Moose Gap won and when big industry moved in as a result, it used big bulldozers to push the town in a big heap down into the banks of the Washington River!





MARY McGOON

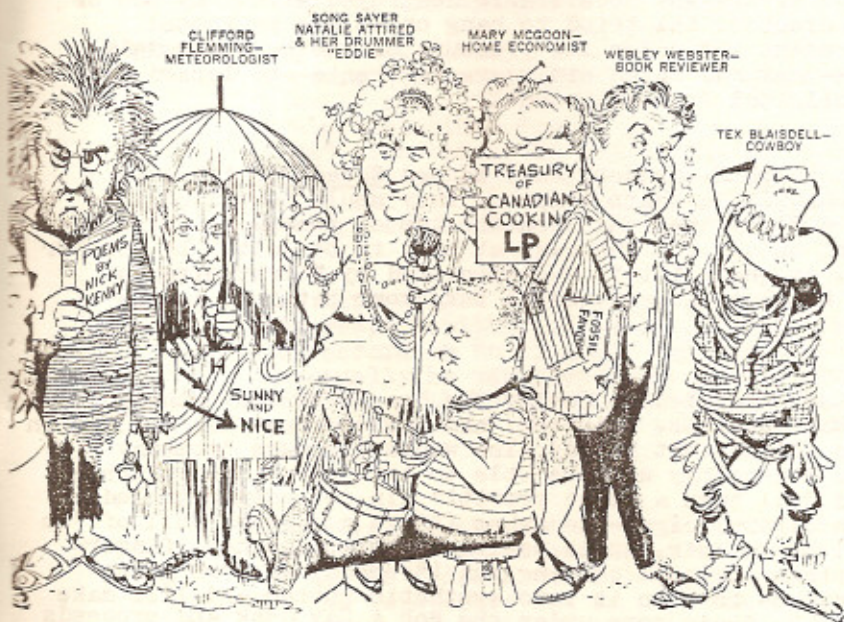
Ray's favourite and a regular with the show, in 1959 she opened the MARY McGOON INN in a heavily insured old mansion just off Turhan Bay (near Granny's Mistake) in Maine. Mary was apparently born in Putney, Vermont. Later her INN was burnt down leaving nothing but ashes. "It started in the kitchen where put put all that grease" she reported with hysterically gleeful laughter. After the fire she collected big insurance dollars and went off to California to enjoy herself but days later an insurance investigator was on her trail.

MERV R. GARLAND

He turned up one day explaining that he had had all his dining cards and credit cards stolen "and since restaurants don't take money, only credit cards anymore," he had been unable to dine out. Fortunately he still had his travel credit cards and so was able to have meals on board airplanes--flights which he took deliberately in order to have a meal on. Ironic considering Bob & Ray would be doing AMERICAN EXPRESS TV commercials seventeen years later!

NATALIE ATTIRED

Not only a clever play-on-words but also a bizarre character portrayed by Ray in a Mary McGoon like female voice, Natalie's specialty was to "say" songs (usually college songs in the 1959 series). Eddie her assistant would bang away at his drums as she would "say" the words to the chosen song! She usually turned up on Fridays.





COMMANDER NEVILLE PUTNEY

Story-teller on the series "Anxiety" a terrific spoof on "Suspense", he generally told pathetically non-suspenseful, anti-climatic stories with "stings" of organ music in the background to heighten the hilarity. Eventually his announcer (Ray) would turn insubordinate and at the end of each episode the two would be bickering about the story just told.

MR. ORDINARY

Owner of the Ordinary Manufacturing Company, this man was interviewed one day, and explained why he made crummy, inferior products. "It's so other companies will have something to compare their products to....like SMIRK toothpaste is better than ORDINARY toothpaste. We had to put tooth decay germs in our toothpaste to make it worse than SMIRK."

RALPH R. KRUGER

See "Sam Finch".

DR. RUPERT LEWELLYN HUME

Resident "shrink" on the "Speak Your Mind" segment, this prominent New York psychiatrist answers questions mailed into him on mental disorders....well, he tried to answer them. Usually he was too distracted to answer...he constantly saw and heard things that weren't there....such as imaginary race horses and parties in the background!

SALVATORI BAGATELLI

Their guest on Columbus Day 1959, he brought out three models of Columbus's ships that he had painstakingly made out of millions of tiny toothpicks. Predictably--with seemingly spontaneous error--the models were destroyed either by Bob or another character. Sal tried to hang on to his perfected American accent but under the pressure of seeing his models destroyed--they had taken him years to create--he lapsed back into his original Italian accent.

SAM FINCH

Along with Ralph R. Kruger, they manned Squad Car 119 in a spoof of DRAGNET. A sharp lampoon, they would be called into action by a dispatcher and then the two of them would procrastinate long enough for the case at hand to be solved by another squad car. At one point it was sponsored by "Girstmeirer's Dry Puppy Kibbles--guaranteed to turn your pet into a man-killer"!

MR. SCHWAB

This man was interviewed one day (he has to be the father of Jimmy Schwab--see "Mr. Science") and talked about his collection of useless things that nobody else wants--because "someday scientific technology will be able to turn them into valuable things and I'll turn a giant profit!" His collection includes butts from cigars, cigarette ashes ("I've got rooms full of 'em at home!") human hair, apple peelings, burnt matches, finger-nail clippings and used chewing gum ("someday they're going to find out how to turn it into synthetic rubber and I'll make a fortune!" He finds some under the Bob & Ray desk and proceeds to scrape it up for his collection despite Bob's pleading ("Please, we're still on the air!") Was he really Jimmy's



father...we can't be sure but the answer is probably yes.  
(Mr. Science: "I'm feeling much better now thankyou Jimmy".  
Jimmy: "Gee, Mr. Science, my Dad said you were loaded!")

#### MR. SCIENCE & JIMMY

Mr Science was played by Bob and his child assistant was Jimmy Schwab. In a spoof of educational kiddie-shows, Mr. Science would try to show something simple to Jimmy who would expound "Wow! Golly! Gee! Mr. Science...Wait 'til I tell the kids at school about that!" Usually these experiments would end up in disaster (as in the case of demonstrating centrifical force...in swinging a bucket of water over his head, Mr. Science inadvertently strikes Jimmy on the head!) More often than not, the skits ended with a tearful Jimmy running out screaming "Wait 'til I tell my Dad...you big Bully!" and Mr. Science calmly signing-off.

#### TED WILSON

Star in the Bob & Ray Two Part Drama. Bob & Ray "accidently" play part two first in which we learn that "Ted Wilson is no good" thus ruining the story! Time runs out and we only hear the conclusion to a story we have no idea about!

#### TOM LOWELL, THE ANSWER MAN

The audience were supposedly invited to send questions in, on travel. "What is a Fjord..." "A Fjord is a Norwegian automobile". "Why is Venice so crime-free..." "There are no street corners to gather on." "What is the cheapest way to travel..." "Deportation." "What is there of interest to see in England..." "The guarding of the change at the Bank of England". "What language should I use in Sweden..." "For interesting results, try Spanish".

#### VERNON STITS, PUBLIC LAWYER

A court appointed lawyer for the defense, his clients would usually plead "I'd like to go it on my own judge". Vernon would insist that "we're involved in a desperate gamble for time" even before he knows what the case is about! He tries to use legal logic that won't stick, precedents that do not exist and his client usually ends up pleading guilty out of desperat#on, commenting on Vernon, "He's a nut your honour!"

#### WALLACE

The tiny midget with a gigantic voice, he initially had the responsibility of seating the audience which he would do "according to size so that they can enjoy the show better". Eventually he was thought to be too rough on the audience and so along with Arthur Shrank he was assigned roving duty on the various "trains" and sang goodbye at the end of each remote feature.

#### WALLY BALLOU

The original character, Bob's favourite, this well known cast member was an adenoid-blessed reporter; the personification of all of radio's not-too-bright, voice-oriented announcers. It was impossible not to like him though. He was usually on location and would start interviews with his mike off and ended it the same way resulting in a none-too-smooth broadcast technically. He called himself "Radio's highly regarded Wally Ballou, winner of numerous international diction awards".



His wife was "Hulla Ballou" and his son was "Little Boy Ballou". He was continually at odds with his sound engineers...they either disagreed on the fact that he had been given a cue to start, or else half-way through a report one would insist "Don't talk into that mike...try the other one". Wally accompanied the pilot George in the Bob & Ray Traffic Airplane and would fight back sickness as George took it deliberately through a series of stomach-distressing power dives. Wally was popular enough to star in the Broadeway show and is still a regular part of the Bob & Ray cast. Thank goodness for that!

WEBLEY L. WEBSTER

Later to turn up in a series of roles, in 1959 he had just turned up from suspension for "correcting Bob & Ray on the air." He repeatedly tried to play the "massive Bob & Ray organ" on the air but there never seemed to be enough time. When the Trophy Train was stuck, it turned out Wembley had neglected to send off for an insurance policy. He summed himself up: "I'm stupid. That way people don't ask me to make decisions". Maybe he wasn't all that stupid afterall...

In 1959 he hosted the Bob & Ray Review. His players (who were always the "actors downstairs") would act out the most interesting part of a reviewed book--usually scenes totally out of context and with no relevance at all to the book in question!

One might ask, having read this article, "why didn't you indicate more often who did what voice." The truth is...after awhile they are no longer voices, they really become characters and you stop thinking of them as just a voice. You get to know their inflections and quirks, you get a feel of what they feel and think and before you know it, you have drifted off into the fantasy world of Bob & Ray!

The characters they created numbered thousands and even Bob & Ray have not kept track of all of them. On the whole, Ray did the deep voiced gruff characters as well as the women and Bob did all the rest. But between the two the characters they created were as identifiable and likable as any others in fiction.

Ultimately those characters presented a world of human frailty and inflated importance, confronted the often humourless and merciless destiny of fate, and usually came out ahead either by accident or luck. Their inevitable hope and innocence, coupled with the strange twists of plot, created a world populated by people you either knew or would like to know. And therein lies the magic of Bob & Ray.

In our next feature we will examine their brand of humour more closely and offer some additional biographical notes on the "Two & Only". Who knows...we might even be lucky enough to learn how to "hang by our thumbs" by them!



#### REVIEWS

REX MILLER'S RADIO THRILLERS ILLUSTRATED. 1979. 8½ x 11 in. paperback, 82 pp. Privately published by Rex Miller, Star Route Box 331J, East Prairie, MO 63845. Single copies may be obtained from the author for \$5; a special offer including Miller's three recent publications, THRILLERS; RADIO PREMIUMS ILLUSTRATED, VOL. II (1978: 11 x 17 in. paperback, 17 pp.); and COMIC HEROES ILLUSTRATED, VOL. I (1979: 11 x 17 in paperback, 27 pp.) may be purchased for \$8.

Those who know Rex Miller's previous works such as RADIO PREMIUMS ILLUSTRATED, VOL. II (1978) and COMIC HEROES ILLUSTRATED, VOL. I (1979) and who expect reproduced illustrations on nearly every page may be disappointed in his latest, REX MILLER'S RADIO THRILLERS ILLUSTRATED. Only 18 of the book's 82 pages offer illustrations. Those who like expression of provocative opinions about radio shows of the past and anecdotes that recall radio of yore will find the book of even more interest than Miller's earlier efforts.

Many passages manage to give the feeling of what it was like for a kid to sit riveted to the radio and share actively a radio adventure, to be hooked by those great radio pitchmen into coveting the latest premium, to manipulate mom into buying whatever product that had the vital proof of purchase for securing the desired object, and to undergo the long weeks until the treasure arrived.

To evoke the past and reevaluate it, Miller draws upon his childhood memories, personal experience of twenty years in radio, his relistening to programs, his reading of scripts of shows, and recollections of other OTR buffs, most notably of Fred King, who has provided a 3,600 word essay about the influence of the airplane on early radio thrillers; Bill Cantey, who has contributed a 2,000 word essay about radio's TOM MIX and the premiums offered on the show; and Richard Thorne, who worked as an actor and writer on many of the radio thrillers, including Miller's own childhood favorite, SKY KING. During a stint at a Chicago radio station Miller had the good fortune to work with Thorne, whom he pommelled with questions about working in radio during the golden days.

Thorne recalls those days when he worked on several radio programs at the same time, writing or producing or acting, often acting in two parts on the same show. SKY KING, he says, would sometimes be on the air while the writers were still making revisions for the end of an episode. That procedure caused difficulties for the actors, especially for those playing duo roles, and Thorne remembers once doing a whole scene in the wrong voice, causing the story to lack sense but incredibly going unnoticed by anyone in the audience.

Repeatedly the poor quality of the writing on the radio thrillers is noted. Thorne blames the poor scripts for making the shows dull for him and the other actors to do. The poor plots and repetitious dialog on SKY KING---with its "Gee whiz, Sky" and "Up against the wall, King. Put your hands up, King. Get 'em up higher," lines--- were



typical of what he found objectionable. The actors became so tired of such trite lines that they adlibbed often to avoid the tedium.

Thorne's own labors as a writer included HALL OF FANTASY and SILVER EAGLE, MOUNTIE, the latter for Producer James Jewell (who had produced such winners as JACK ARMSTRONG, THE GREEN HORNET, and THE LONE RANGER), and he knew the frustration and anxieties associated with cranking out scripts to meet a deadline.

Another authority cited by Miller to illustrate the formula-ridden nature of radio thrillers is Irwin Shaw, now a successful novelist but back in 1934 a writer for radio serials such as THE ADVENTURE OF DICK TRACY. Shaw remembers that he wrote nine twelve-and-a-half minute segments per week and eventually got so he could turn out each segment in twenty-one minutes without stopping.

To show how bad the writing of the shows was, Miller sometimes writes a passage in the style of a particular program, prefacing his imitations with comments like "I can write JACK ARMSTRONG action scenes in automatic pilot, providing the exclamation point doesn't fall off the typewriter, I don't fall off the chair, and you don't fall off to sleep."

Developing the thesis that radio is an actor's medium, Miller credits the performers for saving many poor scripts. Noting that movies are a director's canvas and TV an electronic picture book for the writer, Miller emphasizes that actors were most responsible for producing sound in radio drama and that radio can communicate only by sound. Miller explains, "And every subtlety of vocal shading, each nuance of timing, an actor's breath control, every element of the sound was important. Talents of the first level like Raymond Edward Johnson could get away with dialog no one else could touch. A gifted performer like Agnes Moorehead might breathe life into some turgid bombast. But the most effulgent script wouldn't survive an inept performance." Other voices that Miller calls outstanding radio voices belonged to Dick Powell, Ted de Corsia, Howard Duff, Alan Ladd, Bret Morrison, Frank Lovejoy (all of the preceding having voices with "the unique quality of implicit toughness" well-suited for detective shows), Claudia Morgan, and Orson Welles.

The style is discursive, as though Miller was talking with the reader and following the pattern of a conversation in which one thing reminds the speaker of another and causes him to switch the subject slightly, and thus the thesis paragraphs that indicate what a section is to be about are not carried through as they would be in formal organization. The lack of formal organizational and mechanical devices such as a table of contents, chapter divisions, and punctuation of titles makes it difficult to find a piece of information. For instance, if one remembers reading a provocative statement about Agnes Moorehead or BROADWAY IS MY BEAT or AMOS 'N' ANDY or SHERLOCK HOLMES and wants to read it to one's spouse, much time must be spent in leafing back through the pages.

Other violations of usual procedures are bothersome. Quotations of several paragraphs from the same source are not punctuated according



to standard usage, which requires quotation marks at the beginning of each succeeding paragraph. Having several paragraphs of a quote, which covers several pages, such as the inserts by King and Cantey, with only quote marks before the first paragraph and at the end of the final paragraph could lead the casual reader into the mistake of believing that he is reading Miller's ideas when he is really reading those of the source. One also wishes that the sources for statements or opinions were cited. Where did Lenny Bruce or Jean Shepherd or Irwin Shaw make the statements credited to them?

\* \* \*

Tom Tumbusch. NEW, REVISED ILLUSTRATED RADIO PROGRAM CATALOG AND PRICE GUIDE. Dayton, Ohio: Tomart Publications, 1979. 56 pp. 8½ x 11 in. paperback. \$8.95.

Like the earlier edition (1977) this book offers with its pictures of treasured objects of the past a wealth of memories for old timers and a means for others to realize what made the premiums so appealing for kids who lived and listened during radio's golden age. Each object pictured is dated and priced. The organization is alphabetical by title of radio programs and chronological for items listed under each program. A paragraph describing the program precedes the list of premiums offered on the show.

As in the first edition only the outside cover is in color, but the black and white photos are excellent. The first edition had only 500 objects pictured in the same number of pages; unfortunately, the size of the items pictured had had to be reduced, making items like the Jack Armstrong Dragon Talisman Map appear less impressive than in the earlier edition. (For a more extensive review of the first edition, see NARA NEWS, V:3 (Autumn, 1977).)

The book may be ordered from Tomart Publications, P.O. Box 2102, Dayton, OH 45429.

\* \* \*

Fred King. THE JACK ARMSTRONG SCRAPBOOK. Privately printed by its author: Fred L. King, Route #2, Box 67, Greentop, MO 63546. 1979. 5½ x 8½ in. paperback, 126 pp.

Since the addition to the NARA Printed Materials Library of Fred King's JACK ARMSTRONG SCRAPBOOK (B-122) there have been inquiries about where the book may be purchased. A letter to Fred King brought the following reply: "Yes, I do have some copies left. I have sold many copies at \$10 each. That sounds right steep for such a small book, but it costs about as much to print 200 copies as it would a thousand or so. I haven't had any complaint from any one and have had a bunch of complimentary letters about it. It is the most comprehensive discussion of the Armstrong program and premiums that I know of. The \$10 includes the book mailed first class postage, the filmstrip bookmark and the supplementary list of radio premium ads in the Sunday comics of the 1930's."

\* \* \*



A Personal Opinion

By R.W.Hill

Several years ago I actively traded radio shows and corresponded with a wide number of other people. Some of these were individuals who were in the business of selling radio programs as well as exchanging occasionally with other collectors. One person I made a few trades with was Howard Brenner, founder of Mar-Bren Sound Co. In my mind's eye Howard was in his 40's or 50's and very knowledgeable about recording techniques as his quality of material sent and knowledge of vintage radio programming seemed very high. What an embarrassment to discover recently that Howard was only 21 when we first began writing to each other and had founded Mar-Bren at the age of 14. His partner at that time was Mike Margolis. At first Howard sought to exchange programs but received so many inquiries from people wanting to buy the shows, he offered to dub copies onto blank tape others would send to him. So much poor quality tape was sent that Howard then decided to buy high quality tape himself and issue a listing of taped programs available for purchase. The offerings have since grown to 7,000 shows.

In May, 1974 he issued his first record of two uncut Fred Allen broadcasts. A newspaper article of 1974 mentioned his income being in the neighborhood of \$25,000 annually. Quite an achievement for a young man under 25. Part of the reason could be part of a motto Howard keeps above his desk: "Persistence and determination alone are omnipotent." Mar-Bren now offers 8 LPs as well as The Golden Radio Library, a selection of pre-recorded cassettes. The Brenner marketing strategy is hard to ignore for he offers a one-hour cassette tape with BOB HOPE and BURNS 'N' ALLEN for only \$1.00.

As President and representative of NARA, I cannot condone selling of copyrighted radio programs as we must maintain a working relationship with AFTRA, Writers Guild, and other interested groups whose attitude towards selling such material is summed up in their slogan, "No Pay...No Play!". Naturally, they wish to protect their members, the actors and writers who made radio programming the pleasure it was and still is for us who appreciate radio history. But I was intrigued by Howard because not many sellers of radio shows offered such consistently high quality of sound or such interesting listings of available programs, many of which I hadn't seen elsewhere. So I wrote to Howard and asked him about some of his "rare finds". His reply indicated these were rather routine; sources providing some of the shows (sources being networks and radio stations). Continuing though, Howard stated that what I might take to be his listing of a "rare" program was simply something in general circulation which he'd taken the time to listen to and carefully describe. As incongruous as this sounds, many collectors simply do not listen to their acquisitions before listing them for trade and often incorrectly date the show or offer no description at all of what they're trading. I find this hard to believe but there's no denying Mar-Bren's care in providing a decent description in their listings.

While looking over a few of their recent supplements, I was attracted to the programs which are indicated as complete with commercials. A LONE RANGER show with Merita Bread sponsor and Hugh James announcing. Forty-five minutes of LIFE WITH LUIGI taken from a 1954 master studio tape. A 1942 FRANK MORGAN show with Post Toasties commercials. A Jack Benny program broadcast from the Olympia Theater in Paris on June 28, 1945. One of the SCREEN DIRECTOR'S PLAYHOUSE offerings with Fred Allen, "It's in the Bag". Many VIC AND SADE's with Crisco commercials. A Carlton E. Morse attempt, THE BENNETTS with Dean Jagger and William Holden. An audition program called FANTASY from 1947, a very early science-fiction attempt. There are many more too numerous to mention. Below is just one portion of Mar-Bren's list reproduced to give you an idea of their detailed descriptions.



AMOS 'n' ANDY: May 11, 1945 "Double Indemnity" Exc. w/Rinso comm. The Kingfish thinks Sapphire is planning to kill him! NBC (30 min.)  
★ AMOS 'n' ANDY: May 18, 1945 "German Bouillon" Exc. w/Rinso comm. Andy receives exciting news about a birthday present from his nephew overseas, which he and the Kingfish believe will make them rich. NBC (30 min.)  
AMOS 'n' ANDY: June 1, 1945 "Escort Service" Exc. w/Rinso comm. Last show of the season. Guest is Hattie McDaniel. The Kingfish and Andy start an escort service. NBC (30 min.)  
ARTHUR GODFREY: April 30, 1945 Exc. First half only. 9:15 am Theme song is "Beautiful Dreamer" Arthur jokes about being "sustaining." FIRST CBS network program (15 min.)  
ARTHUR GODFREY: May 4, 1945 vg/exc Friday of the first week on the net. Last half only. Starts in progress. CBS (15 min.)



\* **HARDY FAMILY:** April 4, 1950 Exc. Sponsored by Traveler Television Sets (just \$249.95!). Andy has made an important decision - he's going to live alone and become a swinging bachelor! (30m.)  
**HEARTHSTONE OF THE DEATH SQUAD:** "The Unheeded Warning Murder Case" Aug. 30, 1951 Exc. sound.  
 A newspaper reporter's fiancée refuses to heed warnings that the messenger service she works for is actually a front for one of the city's worst criminal operations. CBS (30 min.)  
**HILDEGARDE'S RADIO ROOM:** Oct. 23, 1945 AFPS #27 in VG/Exc (rec. swish) Guests are Oscar Levant and Boris Karloff. Hildegarde receives an award from the Society of American Florists. (30m.)  
 \* **HOLLYWOOD PREMIERE:** "Rise and Shine" Nov. 28, 1941 Exc. w/Lifebuoy comm. Hosted by Luella Parsons. Starring Linda Darnell and Jack Oakie in a hilarious comedy about a dumb football player abducted by crooks so his team won't win the big game. CBS (30 min.)

**INFORMATION, PLEASE!:** Nov. 15, 1940 First show sponsored by Lucky Strike. Exc. Clifton Fadiman asks the questions to Oscar Levant, John Kieran, Franklin P. Adams and guest Fred Allen. The first question concerns authors and popular song lyrics. NBC (30 min.)  
 \* **INFORMATION, PLEASE!:** Jan. 24, 1941 Exc. w/Lucky Strike comm. Panelists are Adams, Kieran, Louis E. Lawe (Warden of Sing-Sing) and Boris Karloff. First question concerns Mother Goose characters. Announcer is Milton Cross. NBC (30 min.)  
**INFORMATION, PLEASE!:** Oct. 17, 1941 Exc. w/Lucky Strike comm. Panelists are Kieran, Adams, Levant and guest Fred Allen. First question concerns the sources of "The farmer takes a wife," "So Big," "I'll Never Go There Anymore," and "So It Doesn't Whistle." NBC (30 min.)

\* **JACK BENNY:** June 28, 1945 VG+ sound (disc skips and surface scratch) A special show produced especially for AFPS, from the Olympia Theatre in Paris. A variety show - the Orchestra opens with "Hallelujah," Larry Adler plays "Begin the Beguine," Martha Tilton sings "I'm Beginning to See the Light." THIS PROGRAM WAS NOT BROADCAST OVER NBC (30 min.)

**JOYCE JORDAN, GIRL INTERNE:** December 28, 1936 First program in VG sound. Sponsored by Calox Tooth Powder. Joyce meets her co-workers and helps comfort a dying patient. (15 min.)

**KAY KYSER:** June 12, 1934 Exc. sound. From the Carolines. Selections include "Margie," "Alabama Bound," "Dancing in the Moonlight," "Rise and Shine." (30 min.)

\* **KAY KYSER'S COLLEGE OF MUSICAL KNOWLEDGE:** Oct. 18, 1947 A rare network show, in exc. sound, with **PAULINIE COOK**, The Orch. opens with "A Salute to the Army." Tonight's show introduces a new feature - "Comedy of Errors." First category: "Football." NBC (30 min.)  
**KRAFT MUSIC HALL:** April 18, 1946 Exc. Hosted by Bob Burns, talking about his new baby boy. Dorothy Lamour sings "Nobody's Baby." Guest is Herbert Marshall. NBC (60 min.)

\* **LADY ESTHER:** "On Borrowed Time" April 1, 1946 Exc. Lionel Barrymore, Agnes Moorehead, Vincent Price. Fantasy about an old man who isn't ready to die when Death comes. (30m.)

\* **LADY ESTHER:** "Snow White and the Seven Dwarfs" Dec. 23, 1946 Exc. Edgar Bergen, Charlie McCarthy, Mortimer Snerd. Walt Disney's classic fairy tale. (30 min.)

\* **LET GEORGE DO IT!** The twelve (12) shows listed below are all in vg+/exc. (rec. swish) sound, star Bob Bailey, contain **Standard of Cal commercials**, and are 30 min. long.  
 Jan. 24, 1949 "Till Death Do Us Part" March 7, 1949 "The Roundabout Murder"  
 Jan. 31, 1949 "Mayhem By Experts" March 14, 1949 "The Motive is Murder"  
 Feb. 7, 1949 "One Against the City" March 21, 1949 "The Four-Sided Triangle"  
 Feb. 14, 1949 "Destination Dead End" March 28, 1949 "The Host of Casa Diablo"  
 Feb. 21, 1949 "Journey Into Hate" April 18, 1949 "The Elusive 100 Grand"  
 Feb. 28, 1949 "Your Money or Your Life" April 25, 1949 "The Lady in Distress"

\* **LIFE WITH LUIGI:** May 30, 1954 Exc. **Master studio tape.** This unique listing is actually three different fifteen min. episodes, all recorded at one session on this date. It includes the cast introduction to the studio audience and patter between recording of each episode. The plots have Luigi trying to raise \$500 to visit his mother. (45 min.)

\* **LOME RANGER:** "The Hood Hilford Gang" June 12, 1942 Exc. Extremely rare program sponsored by **Merrill Reed**. Our heroes thwart a cattle-rustling gang. Ann. is Hugh James. (30 m.)  
**LOME RANGER:** Oct. 15, 1943 Pgs. #874 vg+/exc. (from disc) Togo does not appear. Ray Caruthers comes out West to live with his brother, only to learn that he has been murdered. (30 min.)

**MOLLY MYSTERY THEATRE:** "The Hands of Mr. Ottermole" vg/exc Arnold Moss narrates this crime classic about a series of brutal murders in 1890 London. NBC (30 min.)

\* **MOTHER'S DAY SPECIAL:** May 11, 1945 vg/exc "The World's Greatest Mother" Starring Bing Crosby, Ethel Barrymore, Don Ameche, Charles Boyer, Rosalind Russell. Mutual (30 m.)

**MOVIE PARADE:** "Duck Soup" vg/exc sound Promotion disc for the Paramount film featuring the wild antics of those crazy Marx Brothers. 1935 (15 min.)

**MOVIE PARADE:** "Conquest" vg/exc sound Promotion disc for the MGM film starring Greta Garbo and Charles Boyer. Extremely rare radio appearance for Garbo. 1937 (15 min.)

**NBC BANDSTAND:** Dec. 21, 1956 w/Ray McKinley exc F.S. "Bugle Call Rag" Hayes (45 min.)

**NBC BANDSTAND:** Dec. 5, 1956 w/Charlie Spivak exc F.S. "With a Song in My Heart" Vaughn Monroe on vocals (45 min.)

\* **NBC CHINESE SALUTE:** Exc. sound (very slight record swish). Hosted by **Dave Garroway**. An interesting and unusual program on which various musical groups and organizations present compositions based on the famous notes of the NBC chimes. (30 min.)  
**NBC SPECIAL:** "A Question of Pianos" April 18, 1945 vg+/exc A special program presented on behalf of the 29th Annual Appeal of the Catholic Charities of NY. Starring Bob Hope, Bing Crosby, Jimmy Durante, Pat O'Brien. WNBC, N.Y. A/c (30 min.)

\* **SCREEN GUILD PLAYERS:** "The Birth of the Blues" Jan. 18, 1951 Exc. Spec. by Buick Bing Crosby, Dinah Shore and Phil Harris in the story of the beginnings of the first bluesband. Last band. Lots of great music! ABC (60 min.)  
**SEALTEST VILLAGE STORE:** March 20, 1947 vg+/exc Starring Jack Haley, Eve Arden. Guest is Vincent Price. Seams Jack is studying music at (Frank Nelson's) Music School. (30m.)  
**SEALTEST VILLAGE STORE:** July 6, 1948 vg+/exc Starring Jack Carson, Mary Jane Croft. How authors create their works: Sivebhat sketch. Hilarious! (30 min.)  
**SHADOW:** "Murder in E Flat" 1939 vg+ Bill Johnston/Agnes Moorehead Sponsored by Goodrich. Mad bomber is on the loose! (30 min.)

**REMEMBER RADIO:** VG sound. Excerpts featuring Frank Crumit & Julia Sanderson, Vic & Sade, first broadcast of "Information, Please!" Manhattan Merry-go-Round. WGBH-88 a/c (30 min.)  
**ROMANCE OF WAGGAS:** Aug. 6, 1951 Exc. William Conrad plays Jeff Spahn, former peace officer now a rancher, who has come to Pagosa to file a land claim. Interesting show, written by John Westor as it is a forerunner of **Gunsmoke**. CBS (30 min.)

\* **SCREEN DIRECTORS' FLAMBOYANCE:** "Call Northside 777" Dec. 9, 1949 Exc. **Jesse Stewart** re-creates his memorable screen role in this fast-paced story of a reporter who probes an eleven-year-old murder case to prove the killer's innocence. NBC (30 min.)

\* **SEE EYER:** "Rodeo at Tarantula Springs" Sep Rare show featuring the **Full Throttle** (30 min.)  
**RICHARD DIMON:** The following ten (10) show Dick Powell, and run 30 min. [List 6-8-RC a May 15, 1949 Ralph Chase Show #4 May 22, 1949 Stolen purse May 29, 1949 Betty Moran (speed wavy at end) Sept. 24, 1949 Gangsters want \$200,000 bundle (17/minute) (speed wavy during opening)]

\* **ROCK'S GALLERY:** The following ten (10) and 15 min. shows: **Rockabilly** (10 min.)  
 July 14, 1945 **Rockabilly** (10 min.)  
 Nov. 29, 1945 **Rockabilly** (10 min.)  
 Nov. 13, 1945 **Little Old Lady** (10 min.)  
 Dec. 13, 1945 **L-7 Dude Ranch** (10 min.)  
 Dec. 20, 1945 **Fortune in Furs** (10 min.)  
 Jan. 3, 1946 **Stark Waley** (10 min.)

NARA will not attempt to promote one commercial source of programs over another but we do feel obliged to provide information on those who sell old radio series. I would like to invite others in the business of selling to send me background information on themselves and their company if they would like "equal time" in the pages of this publication. NARA will attempt to caution its readers in buying from certain questionable sources but we do not wish our articles on commercial sellers to be accepted as a blanket approval of their activities. Readers may contact Mar-Bren at P.O.B. 4099; Rochester, N.Y. 14610.



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. Each of the publications is worthy of financial support, some perhaps more worthy than others, 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.)

\* \* \*

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

Among the reprints of ads and articles of the past in the July issue are items about Jack Benny's semi-retirement (n.d.), Amos 'n' Andy's first guest appearance after 10 years as the top-ranked radio show (3-31-37), Harry Hershfield's collection of jokes considered toppers on CAN YOU TOP THIS? (8-2-42), and a report on the effects of radio listening on students doing homework (10-8-36). Dr. Clyde Thomas Polson won his Ph.D. degree from the University of California by testing the effects of radio listening on reading rate and comprehension of 368 students. He found that speech greatly reduced the ability to get meaning from paragraph and sentences, that music and noise caused slight difficulty in this activity, and that, surprisingly, music increased the student's capacity to understand paragraph organization and outline material by 23%.

\* \* \*

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

The first annual Allen Rockford Memorial Award will be presented at the fourth annual Friends of Old Time Radio Convention. Jay Hickerson contacted Roger Hill, NARA's president, who had suggested such an award to honor the memory of the co-editor of NOSTALGIA RADIO NEWS, and Roger was eager for NARA to work with Jay and other individuals and organizations in setting up the award. Don Richardson, Allen's co-editor and long-time friend, also supports the idea. Hickerson has called for OTR fans to send in letters of nominations for this year's award by Oct. 1. Hickerson says, "The criteria would be excellence and unselfishness in our hobby. It could be involvement with books, newsletters, clubs, charity work, radio shows, logs, etc., now or in the past." (X:8; August, 1979)

The latest update for the October 29 convention to be held at the Bridgeport, Connecticut Holiday Inn lists as additional guests, "tentatively coming," Hamilton O'Hara, Jackson Beck, Ralph Bell, and Ian Martin. Previously announced guests, listed in COLLECTOR'S CORNER (August, 1979), include producer-directors Blair Walliser, Herbert Rice, Ward Byron, Warren Somerville, Himan Brown, and Ira Ashley; musician Rosa Rio; announcers George Ansbro and Bob Dixon; sound effects men Bob Prescott and Jack Houseknecht; and performers



Alice Reinheart, Grace Matthews, Court Benson, Bill Griffis, Raymond Edward Johnson, Arnold Stang, Ralph Camargo, James Monks, Arnold Moss, Evie Juster, Vicki Vola, Peg Lynch, Claire Hazel, Don McLaughlin, and Lee Allman. The day's events include sound effects, acting, and writing workshops; a presentation by Anthony Tollin, editor of THE SHADOW SCRAPBOOK; a performance by Raymond Edward Johnson; a live radio drama; and a trivia contest. The costs are as follows: adults, \$16 for the day's events and the evening dinner or \$4 for the afternoon only; children, \$13.50 for day's events and evening dinner or \$2 for the afternoon only.

An obituary for Ed Blainey, sound effects man for ALL MY CHILDREN at the time of his July 31 death and for THE FAT MAN, GANGBUSTERS, TERRY AND THE PIRATES, and HOP HARRIGAN in the past, mentions that Blainey was active the 1977 and 1978 conventions and had helped in locating many personalities for the conventions. (X:8)

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

Along with advanced listings for THE SEARS RADIO THEATRE and THE CBS MYSTERY THEATRE Editor Webb recommends some of SRT programs and prints letters from those expressing views on the show. Subscriber John H. Doyle evaluates SRT as follows: "I concur with those who find SEARS westerns surprisingly good; comedy, hit-or-miss; love and hate, occasional winners; mystery, generally good; and adventure--all over the lot! ('Then There Were None,' 8-24-79--Whew! A terrible rehashing of an old plot). My special favorite is 'The Old Boy' by the master, Mr. O. Arch Oboler; better, I think, than many of his old LIGHTS OUT." (No. 4; September, 1979)

Of "The Thirteenth Governess," starring Howard Duff as a detective, Joe Webb says, "It seems a lot like Sam Spade, but it's really not. After all, would Sam Spade have his office in a shopping center?" (No. 3; August, 1979)

Webb makes an ominous prediction: "Next month a decision regarding SEARS RADIO THEATRE should be made. In our opinion, especially in light of the poor year which SEARS as a corporation is having, prospects for another year of RADIO THEATRE are in doubt." (No. 4)

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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).

The BULLETIN urges all who like drama on radio to write a letter of support for SEARS RADIO THEATRE. Now in reruns, the show has an uncertain future, a second series of dramas not yet having been contracted for. Those who would like for SRT to continue should write CBS RADIO, SEARS RADIO THEATRE in care of their local radio stations to urge that the program be continued.



A news release tells of a new syndicated dramatic/mystery series, SUSPENSE STORY. Each week the series will present a different cast in a classic thriller format but with modern settings. Joseph Campanella stars in the pilot episode, "Messages." Studiohouse Radio syndicates the show which is produced by George Gilbreath and directed by Don Hills. (V:8; August, 1979)

Gerry Lieber-Mackay reviews the fall, 1978 issue of JOURNAL OF POPULAR CULTURE, which devotes 150 pages to thirteen scholarly articles on old time radio. Among the topics discussed are suggested research topics, early radio's reliance on vaudeville entertainers, protests about AMOS 'N' ANDY, the origin and impact of VIC AND SADE, the story behind SCREEN GUILD THEATRE, women in early radio, daytime radio programming from 1926 to 1956. Lieber-Mackay lauds the "provocative and informative articles" presented in a "scholarly and well-written manner" and informs readers that a copy of the issue may be obtained by sending a check or money order to JOURNAL OF POPULAR CULTURE, Popular Culture Building, Bowling Green State University, Bowling Green, OH 43403. (V:8)

In his "HEAR Are the Answers" column Ken Greenwald explains why one should avoid recoding on speeds lower than 3 3/4 ips: "The slower the speed of the tape the more difficult it is for the tape to return the high end. At 15/16 ips everything comes out bassy and you have to hit the amplifier's tone controls to boost the treble and pushing the tape hiss to uncomfortable levels on top of it all." (V:6; June)

\* \* \*

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

A seven-page tribute to John Wayne gives a biography and lists Wayne's films and radio appearances. Some of the lows of Wayne's life were a period in the mid-1930's when he tried other lines of work and failed as a stock broker, a realstate man, and a boxer; a period in the 1940's and '50's when he was drinking so heavily that his legs had to be wired to the saddle to keep him from falling off his horse; and a period in the '60's when he was depressed by his arguments with critics over his movie THE ALAMO and by the deaths of three close friends (actors Ward Bond and Grant Withers and writer Beverly Barnett). Just three items are listed under JOHN WAYNE ON RADIO: his 1941 serial THREE SHEETS TO THE WIND; SCREEN DIRECTORS' PLAYHOUSE, "Stagecoach," 1-9-49, and "Fort Apache," 8-5-49. (VII:5; Sept.-Oct., 1979)

Owens Pomeroy's recent subjects in "Radio as Radio Used To Be" have been Mae Questel (Betty Boop, Olive Oyl in Popeye cartoons, Aunt Bluebell in TV commercials) and Arthur Godfrey. (VII: 4 and 5) Godfrey was, according to Pomeroy, the first to use a personal style on radio which made a listener feel that Godfrey was talking to him alone. Since his last regular CBS radio show, April 30, 1972, 27 years to the day after the program began, Godfrey has been making radio and TV commercials for ecology and conservation institutes.

\* \* \*



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

Alf H. Walle examines the work of Hollywood stars in the movies during the vintage years of radio. He suggests that the reason drama on radio was more sophisticated than that on modern television was that radio had the services of performers who worked in vaudeville and movies while television set up a rivalry between television and movie stars. Walle affirms that some stars had their own series but that most appeared on anthologies such as ACADEMY AWARD THEATRE, LUX RADIO THEATRE, HALLMARK PLAYHOUSE, SCREEN GUILD THEATRE, SKIPPY HOLLYWOOD THEATRE, LUX RADIO THEATRE, and SCREEN GUILD THEATRE. He contrasts the latter two: LUX RADIO THEATRE was an expensive show that was performed before a live audience at Hollywood's Music Box Theatre and paid its two to four major stars each week \$5,000 apiece while SCREEN GUILD THEATRE was a charity show whose earnings went to the Motion Picture Relief Fund to build homes for aging performers. (No. 37; July, 1979)

A newspaper clipping tells of the death of Staats Cotsworth, best remembered as CASEY, CRIME PHOTOGRAPHER. Cotsworth, 71, had distinguished himself also as a stage actor, having played many Shakespearean roles on stage. (No. 37)

\* \* \*

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

In the August, 1979 issue (II:9) Editor Scaduto provides a list of back issues available from him for \$1 each. The names of some of the Big Band figures covered in these issues may be of use to those trying to decide whether to write for more information about THE BIG BANDWAGON. If you order a back issue, Scaduto requests that you use the issue number, all from volume II.

NUMBER

- 1---Teagarden, Teddy Wilson, Doris Day
- 2---Herman, Errol Garner, Phil Harris
- 3---Frankie Carle, Bob Crosby, Ed Lang
- 4---Jan Savitt, Al Donahue, Blue Barron
- 5---Spike Jones, Lester Young, Ozzie Nelson
- 6---Glenn Miller issue, Ray McKinley
- 7---Bob Crosby, Bud Freeman, Jack Morgan
- 8---Sinatra, Coleman Hawkins, Mitchell Ayres

In a two part interview (II: 8,9; July and August) Frankie Carle reveals his favorite songs and his most embarrassing moment as a band-leader. Carle was partial toward "Don't You Remember Me" and "Stardust" while his daughter preferred "Oh, What It Seemed To Be." His embarrassment was occasioned when he turned his back to the audience to lead the band after his piano stool had broken, causing him to go down on his rear end. He had not been injured, but the seat of his trousers had been. Laughter alerted him to a problem, and when a band member told him why, Carle ran from the stage

\* \* \*



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

Recent issues have had several articles about the 1979 Convention of the Vintage Radio and Phonograph Society. The categories for the equipment contest, held at the September 7, 8, and 9 event, were wireless equipment and receivers, pre-1925; crystal sets post-1920; regenerative battery receivers pre-1930; non-regenerative battery receivers pre-1930; loudspeakers; components and assemblies post-1920; AC table receivers pre-1930; table receivers post-1930; art-decco and novelty receiver post-1930; commercially manufactured amateur receiving equipment pre-1950; console receivers; AC/DC table radios; cylinder phonographs, inside horn; cylinder phonographs, outside horn; disc phonographs, outside horn.

In the August issue Gordon Thompson gives suggestions for repairing Atwater Kent 55 and 55-C radios. He cautions that the tips are on the level of TV-radio repair technicians. Another article goes over some of the considerations in buying a vintage phonograph. (VI:8)

\* \* \*

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

In the third of his excellent series on radio mysteries Steve Lewis discusses shows that featured locked room murder mysteries. Among the programs discussed are SUSPENSE's "Fire Burn and Cauldron Bubble," in which a former actress is killed in a theatre box guarded by two loyal servants while 3,000 people are watching a performance of Macbeth; SUSPENSE's "The Locked Room," in which a million dollar diamond is stolen from a locked study and its owner murdered while two employees guarded the entrance; ELLERY QUEEN's "Dead Man's Cavern," in which a man has been strangled in a locked cave; and JOHNNY DOLLAR's "The Paperback Mystery Matter," in which a reclusive millionaire found dead of gas asphyxiation in an apartment with double locks on both doors and windows, making it look like suicide. (No. 17; July, 1979)

In the "Technical Tips" section for July Joe Webb discusses equalizers, dolly systems, and phase-linear auto correlators. He concludes that the equalizer is of most use for OTR collectors. He also explains what he believes would be the most magnificent of all sound processing systems: "First, send the program through the auto-correlator, and reduce hiss and rumble. Second, adjust the frequency range as necessary by a double-pass through an equalizer. And third, to prevent future hiss, use a Dolby unit. Of course, this means that you have to listen through the Dolby unit at all times when the processed program is played back. Another important point to remember is that double-speeding while processing can be counter-productive (since double-speeding doubles all frequencies and nullifies all equipment settings). Double-speeding cannot be done successfully through a Dolby unit."

\* \* \*



## PRINTED MATERIALS LIBRARY

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### Additions

#### Books

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

- B-144 TONY HANCOCK "ARTISTE": A TONY HANCOCK COMPANION by Roger Wilmut, 1978. 269 pp. Part I provides a chronological approach to the development of the British comedian's art. Part II has lists of his stage appearances, radio and TV broadcasts, film appearances, and gramophone records with considerable annotation.  
(Donated by Mike Gerrard)
- B-145 NOT JUST A SOUND: THE STORY OF WLW by Dick Perry, 1971. x, 242 pp. Traces the development of Cincinnati's pioneer radio station from its beginning in 1922 through its expansion into television as Ohio's first TV station. Emphasizes programs and personalities but does not neglect owners and managers.  
(Donated by Francis Federighi)
- B-146 NEWS BY RADIO by Mitchell V. Charnley, 1948. ix, 403 pp. Meant for radio newsmen and broadcast news trainees, the book examines the history of radio news, evaluates its successes and failures, and makes suggestions for improvement. Often compares and contrasts broadcast and newspaper practices.  
(Donated by Jack French)
- B-147 NEW, REVISED ILLUSTRATED RADIO PROGRAM CATALOG AND PRICE GUIDE by Tom Tumbusch, 1979. 8½ x 11 in. paperback, 56 pp. 600 new items listed in addition to those from the first edition. 900 illustrations as compared to 500 in the first. Dates and prices each illustrated item, giving the value in each of three conditions: good, fine, and mint. (See NARA PRINTED MATERIALS LIBRARY CATALOG, B-64.)  
(Donated by Tom Tumbusch)



- B-148 THE GREAT AMERICAN DETECTIVE, edited and introduced by William Kittredge and Steven M. Kranzer, 1978. paperback, xxxiv, 414 pp. An anthology features fifteen stories, including a script for THE SHADOW, "Death Shows the Way."  
(Donated by Rex Miller)
- B-149 DREW PEARSON DIARIES: 1949-1959, edited by Tyler Abell, 1974. xiv, 592 pp. Brief daily entries reveal the columnist-radio commentator's contemporary thoughts about the events involving him with major political figures. Index enables one to research particular persons.  
(Donated by Roger Hill)
- B-150 TUNE IN YESTERDAY: THE ULTIMATE ENCYCLOPEDIA OF OLD-TIME RADIO, 1925-1976 by John Dunning, 1976. xiii, 703 pp. One of the basic reference books for OTR fans. Arranged alphabetically by program title with entries ranging from  $\frac{1}{4}$  page to several pages. (See Gerry Lieber-Mackay's review which compares Dunning's work with Buxton and Owen's THE BIG BROADCAST, NARA NEWS, V:4, Winter, 1978.)
- B-151 THE EFFECTS OF MASS COMMUNICATION by Joseph T. Klapper, 1960. Uses known psychological theories to explain how the media of radio and television influence people. Crime and violence, escapist fare, and effects of adult programs on children are topics which he explores.  
(Donated by Roger Hill)
- B-152 TELEVISION AND RADIO ANNOUNCING by Stuart W. Hyde, 1960. 450 pp. Explains the equipment and the other technical aspects. Provides an understanding of phonetics and how to handle foreign pronunciation. Uses examples of scripts for a variety of announcing positions.  
(Donated by Roger Hill)
- B-153 BROADCASTING: RADIO AND TELEVISION by Henry L. Ewbank and Sherman P. Lawton, 1952. 528 pp. Contains information on how to understand the media; planning, preparing, directing, and evaluating the program; and a variety of illustrations and glossaries for radio and television.  
(Donated by Roger Hill)
- B-154 TRAINING THE SPEAKING VOICE by Virgil Anderson, 1961. 440 pp. While this work may be helpful to someone working in broadcasting, there are no references to the media.  
(Donated by Roger Hill)
- B-155 REPORTING TODAY: THE NEWSWRITER'S HANDBOOK by M. L. Stein, 1971. 224 pp. A paperback with photos telling how news is assembled and prepared for broadcast.  
(Donated by Roger Hill)
- B-156 DOCUMENTS OF AMERICAN BROADCASTING, edited by Frank Kahn, 1968. 580 pp. Traces the development of regulation and cites



specific cases involving freedom of expression in programming. The areas of journalism, competition, and educational broadcasting are also discussed in this paperback.  
(Donated by Roger Hill)

- B-157 A PICTORIAL HISTORY OF RADIO by Irving Settel, 1967. 192 pp.  
Chapters on each of the decades, the twenties through the sixties. Numerous pictures make this a fun book.  
(Donated by Fred L. King)

#### Scripts

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

- S-111 THE WHISTLER, "The Murder of Byron Blake," 23 pp.  
S-112 THE WHISTLER, "Seven Steps to Murder," Feb. 6, 1947, 24 pp.  
S-113 THE WHISTLER, "Safety in Numbers," Feb. 10, 1947, 24 pp.  
S-114 THE WHISTLER, "Eight to Twelve," Feb. 24, 1947, 24 pp.  
S-115 THE WHISTLER, "The Blue Legend," Mar. 3, 1947, 25 pp.  
S-116 THE WHISTLER, "A Woman's Privilege," Mar. 12, 1947, 25 pp.  
S-117 THE WHISTLER, "Mavis Cameron Disappears," Mar. 17, 1947, 23 pp.  
S-118 THE WHISTLER, "Miracle on 49th St.," Mar. 19, 1947, 22 pp.  
S-119 THE WHISTLER, "The Lady With the Knife," Mar. 24, 1947, 24 pp.  
S-120 THE WHISTLER, "The Blank Wall," Mar. 31, 1947, 24 pp.

(Scripts 121-126, all donated by John Pellatt, are from a series of radio scripts intended for use by high school classes: FAMOUS PEOPLE IN FICTION. When the Radioplay company flourished is uncertain.)

- S-121 FAMOUS PEOPLE IN FICTION, "Bathsheba Everdene in FAR FROM THE MADDING CROWD," 8 pp.  
S-122 FAMOUS PEOPLE IN FICTION, "RAMONA," 8 pp.  
S-123 FAMOUS PEOPLE IN FICTION, "John Halifax from JOHN HALIFAX, GENTLEMAN," 8 pp.  
S-124 FAMOUS PEOPLE IN FICTION, "Angela Messenger in ALL SORTS AND CONDITIONS OF MEN," 8 pp.  
S-125 FAMOUS PEOPLE IN FICTION, "Maximus Austin in A LIGHT MAN," 8 pp.  
S-126 FAMOUS PEOPLE IN FICTION, "Samuel Pickwick from PICKWICK PAPERS," 8 pp.



### Magazines

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

M-138 RADIO MIRROR, December, 1935. Photocopy. Cover and some advertising pages missing.  
(Donated by Arthur Retzlaff)

M-139 JOURNAL OF POPULAR CULTURE, XII:2 (Fall, 1978). Features in-depth articles on radio.

### Slides

The following slides were taken during March, 1978 and represent both radio and television aspects of broadcasting. Their use is primarily to serve as an introduction to broadcasting for students at all levels. Borrowing costs are \$1 per 20 slides.

- SL 312 - Studio 3 (TV) at San Francisco State University's Broadcasting Dept.
- SL 313 - Control Room 3 at SFSU
- SL 314 - TV Switcher for Control Room 3 at SFSU
- SL 315 - Studio 2 at SFSU
- SL 316 - Control Room 2 at SFSU
- SL 317 - Master Control at SFSU
- SL 318 - Master Control
- SL 319 - Lighting Bay Panel Studio 1 at SFSU
- SL 320 - Switcher in Con. Rm. 1 at SFSU
- SL 321 - Audio Board in Control Room 1 at SFSU
- SL 322 - Master Control at SFSU
- SL 323 - Control Room 1 at SFSU
- SL 324 - Studio 3 at SFSU
- SL 325 - TV Switcher in Control Room 3 at SFSU
- SL 326 - Class in Studio 3 at SFSU
- SL 327 - Audio Board in Cr. Rm. 3 at SFSU
- SL 328 - Studio 1 with Lighting Battens at SFSU
- SL 329 - Cr. 3 looking through into Studio 3 at SFSU
- SL 330 - Assembly area outside Studio 1/2
- SL 331 - (ditto)
- SL 332 - Studio 2
- SL 333 - TV Camera in Studio 2
- SL 334 - Cr. Rm. 2
- SL 335 - Cr. 2 & Studio 2
- SL 336 - Cr. 2
- SL 337 - Studio 1
- SL 338 - Studio 1
- SL 339 - Studio 1 used as classroom
- SL 340 - Cr 2
- SL 341 - Studio 2
- SL 342 - Studio 2
- SL 343 - Studio 2
- SL 344 - Cr. Rm. 2
- SL 345 - Audio Class in session at SFSU
- SL 346 - Control Room at Univ. of Calif. Med. Ctr. Educa. Broadcasting Center
- SL 347 - (ditto)
- SL 348 - (ditto)



- SL 349 - Control room at College of San Mateo's Broadcasting facility
- SL 350 - Audio Board at CSM
- SL 351 - Control Room at CSM
- SL 352 - Cr. Room at CSM
- SL 353 - VTR Room at CSM
- SL 354 - Cr. Room at CSM
- SL 355 - Engineering at CSM
- SL 356 - Radio Control Room w/DJ at CSM
- SL 357 - TV Studio at CSM
- SL 358 - TV Studio at CSM
- SL 359 - U.C. Med. Ctr. TV equipment
- SL 360 - U.C. Med. Ctr. TV equipment
- SL 361 - CSM Announce booth
- SL 362 - CSM Radio booth
- SL 363 - CSM Announce booth
- SL 364 - CSM Announce booth with Audio Board for TV
- SL 365 - CSM Radio Booth
- SL 366 - City College of San Francisco's Broadcast Dept.; new control room (TV)
- SL 367 - Engineering and telecine at CCSF
- SL 368 - Telecine at CCSF
- SL 369 - Engineering control at CCSF
- SL 370 - CCSF Studio
- SL 371 - CCSF Control room
- SL 372 - CCSF Studio
- SL 373 - CCSF Studio
- SL 374 - CCSF Studio
- SL 375 - CCSF - Control Room into Studio
- SL 376 - CCSF - Control room into studio
- SL 377 - KGO-TV in San Francisco ; Control Room equipment
- SL 378 - KGO; VTR
- SL 379 - KGO; Engineering
- SL 380 - KGO; Control Room
- SL 381 - KGO; VTR
- SL 382 - KGO; Control Room
- SL 383 - KGO; newsroom
- SL 384 - KGO; newsroom
- SL 385 - KGO; studio
- SL 386 - KGO; studio
- SL 387 - KGO; TV camera
- SL 388 - KGO; Audio Board
- SL 389 - KGO; TV Studio
- SL 390 - KGO; TV camera
- SL 391 - KGO; Control
- SL 392 - KGO; Control
- SL 393 - Punahou High School Television Department; Honolulu, Hawaii  
TV Studio
- SL 394 - PHS, equipment storage/studio
- SL 395 - (ditto)
- SL 396 - (ditto)
- SL 397 - (ditto)
- SL 398 - Dept. Head & office; PHS
- SL 399 - Duplicating room; PHS
- SL 400 - VTR duplicators; PHS
- SL 401 - Control Room & inside of portable van for remotes; PHS
- SL 402 - wire recorder; private collection
- SL 403 - 1920's table radio with top up
- SL 404 - 1930's radio
- SL 405 - same as SL 404
- SL 406 - same as SL 404





# SPERDVAC

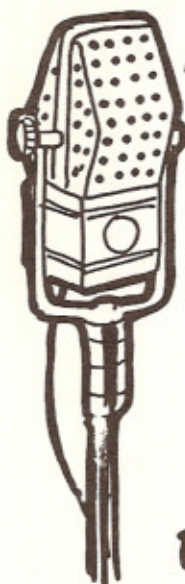
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A TIP OF THE ATWATER DIAL TO . . .

- Randy L. Pederson of St. Paul, Minnesota for a commentary on Arthur Frank Wertheim's RADIO COMEDY from KIRKUS REVIEWS, XLVII, Pt. 2, # 7 (April 1, 1979)
- Louis R. Cross of Merced, California for a newspaper obituary of John Reed King
- Francis Federighi of Schnectady, New York for Dick Perry's NOT JUST A SOUND: THE STORY OF WLW (B-145)
- Arthur Retzlaff of Burton, Michigan for a xeroxed copy of RADIO MIRROR, December, 1935 (M-138)
- Jack W. Shugg of Bronx, New York for an article about the death of Ben Gross, radio critic and author of I LOOKED AND I LISTENED (B-10, B-30)
- Rodney Arisian of Dorchester, Massachusetts for a clipping about the Museum of Broadcasting in New York City
- Charles Ordowski of Livonia, Michigan for a DETROIT NEWS article about AMOS 'N' ANDY
- Roger Hill of San Francisco, California for DREW PEARSON DIARIES: 1949-1959 (B-149)
- Mike Gerrard of London, England for Roger Wilmut's TONY HANCOCK 'ARTISTE' (B-144)
- Rex Miller of East Prairie, Missouri for William Kittredge and Steven M. Kranzer's THE GREAT AMERICAN DETECTIVE (B-148)
- Jack French of Fairfax, Virginia for Norman Corwin's THIRTEEN BY CORWIN (B-02) and Mitchell V. Charnley's NEWS BY RADIO (B-146)
- Don McMillen of Slater, Iowa for an article about warm-ups for radio audiences
- Tom Price of Salinas, California for Jay Hickerson's supplements to his SUSPENSE log, for five back issues of MEMORIES (a publication of the Old Time Radio Club, and for newspaper articles about Anthony Evangelista's exhibit of radio collectibles at the New York Museum of broadcasting, Paul Harvey, ALIEN WORLDS, George Burns, and George Fenneman
- John Pellatt of Willowdale, Ontario, Canada for several cartoons from 1935 issues of PUNCH, an obituary of Cy Mack, and scripts from a series of radio plays done for schools FAMOUS PEOPLE IN FICTION ("Bathsheba Everdene," "Ramona," "John Halifax," "Angela Messenger," and "Maximus Austin")