

**NORTH  
AMERICAN  
RADIO  
ARCHIVES**

Presents:

**N.A.R.A. NEWS<sup>®</sup>**

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Time to renew?  
Don't delay;  
Send in now!

Membership Categories (Annual)

Junior (under 18)..... \$8  
Individual..... \$14 (3 yrs/\$35)  
Family..... \$18  
Life..... \$100

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NARA NEWS  
Winter/Spring, 1980

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ACROSS THE EDITOR'S DESK

This first issue of 1980 arrives a little late this time but we will be doing our best to prevent this from being the normal state of affairs. Resettling and acquiring a new address sometimes takes longer than expected. Before telling you of the news from members and some other exciting developments for NARA, I'd like to let you know of some of my experiences as I left Al Inkster's place in Tucson enroute to Toronto, Canada.

At the Tucson Airport, I managed to talk by phone with member LaVaughn Payton. LaVaughn had not renewed membership due to finances but he did mention the possibility of renewing if we should offer a three year membership for a discount rate as many other organizations do. This seed of an idea took hold and a glance at the membership fee structure inside the front cover shows you the result. After a stopover in Dallas and Chicago, I arrived in Toronto during one of the wettest November rainstorms I've experienced in a long time. Unfortunately, John Pellatt was tied up with his university work but he had arranged for part of my stay to be at one of the nicest (and most inexpensive) hotels in the midst of the city. Being as it was my first visit to Toronto, I found it a wonderfully clean and thoroughly enjoyable place. Two days were spent talking with postal authorities and customs agents about the problems our Canadian members have had in receiving library materials. Contrary to what I'd expected, all of the people I met with were extremely amiable and willing to offer whatever help they could to help us. My warmest appreciation to Mr. Cumming, Mr. Gauder, Mr. McCartin, and Mr. Pearson. Although we need to establish several files with Canadian Customs, we hope to have these technicalities settled in the very near future.

The last few days of my stay in Toronto was at the home of my good friend and strong supporter of NARA, Mr. John Pellatt. His mother and father were the nicest hosts anyone could want. John and I spent many hours talking about radio history in Canada and what the archivists there have and have not accomplished. John has single-handedly probably done more than any other one individual to seek out and preserve transcriptions in Canada for those of us everywhere. We carefully searched through the stacks of what he has saved from the dustbin and are both hopeful these may soon be dubbed onto tape for NARA. John has also agreed to become our Canadian correspondent and serve in an editorial capacity for Canadian members. In the face of all his studies and work at CHOO, I don't know how he finds the time to pursue this interest in radio history. But I, for one, am very thankful that he does and for his strong support of NARA in the past and future to come. Distances from Toronto to the locations of other members in Ontario were too great for me to visit anyone else during the short stay in that fine city. Likewise, a short distance away is Buffalo where another companionate organization meets but time was too short.

While staying in Columbus, Ohio, I did spend a full day at the Ohio Historical Society where I met with Harold Heckendorn and others to find out about some exciting things happening with sound archival work there. More on this and a very disappointing experience with WOSU radio elsewhere in this issue. Member Ed Beckman and I were able to meet several times (you can guess what we discussed!) and in addition to exchanging a wealth of information, Ed had some very fine suggestions, one of which is being implemented with the arrival of this issue. (See Tape Lending Library Information) Bob Welch, another long time friend (but not yet a member) drove up from Harrison, Ohio for an afternoon of radio talk. Bob has been the source for much of our tape in the lending library. Before leaving Ohio, I had the pleasure of talking by phone with Frank Dacey, not only long a good friend but also quite a booster of NARA as one of our members in the Bronx (New York).



On the way back to San Francisco I stopped off to meet with Ron Kula in Grand Forks, North Dakota (in January! Brrr!). He and his charming wife very courteously put me up for the night and though we had a scant 5 hours to discuss NARA and the possibility of his being our librarian for the cassette lending library, everything that needed to be accomplished was done. A big welcome to Ron from the rest of us and we all know he'll do a superb job in running the cassette tape library.

With the journey finally ended, I can now reflect on what was achieved and the fine people I've had a chance to be with since last October. It was costly but the hospitality shown by people such as Al, John, and Ron eased the financial burden and made whatever expenses incurred all worthwhile. I guess one thing I'd like to say as a result of this experience is that people involved with our interest of old time radio are indeed a cut above the rest of society. And the friendliness which our interest seems to attract and generate may be something which we've let slip away a bit within NARA and our relationship with our members. I hope we're able to take steps to correct this where it has happened. I also encourage anyone in this "hobby" to make contact with others, especially with fellow members, when they travel. While we may not have a membership roster yet available for each and every member, if you contact one of us, we'll see that you receive names and addresses of other members near you or along the route you might be traveling. We have no phone numbers in most cases but a postal card to the other person enough in advance should allow you to establish contact with those who desire contact. Some members may wish to maintain their privacy and we all should respect that wish. In this and future issues, I intend trying to provide for a closer informality between NARA members. Your suggestions and continued interest in our organization will always be helpful. Thank you.

R. W. Hill

#### Wherefore Art Thou...Oh Member?

In line with the aforementioned closer contact between us and members, I took it upon myself to individually contact the many who had dropped their membership over the past two years. Quite a task to write so many letters. The results, however, at least give us some indication of why people stop being involved with NARA and what steps we might take to keep them as members. Not everyone responded but our readers may be interested in what we discovered and perhaps would have additional suggestions for us.

Four members have moved and left no forwarding address. Information on Dan Scherger, Ana Landry, Steve Strouth, and Jim Semenov would be appreciated. J. Kucuba requested we drop his membership with no reason given. J. Igo responded to say, "I simply never found time to take advantage (of NARA's services)." He did say he would like to rejoin later. R. LaInerre was faced with the rising costs of everything and a need to cut back on something, thus his decision to withdraw from NARA. Surprisingly, the money factor seemed only a minor consideration for most who responded. P. Haritatos, Jr. felt our dues weren't worth what he got from NARA and mentioned that he got nothing out of the "fat booklets containing letters from members & articles on books & scripts." S. Macko was quite precise in listing several reasons for his nonrenewal: membership in NARA is not worth \$14 for the four issues annually although the newsletter is a fine one; library tapes should be  $\frac{1}{2}$  track instead of for  $\frac{1}{2}$  track capability; the club is very impersonal and no one knows anybody. Other former members referred to vague "circumstances" such as G. Hobson, but then said they hoped to soon rejoin. B. Segal praised the Blands for their helpfulness and emphasized that he found nothing wrong with the organization but had to allocate his time to other interests for the time. J. Salerno admitted to not having time for his hobbies while working several jobs at once. (ed. Joe didn't mention it but I've seen his name mentioned in one of the professional archival journals in reference to some worthy research project. Good luck Joe!)



"The Blands are neat people." said R. Kallenberger. But he admitted to being too busy with other things to keep up with OTR. L. Snider of Canada admitted that in spite of excellent information and services offered by NARA, his interest and available time just wasn't enough. F. Schacht would like to rejoin if the lending library has a bigger selection now. And V. Hall also ceased membership because of the small archive but decided to renew after our correspondence. A. Fansler joined originally to see if what we offered couldn't be of some use at her high school in helping kids to read better. She mentions that while the reading teachers saw no merit in using OTR materials, she still thinks it's a good idea and when time permits, she intends rejoining for her own enjoyment.

W. Ramsey was well-satisfied with the booklet but felt it necessary to give up his membership due to failing eyesight. I wrote to him with the suggestion that we might offer a "spoken newsletter" for blind or partially-blind members. If one of you would like to volunteer to read our publications onto tape for such members, please contact me. The only requirements would be a pleasant speaking voice and enthusiasm for the job.

D. Daggett had reasons he couldn't go into for dropping membership but after my letter and a conversation with T. Schampers, he reconsidered and sent in a renewal. Tom talked to Mr. Daggett about organizing members in each state into a group. I'm highly in favor of this and subsequently sent Tom the listing I had of other members in Wisconsin. We in NARA would like to see this happen in as many states as possible. Please contact me if you would like to be the individual in your state to pull this together.

Several former members responded by admitting neglect or forgetfulness. P. Pearson said he was never asked to renew (mail does go astray!); N. Griffin had moved and assured us he wanted to continue with NARA; C. Dern wondered why he no longer received bulletins. In his words, "No, you were not failing in some way. Your organization is wonderful and I look forward to receiving my renewal application." Fred McLaren left NARA by neglect rather than by design. Moving and personal difficulties took priority for awhile and he is now once more a part of the NARA family. Fred has a real interest in the old radio premiums such as decoder rings and such. If any of you have one you'd be willing to trade for excellent artwork of radio personalities, let us know and we'll put you in touch with Fred.

To all of our members, I ask you to please contact us if you move so we have your correct address. And if you do decide to leave NARA, let us know why when possible. If we've become negligent in some way, perhaps we can correct it. You can be assured that we do listen. The complaint about increased dues helped lead us to offer our three year reduced dues package. The charge that the club is unpersonal prompted our efforts to find ways to increase the personal contacts. Mr. Macko also felt that, "NARA is dying and will not last much longer." It is true that in this area of radio history clubs spring up and die almost overnight sometimes. But this organization has survived at times in spite of neglect and with the efforts and support of increased numbers of people, I see no signs of decay for NARA. Yes, there is often internal conflict among staff. Yes, there is disagreement among us. But beyond our own petty strife is a common goal and love of what radio once was. We all compromise with one another to further this common goal and after seven years of existence, the North American Radio Archives is far from dying. From a one-time staff of one, we now have the talents and dedication of eight unpaid officers and an additional six or so who contribute articles, artwork, and other services. In addition to this, a good percentage of our membership roster is comprised of charter members who have been with us since 1973. Other letters from former members appear on following pages. Your letters, opinions, comments, suggestions are important to us and we hope you will take the time to write, even if it's only a postcard. Thank you all for your support.





## MAJESTIC RERUNS

POST OFFICE BOX 13128  
SACRAMENTO, CALIFORNIA 95813



EVAN MacBRIDE

(916) 489-2066

... in response to your question pertaining to the dropping of my NARA membership. I have really been too busy to give the needed time to keep up with the various events around the country, and have not had the time to read many of the various publications that come to the house. Just as soon as time permits, I will rejoin your fine organization.

I do want to thank you for writing to me. It is most appreciated. I sincerely hope that you have a very good 1980.

Kindest regards,

Evan MacBride

Dear Roger:

It usually takes me this long to respond to a letter. No snub meant.

I dropped membership in NARA out of nearly total lack of interest in OTR. I only have one occasional contact (Jim Weber) who sends science-fiction that shows up new on traders' lists that he keeps track of. I never really was a collector - just enjoyed radio drama when it was well done and on subjects of interest to me.

I would like to get together and discuss what's new with science fiction radio drama. I've been keeping up with CBS RADIO MYSTERY THEATER. They've done some interesting things - but not enough. I'm at the same place I've always been. Nothing ever changes here (I like it that way).

Regards,

Ron Hare  
948 Aster Court  
Sunnyvale 94086  
738-2026



Dear Mr. Hill,

In answer to your letter of the 25th of October, please let me assure you that my decision not to continue my membership in NARA had nothing to do with anything you did, or did not do right or wrong.

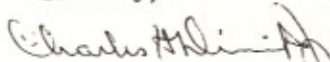
It is simply that, although I am a radio buff, I don't feel that I am at present in a position to benefit from remaining a member of NARA. It is possible that soon I will move overseas, and that will complicate matters even more.

As you can see, I have moved to Hawaii since I joined NARA, and I'm not sure how long I'll be here.

I hope that your organization has continued success, and that many other people benefit from it.

Charles H. Dimit, Jr.  
1720 AIA MOANA, APT. C 103  
HONOLULU, HI 96815

Sincerely,



Greetings for the Christmas Season!  
And Dear Friends:

Sorry I left an entire month, plus one day, go by before replying to your letter regarding the dropping of my membership in the NARA.

I can assure you that I have found no failings on your part. In fact, I appreciate your services immensely, and also the existence of such an organization as the NARA. I have also much enjoyed the old radio programs.

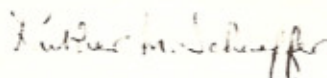
Probably my reasons for not renewing my membership can be limited to two. First: The monetary matter. Not that it is excessive, for it certainly is not, nor that I can't afford it, for I can, but probably because it does become a consideration with all the other needs and interests.

Next: I would be more interested in stories about the early radioing joys, and about the early radio stations themselves. This area holds great interest to me. Also to hear about the radios themselves.

I have a number of old radios dating back to 1924, possibly 1923, and and down the succeeding years with their changes and improvements. All of these are in working condition. I also have a number of the old magazines and radio logs from the 1920's.

You do have a good work going. I probably should renew membership. I will wait until after the new year. Thank you for your fine service and for contacting me.

Yours sincerely,



Pastor Luther M Schaeffer  
37 Torrance Place  
Gowanda, NY 14070



Nathan Berman  
175 Eastern Parkway  
Brooklyn, N. Y. 11238  
Apt 5H

November 21, 1979

Dear Roger,

My thanks for <sup>your</sup> concern as  
to why I dropped my membership  
in NARA. I found that NARA is  
a great organization. However,

I currently belong to many old  
time radio groups and as such,  
a nearly 50% increase in dues  
was a bit radical.

↔ All best wishes for the  
continued success of NARA.

Regards,

*Nathan Berman*

NARA  
C/of E. & G. Bland  
P. O. Box 11962  
Reno, Nev. 89512

Five years ago I joined NARA but did not renew  
my membership because:

1. It took up to 3 months to get tapes  
that I ordered.
2. Errors in bookkeeping delayed tapes  
when I had to send a Xerox copy of  
a check that I mailed for tapes.
3. Tapes that I ordered were not immed-  
iately available, or had been stolen.

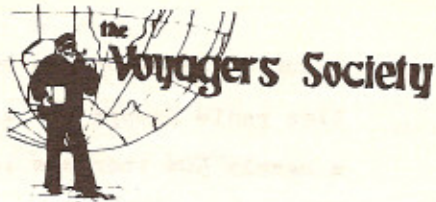
I would like to try NARA again if the situatio n  
has improved. Please send information on  
memberships and a tape catalog.

Box 41252  
Tucson, AZ 85717

December 17, 1979

Sincerely,  
*Richard Senne*  
Richard Senne





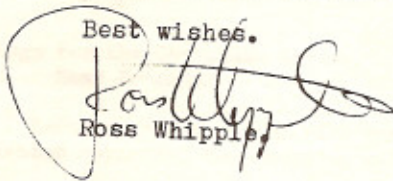
7 Dec. 1979

Dear Roger Hill,

Thank you for your kind query on my dropping NARA membership.

There's no complaint with the NARA at all. I am just on a tight budget, and have been working 25 hours a day for the past 18 months developing my own business, with nary a ten dollar bill for goodies, nor the time to relax and enjoy them. Haven't even been to more than two movies in the past year and a half. Thats the story. Keep up the good work.

Best wishes.

  
Ross Whipple

P.S. I do have a few OTR cassettes I purchased a long while ago and know I will never listen to again....not my goodies, but ones that appealed to me in my youth but not so much, quite surprisingly, now....blood & guts and murder and stabbings in the night-sort of stuff...good and wholesome. Does the NARA want them?

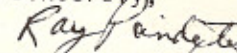
P.O. Box 740  
Carlsbad, CA 92008

Dear Roger:

I appreciate your interest. Actually, I have decided to "pull in" my horns on various activities. I have ceased all of my membership affiliations. I am now 57 years old, and I plan to take it a little easier in some areas.

It is absolutely no reflection of NARA. It is a fine organization, and I feel you will have continued success.

Sincerely,

  
Ray Poindexter



Dear Roger,

Choice Greetings.

How nice of you to take the time to inquire about my failure to renew my membership.

It was a combination of things--some my own making and some a dissatisfaction with the service I was getting from the lending library. Also, I seemed to never get back on the mailing list after my membership lapsed a few months.

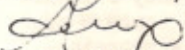
I borrowed tapes only twice. Neither time did I get the cassettes I requested and the service was extremely slow. The last time I happened to be traveling for an extended period of time and was late in returning the tapes. Instead of requesting specific tapes (since I had failed to receive what I had requested previously) I simply asked for the Blands to send me four more that might be available. It made sense that it was easier to take what was currently there than waiting for the ones requested to be returned from other borrowers. I received back a curt note reprimanding me for being overdue--which I deserved--and asking me to make my own selections, they did not have time to choose tapes for members. So, in exasperation I forgot the entire matter.

However I truly feel that the publications are worth the price of subscription regardless of the lending privileges. So find \$20 to renew til whenever. I will pay on borrowing again, is it possible to obtain an up-to-date listing? Also, I was sorely disappointed in the quality of 3 of the 8 cassettes. A couple were not understandable even with careful listening.

My own collection is growing quite rapidly. I have found Airwaves (Jerry Chapman and Bryce Jones) in Willamette, Illinois to be quite good.

My two kids still remember our visit with you in San Francisco. Your python was Max's highlight of the entire trip. God bless. Again, thanks for the time you spent in following up on my membership.

Yours sincerely,

  
George Edgerly

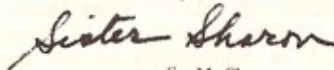
G. A. Edgerly Printing  
3130 W. Glenwood  
Springfield, MO. 65807  
AC 417 - 882-4831

Nov. 20, 1979

Dear Mr. Hill,

I am no longer in the work which led me to belong to begin with. I was teaching radio-TV at the time here at the College. I am now administering a program for adult education.

I am not and never have been an "old radio" buff. I was just interested in terms of keeping in touch with the field. No faults on your part, just a change of status on mine. Good luck in your work!



Sr. M. Sharon  
College of Notre Dame  
4701 N. Charles St.  
Baltimore, MD 21210



As you can see, many reasons have been given for leaving NARA. Some of the complaints may be subject to disagreement by other members for no one organization can fully serve each and every member to his fullest desires. These letters were chosen because they were in a form suitable for reproduction, contained comments of possible interest to our readers, and sometimes touched on subjects we would like to do something about. Pastor Schaeffer's letter mentioned a desire to know more about the old radio sets and early stations. While our thrust in NARA is more towards the "software" of radio history--i.e., the programming--there is no reason why we shouldn't have items on the "hardware" as well. I've asked the pastor if he'd consider doing such an article for us since it seems he has the expertise. And I'd like to ask any of our members who have a knowledge of stations and radio sets to contribute an article to the journal.

Mr. Sense's complaint about the tape library is something we're trying to solve. 99% of all tape loans are handled smoothly and efficiently to the great satisfaction of members. However, the 1% member suffers just as much as if all members were dissatisfied. If you have a problem with the lending libraries, contact the librarians and me. Let us try to overcome whatever barrier has prevented your satisfaction.

One final comment regarding correspondence with former members. Sometimes the reply concerning a member not renewing brings sadness. Such happened when I received a letter from Mrs. Fritz. Her son had been a member of NARA for several years but tragically died in a fire at home in Alaska on June 26, 1977. We've lost a friend and although many months have passed since then, offer his mother our condolences.

All former members of NARA will be on a special mailing list and when we have developed our 4 page newsletter or have some special announcement to mail, these people will receive from time-to-time correspondence from us. We do this in the hopes of maintaining contact with others at least marginally interested in OTR and also with the belief that these former members may someday find themselves interested in rejoining NARA. The cost to current members will be nominal and these others will not have access to the services of NARA nor will they receive the quarterly journal or other mailings on any regular basis.

#### ORCATS? A Undecided Group Of Felines?

Former member S. Macko wrote to tell us about a "loosely knit club" which calls themselves ORCATS (Old Time Radio Collectors and Traders). As of Dec. 4, 1979, they had 26 members, 80% of whom are amateur radio operators. They evidently make trades while on the air and also provide a round robin. Most members are in Chicago but some live in Ohio, New York, New Jersey, W. Virginia, Wisconsin, Michigan, and Texas. Hard to believe, but they claim to have, "no dues, no newsletter, and no officers". If anyone out there would like more information on this group, write to me and I'll send your inquiry along with any others to Steve.

#### No Trading List!

Only one response was received regarding a request for names of those who would like to be on a trading list. So, for now there will be no plans to compile a listing but if you want to trade tapes or shows, just send us the particulars and we'll set aside one page in future issues for radio show trading, items for sale (pertaining to OTR) including taping equipment, or items wanted. Unless we encounter opposition from those who have given us non-profit status, this page of wants, trade, and for sale items will continue in every issue of the journal but it will be restricted to one page only and NARA assumes no responsibility for the honesty of the individuals involved, the quality of the tapes, or the fairness of costs involved. That one response we received was from Fred Korb, Jr. of 532 Cypress Drive; Naperville, Ill. 60540. He has 15,000 programs and can trade  $\frac{1}{4}$  track or cassette. Fred is a member of ORCATS as well so he might be someone to ask about it.



And Who Told You?

We like to know how people have heard about NARA. Bob McConnell left an inverted library behind him.

Dear Roger:

Thank you so much for your letter of December 3. I enjoyed hearing from you and was pleased with your personal interest.

You asked how I heard of NARA. The answer is that I was turning the local library upside-down trying to locate organizations that would give me access to information about old-time radio. I found your address in one of those compendiums of every organization known to the human race.

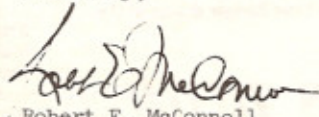
However, I must tell you that I am a bit discouraged at the moment. I had obtained the address of the Blands in Reno and had sent them a check for membership in late November. There has been no response to date, but I am rationalizing that they are waiting for some neat beginning date like January 1.

Thanks again for your personal note.

Although we did  
materials you

Sincerely,

ear soon.

  
Robert E. McConnell  
7001 N. Edgewood Place  
Tucson, Arizona 85704

Another Newcomer

Gene Roling of 1220 Del Rey Dr.; Florissant, Mo. 63031 has a small radio show collection but quite a large one of big band, Broadway shows, etc. and he would like to correspond with others in hopes of enlarging his radio broadcast library.

SPERDVAC's Dan Speaks Up!

Recent correspondence with Dan Haefele of the SPERDVAC organization reaffirmed our belief that people involved with OTR are nicer. As Dan put it, "...there has been very little fighting between groups/publications which can't always be said for other types of hobby organizations." He went on to express his feelings that because there is so much widespread interest in OTR, several groups can coexist quite well. NARA had brought up the idea of our various organizations jointly participating in mutual projects such as a West Coast OTR Convention. Dan's reply suggested that such an effort would be highly desirable and feasible. We'll all continue working in that direction. As always, we wish our colleagues the utmost success and look forward to further cooperation.





DETROIT FREE PRESS DEC. 7, 1979

Free PRESS Photo by AL KAMUDA

Whit Vernon (left) and Paul Hughes, a crooked banker and a sheriff, respectively, in Thursday's Lone Ranger re-creation. The script was from a Lone Ranger drama of the 1940s.

## Return with us now to the days of . . .

By GREGORY SKWIRA  
Free Press Staff Writer

*"A fiery horse with the speed of light, a cloud of dust and a hearty Hi-yo, Silver . . ."*

IF YOU CLOSED your eyes and tried a little bit, you could almost see The Lone Ranger's majestic stallion charging through the hotel ballroom.

Alas, like the old days, it was really a herd of plungers stampeding through a trough of sand.

That's the magic of radio. And some of the city's early radio magicians revived it Thursday night at the Radisson-Cadillac Hotel.

The gathering, sponsored by the Detroit Producers Association, was a reunion for two dozen members of the most successful radio crew in Detroit history — the WXYZ team of the 1930s that originated such national blockbusters as The Lone Ranger, The Green Hornet and Sgt. Preston of the Yukon.

*"With his Indian companion, Tonto, the daring and resourceful masked rider of the plains led the fight for law and order in the western United States . . ."*

THEY WERE shows spawned during the Depression as an attempt by a local lawyer-turned-broadcaster to revive his sagging station. And they became staples of American

popular culture.

From the WXYZ studios in the Maccabees Building — now the headquarters of the Detroit public schools — the WXYZ crew exchanged millions of listeners for 21 years, from 1933 to 1954, until the shows were finally driven off the air by television.

The voices were decades older Thursday night and had lost some of their booming resonance. But the magic came through loud and clear.

Like the sound of Sgt. Preston's crunching step upon the Yukon snow — actually a soundman squeezing a box of cornstarch near the microphone.

"I played Dan Reid, nephew of the Lone Ranger, until my voice changed," recalled Ernie Winstanley, 61, who started with the WXYZ crew in 1933, at age 13.

After that, he said, there was a variety of parts. "You didn't know what you were going to play until you got to rehearsal."

The shows were all done live, he noted, which treated some problems. Particularly for one of the actors who played Tonto.

*"Them leave trail. It be easy to follow, Kemo Sabay . . . Get-em up, Scout!"*

"WHEN HE didn't have a scene, he would go into the corner in his favorite chair and go

to sleep," Winstanley said.

He recalled that one scene had the Lone Ranger and Tonto on the third floor of a hotel, searching for contraband in the room of a villain.

When the Masked Man said it was time to leave, Winstanley said, Tonto awoke with a start, "shouted, 'Get-em up, Scout' and rode the damn horse right out of the third-floor window."

Fletcher, 61, now a mailman in Ft. Lauderdale, Fla., worked with the crew from 1933 until 1955, playing a variety of roles in all three series.

He said he tried to move into TV and commercials after the shows folded in 1954, without success.

"The (radio) business just kind of folded up as far as dramatic shows," he said. "And you have to make a living."

*"The Masked Man and the Indian watched as the train sped into the valley . . ."*

THE LONE Ranger was first broadcast in 1933, the brainchild of WXYZ owner George Trendle.

After a spat with programming officials, WXYZ canceled its Columbia Broadcasting System affiliation. That meant the station had to come up with some dramatic shows to fill the void.

Trendle came up with the concept of a clean-living, straight-shooting masked hero — "the embodiment of granted prayer," as he would say later.

The program, broadcast three times weekly, began on WXYZ and seven other Michigan radio stations. To test the show's popularity, the Ranger announced on May 16, 1933, that he would give away popguns to the first 300 kids to write letters.

Two days later, the station was begging its listeners to stop writing, saying that the popgun supply had been depleted the first day.

"The Lone Ranger," the late FBI Director J. Edgar Hoover once intoned, "is one of the greatest forces for juvenile good in the country."

He had been an ardent fan.

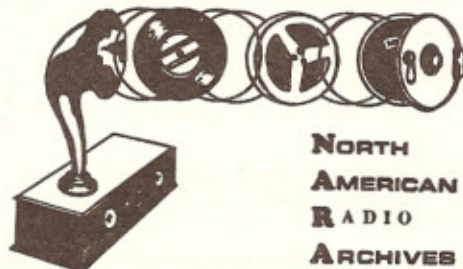
*"Who was that masked man, anyway?"*



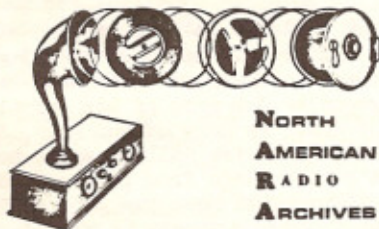
The Artists

Another long-time supporter of NARA has been Fred McLaren. Formerly of Canada with a very successful strip, "Thornsby", Fred now makes his home in Grosse Point Woods, Michigan. Now that he's able to devote his work to watercolors and be in a gallery (Adrian Art Galleries) instead of commercial work, Mr. McLaren is also able to once more participate in his interest of old radio personalities. And he really is looking for some of those radio premiums which were offered with the programs. Thanks to Fred, NARA is able to call upon him for occasional artwork as our Contributing Artist. To the right is a reduction of a design he sent us for use in advertising NARA. Our warmest thanks to you Fred McLaren!

The Archives' Staff Artist is Gene Larson. We have artwork which Gene sent us for previous issues but which has not yet been used. And you have already seen some of his work to accompany articles on THE LONE RANGER as well as his "Cowboys of the Silver Screen" poster. The artwork to the right and below represents yet more of his efforts on behalf of NARA. Each issue of the journal will now feature an article by John Pellatt and will be accompanied with this logo. The item on the right will become part of some of our stationery as well as another advertising item for NARA. Below is the suggested redesign for the quarterly journal's cover. Comments from other members are welcomed. Thank you Gene for your fine artwork.



"FOR THE BEST OF RADIO'S HISTORY"..  
S. & G. Bland P.O. Box 11962 Reno, Nevada 89510



Presents:

**N.A.R.A. NEWS®**

VOLUME

NUMBER





Spreading The Word

Apparently, each state has its own association of broadcasters. While in Ohio, I noticed an item in the newspaper about newly elected officers for the Ohio Association of Broadcasters and proceeded to make contact by sending an extra issue of NARA NEWS to Mr. Morris at WCOL. I'd like to urge our members in each state to find out about that state's association of broadcasters and to either let them know about NARA or contact us and we'll send information to them.

**WXGT • 92X**  
**WCOL • 1230**

A DIVISION OF GREAT TRAILS BROADCASTING CORPORATION

195 EAST BROAD STREET • COLUMBUS, OHIO 43215 • 614/221-7811

Dear Mr. Hill:

Thanks for sending the N.A.R.A. News to me. I'll forward it to Tom Sawyer of the Ohio Association of Broadcasters.

Sincerely,



Dan Morris  
President &  
General Manager

• WING  
Dayton, Ohio

• WJAI-FM  
Eaton, Ohio

• WIZE  
Springfield, Ohio

• WCOL/WXGT  
Columbus, Ohio

• WKLO/WCSN-FM  
Louisville, Kentucky

• WBCS/WBCS-FM  
Milwaukee, Wisconsin

How To Protect Raymond?

Jack Shugg of the Bronx in New York wrote to tell us of some experiences at the last East Coast Convention for OTR and brought up an interesting question for which I have no ready answer. He and Raymond Edward Johnson have become close friends and Jack has been asked by Raymond to dub some of his private recordings onto a reel and sell them for him if he can. As many of you know, Raymond is unable to get out and has very little income. A few extra dollars would help him. But the question is how to protect Raymond's recordings from piracy (and non-payment) once a tape begins circulating? Most of us would have the good will and honesty to purchase from Raymond but what about those who aren't as considerate? If you've an idea on this, drop us a line or write to Jack at Box 81, Jerome Station; Bronx, N.Y. 10468. I think I can speak for all of us when I say we do care about Raymond.



### Mostly Canadian

The previously mentioned Allen Koenigsberg publishes Antique Phonograph Monthly, a 16 page newsletter with excellent photos, illustrations, and original artwork. Many ads include such things as: phonographs wanted and those for sale, parts and records, printed items, trades desired, and many other "goodies" of potential interest to our own members. He also has a publications list available from which you can order such things as a poster showing the invention of the phonograph, a reproduction of a 1906 Columbia Graphophone catalog and an 1899 Talking Machine Co. of Chicago catalog.

Since Canada still carries radio drama/comedy, readers may be interested in the CBC's bi-weekly program guide. At a cost of \$6 annually, it may enable those of you with good radios to pick up and record some of the programs. Send you check (made out to Canadian Broadcasting Corp.) to: Program Guide; c/o Bowden's Print/Mail; 296 Richmond St., W.; Toronto, Ontario; Canada M5V 1X2.

As Canada is actively pursuing archival work under its Association for Study of Canadian Radio and Television (ASCRT), our readers may be interested in a work by John Twomey, the organizer of Canadian Broadcasting Historical Research Project. Its title is, Canadian Broadcasting History Resources in English: Critical Mass or Mess? Copies are \$12 and may be ordered from Mr. Twomey; 38 Greengrove Crescent; Don Mills, Ontario; Canada M3A 1H9.

Another work, Encores, is by Horace Brown, the writer and host of RODERICK KING radio show in the 1950's in Toronto. This 1978 volume may be obtained for \$11.95 through Voyageur Press, Toronto.

The Politics of Canadian Broadcasting, 1920-1951 is another available book. This one by Frank Peers; Univ. of Tor. Press; 33 E. Tupper St.; Buffalo, N.Y. 14203

Erik Barnouw has a new work out. Comprising some 220 pages, it traces the role sponsors have played in American Broadcasting from AT&T's first "toll station" in 1922 to the 1970's. The Sponsor is available through Oxford University Press.

For free copies of the holdings in The Public Archives of Canada, contact the Archives' Information Service; 395 Wellington St.; Ottawa, Ontario; Canada KIA 0N3.

An outstanding book on British Radio is: The Wireless Stars by George Nobbs. This work features Tommy Handley, Much Binding in the Marsh, Kenneth Horne, DICK BARTON--SPECIAL AGENT, the GOON SHOW lads, and ITMA. Available from Wensum Books (Norwich) Ltd.; 33 Oxford Place; Norwich NOR 06D ENGLAND. Date of publication is 1972; about 160 pp. Price not known.

The ASCRT has available cassette tapes of a session they had on Western Radio Drama in Canada. Cost is \$17 for both sessions and can be obtained from: Mark Schofield; Assistant Director Audio-Visual Dept.; Concordia University; 1455 de Maisonneuve Blvd. West; Room H 337; Montreal, Quebec; Canada H36 1M8.

Another new book: Straight Up--Private Broadcasting in Canada, 1918-1958, by T.J. Allard and available through the Canadian Communications Foundation. P.O.B. 627, Station B; Ottawa, Canada K1P 5S2. Cost: \$10.75

Broadcasting in Australia by Ian Mackay. A 1957 volume available through Melbourne University Press; Carlton N 3; Victoria; Australia. No price available.

Although the ARSC is much more comprehensive than most of our members care for, their publications are superb and if you've items to submit or inquiries, you may send them to: Richard Luce; POB 1242; Bozeman, MT 59715 (406)-994-3110. I'm certain they would also oblige if you asked for a sample copy of their Newsletter.



ARSC: Association For Recorded Sound Collections

One of the "other publications" we in NARA recently began receiving has been the journal and newsletter of ARSC. The last issue of NARA NEWS reviewed some of their highlights. But while at the Ohio Historical Society I had the opportunity to look over several of their past newsletters and found a wealth of information which is probably of interest to many of our own members even though it is not strictly old radio.

For books on records (cylinders too), write: Allen Koenigsberg; 650 Ocean Ave.; Brooklyn, N.Y. 11226. Allen has two which were listed in the July, 1977 ARSC Newsletter. One for \$15 on Edison Cylinder Records, 1889-1912 and the other a \$13 volume on Edison Diamond Discs.

Other related organizations and/or publications mentioned by ARSC follow.

International Al Jolson Society  
1051 Bourget  
Longueuil, Quebec, Canada  
J4K 2V6

Paul T. Jackson  
110 Moody Ct.  
Peoria, Ill. 61604  
(Paul is a Recorded Sound Researcher)

Ernest J. Dick, Sound Archives  
Public Archives of Canada  
395 Wellington  
Ottawa, Ontario  
Canada K1A 0N3  
(Dick has been working on dubbing  
between 5,000 and 30,000 ET's)

International Association of Sound Archivists  
publishes Phonographic Bulletin

Paul Whiteman Collection  
Carl Johnson, Curator  
Williams College  
Williamstown, MA 01267

Country Music Foundation Library  
4 Music Square East  
Nashville, Tenn. 37203

Franklin D. Roosevelt Library  
Albany Post Rd.  
Hyde Park, N.Y. 12538

Music Library Association  
publishes a quarterly Notes

Magazines and Books mentioned in ARSC Newsletters-

Foreign Magazines: (in English) Gramophone; Records & Recording; Sounds Vintage  
(French) Harmonie; Diapason  
(German) Fono Forum; Hifi Stereophonie  
(Italian) Discoteca  
(Dutch) Luister  
(Swedish) High Fidelity

For the serious record collector: Fanfare; POB 720; Tenafly, N.Y. 07670

For annual directory of collectors of recordings: Kastlemusick Monthly Bulletin;  
901 Washington St.; Wilmington,  
Del. 19801

For out-of-print sound items: Colon Records S.R.L.; Treinta y Tres Orientales 955/7  
1236 Buenos Aires, Argentina

Stereostory, 1877-1977, an excellent book of illustrations/photos even though text  
in Italian. By Publisuono Editrice; Via del Casaleto;  
380-00151; Roma. (1978/350 pp.)

Edison Disc Recordings, compiled by Raymond Wile; Eastern National Park & Monument  
Association; 314 Market St.; Philadelphia, PA 19106

A Wonderful Invention: A Brief History of The Phonograph From Tinfoil to The LP,  
By James Smart; Library of Congress, Wash. (1977/40 pp)



The following are sample items which appear in the ARSC Newsletter.

The 1980 ARSC Convention is scheduled for May 15-17, 1980, in Ottawa, Canada. In addition to what is hoped will be a varied and interesting program, the 1980 meeting will have a beautiful setting; those who have been there say that Ottawa in the Spring is one of the prettiest spots they know. It is hoped that as many members as possible will make plans to attend. Program planning for the 1980 meeting is now underway. Among the general areas that have been suggested are the following: Classical discography; Rock discography, or other research into contemporary music; Early years of the recording industry; Archival issues from the point of view of the archivist, the librarian, the user; Buying and selling early recordings (dealer's forum); New equipment for sound recording and transfers; Spoken word discography; Ethnic discography; Jazz discography; Record reissues programming and technical aspects; Radio and historic sound recordings. Members who have suggestions for specific topics or speakers should contact the Program Chairman, Tim Brooks, 1940 80th Street, Jackson Heights, NY 11370.

Scott Webster, 6400 Saunders St. Apt. 1D, Rego Park, NY 11374, writes: "Perhaps you may be able to help me. Does anyone have a record similar to a 1931 RCA Victor 33 1/3 Long-playing "sample Record" with the old Victor "scroll" label. It starts from the inside and is definitely one of the samples of the ill-timed depression attempt to release the LP before Columbia succeeded in 1947. Are there others??...Also, any information on hands of the depression and of the late twenties (especially '27-'33 Crosby) would be appreciated.

Ruth Kerns, 3048 C2 S. Abingdon, Arlington, VA 22206, has a number of V-discs, plastic records made during WWII, which she would like to have appraised. She would like to contact any person or organization in her area which could do this for her.

Mint copies of early jazz discs for exchange: Claxtonola issues of the Wolverines (8 titles); Bucktown 5 ("Hot Mittens"); Hitch's Happy Harmonists ("Steady Steppin' Papa"); and Perry Bradford ("Charleston, South Carolina"/"Hoola Hoola Dance"). On the National label are Jelly Roll Morton ("Muddy Water Blues"); Fletcher Henderson ("My Sweetie Went Away"); Perry Bradford ("Fade Away Blues"/"Day Break Blues"); California Ramblers ("Red Headed Gal"); and Lanin's Southern Serenaders ("Aunt Hagar's Blues"). Exchanges will be made only for discs of similar rarity in excellent condition or better. Write: Director, Archives of Traditional Music, Maxwell Hall 057, Indiana University, Bloomington IN 47405.

Eric N. Reeve, 1630 Elmwood Drive, Minot ND 58701, wishes to contact anyone in the midwest with recordings or tapes of the following midwest organists, from their radio broadcasts or recordings as each recorded or broadcast on the radio: Larry Larsen, Al Carney, Preston Sellers, Con Maffie, Len Salvo, Helen Crawford, Mildred Fitzpatrick, Helen Westbrook, Arsene Seigel, Arthur Gutow, Irma Glen, Milton Charles, Dean Fossler, Fred Beck.

Jack Mirtle, 4139 Cortez Place, Victoria, B.C., Canada, is searching for any and all information regarding Spike Jones--records, recording dates, overseas releases and anything else that may be found. He asks if there is a society besides ARSC that "deals with this type of flotsam at the end of the rainbow."



In a recent issue we mentioned publications available from Don Carney. This additional information makes his offer sound very interesting.



#### OUR POLICY

- A. is to offer the *real* collector of old time radio (and not the person who represents himself as a collector just to sell tapes or other items) a place to vent his or her views on this exciting hobby, to reach and communicate with others in the hobby at *no cost*.
- B. to offer the individual a place to buy-sell-trade-see his or her particular items of interest, (non-commercial) at *no cost*.
- C. to offer a place where the (affectionately) youngster and the oldster can communicate with each other at *no cost* using old time radio as the common interest.
- D. to offer all persons and collectors who are interested in old time radio *free membership*.
- E. to offer a place where *you dont* have to worry about paying club dues-membership fees-donations.  
  
or to pay for a years subscription in advance to get a *so called free membership*.
- F. to offer a place to share with others, *without* the fear of being ripped off.
- G. to offer a place where you can cancel membership anytime you wish, *without losing money*.
- H. it is also our policy not to accept ads from firms-merchants or businesses (unless it is a public service message).

## old time radio Newspaper

#### NEXT ISSUE

To receive the next FREE issue of this Publication, send a large self addressed stamped envelope to: Donald Carney, Jr., Hollywood Taft Building, 1680 North Vine Street, Suite 918 Hollywood, Calif., 90028. We will let you know by return mail when the next issue is ready. We will also send you a new envelope.



By Vicki LaRue Reed  
Staff Writer

**R**ADIO drama was once a high point in the day for many listeners in the '30s, '40s and early '50s. And when radio programming was swallowed up by all-music formats pumping out pop/rock music, the theaters-of-the-air were sorely missed.

Mutual Broadcasting working through Paramount Studios in Hollywood and CVI Productions revived production of theater-of-the-air last year under the sponsorship of Sears. (Sears is retaining partial sponsorship this year.) Under

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**Radio** San Jose Mercury News 2/17/80

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its new banner, Mutual Radio Theater, the program's new season begins March 3. And for the first time, in stereo.

Mutual vice president Terry Hourigan explains, "Stereo meshes perfectly with radio drama. Stereo means enhanced sound, heightened realism and the addition of a whole new perspective to radio."

The Monday through Friday show features top Hollywood names — Richard Crenna, Lorne Greene, Howard Duff, Joseph Campanella, Jesse White, Brock Peters, Andy Griffith, Henry Morgan, Eve Arden, Harriet Nelson, Vincent Price, Cicely Tyson, June Lockhart, Nanette Fabray and Jim Jordan (radio's "Fibber McGee").

Local subscribing station is KXRK (1500), which will broadcast the theater for the first time this season, daily at 7 p.m. The program will also be heard over the San Francisco-based KCBS (740), which will air the shows at 8. KCBS is currently broadcasting reruns from last year's Sears Radio Theater schedule.

What's intriguing about radio drama is, of course, that your imagination supplies the settings, costumes and, in a sense, the cast. "Radio is blind. Actors love working on radio," Mutual Radio Theater executive producer Elliott Lewis explains, "because they can play almost any role; they are not hampered by age or appearance."

Mutual creates five new shows each week. "Five anthologies — each night a fresh story, different casts, different music. It's something that wasn't done even back in the old days of radio," Lewis says.

Each week night has its own theme. Monday is for westerns; Tuesday, comedy; Wednesday, mystery; Thursday, romance and Fridays, adventure.



From Toronto Week (Feb.)

### **Popping the cork on Blue Champagne**

**A**ll aboard! This train's bound on a nostalgic journey. Jayne Lewis, Deirdre Kingsbury and Bill Cole huddle around the mike to present a sentimental journey disguised as a live radio broadcast from the '40s, using a string of 60 carefully selected hit songs from that era.

The cork on Blue Champagne has popped and the hit musical revue comes bubbling back to Toronto for a repeat performance opening Feb. 8 at the spacious Bayview Playhouse.

Get set for the Chatanooga Choo-Choo, Tuxedo Junction and the Johnson Rag. During the revue's last visit here, The Star said it "... hits the right chord. It scores!"

A coast-to-coast broadcast, Blue Champagne stops in Toronto for one month, then continues on a 15-city tour.



**RADIO**

*The CBS axe begins its descent toward . . .*

## The Continuing Trauma Of the Radio Drama

By James Brown

### Hollywood

**R**ADIO DRAMA enthusiasts did not have a particularly festive holiday season. It seems that just when radio theater finally began making some progress on its long road back from the edge of extinction, the CBS Radio Network stepped in to drop the axe on a lot of wishful thinking.

First off, the network decided to discontinue its one-year association with "Sears Radio Theater" after Sears withdrew its full sponsorship of the Los Angeles-based weeknight anthology. A few weeks later, the network's second bombshell arrived with the announcement that the long-running "CBS Radio Mystery Theater" would be cut back from a nightly broadcast to a Monday-Friday series.

Actually, the tangible results of each move aren't nearly as apocalyptic as some might have us believe. For one thing, "Sears Radio Theater" was immediately picked up by the Mutual Broadcasting Network and will embark on a second 26-week cycle of programs early next month — with its original production team of Elliott Lewis and Fletcher Markle remaining at the helm.

In the matter of Himan Brown's "CBS Radio Mystery Theater," the critics have argued for years — and with ample justification — that to cut down the prodigious chore of cranking out nightly one-hour mysteries might well result in better scripts and better productions.

This CBS cutback, while hardly in the spirit of artistic development (a heavier sports commitment sounds a bit more like it) may, indeed, serve that purpose.

The thing is, none of this will temper the concerns of the hard-core radio drama fan. The revival of radio drama over the past decade has been such an agonizingly slow process that each forward step along the way was looked upon as a quantum leap.

There were still stars in many people's eyes that someday . . . someday . . . there would be a full-scale return of the beloved "Theater of the Mind." The CBS pullback puts a severe spike in all of those hopes and dreams.

But when you really take a hard look at it — given the current structure of contemporary radio on both a local and national level — it is a wonder how any drama managed to slip through the cracks and make its way on the air. The system works against it.

Network radio long ago abdicated its role as producer and supplier of dramatic product to television. These days, the radio networks' strongest influence is in the area of news, sports and occasional feature programming.

Though it is hardly a fountain of creativity, the network system works, sells and isn't about to change — at least to the significant degree that a full-fledged radio drama commitment would entail.

And then you have local radio — heavily formatted, heavily musical and, for the most part, heavily inclined to keep its programming within safe, tried-and-true parameters.

Where that leaves radio drama is a place that many observers feel is the only logical step in its evolution — the public radio airwaves, specifically the National Public Radio Network.

Even now, NPR stations fill the air with such series as "Earplay" and "Masterpiece Radio Theater," while currently working on its "Star Wars" collaboration with the BBC.

In addition, new satellite technology on the public radio airwaves will presumably open up even further avenues for radio drama to stretch some new muscles.

Radio drama — like it or not — has become a specialty item. And while specialty items may turn up occasionally on the commercial airwaves, they are the exception rather than the rule.

Public radio, as part of its very reason for being, should be the alternative forum. If not, those radio drama enthusiasts do have some legitimate cause to despair.

*Los Angeles Times*

Museum of Broadcasting

Newsletter Autumn, 1978

by Mary Lou Neighbour

Included in the Museum's collection of rare scripts are those from Orson Welles's famous *Mercury Theatre on the Air*, remembered chiefly for its historic "The War of the Worlds" Halloween hoax broadcast just 40 years ago this fall. However, it encompassed other bold presentations as well.

At its CBS debut on July 11, 1938 *Mercury Theatre on the Air* was conceived as a summer series of nine Monday night, 60-minute dramatizations of classics from literature performed by the young Mercury Theatre company.

Howard Koch was the show's adaptor; Houseman became editor-producer; Paul Stewart was associate producer; and Davidson Taylor supervised for CBS. However, there was never any doubt who ran the show. It was the 23-year-old Orson Welles, as host, narrator, actor, writer, director and producer.

Thus, it is with real appreciation that we can view the production scripts, complete with handwritten alterations and timings. All nine of the original summer runs are in the Museum's collection—"Dracula," "Treasure Island," "A Tale of Two Cities," "The Thirty-nine Steps," "Three Short Stories," "Abraham Lincoln," "The Affairs of Anatole," "The Count of Monte Cristo," and "The Man Who Was Thursday." The Museum has most of the subsequent fall season's scripts including, "Jane Eyre," "Sherlock Holmes," "Oliver Twist," "Seventeen," "Around the World in Eighty Days," and "The War of the Worlds." After that stormy fall season, the show got a sponsor and changed its name to *Campbell Playhouse*. The Museum's collection includes numerous scripts from this series from December 1938 to March 1940, and a few scripts from *Mercury Summer Theatre* in which the company returned briefly to the air in 1946.



### An Evening In Willowdale

I found no polar bears or eskimaux when I visited John in this suburb of Toronto. Instead, very clean brick homes in a neat (and apparently quite safe) neighborhood. Briskly cold but invigorating! The hospitality quickly pushed away the chill from outside. And during our long talks at the kitchen table (while drinking gallons of tea), John brought me up to date on what has been happening with archival work in Canada as he knows it. Like most Americans, I know very little about Canadian radio history. This fault Mr. Pellatt quickly began to correct. It's only fair to try and pass along some of what I found out to the rest of our members. You'll excuse me if I make slight errors along the way.

Evidently, the daytime radio broadcasting was handled by the Trans-Canada Network while the Dominion Network carried night broadcasts. And some of the shows we fervently seek yet haven't found may survive only because Canadian stations recorded airchecks of programs broadcast from within the U.S. John also mentioned something I hadn't known. In the 1950's, radio stations were stumped on what to do with the stacks and stacks of old ET's laying about. One solution at that time was to put them into an oven on an overturned bowl and thereby ending up with a copy of the bowl in acetate.

There is also the true tale concerning one Spence Caldwell who began as an engineer for Marconi in 1930 and founded his own program service and CTV Network in the late 1950's and early 60's. He stored hundreds of ET's, 16 mm films, and other memorabilia in the basement of his building at 447 Jarvis St. in Toronto. In the late 1960's, the building was leveled and covered over with a parking lot. Very little was removed before demolition so there still lies buried beneath all that asphalt a wealth of broadcasting history and nothing seems to be about to be done. Of course, the contents of that basement may be so deteriorated from water and weather that nothing could be done with what might be found. On the other hand....

On the sunny side of things, John has been instrumental in finding and preserving a large number of ET's which would otherwise have been destroyed. One such disc he showed me was of a program called PICK A DATE. This was never aired and is the only copy in existence. Not having a turntable in his home, we were unable to listen to any of the transcriptions but they all looked to be in excellent condition. Another program, from the Australian Broadcast Co., was OLD NEW BORROWED BLUE. No additional information on this one either. Several discs have the BYNG WHITEKER SHOW which was a very popular children's program. There are two complete THE ADVENTURES OF BULLDOG DRUMMOND by Himan Brown, and one of the first mobile recordings made in Toronto, a show titled WHAT'S YOUR BEEF? Some of the discs are World Production Company with Joe E. Brown, Dorothy Lamour, and James Gleason in dramatic roles. The Grace Gibson Productions of Australia have two complete programs called "Voice of the Snake". S.W. Caldwell Company discs contain two THE THIRD MAN episodes, "The Third Woman" and "An Old Moorish Custom". And there were many more of those oversized records we examined, some with titles I'd never heard before.

But John told me of other events and collections besides the transcriptions. At Concordia University, they have obtained a script collection of CBC drama dating from 1930. These include 30 scripts of BUCKINGHAM THEATRE OF THE AIR and the WAYNE AND SCHUSTER SHOW, donated to Professor Howard Fink; Director of the Concordia Radio Drama Project at the university in Montreal. At the University of Western Ontario School of Journalism, Professor Ken Bambrick interviewed 83 pioneer broadcasters from September, 1976 through 1977. He concentrated on those who had worked in broadcasting prior to 1936 and these interviews are now on file at the Sound Archives of the Public Archives of Canada. He has also produced five audio documentaries from these interviews. Each runs about 25 minutes and includes such topics as, "The Early Stations", "Radio News", and "Women On The Air". The British Columbia Archives contains The Vancouver Radio Collection, 300 hours of material from 1960 - 1973. The Provincial Archives of Saskatchewan has an agreement with the CBC to receive



historical materials. And the National Film Archives at the Public Archives of Canada recently received hundreds of assorted ET's. The list of archival work goes on and on. How unfortunate that the United States has not also taken an active interest in seeing that broadcasting history is preserved as has Canada. I'm grateful to John for the information he passed along to NARA and I thank him for what he's been able to accomplish in saving more of that fragile history in the form of 16 inch transcriptions.

One of the publications John allowed NARA to borrow is the Canadian Journal of Communication published by the Canadian Communication Association. It's chock-full of information regarding contemporary communication technology with only a small section devoted to history. Subscription cost is \$5 annually. Readers may write to: Box 272, Station R; Toronto, Ontario; Canada M4G 3T0 if they wish more information.

#### The Museum Of Broadcasting

In 1977, this museum opened its doors at 1 East 53rd Street; New York City; 10022 with a substantial gift of several million dollars from William Paley to sustain the museum during its first five years. Annual memberships range from \$20 for a non-resident or student to \$1,500 for patron. Such a membership brings them a quarterly eight-page newsletter and free access to the museum's facilities. Non-members must pay a \$1.50 contribution for use of the services. Two years ago, The New York State Council on the Arts awarded a grant to the Museum of Broadcasting to microfiche over 2,000 radio scripts. While much of the facility is given over to television history with numerous consoles for video playback, radio history is also important.

A recent donation by NBC totaled over 60,000 hours of radio broadcasts. Although not the largest collection we know of, it certainly is sizable. The BBC reportedly has the biggest sound archive with CBC in Toronto and in Montreal holding 200,000 hours each. Membership currently stands just under 1,000 for the M of B. Although the facility receives over 400 applications daily for viewing and auditioning material, they currently can handle only about 50 people.

Their current budget runs just over \$750,000 yearly in spite of volunteers and students serving as interns through New York University's program. An annual subject guide to holdings is available at a cost of \$5.95. In 1980, a joint project with the New York Times will result in a 2,000 page catalogue which may be purchased for \$150.

NARA would be interested in hearing from members who have visited the Museum of Broadcasting to know their impressions and what new services they might have encountered. Editor of the newsletter is James Rieser. President of the museum is Robert Saudek and Mary V. Ahern is curator.

#### A Disappointing Experience With WOSU

While in Columbus, Ohio I took part in an interview at WOSU radio. Unlike the courteous treatment accorded Al and I in Tucson, the interviewers were quite cold and rude, seemingly more interested in putting down the hobbyist and such "non-academic" organizations such as NARA than in finding out what we stand for and what we do. Questions were pre-planned, concentrating on such matters as "Compare the trends of radio in the 1930's with television today." within a minute or so of airtime. Not once would they allow any discussion of NARA, much less announcing our address or how to become a member. In the past ten years, this is the first such rudeness I've found among radio interviewers. Let's hope it doesn't indicate a trend among contemporary broadcasters.



#### The Ohio Historical Society and the WLW-Miami Archives Collection

Among the other thrusts of O.H.S. is the Ohio Audiovisual Archives which seeks out film, videotape, maps, posters, photographs, and sound recordings relating to the history of Ohio. Eight regional research centers, most of which are affiliated with universities, are located throughout the state. A letter of inquiry and introduction which I sent to O.H.S. in Columbus was responded to by Harold Heckendorn, a volunteer engineer and archivist for the society. At their invitation, I spent many profitable hours in conversation and observation during my stay in Ohio.

The first meeting involved Mr. Heckendorn, Mr. Edward Lenz (head of the archives) and one of the men working as conservationist with the society. An exchange of publications gave them an opportunity to learn about NARA and permitted me to see the direction of their work. Shelf after shelf was filled with old cylinders, transcriptions, tapes, and other audio items. Much of it would be of little interest to our members, consisting as it does of recordings of recent political issues in the state legislature.

Unfortunately, the library is not easily accessible as one needs to fill out quite an information sheet just to get in. Without a valid need to use the library, most people probably wouldn't bother going through the red tape. Anyone admitted to the library must wear a badge; what they do to a badgeless person, I didn't get to find out. Looking through the card files, I found little that would be of interest which we don't already have in our own lending library of books. A few items I hadn't encountered before included a 1935 work by Brunner, Radio and the Farmer; a 1969 edition of George Gray's Bits of Wireless History; B.H. Darrow's Radio Trailblazing; A Brief History of the Ohio School of the Air (1940); and an article by W. M. Ramsey in the Historical & Philosophical Society of Ohio Bulletin (vol. 20, 1962) entitled, "Hoi Polloi and 'Scap Opera': A Defense".

In the dubbing room was a different matter. Harold had quite a system for transferring material on ET's to tape and as we talked, I was given the opportunity to browse through a number of reference works from his private collection. He also played a tape I hadn't heard before: "The Hearing Aid: A History of Stereophonic Sound" by the BBC, narrated by Sir Adrian Bowles. The highlight, however, was discovering a 120 page computer print-out of 1,500 glass based ET's (1936-1961) which were donated by radio station WLW in Cincinnati. These transcriptions first went to Miami University where they gathered dust for several years before being brought to O.H.S. in Columbus. As of Dec., 1979, 80% were transferred to tape. The one thing I find disturbing is these materials will be kept away from the listening public/hobbyist/collector and merely catalogued and sat on by the archives. But this seems to be the modus operandi of most archives.

The computer print-out listing was compiled by a John Harshberger as part of his graduate degree requirements some years ago. I went through it fairly carefully and can give you some sampling of what it contains. The listing is divided into 9 categories-

- A = War, News, Documentary, Special Events, On-the-Scene
- C = Commercials and Public Service Announcements
- D = Documentary and Dramatic Programs of an Informative Nature
- E = Entertainment
- I = Interviews and Discussions
- P = Other Informational Programming (including Religious)
- N = Newscasts, Commentary, Sports
- S = Speeches and Talks
- X = Miscellaneous



- Cat. A : 10/03/44 Ohio Valley Druggists Association  
 11/18/49 Alben Barkley's Wedding  
 05/24/41 Annual Cincinnati Police Inspection  
 08/06/42 Subchaser Given to Netherlands  
 03/15/46 Churchill Reception in N.Y.C.
- Cat. C : 01/09/59 Delta Air Lines  
 12/14/41 Insurance Policy Service Co.
- Cat. D : 05/12/41 Bombs Over Cincinnati  
 07/27/54 Rod Serling, Gallant Breed of Men  
 02/06/44 Pacific Story, Documentary  
 05/10/45 John Voorhees, Nazi Horror Camps  
 01/06/43 Murder of Lidice, War Drama
- Cat. E : 08/07/41 Orphans of Divorce  
 04/28/42 Lem and Martha  
 09/12/40 Clem and Maggie  
 08/26/47 Katie's Daughter  
 01/20/44 House on Q Street  
 08/26/49 Mystery Hall  
 10/13/40 I Want An Announcer  
 04/11/48 Dave Garroway  
 03/02/43 Ruth Lyons  
 12/09/51 Danny McGuire  
 12/11/48 Open Sesame  
 And many episodes of Moon River, Vic & Sade, Bob Burns, etc.
- Cat. I : 06/29/46 Bikini Bomb Test Discussion  
 08/17/41 Do We Have National Unity?  
 02/04/44 Japanese POW's  
 04/06/43 War Meat Point Rationing
- Cat. N : 07/06/45 BBC Radio Newsreel  
 07/14/43 Business and War with Elmer Davis  
 02/08/48 Jimmy Fidler on Hollywood Communists  
 01/27/45 Grantland Rice, Sportsnews
- Cat. P : 11/02/43 Baby Institute  
 08/28/44 Mystery Chef  
 08/14/59 WLW Driver of the Week
- Cat. S : 11/13/45 Clement Attlee Address to Congress  
 03/15/38 Hitler's Address in Vienna  
 03/16/38 Mussolini on German Conquest of Austria  
 06/04/42 Manuel Quezon on Fate of the Philippines
- Cat. X : WLW Auditions

These above listings are simply a sampling to give our readers some idea of what exist in this archives. How we might ever have a chance to hear and share any of these is anybody's guess. There are many, many more but I tried to copy down the information for just some of the broadcasts which I thought interesting. If any of you would like a copy of the worksheet used by O.H.S. in dubbing these discs, just send a SASE and you'll be sent the form they've developed.

Mr. Lenz also provided me with a listing of the 41 separate collections they maintain. These include the O.H.S. Audio Cylinder Collection, Governor DiSalle Collection, Ohio Forestry Association, Irwin Johnson Popular Music, 112th Ohio General Assembly, League of Women Voters, and so on. Each collection has an inventory listing; discs are completely inventoried as to condition, source, identifying numbers (matrix, etc.), speed, and subject.



These represent some examples of how thoroughly their audio disc inventories are.

2. "Ohio Story" 5-27-49  
Signal 5

- a. Part 1, 3
- b. Part 2

Source: OHS History Dept? 8-11-77  
Cleveland Recording Co.  
N.D.  
2 Records, 3 sides, 12", 78 RPM, mono  
Condition: 3

15a.

Shetrone, Dr. Jenry C.  
"Lost Arts of the Stone Age" 5/19/38  
Source: OHS Archives  
WABC Radio, N.Y., N.Y.  
N.D.  
1 record aluminum, 2 sides, 10", 33 1/3 rpm, mono  
Condition: 3

9. "Harding Memorial Dedication Program, June 16, 1931"

- a. Record 1
- b. Record 2
- c. Record 5
- d. Record 8
- e. Record 10
- f. Record 11
- g. Record 13
- h. Record 16
- i. Record 17
- j. Record 20

Source: Harding Memorial Assoc. 1963, mss 345  
Speak - o - phone personal phonograph records  
N.D.  
10 Aluminum records, 20 sides, 12", 78 RPM, mono  
Condition: 3

The Ohio Historical Society has asked us to let our members know they are seeking any and all audiovisual materials (including recordings) which have any bearing on Ohio. Items should not be sent before contacting O.H.S. Address for inquiry is:

**Edward R. Lentz**  
Head, Ohio Audiovisual Archives  
Ohio Historical Society  
Interstate 71 and 17th Avenue  
Columbus, Ohio 43211  
(614) 466-2060

Feetlebaum?

A recent item in NARA NEWS about missing EC magazines brought a response from Doodles Weaver, president of Fremont Records. He has a number of comic magazines which he would like to sell. They include Harvey, Dell, and DC dating back to 1952. Mr. Weaver may be reached at: 4015 Chandler Blvd.; Burbank, CA 91505.



RESOURCES FOR TEACHING : RADIO HISTORY (ACCESSIBLE THROUGH NORTH AMERICAN RADIO ARCHIVES)

BOOKS: (a selected listing)

Barnouw, Erik. Handbook of Radio Writing, 1939  
CBS. Radio Alphabet, 1946  
Corwin, Norman. Thirteen By Corwin, 1942  
                  On a Note of Triumph, 1945  
Herring, James. Telecommunications: Economics and Regulations, 1936  
Lachman, Ron. Remember Radio, 1970  
Landry, Robert. This Fascinating Radio Business, 1946  
Lazarsfeld, Paul. Radio Listening In America, 1948  
Lichty, Lawrence, et. al. American Broadcasting: A History, 1975  
Marx, Herbert, Jr. Television and Radio in American Life, 1953  
McNamee, Graham. You're On the Air, 1926  
Nye, Russell. The Unembarrassed Muse, 1970  
Shurick, E.P.J. The First Quarter Century of American Broadcasting, 1946  
Stedman, Raymond W. The Serials, 1971  
Summers and Summers. Broadcasting the the Public, 1966  
Walker, Judith. Radio: The Fifth Estate, 1946  
Whipple, James. How to Write for Radio, 1938  
Wylie, Max. Best Broadcasts of 1940-41, 1942  
Wylie, Max. Radio Writing, 1939

SCRIPTS: Originals such as I LOVE A MYSTERY by Carlton E. Morse

                  THOSE WE LOVE by Agnes Ridgeway

                  (over 50 different available)

MAGAZINES: Originals such as: Radio Guide, Tune In, Radio-TV Mirror.

                  (over 200 available)

ARTICLE REPRINTS: Such as those from Century magazine in the 1920's condemning radio for littering the airwaves, for poor-taste programming.

                  (over 30 available)

SLIDES: subjects including performers at microphones, equipment, remote broadcasts in action.

                  (300 available)

FILM/VIDEOTAPE/AUDIOTAPE: Two films immediately accessible: 1933 Capt. Henry's Showboat

  1935 Maj. Bowles Amateur Hour

Other films are on order (early television programming & functions of broadcasters)

Videotapes: 1950 pilot of MR WIZARD

                  part of early 1950's LUCKY STRIKE HIT PARADE

                  Dumont's History of Television

                  a early 1950's LONE RANGER program

                  a early 1950's AMOS & ANDY program

                  a 1950 pilot for DING DONG SCHOOL

                  other videotape copies are accessible (making of commercials and such)

Audiotapes: see attached list for representatives of what is immediately accessible (private library)



## THE HISTORY OF RADIO PROGRAMMING

### MUSIC

By R. Hill

The standard musical item for radio shows, especially the soaps and mysteries, was the organ; or, as some called it, the "god-box".

One particular show which used organ music to great effect was INNER SANCTUM. The producer of this series, Himan Brown, warned his organist never to play a recognizable song or even a snatch of melody. Instead, he was to play sharp "stings" -- a high musical note struck to emphasize an important piece of dialogue. He used "doom chords" for bridges between scenes.

Writer, producer, director Arch Oboler mentioned that music has three major purposes in radio:

1. A transition between the scenes.

2. As background mood music.

3. To heighten emotional impact.

Musician Ole B.J. Foerch said about music in radio,

The usual length of radio dramas is fifteen or thirty minutes. This necessitates that the story be condensed into several short episodes with changing locale and characters as demanded by the story. These episodes must be joined together in a way that the play can unfold in a smooth and rational manner. This is the function of music in the radio drama. Music bridges take the listener out of one scene and prepare him for whatever dramatic change may take place in another scene. Psychological dramas have signatures suggesting the unreal; police dramas' signatures suggest constant vigilance of the police department. The signature must characterize the type of drama to be presented. The composer of such radio music as is needed must have a musical language for expressing his ideas. The great composer J.S. Bach is an excellent example of a tone painter.

In addition to the above comments, Mr. Foerch identified various bridges used in radio dramas. These included: furiosa bridges for violent action, pathetic bridges for scenes of sorrow, largo bridges for fatal situations, misterioso bridges for scenes of mystery, and dramatic action bridges for conclusion of dramatic or neutral scenes. Music was (is) also used quite often to simulate sound effects such as train whistles, marching, gunshots, and rain.

- A brief musical glossary:
- Bridge - A short interlude of music used to join two scenes of a drama of equal level.
  - Narrative Theme - The music written to be used as a background to the narrator.
  - Signature - The music written to characterize the type of drama to be presented. It is usually heard at the introduction and closing of the drama.
  - Tag - The final bit of music written to finish a drama.
  - Tempo - The movement, slow or fast, of a piece of music.
  - Transition - When a bridge joins two scenes of different level, pace, or mood, it becomes a transition.





Canadian Editor  
John Pellatt

Editor  
Al Inkster

Librarian  
Al Inkster

Upper: John Pellatt with his ET's, Bob & Ray autographed picture, and the 1950 CBS poster we made available in 1974.  
Lower: Al Inkster hard at work thinking it over and mulling it under for vol. 7, no. 3. And R. Hill presents Al with his well-deserved award!





Upper: Proof that NARA has a post office box in Reno! And the Blands wonder, "Should we take it or leave it until next time!" Working hard to keep those files up-to-date and get those tapes ready to mail.  
Lower: Harold Heckendorn at the Ohio Historical Society carefully dubbing those glass-based ET's from the WLW-Miami collection.



THE SALT LAKE TRIBUNE - SUNDAY, JAN. 20, 1980

## CBS drops axe Radio drama 'ouched'

by James Brown  
Los Angeles Times Writer

**HOLLYWOOD** — Radio drama enthusiasts did not have a particularly festive holiday season. It seems that just when radio theater finally began making some progress on its long road back from the edge of extinction, the CBS Radio Network stepped in to drop the ax on a lot of wishful thinking.

**FIRST OFF**, THE network decided to discontinue its one-year association with the "Sears Radio Theater" after Sears withdrew its full sponsorship of the Los Angeles-based weeknight anthology. A few weeks later, the network's second bombshell arrived with the announcement that the long-running "CBS Radio Mystery Theater" would be cut back from a nightly broadcast to a Monday-Friday series.

Actually, the tangle results of each move aren't nearly as apocalyptic as some might have us believe. For one thing, "Sears Radio Theater" was immediately picked up by the Mutual Broadcasting Network and will embark on a second 26-week cycle of programs early next month — with its original production team of Elliott Lewis and Fletcher Markle remaining at the helm.

**IN THE MATTER OF** Himan Brown's "CBS Radio Mystery Theater," the critics have argued for years — and with ample justification — that to cut down the prodigious chore of cranking out nightly one-hour mysteries might well result in better scripts and better productions. This CBS cut-back, while hardly in the spirit of artistic development (a heavier sports commitment sounds a bit more like it) may, indeed, serve that purpose.

The thing is, none of this will temper the concerns of the hard-core radio drama fan. The revival of radio drama over the past decade has been such an agonizingly slow process that each forward step along the way was looked upon as a quantum leap.

There were still stars in many people's eyes that someday . . . someday . . . there would be a full-scale

return of the beloved "Theater of the Mind." The CBS pullback puts a severe spike in all of those hopes and dreams.

**BUT WHEN YOU** really take a hard look at it — given the current structure of contemporary radio on both a local and national level it is a wonder how many drama managed to slip through the cracks and make its way on the air. The system works against it.

**NETWORK RADIO** long ago abdicated its role as producer and supplier of dramatic product to television. These days, the radio networks' strongest influence is in the area of news, sports and occasional feature programming.

Though it is hardly a fountain of creativity, the network system works, sells and isn't about to change — at least to the significant degree that a full-fledged radio drama commitment would entail.

**AND THEN YOU** have local radio — heavily formatted, heavily musical and, for the most part, heavily inclined to keep its programming within safe, tried-and-true parameters.

Where that leaves radio drama is a place that many observers feel is the only logical step in its evolution — the public radio airwaves, specifically the National Public Radio Network.

Even now, NPR stations fill the air with such series as "Earplay" and "Masterpiece Radio Theater," while currently working on its "Star Wars" collaboration with the RBC. In addition, new satellite technology on the public radio airwaves will presumably open up even further avenues for radio drama to stretch some new muscles.

**RADIO DRAMA** — like it or not — has become a specialty item. And while specialty items may turn up occasionally on the commercial airwaves, they are the exception rather than the rule.

Public radio, as part of its very reason for being, should be the alternative forum. If not, those radio drama enthusiasts do have some legitimate cause to despair.

June Rilla Byers was  
an actress on the Long  
Ranger program.

DETROIT FREE PRESS



She now owns the Byers  
Country Store in Commerce  
Township.

### GEORGE FRAME BROWN

Los Angeles (AP)—George Frame Brown, 83, a radio personality who once lived in luxury on Pine Grove Farm in upstate New York as a millionaire, died on Nov. 19 after spending his last days in an old Hollywood apartment complex, it was disclosed yesterday.

Brown died in the emergency room of Hollywood Presbyterian Hospital. His body was cremated and the ashes scattered at sea.

Brown once was Mayor Matt Thompkins of "Thompkins Corners," the second most popular show in radio, second only to "Amos 'n' Andy."

A millionaire, he lost much of his fortune on a failed Glendale restaurant when he came to Southern California. By 1953, he was mowing lawns for a living.



### Two Books Of Value

While visiting with Mr. Heckendorn, I had an opportunity to look over a couple of books which impressed me. The first is The Preservation And Restoration of Sound Recordings by Jerry McWilliams. Available at \$8.95 from the address to the right, this work is truly a "bible" for anyone interested in discs. Very little mention is made of the 16" ET's but his comments on standard discs should hold equally well for those over-sized things which we're concerned with. Some mention is also made of cylinders.

American Association for  
State and Local History  
1400 Eighth Avenue, South  
Nashville, Tennessee 37203

The second item is not readily available but I hope we can obtain a copy for our lending library. The last I heard, a copy could be obtained for \$25 (for the three volumes) but prices may have increased. This gem of information is The Making and Use of Recordings in Broadcasting Before 1936. Done as a dissertation by Michael Biel in 1977 at Northwestern University, it is a superior work of 1,000 plus pages with nearly 200 pages of footnotes, bibliography, and other references. A sampling of the table of contents is on the following page but Mr. Biel covers the nature of sound, Edison's work, playing of records on broadcasting stations from 1906 to 1922, early records which ridiculed or recreated broadcasts, the first recorded program series--AMOS 'n' ANDY (1928-1929), and much more.

In the introductory notes, the author takes radio show collectors to task for being sloppy. He states that as we deal only with tape copies and know nothing about the original disc (matrix number, recording media in use, proper identification), we simply perpetuate and compound the many errors already existing. For example, he states that we cannot distinguish between recordings made: for broadcast syndication, of broadcasts for broadcast syndication or reference or personal entertainment, of events that were also broadcast, and by performers who were also broadcasters. In addition, he claims there is too much inaccurate information being passed along such as views of programming policies and procedures of networks, affiliated stations, and independent stations. And much of the so-called "true information" is simply material garnered from fan magazines, which were not known for their accuracy. After reading this in his introductory notes, I hardly knew whether to continue. But Mr. Biel is correct in much of what he says and certainly there is no lacking of proper research to back up everything he has written about early broadcasting.

While several of the chapters were filled with fascinating information, I particularly enjoyed the one about ridiculing early radio. The following chronological presentation illustrates the sort of thing you might have heard in the 1920's.

June, 1922 - Monroe Silver's monologue of "Cohen on the Radio" appeared by Plaza Music Co. on matrix #1096-1 and released on Banner 2045-A and Regal 9328. Another version was released in November on Vocalion 14429 and a third in April two years later on Cameo 539.

Also in June, a Ziegfield Follies tune, "List'ning On Some Radio" was performed by the Ben Selvin Orchestra on Banner 1085, Regal 9337, Broadway 11146, and Puritan 11146. At this same time, Arthur Fields did "I Wish There Was a Wireless to Heaven" on Nordskog 3011 A and Arto 9157-B.

Along about October, Joe Hayman, originator of the Cohen character, made "Cohen and Wireless: Cohen Listens in" and "Cohen and Wireless: Cohen Buys a Wireless", released on Regal G-7871 and on Columbia A-2832. The humor concerned content of broadcasts and interference from other stations.



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A Sample Page Indicating the Type of Detailed  
Identification Mr. Biel Finds Necessary

<u>MATRIX NO.</u>	<u>RECORD NO.</u>	<u>IDENTIFYING TITLE ON RECORD LABEL</u>
CVE 38290-1	35834-A	Colonel Charles A. Lindbergh's Address Before the Press Club at Washington, D.C. June 11, 1927
CVZ 38291-1	35834-B	Col. Lindbergh's Souvenir Record -- Concluded [Lindbergh's signature appears]
CVE 38283-1	35835-A	President Coolidge Welcomes Colonel Lindbergh at Washington, D.C., June 11, 1927 Part 1 Calvin Coolidge, President of the United States
CVE 38284-1	35835-B	[as 35834-A except Part 2]
CVE 38285-1	35836-A	[as 35834-A except Part 3]
CVE 38286-1	35836-B	Colonel Lindbergh Replies to President Coolidge Colonel Charles A. Lindbergh
BVE 38955-5	20747-A	Actual Moments in the Reception to Colonel Charles A. Lindbergh at Washington, D.C. USS Memphis Docks at Navy Yard Salute to Secretary Wilkins Colonel Lindbergh Sets Foot on American Soil The Start of the Proceedings
BVE 39413-2	20747-B	Actual Moments in the Reception to Colonel Charles A. Lindbergh at Washington, D.C. The March Along Pennsylvania Avenue Reception at the foot of the Washington Monument

The eight released sides appeared on four double-sided records in the regular popular Victor series. Three of them were twelve-inch; the fourth was a ten-inch record. All have the regular black Victor Orthophonic scroll-type labels. These sides comprise excerpts of the broadcast.



- Guy, Raymond F. "An International Broadcasting System." PCA Review, July 1938, pp. 20-35.
- Harrison, W. H. "Broadcast Artists Record Their Programs." Radio-Craft, February 1935, pp. 463, 509.
- Heine, Arthur. "Making Money in Sound Recording." Radio-Craft, November 1935, pp. 272, 304.
- Hickerson, Joseph C. and Smart, James R. "All That Is Audible: Recent Recorded Sound Acquisitions in the Music Division." Quarterly Journal of the Library of Congress, January 1975, pp. 51-76.
- Hollinshead, M. A. "Recordings: Their Place in Broadcasting." Broadcast Advertising, July 1931, pp. 5-7, 22-26.
- Jorysz, Alfred. "Bibliography of Disc Recording." Tele-Tech, June 1947, n.p.
- Kressley, David. "Catalog of World Transcriptions (1933 to 1963)." Record Research 89 (March 1967), pp. 1-8.
- Lodge, John E. "How Radio Stars Hear Themselves." Popular Science, February 1935, pp. 24-26.
- Lynch, T. E. and Begun, S. J. "General Considerations of the Crystal Cutter." Communications, December 1940, pp. 9-11, 26-29.
- McDonough, John. "The Resurrection of Fibber McGee." Chicago Tribune Magazine, April 20, 1969, pp. 64-68.
- Markas, G. "Saga of the AFRS." Radio & Television News, July 1951, pp. 29-31.
- Marriman, Hozace Owen. "Sound Recording by Electricity 1919-1924." Talking Machine Review 40 (June 1976), pp. 665-81.
- Messner, Benjamin Franklin. "Electroponography." Proceedings of the IEEE, June 1963, n.p.
- Mullin, John T. "Creating the Craft of Tape Recording." High Fidelity, April 1976, pp. 62-67.

February, 1924 - Billy Jones and Ernest Hare did "Listenin' in on Ruby Norton" on Cameo 504 (matrix 835 D2) with the grand old tune "Does the Spearmint Lose its Flavor On the Bedpost Overnight" on the reverse.

Also in this year, "Mr. Radio Man (Tell My Mammy to Come Back Home)" by Ted Lewis on Columbia 82-D. This same tune was then done by Al Jolson on Brunswick 2582, Irving Kaufman on Vocalion A 14776, Lewis James on Okeh 40056, and Vernon Dalhart twice--as himself on Regal 9621 and as David Harris on National Music Lovers 1074-A. Billy Jones did "Tune in on L-O-V-E" for Edison Diamond Disc 51360-R while the Atlantic Dance Orchestra did "Radio" on Edison Diamond Disc 51372 and on Blue Amberol Cylinder 4908 (with vocal by Arthur Hall).

Two other novelty tunes about radio during this year were Jeanne Alexandra/Jack Kaufman & Co.'s "Tuning in on the Radio" for Emerson 10750 and Jay C. Flippen's "Darktown Broadcasting--parts 1 & 2" on Columbia 198-D, matrix 81902 and 81903.

October 31, 1928- The Happiness Boys Jones & Hare turned out "Twisting the Dials" on Victor 35953. One year later, the Radio Imps did a version called, "Turning the Dials" for SEARS' Conqueror label. Finally, in the late 1930's, Alec Templeton performed "Man With a New Radio" on Victor 26348-A. Mr. Biel mentions no other radio-inspired tunes in his dissertation.

We hope to acquire a copy of this work for I'm sure many members would find it as fascinating and valuable as I have.





#### INTRODUCING YOUR CASSETTE LIBRARIAN

The same regulations and restrictions which have applied to the borrowing of tapes from S & G Bland continue to apply here. The one change is as noted; an initial order of \$4 for the equivalent of 4 reels worth is allowed. The first 2 sets will be sent immediately with the second 2 sets following in two weeks.

Donations of cassette tapes, blank or with radio shows, as well as cassette mailers, packaging materials, etc. is always welcomed.

All correspondence and orders for cassettes should be addressed to: Ron Kula, NARA Cassette  
POB 273  
Emerado, N.D. 58228

Ron C. Kula, born in Bay City, Michigan on August 21, 1941 just retired from twenty years active duty with the U.S. Air Force and is making his home, with wife Janet of seventeen years, in Arvilla, North Dakota. While in the service, Ron served in accounting and finance with assignments throughout the U.S. as well as Japan. While in Japan, he first became interested in the old radio shows as AFRTS broadcasted the old programs daily. As with many of us, rehearsing these broadcasts revived memories of when he first heard them as a youngster. His surprise that these shows weren't being aired in this country after he returned stimulated his interest in acquiring what he could from others who sold radio programs. In early 1974, Ron encountered that article in Time which brought so many others to NARA and since joining in that year, has been a staunch supporter of our radio archives.

Mr. Kula's other interests include his family, John (12) and Kathy (14), records of all kinds, books, and comics. The collection of these latter three led to his opening a book/record store in 1978. To date, Ron is North Dakota's sole NARA member but he hopes to change that as he meets people with interest in collectibles in his store. While I hesitate to give his home phone number to members, you could reach him at his business through (701) 594-2679. Our new unpaid staff member is quite personable and would probably welcome your correspondence on his other interests as well as old radio programs. We all welcome him to the inner family of staff and look forward to a long and warm relationship.

#### A Welcome Bit Of Praise

Dear Sherill & Gayle:

Let me take this opportunity to tell you how much I appreciate your efforts in running the tape library. I have never once been disappointed in your service or promptness.

Best wishes for the holidays.

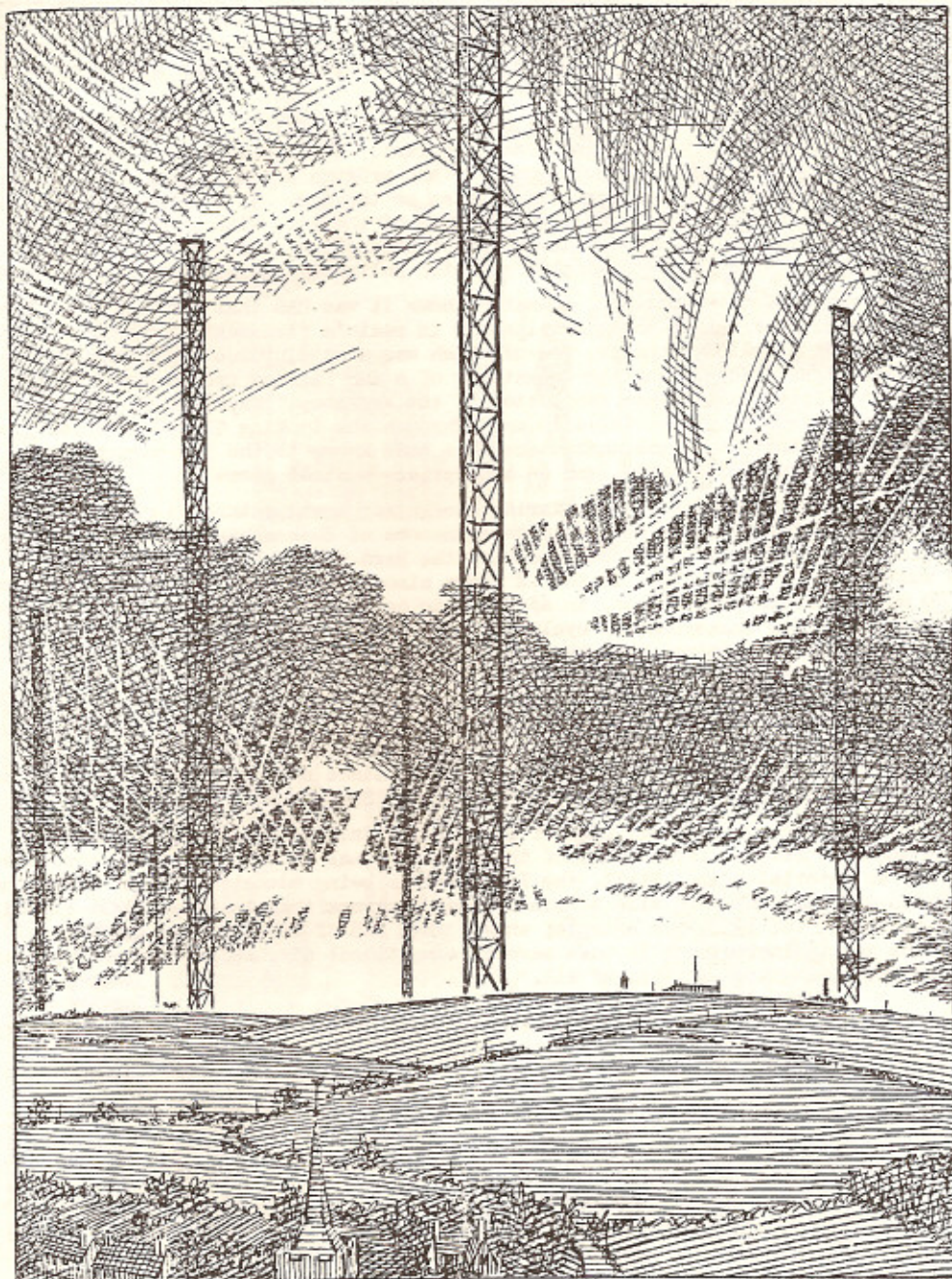
Sincerely,

*Gary Coville*  
Gary Coville

Gary Coville #217  
1274 SE Jefferson St.  
Dallas, Oregon 97338  
Dec. 15, 1979



From a Very Early Issue of Punch, the British Humor Magazine.



"... AND NOW YOU ARE GOING TO HEAR S'D 'AMBONE SINGING 'TRIPE AND ONIONS.'"



## RADIO DRAMA

By Georgiana Scott

By the late 1930's radio drama in varied forms had become a formidable and enriching activity. The drama trend began in 1929 with NBC's establishment of the Radio Guild whose aim was to acquaint the armchair public with the better known plays of the past through adaptations judiciously condensed for the microphone and with actors chiefly recruited from the studio.

Lux Radio Theatre, under the direction of Cecil B. DeMille, proved the most successful of the commercially sponsored drama programs. DeMille shrewdly tapped the Broadway stage for material, and Hollywood for the program's leading actors. It was rated among the half-dozen most popular programs on the air. In addition to The Radio Theatre, CBS also broadcast each week the Theatre of the Air, with a cast comprised of guest stars and with John Barrymore as master of ceremonies; Orson Welles' Mercury Theatre; and a series of special adaptations with Hollywood stars in principle roles.

In the realm of the sustaining dramatic shows it was CBS that again led the field. Its weekly Columbia Workshop shown brilliantly in radio's firmament of outstanding drama. It experimented in radio technique, one of which was a novel piece of impressionism called "Skyscraper," describing the sensations of a man falling from a great height. "The Fall of a City" was another production of the Workshop. Experiments also were made in adaptations of "Alice in Wonderland" and "Through the Looking Glass" in which sound effects were eliminated and the characters were made known to the listener through trick voices, acoustical changes, and an appropriate musical score.

In those days radio was daring, daring enough for broadcasters to give a considerable amount of their valuable time to performances of Shakespeare. This despite a prevailing opinion in and out of studios that the Bard was of little interest to the radio audience. Prior to 1939, in the 12 years since it was organized, NBC had aired some 80 Shakespearean productions, in addition to occasional broadcasts of short scenes. It offered a special Shakespearean cycle in 1936 with Mr. and Mrs. John Barrymore in the stellar roles, and emphasized that the plays were "all adapted by the distinguished actor to fit the streamlined flight of radio broadcasting." CBS followed up with a selection of eight Shakespeare plays. They were skillfully contrived presentations, thanks largely to the masterly adaptations of Archibald MacLeish and Gilbert Seldes. Each play was an hour in length, and featured an assortment of stars, mostly from Hollywood. This series, too, was network sustained since no commercial sponsor deemed it wise to have his sales pitch upon performances of Shakespeare.

But the public--or at least some of it--was listening. Broadcasters realized that in order to reach a large audience their educational efforts had to be presented primarily as entertainment. Still, the listener was being educated without realizing it. Radio devoted much more time to educational programs than is generally believed. NBC's statistics for 1938, for example, showed that 22% of its time was educational. Of all the yeasty ingredients in that savoury educational mix, radio drama was perhaps the most satisfying and exciting of all.

Source: Saturday Review of Literature, "Broadcasting Books: Drama, Fiction and Poetry on the Air" by Louis Reid. January 14, 1939.

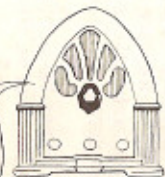




RETURN WITH US TO... *by* Bill Owen  
Drew Howard

# HANNIBAL COBB

EACH WEEKDAY AT THIS TIME THE AMERICAN BROADCASTING COMPANY PRESENTS HANNIBAL COBB... AS YOU WILL FIND HIM IN THE PHOTOCRIME PAGES OF LOOK MAGAZINE.



ANNOUNCER LES GRIFFITH, NOW IN RETIREMENT IN FLORIDA, INTRODUCED HANNIBAL COBB TO THE RADIO AUDIENCE.

SANTOS ORTEGA PORTRAYED THE GREAT DETECTIVE HANNIBAL COBB ON RADIO. BEING A SLEUTH WAS NOT UNUSUAL FOR ORTEGA... HE WAS ALSO RADIO'S NERO WOLFE, CHARLIE CHAN, INSPECTOR QUEEN (ELLERY QUEEN'S FATHER), BULLDOG DRUMMOND AND COMMISSIONER WESTON (ON THE SHADOW)... HE WAS SANDRA HUGHES ON TELEVISION'S AS THE WORLD TURNS... SANTOS ORTEGA DIED APRIL 10, 1976.



HANNIBAL COBB WAS FIRST HEARD OVER ABC IN 1948. FOR TRIVIA PEEKS... COBB LIVED AT 17 SOUTH JACKSON.



THIS REMINDS ME OF A CASE I WAS ON SEVERAL YEARS AGO, SERGEANT.

RETURN WITH US TO... *by* Bill Owen  
Drew Howard

# AL JOOLSON

FOLKS, YOU AIN'T HEARD NOTHING YET!

AL JOOLSON HAD TWO SEPARATE AND DISTINCT CAREERS IN RADIO... FIRST AS HOST OF SHELL CHATEAU, A POPULAR VARIETY PROGRAM OF THE 1930'S. AFTER A HIKE ON HIS LIFE WAS RELEASED A WHOLE NEW GENERATION DISCOVERED THE GREAT BLACKFACE SINGER. HE SUCCEEDED BING CROSBY AS THE STAR OF THE AIRPORT MUSIC HALL FROM 1946-48.

JOOLSON IS IDENTIFIED WITH MANY SONGS INCLUDING...

CALIFORNIA, HERE I COME!

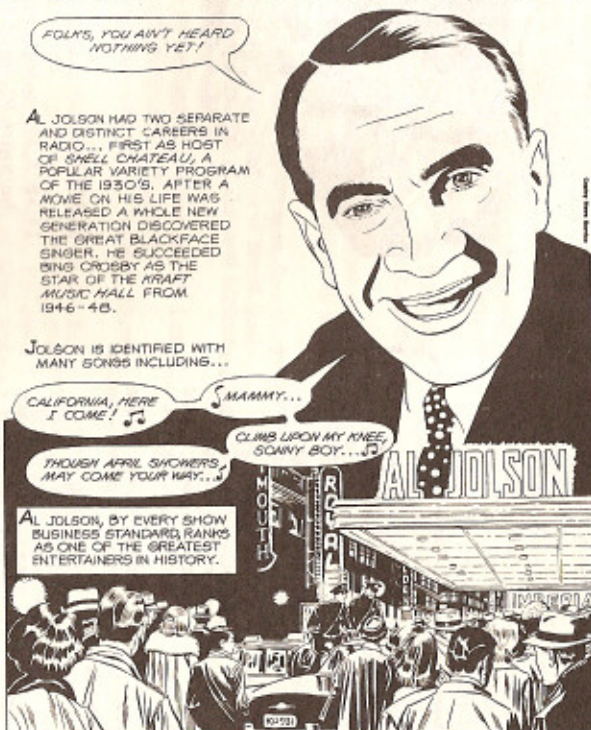
MAMMY...

CLIMB UPON MY KNEE, SONNY BOY...

THOUGH APRIL SHOWERS, MAY COME YOUR WAY...

AL JOOLSON

AL JOOLSON, BY EVERY SHOW BUSINESS STANDARD, RANKS AS ONE OF THE GREATEST ENTERTAINERS IN HISTORY.





Ever notice how some papers carry no radio logs at all? This sampling from around the nation shows what can be done.

## Spokane Radio

**KHQ, 590 KC (NBC)**  
Contemporary, adult music, 24 hours daily.

**KZUN, 630 KC (ABC)**  
Adult good music; from 6 a.m. to sunset.

**KJRB, 790 KC**  
Rock, 24 hours daily.

**KXLY, 920 KC (CBS)**  
Contemporary, M.O.R. music & news, 24 hours daily.

**KREM, 970 KC**  
Adult contemporary, 24 hours daily.

**KSPO, 1230 KC**  
All news radio, talk shows, 24 hours daily.

**KUDY, 1280 KC**  
Gospel, 6 a.m. to 6 p.m.

**KMBI, 1330 KC**  
Religious, 6 a.m.-sunset Mon.-Sat.; 7 a.m.-sunset Sunday.

**KCKO, 1380 KC**  
Adult contemporary, 6 a.m. to sunset.

**KXXR, 1440 KC**  
Beautiful music; ABC news on half hour, 6 a.m. to sunset.

**KGA, 1510 KC**  
Traditional country western music, 24 hours.

**KEWC-FM, 89.9 MC**  
Jazz and contemporary adult rock, noon-1 a.m. Sun.; 6 a.m.-1 a.m. Mon.-Fri.; off air Sat.

**KWRS-FM, 90.3 MC**  
Progressive rock, jazz, classical, 6 a.m.-12 midnight.

**KSFC-FM, 91.9 MC**  
Contemporary adult rock, 24 hours, Monday through Saturday.

**KREM-FM-Stereo, 92.9 MC**  
Album-oriented rock, 24 hours daily.

**KDRK-Stereo FM, 93.7 MC**  
Contemporary country music, 24 hours.

**KZUN-FM, 96.1 MC**  
Stereo contemporary country music; 24 hours.

**KHQ-Stereo FM, 98.1 MC**  
Contemporary adult music, 6 a.m.-midnight, Sun-Thurs.; 6 a.m.-2 a.m. Fri.; 6 a.m.-1 a.m. Sat.

**KICN-FM, 98.9 MH**  
Gospel programs and music, 6 a.m.-midnight daily.

**KXLY-Stereo FM, 100 MC**  
Beautiful music, 24 hours daily.

**KEZE-Stereo FM, 105.7 MC**  
Popular music, 24 hours daily.

**KMBI-Stereo FM, 107.9 MC**  
Religious 5:30 a.m.-1 a.m. Mon.-Sat.; 7 a.m.-1 a.m. Sunday.

The Spokesman Review Jan. 8, 1980



### Radio

**11:30 A.M.** — Harvard University botanist Richard Evan Schultes discusses the contributions of primitive agriculture to modern agriculture, on "Midday." KSNJ-FM.

**NOON** — An address by Paul Volcker, Federal Reserve Board chairman, on "National Press Club Luncheon Address." WCAL-FM.

**7:00 P.M.** — College basketball: University of Minnesota vs. Michigan. WCCO.

Minneapolis Tribune Jan. 3, 1980

### radio

**7:00 P.M.**  
**News-Talk Radio (KAYO, 1150):** This week the station begins eeking into its information and call-in talk programming.

**Country Music (KMO, 1360):** At about the same time that Seattle loses one country-music format, this Tacoma country-music station improves its broadcast pattern, with the probability that many Seattle residents will be

The Seattle Times Jan. 9, 1980

able to tune-in the station with ease.

**8:00**  
**Showcase Canada (KING-FM, 98.1):** Bach, Bodinus, Keetbass, Jones, Carulli.

**9:00**  
**Chicago Symphony (KING-FM, 98.1):** Copland, Mozart, Schumann.

**Sears Radio Theater (KIRO, 710):** Mystery night. TV star's son is kidnapped.

**Livetime (KISW, 99.9):** Santana

concert-segment.

**10:00**  
**CBS Mystery Theater (KIRO 710):** Third segment of "The Last Days of Pompeii."

**11:00**  
**Larry King Show (KIRO, 710):** All about the National Science Foundation and its grants.

**9 A.M. TOMORROW**  
**Two Way Talk (KXA, 770):** Representatives from Amnesty International are guests on the Dennis Nettles talk show.



San Jose Mercury News Feb. 17, 1980

### Today's Highlights

**5:30 a.m.** KYUU (99.7) Faith Forum: Frances Rothmann, author of "The Haas Sisters of Franklin Street," tells of an early pioneer Jewish family in San Francisco.

**6 a.m.** KNBR (680) "Black Filmmakers" — Berkeley professors discuss role of blacks in films in conjunction with Black Filmmakers Festival, Feb. 23-24.

**8:15 a.m.** KYUU (99.7) Marge West, a clinical social worker, discusses how to improve your relationship with your teen-agers

**8:30 a.m.** KCBS (740) Al and Patsy Kirshbaum, founders of E.S. Seasoning Sauce, tell how to start a small business and Robert Lund, vice president of General Motors, talks about trends in the auto market.

**8:45 a.m.** KYUU (99.7) Private detective Judith Lasowski discusses civil and criminal investigations.

**9 a.m.** KNBR (680) Breakfast with Frank Sinatra: Music and facts about Sinatra

**6:05 p.m.** KSFO (560) Diane Wedner interviews Dr. Eugene Schoenfeld, author of "Jealousy: Teaming the Green-eyed Monster," followed at 7:05 p.m. by Julia Hare's discussion of "The Pros and Cons of Men and Women and the Draft."

**7:37 p.m.** KCBS (740) Jane Riley interviews famed high fashion designer Helga Howle.

**10 p.m.** KLIV (1600) and KARA (105.7) Gordon McLean talks with Dick Robbins, principal of Branham High School, about the state of high school education; (phone lines open for a presidential preference poll.)

**10:30 p.m.** KCBS (740) Dominican Republic leaders discuss the state of the island after the recent hurricanes.

**midnight** KSAN (95) National Lampoon comedy with John Belushi and Chevy Chase.

### Upcoming

**Monday:** 8:06 p.m. KCBS (740) Radio Theater: "The Duke of Nevers" — A prosperous San Francisco businessman is convinced his daughter's new husband, a French duke, is a fraud. 1 a.m. KSAN (95) Randy Alfred of "The Gay Life" talks East Bay politics with Leland Traiman.

**Tuesday:** 8:06 p.m. KCBS (740) Radio Theater: "Hiz-zoner Hamlet" — TV star gives up career for penny-ante politics.

**Wednesday:** 1 p.m. KXRX (1500) Dr. Julian Whitacker will discuss preventative medicine, heart attacks, nutrition and how they all relate. 2:06 p.m. KCBS (740) The Rev. Miles Riley takes a look at the American Catholic Church, the Pope and the church's place in this era. 8:06 p.m. Radio Theater: "The Old Boy" — A child ages five years every day. 9 p.m. KXRX (1500) Dave Fadness, State Highways Division, and Ralph Ballmer of Sierra Club, debate the Guadalupe Corridor. 10 p.m. KPFA (94) "Violence of 'Cruising'" — gays talk about life style."

**Thursday:** 8:06 p.m. KCBS (740) Radio Theater: "The Glad Songs" — Middle-aged tie factory worker surprises taunting co-workers when a mysterious man comes into her life.

**Friday:** noon KXRX (1500) Dr. Gilbert Holloway, psychic, makes 1980 predictions. 2:06 p.m. KCBS (740) Newsmagazine: Dr. Henry Zeretsky, director of health planning and development, discusses a revolutionary proposal to shift priorities to prevention rather than cure. 8 p.m. KXRX (1500) Dr. Edward Teller, "Father of the Hydrogen Bomb," talks about the latest technological advances. 10 p.m. KXRX (1500) Wilson Riles, superintendent of Public Schools for the state, discusses the quality of education before and after "Jaws II." 8:06 p.m. KCBS (740) Radio Theater: "Brunja" — College woman is sent to learn from her great aunt how to cure ailments of body and mind. 10:30 p.m. KPFA (94) Ahead at Warp Factor Four, Mr. Sulu: Taped interview with Star Trek's George Takei who is also the co-author of "Mirror Friend, Mirror Foe."

## Radio

### TONIGHT ON AM

**6 p.m.** — KSFO (560) Best of Great American Broadcasts: "The Shadow" features "Terror at the Wolfshhead Knoll."

**6 p.m.** — KXRX (1500) Comedy Hour: "Groucho Marx and National Lampoon."

**8 p.m.** — KKHI (1550) (Also 95.7) 1979 Salzburg Festival Broadcast: Schubert's Three Impromptus and Sonata in A; Schumann's "Gesänge der Frühe" and Fantasy in C (Maurizio Pollini, pianist).

**11 p.m.** — KXRX (1500) Larry King: "Best of King."

### TONIGHT ON FM

**6 p.m.** — KUSF (90.3) International Folk Tales: "Three Golden Apples"; stories from Armenia.

**6:30 p.m.** — KQED (88.5) Energy and the Way We Live: Robert MacNeil examines "Gassing Up With 'Corn Licker'" (Part V).

**7 p.m.** — KPFA (94.1) Iranian Students Association: Comments on the Persian Gulf region, broadcast in English.

**8 p.m.** — KDFC (102.1) Saturday Opera: Offenbach's "Orpheus in the Underworld" with Mesple, Senechal, Burles, Berbie (Capitole de Toulouse Orchestra and Chorus; Plasson, conductor).

**9 p.m.** — KQED (88.5) Live from the Metropolitan Opera House: Verdi's "Un Ballo in Maschera," featuring tenor Luciano Pavarotti (stereo simulcast with Ch. 9).

**11 p.m.** — KCSM (91.1) Radio Drama: John Gehm's "The Deerslayer," starring Jack Gilford.

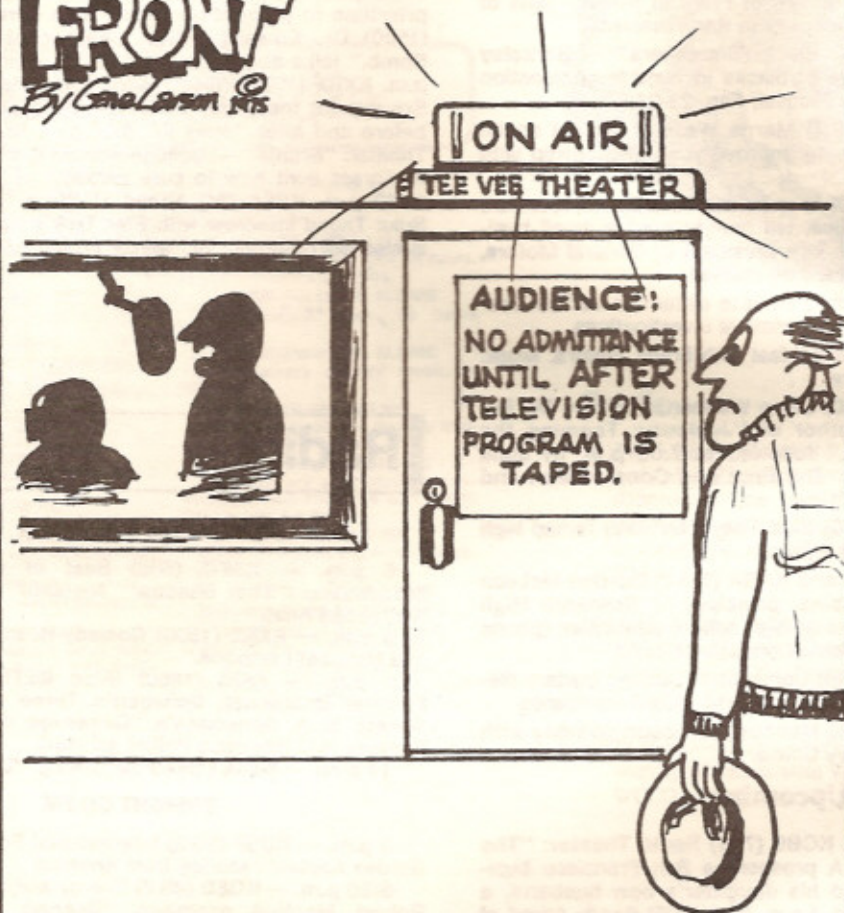
**12 midnight** — KSAN (94.9) National Lampoon Radio Special: "King Biscuit Flower Hour" with the best of John Belushi, Chevy Chase, others (2 hours).

San Francisco Examiner Feb. 16, 1980



# OUT FRONT

By Gene Larson © 1975



" THE FOLLOWING PROGRAM  
RECORDED BEFORE A LIVE AUDIENCE."



NORMAN CORWIN+ARCH BOBLER+COLUMBIA WORKSHOP+HENRY ALDRICH+ESCAPE+EDWARD G. ROBINSON+JACK, DOC, & REGGIE+LET'S PRETEND+COMMAND PERFORMANCE+1927+LUREEN TUTTLE+PCC+THE SHADOW+IT PAYS TO BE IGNORANT+STAN PREBURG MR & MRS. NORTH+BURNS & ALLEN+AIMEE SEMPLE McPHERSON+CBC+KEN CARPENTER+MUTUAL+RADIO GUIDE+VOX POP+MR. K SEENE, TRACER OF LOST PERSONS+MEL BLANC+THE KINGS MEN+EMI+A.L. ALEXANDER'S BOARD OF MEDIATION+WJR+SINGING SAM+ROCKY FORTUNE+JOHN DEHNER+HALL OF FANTASY+WXYZ+PAUL WHITEMAN+BENNY'S VAULT+H.V. KALTENBORN+BARRY GI AY+THE SAD SACK+THIS IS WAR+RED SKELTON SHOW+AGNES MOOREHEAD+CAPTAIN MIDNIGHT+1934+BIG TOWN+WILLARD WA ERMAN+SAM SPADE+WILLIAM SPIER+GUNSMOKE+I LOVE A MYSTERY+RAYMOND EDWARD JOHNSON+FREEMAN GOSDEN & CHARLES CORRELL+ROCHESTER+BLONDIE+THE WHISTLER+MARCH OF TIME+ARCHIBALD MacLEISH+FRONT PAGE FARRELL+ESCAPE+AMOS & ANDY+HARLOW WILCOX+PHIL HARRIS+THE BARBOURS+WILLIAM CONRAD+GULF SCREEN GUILD THEATER+LUM & ABNER+LUX RADIO THEATER+FRAN STRIKER+THE FAT MAN+WILLIAM SHIRER+CBS IS THERE+TOKYO ROSE+DOUBLE OR NOTHING+VIC & S ADE+BASIL RATHBONE & NIGEL BRUCE+TRUTH OR CONSEQUENCES+HENRY MORGAN SHOW+STUDIO ONE+JACK KIRKWOOD+BOB RAY+CBS RADIO WORKSHOP+CANDY MATSON, YUKON 2-8209+THE WITCHES TALE+BABY SNOOKS+PAUL FREES+THE GREEN HO NET+AGAINST THE STORM+COLGATE SPORTS NEWSREEL+GABRIEL HEATTER+DUFFY'S TAVERN+ACADEMY AWARD THEATER+MYST ERY IN THE AIR+HOWARD DUFF+THE KINGS MEN+1920+CARNATION CONTENTED HOUR+BOLD VENTURE+AL PEARCE+ACADEMY AWARD THEATER+JACKIE KELK+LES TREMAYNE+SAPPHIRE+JOHNNY GOT HIS GUN+BBC+FULTON LEWIS, JR.+U.S. STEEL HOUR THEATER GUILD OF THE AIR+ADOLF HITLER+ERNEST CHAPPEL+BILL THOMPSON+WAR OF THE WORLDS+MUTUAL+HARRY TRUM AN+WEELEY EDWARDS+BRAD BARKER+JOT'EM DOWN STORE+SAM & HENRY+MICHAEL RAFFETTO+AFPS+JOSEPH McCARTHY+HEAR IT NOW+RAILROAD HOUR+ED WYNN+DONOVAN'S BRAIN+BOSTON BLACKIE+DAMON RUNYON THEATER+ROCKY JORDAN+VINCENT PRICE+PORT LARAMIE+BEN BERNIE+PORTLAND HOFFA+MORTIMER SNERD+MILTON CROSS+PETER LORRE+HARRY VON ZELL+GE NE AUTRY+EVE ARDEN+ASCAP+EASY AGES+NBC+THE SPORTSMEN QUARTET+LIFE WITH LUIGI+W.C. FIELDS+FIBBER'S CLOSE +TOM HOWARD+HOWDY DOODY+NATIONAL BARN DANCE+JOE PENNER+FRONTIER TOWN+PHILLIP MORRIS PLAYHOUSE+JACK WEBI +1943+DR. FRANK CONRAD+ATWATER-KENT+MERCURY THEATER OF THE AIR+JUST PLAIN BILL+GREAT GILDERSLEEVE+HARO LD PEARY+LIFE OF RILEY+INNER SANCTUM+CARLTON E. MORSE+DIMENSION X+SUSPENSE+QUIZ KIDS+ONE MAN'S FAMILY+ X MINUS ONE+LIGHTS OUT+FRED ALLEN+FIBBER McGEE & MOLLY+BEULAH+TOWN HALL TONIGHT+THE LONE RANGER+CHALLE NGE OF THE YUKON+EDGAR BERGEN & CHARLIE McCARTHY+JACK BENNY+GANGBUSTERS+MA PERKINS+FIRSTNIGHTER PROGRAI +THE MYSTERIOUS TRAVELER+THE SHADOW+NILA MACK+TERRY & THE PIRATES+ORPHAN ANNIE+MARY NOBLE, BACKSTAGE W IFE+FORD THEATER+QUIET PLEASE+THIS IS YOUR LIFE+PEOPLE ARE FUNNY+BILL STERN+PAUL ROBESON+MR. DISTRICT ATTORNEY+JAY JOSTYN+THE THIN MAN+THE SIX SHOOTER+EDWARD R. MURROW+KDKA+OZZIE & HARRIET+LORD HAW HAW+AX IS SALLY+WALTER WINCHELL+MARLIN HURT+PHILCO RADIO TIME+BOB BURNS+AL JOILSON+GOOD GULF SHOW+MILTON BERLE +GOOD NEWS OF 1939+FANNY BRICE+OUR MISS BROOKS+STRAIGHT ARROW+THEATER GUILD ON THE AIR+THE SEALED BOOK +PALMOLIVE BEAUTY BOX THEATER+ARTHUR GODFREY+DRAGNET+EDDIE CANTOR+GARRY MOORE+JIMMY DURANTE+YOUR HIT P ARADE+FRANK MORGAN+EXPLORING TOMORROW+FALL OF THE CITY+DALTON TRUMBO+PDR+BRACE BEEMER+BLUE NETWORK+EAR L GRASER+DAVID SARNOFF+KATE SMITH+RUDY VALLEE+GEORGE "KINGFISH" STEVENS+MY FRIEND IRMA+BRETT MORRISON+WI LLIAM BENDIX+JIM & MARION JORDAN+KENNY DELMAR+DON WILSON+THE CLOCK+EZRA STONE+BOB HOPE+JERRY COLONNA+H UMPHREY BOGART+LAUREN BACALL+MAYOR LATRIVIA+KGO+WILLIAM PALEY+UKELELE IKE+RAY NOBLE+MARY LIVINGSTON+MA JOR EDWARD BOWLES ORIGINAL AMATEUR HOUR+FRANK SINATRA+HING CROSBY+CLIFF EDWARDS+SORRY, WRONG NUMBER+PAR KER FENNELLY+BARTON YARBOROUGH+DARROW OF THE DIAMOND X+THE LINE-UP+BOX 13+NERO WOLFE+GORDON MacRAE+PIR ESIDE CHAT+ROY ROGERS+EVERETT SLOAN+CLIFTON FADIMAN+RONALD COLEMAN+JACK ARMSTRONG+KRAFT MUSIC HALL+MA GNIFICENT MONTAGUE+FRANK SINGISER+WYZZ+AFTRA+OLAN SOULE+ET+MARY JANE HIGBY+ABBOTT & COSTELLO+KEN NILLES +CLAYTON "BUD" COLLYER+CROWELL BEBEH+LAWSON ZERBE+AIR ADVENTURES OF JIMMY ALLEN+MR. KITZEL+JIM BACKUS+JI MMY WALLINGTON+HOUSE JAMESON+ANDRE BARUCH+CLIFFORD GOLDSMITH+FRANK & ANNE HUMMERT+STAATS COTSWORTH+HAR RY SALTER+ERNESTINE WADE+BILL HAY+THE PERFECT SONG+ARCHIE ANDREWS+PHIL LORD+TONY MARVIN+JIM AMECHE+AUN T JENNY'S STORIES+KGU+HANLEY STAFFORD+BEN GRAUER+BELIEVE IT OR NOT+GRAHAM McNAMEE+B.A. ROLFE+HATTIE MC DANIEL+DON AMECHE & FRANCIS LANGFORD+THE BIG SHOW+GOODMAN ACE+MEREDITH WILSON+TALLULAH BANKHEAD+BIG SI STER+GROUCHO MARX+JOHN SCOTT TROTTER+BILL MORROW+BLACKSTONE, THE MAGIC DETECTIVE+MURDO McKENZIE+THE BL ACK MUSEUM+PENNY SINGLETON+ARTHUR LAKE+BOBBY BENSON'S B-BAR-B RIDERS+CHESTER MORRIS+THE BREAKFAST CLUB +DON McNEIL+JOE "CURLY" BRADLEY+BROADWAY IS MY BEAT+BUCK ROGERS IN THE 25TH CENTURY+JACK JOHNSTONE+JACK SON BECK+CANDID MICROPHONE+CAN YOU TOP THIS?+VIRGINIA PAYNE+ALONZO DEAN COLE+ORSON WELLES+PAUL SUTTON+ DINAH SHORE+CHANDU THE MAGICIAN+PERRY COMO+CHICAGO THEATER OF THE AIR+CLARA, LU & EM+RANSOM SHERMAN+CL YDE BEATTY SHOW+WILLIAM N. ROBSON+BILLY JONES & ERNIE HARE+RADIO PRIMER+PARLEY BAER+THE COUPLE NEXT DO OR+DANGEROUS ASSIGNMENT+DANNY KAYE+DENNIS DAY+DICK TRACY+DEATH VALLEY DAYS+ART CARNEY+RAY BRADBURY+JEA N HERSHOLT+DR. I.Q.+BILL BALDWIN+LIFE CAN BE BEAUTIFUL+THE HOUSE IN CYPRESS CANYON+NORTH AMERICAN RADI O ARCHIVES+WEAF+CRYSTAL SET+FRG+WILLIS COOPER+HYMAN BROWN+LUCILLE FLETCHER+SOAP OPERAS+THE STRANGE ROM ANCE OF EVELYN WINTERS+J. SCOTT SMART+DASHIELL HAMMETT+FATHER COUGHLIN+THE FBI IN PEACE AND WAR+GALE G ORDON+BILLY MILLS+DON QUINN & PHIL LESLIE+WALLACE WIMPLE+MARVIN MILLER+FRANKIE REMLEY+WALTER TETLEY+AR THUR Q. BRYAN+MINERVA PIOUS+ALAN REED+ALLEN'S ALLEY+MOLLY GOLDBERG+ARNOLD STANG+JOHN J. ANTHONY+GRAND CENTRAL STATION+GRAND OLE OPFY+HANS CONREID+AL HODGE+GEORGE W. TRENDLE+BRITT REID+DAN REID+JOHN REID+K ATO+THE HALLS OF IVY+THE TAYSTEE LOAFERS+MICKEY ROONEY+HAWAII CALLS+HOBBY LOBBY+ED BLAINNEY+HOPALONG CA SSIDY+PHIL SPITALNY+THE HOUR OF CHARM+THE HOUSE OF MYSTERY+TONY RANDALL+REGGIE YORKE+ROBERT HARDY ANDR EWS+EDDIE ANDERSON+SAM PERRIN & MIL JOSEFSBERG+JACK OAKIE+LOVE IN BLOOM+JIMMY SCRIBNER+JUVENILE JURY+ KAY KYSER'S KOLLEGE OF MUSICAL KNOWLEDGE+DIGGER O'DELL, THE FRIENDLY UNDERTAKER+J. CARROLL NAISH+SHIR LEY BELL+JOHN TODD+WILLIAM TELL OVERTURE+LORENZO JONES+NORRIS GOFF & CHESTER LAUCK+CLARENCE HARTZELL+M ONTE WOOLEY+A MAN CALLED X+ON A NOTE OF TRIUMPH+MYRT & MARGE+OUR GAL SUNDAY+JEFF CHANDLER+IRNA PHILLIP +THE ROMANCE OF HELEN TRENT+SCATTERGOOD BAINES+ROGER PRIOR+OSCAR BRADLEY+OMPHALE'S SPINNING WHEEL+EDWA D EVERETT HORTON+SHERLOCK HOLMES+SKY KING+WESTBROOK VAN VOORHIS+MARK TRAIL+MR. PRESIDENT+STELLA DALLA





By John O'Hara

Paul Frees does cartoons, commercials and narrative work

## Master at the Mike

Paul Frees at work. He stands beyond the double windows of a padded studio at Coast Recorders on Mission Street, left hand cupping one ear, the other hand held chest-high like a balancing aerialist.

This is a 28-second TV spot praising the durability of Fuller O'Brien Paints, and Frees has selected a suitable voice from among the scores on call within his 3½-octave range. "There are some pretty rough elements out there," he intones into the microphone. The voice evokes a guy with a wind-reddened face and thick callouses on his hands, a handyman type of guy who knows his way around paint.

Through the various retakes, words are

pared from the script to give Frees the tenths of seconds he needs for his particular magic. Pauses, inflections, a hint of a chuckle suggesting a kind of grudging wonderment—a variety of vocal tricks are used.

The phrase "deep cobalt blue," which describes a color available, comes out sounding like something so sinful that buyers should seek absolution.

"He's one of the few announcers who sit down and really try to understand what you're trying to say and attempt to enrich it," says advertising executive Robert Pritikin. "Of course, he fancies himself as the greatest voice in the world."



By Jerry Carroll

It is a voice as rich as sounding brass, as deep and textured as a cavern lined with plush, and every bit as authoritative as the one that addressed Moses from the Burning Bush.

Paul Frees — who is to commercial announcing what Muhammad Ali is to the manly art of self defense — has been talking for hours about the two things that interest him most. Food and himself.

"This sounds very self-aggrandizing, and I don't enjoy it," Frees says after a long soliloquy about his early career. Just at that moment the airy crispness of Scoma's pan-fried calamari touches the palate.

The voice, an instrument as mighty as a cathedral organ sounding the recession, issues from an unlikely source. It is a smallish, sixtyish man with a RAF mustache, silver hair brushed forward to conceal a pate beginning to reflect rather too much of the light, and a gold chain and watch-fob securing a plaid vest girdling the round tummy.

Frees is among the rarest of birds — a show business legend who has guarded his privacy with such zeal in recent years that he is able now to enter public rooms without a single head turning (whatever may happen afterward), a performing artist who turned his back on Hollywood only to have tinseltown swallow the slight and continue its romancing to his enrichment, a millionaire who never has to pick up a tab.

If you have ever switched on a radio or a television, you have heard Frees. Since breaking into radio during its golden age a generation ago, his voice has in its various guises extolled countless thousands of goods and services, limned the virtues of giant corporations, spoken from the bills of cartoon ducks in praise of sugar-coated cereals.

"Paul Frees is the premiere voice talent in the world," says Charles H. Stern, whose Sunset Boulevard talent agency screens the crowds of merchants who petition for access to these golden pipes. "We turn down more than we take," he says.

There are several kinds of successful voices. Mel Blanc and Dawes Butler are known in the trade as the top animation voices. Joe Santos, the voice of the Chrysler Corp., and Lou Rawls, who is doing the Anheuser-Busch commercials, are currently very hot. Orson Wells and Alexander Scourby are the top of the line when it comes to narrating films or serious television specials or laying down a corporate image.

San Francisco Chronicle Feb. 5, 1980

But Frees is viewed by Hollywood as the equal of Blanc and Butler as a cartoon voice. He is in greater demand than Santos, Rawls or anybody else when it comes to blue-chip commercial work. He does more prestigious narrative work than either Wells or Scourby.

"He's viewed as one of the great vocal talents, if not the ultimate vocal talent, on this planet," says Robert Pritikin, an advertising executive who has dealt with Frees for 20 years.

He was the voice of John Beresford Tipton on the old "Millionaire" television series, was the portentous voice that opened the old "Suspense" radio series. During the heyday of radio, Frees did as many as 35 shows a week, slipping chameleon-like from character to character.

He has for more than a decade been the voice of the Pillsbury Doughboy — a symbol to which the company recently assigned a trademark value of \$25 million — was Boris Badenov and Inspector Fenwick on the Bullwinkle Show, is Walt Disney's Ludwig Von Drake, Pittsburgh Paint's peacock, Kellogg's Toucan Sam, all the villagers in the Jolly Green Giant spots, and has played countless characters in cartoon shows like "The Hobbit," "The Stingiest Man in Town," "Frosty the Snowman," "Rudolph the Rednosed Reindeer," and many others.

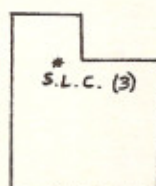
With his perfect ear, he did dubbing work for films, duplicating the voices of the likes of Bogart, Cary Grant, Jimmy Stewart and others. A record album he did featured the voices of Bela Lugosi, Ed Wynn, Boris Karloff and others singing popular songs.

Currently, he is introducing the NBC series about King Edward VIII for Mobil Oil Corporation; is the corporate voice of Lang Laboratories; is the same for RKO General radio stations here, in Los Angeles, Memphis, Detroit and other cities; for KTVU in Oakland; for Foremost Dairies.

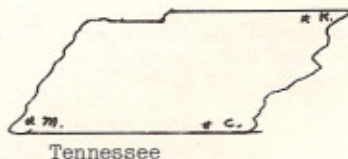
When he lived in Los Angeles, Frees was chauffeured around town from assignment to assignment as he dozed in the back seat of his Rolls Royce, on one memorable day doing 13 jobs. He is paid far above the union scale (currently \$188 a day) for this work, and residuals are paid each time a commercial runs, which can be as many as 175 times a month.



SPOTLIGHT! NARA Members Across the Nation



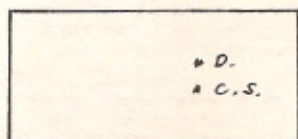
Utah



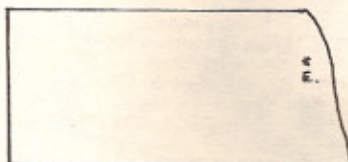
Tennessee



Nevada



Colorado



North Dakota

With this issue, we thought to try a new feature which would help to bring our members closer together. Hopefully by knowing how many other members are in your state and adjoining states, and by having some idea of where they live, you may be inspired to contact them for trades, friendship, or just good conversation. The question in our mind is: do we give the full address in these pages or just list their names and wait to see who writes us asking that their address NOT be given out and who writes to say, Yes, put me in touch with others in my state." Suggestions from members will be particularly appreciated. How would you like to see this feature handled?

Because of changes, I may not have newer members listed so please excuse me if I miss your name but let me know and we'll mention it in the next issue. For obviously reasons of simplicity, the above states were selected for this first feature. Past as well as present members will be mentioned.

Utah - Three members, all in Salt Lake City. Dr. P. Kimball, Desmond Barker, Jr. and John Cook

Tennessee - Nine members: David Sher, Billy Stricklin and John Schief in Chattanooga; Carl Barnum and Tony Kiss of Kingsport; Joseph Walk in Memphis; Sidney Marshall of Millington; Mack Rhea of Hendersonville and a Grant in Mosheim.

Nevada - Four members: Carson City has John Snyder and Bill Marsh; S & G Bland in Reno and Wayne Pastell in Las Vegas.

Colorado - Four members: The city of Denver is home for Daniel Danbom, Albert Rodosevich, and a Homan. Colorado Springs has Jerry Nostrand.

North Dakota - One member: Emerado is very near Grand Forks and is the home of our new cassette tape librarian, Ron Kula.

If this feature continues, some issues will have as many as 5 states mentioned but others may only mention half a state, such as No. Calif. and So. Calif. since there are so many members in these locations. We will be developing separate lists for each state if you'd like a copy for contacting. And perhaps local, state, or regional get-togethers could grow from this idea.



**"DON'T TOUCH THAT DIAL"**

**J. Fred MacDonald  
Nelson-Hall  
412 Pages**

**"ON THE AIR IN WORLD WAR II"**

**John MacVane  
Morrow  
445 Pages**

The names that are given to new inventions often demonstrate how hard it is for people to let go of the old.

Automobiles, for example, were called "horseless carriages" when they first sputtered onto the scene; Marconi's radio transmission was long known as the "wireless," and television when it flashed before us after World War II was called "radio vision" or "sight radio."

Radio held a central place in American life before it was supplanted by TV and reduced to its current rather rigid music and news format.

**HISTORY** Professor J. Fred MacDonald argues in "Don't Touch That Dial" that old-time radio was creative, innovative and wielded enormous influence over the everyday lives of Americans.

For many Americans, radio began humbly enough in a shack on top of a six-story building in East Pittsburgh, Pa. On November 2, 1920, the 100-watt East Pittsburgh station KDKA delivered the first regular radio broadcast — the election results in the race between Warren G. Harding and James M. Cox.

Even with the primitive equipment and technology of the time — when listening usually meant a series of buzzes, cracklings and off-kilter tones — radio caught on.

**AMERICANS** were absolutely enthralled by the prospect of being able to click on a box and actually hear the president speak (Wood-

row Wilson was the first president to broadcast on the radio; even silent Calvin Coolidge made use of the microphone), or listen to live dance bands and symphony orchestras, or laugh it up with the comics of the day.

As MacDonald explains "American was in love with radio . . . America was enamored of an entertainment medium which showcased everything from fine drama, mundane soap operas and sports action to formulaic detective stories, lavish comedy-variety shows and the latest developments in world news."

**MACDONALD** shows the grand panoply that once was radio — the rise and fall of radio from its first static blasts in 1920, through the Golden Age of radio programming in the '30s and the development of broadcast journalism during World War II, to its decline after the war due to internal dissension and the advent of TV.

This entertaining study takes us through radio's great moments — FDR's " Fireside Chats," for example, and the line-up of talent for the 1932 broadcasting season when the Marx Bros., Ed Wynn, George Burns and Gracie Allen, Jack Benny, George Jessel and Fred Allen all launched their broadcasting careers.

**MACDONALD** also traces the development of institutions we take for granted (or sit through in despair) — institutions like the national networks and commercials (the first commercial — for a group of New York City apartments — was aired on Aug. 29, 1922).

He devotes separate chapters to the content and appeal of soap operas, westerns, radio comedy and detective shows. Why did housewives weep over soaps? Why did Depression-era movies lose business when "The Pot O' Gold" was broadcast? What were the secrets

behind radio's sound effects?

But the main purpose of "Don't Touch That Dial" is to show how radio influenced American life. MacDonald holds that it changed us completely, transforming

America from a disparate, wildly different collection of regions into a homogeneous group of people, all of whom listened to and were profoundly affected by that incredible machine, the radio.

**JOHN MACVANE'S** "On the Air In World War II" provides a closer look at a single exciting era in radio history. MacVane was NBC's war correspondent in Europe; only MacVane and CBS' Edward R. Murrow were allowed to broadcast without prior censorship.

MacVane filed reports from the front lines. During the London blitz, as bombs shook the building from which he broadcast, he learned to control his terror so his voice wouldn't shake. On D-Day MacVane reported the action from a troop ship offshore.

"**THIS IS** the story of radio at work," MacVane writes. Indeed it is. For the first time in history, Americans heard history as it happened, and war correspondents brought a new degree of professionalism and integrity to broadcasting. MacVane tells how he and Murrow worked out a credo for war-time broadcasts of accuracy and non-sensationalism.

MacVane gives us eyewitness accounts of London life during the blitz, of the Dieppe raid, D-Day and the liberation of Paris. He laces his historical account with personal reflection:

"I was in a position to see the height and depths of humanity at war, to watch the commanders and statesmen in the fascinating toils of strategy and political maneuver, and to behold the common man and woman confronting terror and sudden death."

— Connie Fletcher



# SHERLOCK HOLMES ON THE AIR!



by JACK A. FRENCH

The clop-clop of horses' hooves on the moist stone streets of a fog-shrouded London of 1895, pulling a clattering hansom cab toward 221-B Baker Street is a familiar sound to OTR buffs everywhere. At this most famous address resided the world's greatest consulting detective, Sherlock Holmes. This tall, gaunt crime-solver, accompanied by his trusted associate, Dr. John H. Watson, made the transition from literary fame to the airwaves so well that only the most confirmed bookworm felt cheated or deprived.

The impetus for bringing Sherlock Holmes to the American radio audience was a young actress turned radio writer, Edith Meiser. A genuine Holmes buff and scholar, Meiser was certain that he could be as great a hit on radio as he was on the book shelf and magazine rack so in 1929 she began trying to convince the networks of his value. It took over a year of struggling before the lady was finally successful in persuading NBC to permit Holmes to make his debut on American airwaves.

Just why the networks were so reluctant to accept Meiser's proposal is difficult to understand. Although Sir Arthur Conan Doyle had penned the final adventure of his distinguished detective several years prior ("His Last Bow" appeared simultaneously in the September 1917 issues of the Strand magazine in England and Colliers in the U.S.) the public's thirst for the Holmes' stories continued unabated. The fifty-six short stories and four novels recounting the exploits of Holmes and Watson were still avidly read on both sides of the Atlantic, even as they are to this day.

Both Europe and the United States had brought Holmes to the silver screen, in both silent movies and sound versions. A stage play, "Sherlock Holmes," written by an American actor and producer, William Gillette, with Doyle's permission and help, opened in New York City on November 6, 1899. With Gillette in the title role the drama played to packed houses in the U.S. and England for a third of a century, including several revivals. In the process, it made Gillette a very wealthy man.



Finally in the fall of 1930, Edith Meiser's dream reached fruition when NBC, under the sponsorship of George Washington Coffee, brought the Baker Street detective to the airwaves for his radio debut. The first show aired on October 20, 1930 with Gillette (of course) in the title role. The program was done once a week, on Monday nights, and the role of Dr. Watson was played by both Leigh Lovell and Richard Gordon. Joseph Bell had been chosen to be the announcer for the program, a coincidence of names that even Holmes would have termed "most singular." When young Doyle was attending medical school at Edinburgh University in Scotland in the late 1870's, he came under the influence of a brilliant instructor, Dr. Joseph Bell. This teacher astounded his students by ascertaining his patients' occupations by merely studying their attire, their fingers, etc. Many Sherlockians today are convinced that Doyle drew heavily on the observation powers of Dr. Bell when he began rough-drafting the character of Holmes in 1886.

The radio show, with Gillette in the lead, continued through the summer of 1931 when he left and returned to the stage playing the same character. Richard Gordon was elevated to the lead; the show was moved to Wednesday night on the Blue Network. George Washington Coffee continued their sponsorship and enjoyed the good will of faithful radio fans who gave the show high marks. No small amount of credit went to Edith Meiser who consistently turned out impressive story lines and dialogue in the scripts. Week after week this dedicated lady transposed the Holmes' magic from the printed page into radio excitement. With her faithful Scottish terrier, "Dr. Watson," at her feet, she worked at her typewriter, first turning all the original Doyle stories into radio scripts, and then creating new ones in the same Baker Street vein. She continued in this capacity until World War II.

Although the writer remained the same and neither the essential flavor of the program nor its central heroes ever varied, nearly everything else about the show changed. In 1933 the show moved to Sunday nights and in June 1935 Louis Hector took over the role of Holmes with Harold West as the voice of Dr. Watson. They kept their respective roles when the program moved from the NBC Blue Network to Mutual in February of 1936. At that time the Household Finance Corporation became the new sponsor. Later in the year, Richard Gordon returned to assume the title role again and he was the voice of Sherlock Holmes through the rest of 1936.

In the closing weeks of 1936 the show, which had been airing on Saturday nights, was moved to Thursday evenings when it returned to the NBC Blue Network. Having lost the HFC as a sponsor, and failing to find another, NBC ran it as a sustainer for three months. However no new sponsor came forth and the show was cancelled. The program that had found sponsors throughout the Great Depression found itself unable to locate financial support just when the U.S. economy was beginning to improve.



In addition to the regular weekly Sherlock Holmes programs being produced and aired by both NBC and Mutual, the Baker Street sleuth also appeared in other special programs. Probably the most memorable of these occurred on November 18, 1935 when the 81 year old William Gillette brought his entire road company before the CBS microphones for the Lux Radio Theatre and they recreated for radio land the dramatization of Holmes that Gillette had authored in 1899. Two years later Gillette was dead, but another man was in the wings, destined to embody Holmes on the silver screen and before the radio mike as convincingly as Gillette had on the stage.

When the 20th Century-Fox movie "The Hound of the Baskervilles" was released in 1939, it attracted throngs of delighted movie goers throughout the country and resulted in instant stardom for the actors playing Holmes and Watson, Basil Rathbone and Nigel Bruce. Although both were English actors, neither was born in the British Isles; Rathbone was a native of South Africa and Bruce was born in Mexico. They separately made their way through modestly successful careers on the British stage and in English movies before ultimately arriving in Hollywood in the mid-1920's.

The tremendous popularity of "The Hound of the Baskervilles" pushed 20th Century-Fox into making another film about Holmes with Rathbone and Bruce; it bore the not-too-original title of "The Adventures of Sherlock Holmes" but it did almost as well at the box office as its predecessor. The impact of success of these two Holmes' movies was not lost on the leadership of NBC and they quickly resurrected the radio series after signing contracts with Rathbone and Bruce to do the leads. It was Holmes outwitting "The Sussex Vampire" when the program returned to the airwaves on October 2, 1939 after an absence of almost three years. Of course, both Basil Rathbone and Nigel Bruce proved as popular to radio audiences as they were to movie customers and their program did very well, almost from the very start.



During World War II, the series shifted from NBC to the Mutual Broadcasting Network where it remained on the air until May 27, 1946. Between 1939 and 1946 Rathbone and Bruce played the legendary Baker Street pair in an incredible total of 14 movies, most of which were poor, and 218 radio broadcasts, most of which were rather good.

The widespread acclaim of this particular Holmes series and its longevity have assured its retention in all Golden Age of Radio tape libraries. In fact nearly all of the Sherlock Holmes programs in the NARA tape library have been recorded from the Rathbone-Bruce era. Both sponsors of this long series, Bromo-Quinine Cold Tablets and the Petri Wine Company, continue to be permanently associated with Sherlock Holmes in the minds of OTR fans. Despite the many very competent radio actors who have played the Baker Street duo, Rathbone and Bruce remain, as Jim Harmon wrote in his book The Great Radio Heroes, the "master incarnation....(they) were ideal, their voices as perfect as their appearances."

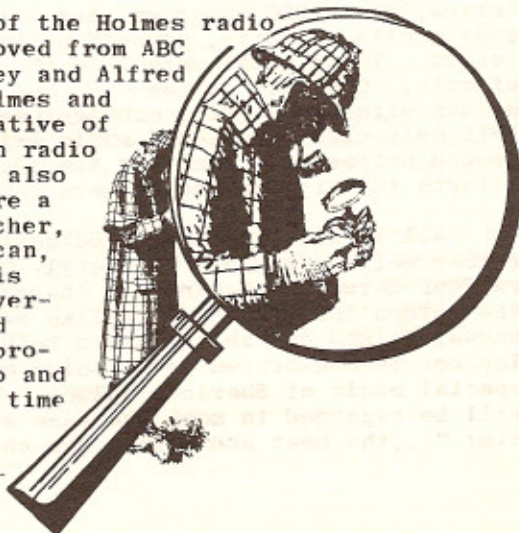


Throughout the early 1940's Meiser was still writing her very competent radio scripts for the program but by now she was being assisted by Leslie Charteris, the creator of another famous fictional detective, The Saint. Charteris, however, preferred to keep this radio writing separate (and presumably inconspicuous) and therefore in nearly all of his radio Holmes' dramas, he used the sobriquet of "Bruce Taylor." It was in this period that Louis Hector, who ten years prior had played Holmes on the program, now became the voice of Professor James Moriarty, the arch-enemy of the Baker Street crime-solver. The popular Harry Bartell was the announcer.

Unlike Gillette, who relished the role of Sherlock Holmes, Rathbone was never really happy under the deer-stalker hat. The latter felt, probably justifiably, that the movie and radio series kept him from getting greater roles because he was almost type-cast as Sherlock Holmes. At any rate, in mid-1946 after more than six full years of "Elementary, my dear Watson," Rathbone extricated himself from both the film and radio contracts and struck out on his own for what he thought were greener pastures. Unfortunately, it didn't work out that way, but that's another story....

The radio program moved to the ABC network after Rathbone's departure and the new Holmes voice was Tom Conway; Nigel Bruce remained as Dr. Watson. Semler Corporation sponsored this series. Conway had followed his real-life brother, George Sanders, to Hollywood fame when both starred in the RKO film series, "The Falcon," a cheaper version of "The Saint" series. With Conway and Bruce in the leads, the program aired originally on Saturday nights although ABC later switched it to Monday evenings. By this time most of the script writing was being done by Denis Green and Anthony Boucher; the latter was particularly suited for the task since he was a genuine Sherlock Holmes expert and a bonafide member of the Baker Street Irregulars, an organization restricted to individuals with a specialized knowledge of Holmes.

In 1947 a complete revamping of the Holmes radio program took place when the show moved from ABC to the Mutual Network. John Stanley and Alfred Shirley were brought in to play Holmes and Watson respectively. Stanley, a native of London, had been active in American radio since 1926 as an actor, writer and also a director. Others in the cast were a tiny actor from Wales, Lester Fletcher, and a 30 year old West Coast American, John Heath. The new sponsor of this show was Trimount Clothing, who advertised their line of men's suits and attire. Mutual at first had this program in their Sunday evening lineup and although the show did well in that time slot, it was later moved to Monday nights in one of those scheduling decisions that nobody really remembers the rationale behind it six months later.





Ben Wright became the 8th actor to play Holmes at the radio microphone in the fall of 1949 when the program bounced back to ABC. The London sleuth's constant companion, Dr. John Watson, was the voice of talented Eric Snowden. Petri Wine Company, doubtless remembering their enormous success in the Rathbone-Bruce series, again took over sponsorship of the program. Unfortunately for all concerned, the show was launched too late for that era that we remember fondly as the Golden Age of Radio was drawing to a close and the end of dramatic radio in the U.S. signaled the death of many a fine series. Sherlock Holmes was no exception; the program ran from September 1949 until March 1950 when it was taken off the air.

But the indestructible Holmes refused to stay dead. His creator, Sir Arthur Conan Doyle, had quite literally resurrected him from one death after Holmes disappeared off the edge of Reichenbach Falls in Switzerland. American radio had provided the Baker Street detective with more triumphs over death and British radio soon did the same. In 1955, in his native country of England, Sherlock Holmes was reborn on the airwaves of the BBC. His voice was that of Sir John Gielgud and Dr. Watson was Sir Ralph Richardson; the evil Prof. Moriarty reached a new high for Orson Welles had been cast in that role. This show was successful for several years and although it eventually went off the air, BBC revived it in the 1960's with another skilled, though less famous, cast. Two distinguished British actors, Carleton Hobbs and Norman Shelley, played the famous sleuth and his physician companion respectively. This series ran for 53 one-half hour episodes, covering each of the four Holmes novels in three programs, each followed by a dramatization of 41 of the short stories.



Despite the impeccable credentials of the casting in both series, these BBC programs when later broadcast over NBC as well as some public networks, sounded unsatisfactory to many American listeners. Their chief defect is the absence of believable sound effects. OTR fans in the U.S. had a hard time appreciating Sherlock Holmes without Big Ben, cobblestone clatter, and railroad roar. Left only with occasional music bridges and unconvincing background noises, the American listeners failed to give these BBC efforts the high ratings others thought they deserved.

All in all, the London detective in the deer-stalker fared rather well on radio. For nearly 20 years he was represented on various networks, making his character one of the most durable in the Golden Age of Radio. Unlike many of the long-term dramatic shows, Holmes had an appeal to both adults and kids. His strength lay not in one or two great voice characterizations but rather the special magic of Sherlock Holmes. To many American listeners, he will be regarded in much the same way as Dr. Watson once described him: "...the best and wisest man whom I have ever known."



#### TAPE LENDING LIBRARY INFORMATION

As you now know, we have two important changes in the lending library. Ron Kula is the new librarian for all those who want to borrow cassettes. But please try to send Ron a listing of alternates when you send in your requests. The second change is that you may order a total of FOUR (4) reels initially (or the equivalent in cassettes) and send in \$1 for each reel, or a total of \$4. You will be sent two (2) reels of your requested tapes immediately if they are in stock. About two weeks later, Ron or the Blands will send out the second two reels of the four you requested. As soon as you receive the first set of 2 reels and have them ready to return, you should request TWO (2) more reels and as soon as the librarian receives that first set back, your next request will be mailed. It may sound a little complicated but the intent of this trial procedure is to keep more of the library tapes in circulation to you so you don't have to wait so long between a first order and a second order. We would appreciate your comments on this.

Tapes in the library are available for rental to NARA members in good standing. Most of the holdings are on open reel and cassette. Open reel tapes are recorded for playback at 3 3/4 ips and can be played on a 1/2 track or 1/4 track player (usually). A few tapes are studio masters at 7 1/2 and full track. Nearly all of the "grab bag" boxes are 1/4 track. Grab bag boxes are only available on reel, not on cassette. A new tape catalog is currently in preparation. All members, new and old, will receive a copy when it is ready.

**LIMITATIONS:** You may request 4 reels (or cassette equivalent) on a one time basis as mentioned above. But only two reels will be mailed at one time. Cost is \$1 per reel borrowed. Delays in returning tapes without notifying the librarian may cost you borrowing privileges. We know problems arise; just be sure to notify us. We also know there is bound to be wear-and-tear on the materials. If damage occurs, please notify us when the tapes are returned.

**POST OFFICE:** Because of the higher postage, "grab bag" boxes now rent for \$7.50 per box. You can use "LIBRARY RATE" when returning tapes to us but these words must be on the outside of the package and the tapes should be addressed to:

(for reels)  
NARA LENDING LIBRARY  
c/o S & G Bland  
POB 11962  
Reno, Nevada 89510

(for cassettes)  
NARA LENDING LIBRARY  
c/o Ron Kula  
POB 273  
Emerado, ND 58228

Please do NOT send tapes by UPS as they will not send to a box number. If you wish a response to a question or problem, please enclose a SASE. Your return address on inside and outside of packages will help prevent tapes from being lost as has happened before. Do give us your membership number when ordering. Canadian borrowers need to include an extra \$1.50 U.S. to cover increased postage/dollar differences.

**DONATIONS:** Always welcome but please notify us first. There should be no serious sound defects. Tapes should be 1200' preferably and recorded so they can be played on 1/2 or 1/4 track machines. Cassette copies may be acceptable; check first with Ron Kula. We can always use donations of mailing cartons, packaging tape, blank tape, and other items for the library.

\* Please use a small piece of sticky tape to fasten the end of the recording tape to the reel before you send it back. Happy listening!



THE FOLLOWING LISTINGS ARE AVAILABLE TO REEL BORROWERS ONLY  
NO CASSETTES ARE AVAILABLE.. FEE \$1.00 each.

- #555 LUM AND ABNER (The Banking Business) 2 hrs.
- #556 LUM AND ABNER (Improving the Store's Business, be a better  
Salesman, Lum's Broken Leg) 2 hrs.
- #557 Lum and Abner (Lum's Broken Leg and Hindu Miracle Man;  
Library in the Store; Real Lions for the Library  
2 hrs.
- #558 LUM AND ABNER (Lum the Lion Trainer; Pineridge Bakery) 2 hrs.
- #559 LUM AND ABNER (Gussie Hogan Finds Lum's Locket in a Loaf of  
Bread; Lum promotes Mousey as Prize Fighter 2 hrs.
- #560 LUM AND ABNER (Lum wants his share of the store back from  
Abner.) 2 hrs.
- #561 LUM AND ABNER (Lum on Trial for "Robbing" Abner's Store 2 hrs.
- #562 LUM AND ABNER (Diogenes Smith "Honest" Person Contest 2 hrs.
- #563 RED SKELTON SHOW 6/10/51; 6/17/51; 6/24/51; 10/3/51 2 hrs.
- #564 RED SKELTON SHOW 10/10/51; 10/17/51; 10/24/51; 10/31/51 2 hrs.
- #565 RED SKELTON SHOW 11/7/51; 11/14/51; 11/21/51; 11/28/51 2 hrs.
- #566 RED SKELTON SHOW 12/5/51; 12/12/51; 12/19/51; 12/26/51 2 hrs.
- #567 RED SKELTON SHOW 1/2/52; 1/9/52; 1/16/52; 1/23/52 2 hrs.
- #568 RED SKELTON SHOW 1/30/52; 2/7/52; 2/14/52; 2/21/52 2 hrs.
- #569 QUIET PLEASE "Valentine" 2/13/49 "Pathetic Falacy" 2/2/48  
"A Red and White Guidon" 2/9/48  
"It's No Later Than You Think" 8/2/48  
"The Thing on the Fourable Board 8/9/48  
"3000 Words" 8/23/48 3 hrs.
- #570 QUIET PLEASE "Whence Came You" 2/16/48 Clarissa" 4/19/48  
"Let the Lillies Consider" 6/28/48  
"The Third Man's Story" 9/6/48  
"Where Do You Get Your Ideas?" 9/13/48  
"And Jeannie Dreams of Me" 1949? 3 hrs.
- #571 SUSPENSE: 3/1/55 "The Screaming Woman" 30m.  
SUSPENSE: 8/16/55 "A Study in Wax" 30m.  
BLACKSTONE; THE MAGIC DETECTIVE: #66 "The Hidden Message" 15m.  
BLACKSTONE: #67 "The Berkshire Vampire" 15m.  
STAND BY FOR ADVENTURE # 15 "The Careless Man 15m.  
STAND BY FOR ADVENTURE #16 "The Saga of Josephine" 15m.  
FORWARD, AMERICA Audition Show 30m.



- #572 MYSTERIOUS TRAVELER "Stranger in the House"--"Strange New World"  
 "The Last Survivor"--"Murder in Jazz Time"  
 "If You Believe"--"The Haunted Trailer" 3 hrs.
- #573 MYSTERIOUS TRAVELER "The Man Who Knew Everything"--"The Most Famous  
 Man in the World"  
 "Behind the Locked Door"--"Hideout"  
 "Christmas Story" --"Change of Address"
- #574 AMOS & ANDY "The Talking Doll w/ Paul Taylor Chorus) 12/22/44  
 "New Year's Show" 12/29/44  
 "Guest is Victor Moore" 1/5/45  
 "Ink Flow Fountain Pen Agency" 12/1/44  
 "Guest is Frank Morgan" 12/8/44  
 "Fake Suicide" 12/15/44 3 hrs.
- #575 AMOS & ANDY "One Phony Antique 1/12/45  
 "Adoption Woes 1/19/45  
 "Lovelorn Column" 1/26/45  
 "Lawsuit Against Andy" 2/2/45  
 "Andy Plays Sailor" 2/9/45  
 "A Bab Valentine" 2/16/45
- #576 AMOS & ANDY "An Old Boy Friend" 2/23/45  
 "Income Tax Problems" 3/2/45  
 "More Tax Woes" 3/9/45  
 "Lecture Bureau" 3/16/45  
 "Prentice Clothing Co." 3/23/45  
 "An Easter Hat" 3/30/45 3 hrs.
- #577 AMOS & ANDY "A Place to Reside" 4/6/45  
 "Misplaced Dummy" 4/20/45  
 "Marriage Vows" 4/27/45  
 "Baby Pictures" 5/4/45  
 "Insurance Policy" 5/11/45  
 "Bullion Cubes 5/18/45 3 hrs.
- #578 OUR MISS BROOKS "A New Girl Comes To Town"  
 "Connie Spends Christmas Alone"  
 "Miss Brooks does extra work for Mr. Conklin"  
 "Mrs. Davis is to be Married"  
 "Stretch Snodgrass" (Barbecue)  
 "Friday, the 13th" (Black Cats) 3 hrs.
- #579 OUR MISS BROOKS "Mr. Conklin Holds School into the Holidays"  
 "The Neighbor's Dog" (no opening)  
 "Teachers Driven to Overwork"  
 "Connie Goes to a Teacher's Convention"  
 "A Trap"  
 "The School Outing" 3 hrs.
- #580 OUR MISS BROOKS "Mr. Conklin Has Morning Calisthenics"  
 "The First Aid Class"  
 "Connie Is a June Brice"  
 "Madison High Hillbillies"  
 "Mr. Lothrop Comes to Madison Hi"  
 "Mr. Conklin Intends to Cancel Football"  
 3 hrs.



MORE BARGAIN BOXES AT \$7.50 each

- BOX "U" 1/2 track box. 9 reels Four SUPERMAN including origin premier show; two CAPTAIN MIDNIGHT (Skelly Oil); three reels of ESCAPE 1949; 50, 51
- BOX "V" 1/2 track box. 10 reels. Four CBS WORKSHOP; two reels NBC: THE FIRST FABULOUS 50 10/10/76-11/7/76; two reels with shows including Orphan Annie; Lone Ranger; Fat Man; Mystery Playhouse; two reels CBS MYSTERY (Sherlock Holmes)
- BOX "W" 1/4 and 1/2 track box. 8 reels. CBS RADIO MYSTERY THEATER Classic Horror Stories from 1974; SUSPENSE; JACK BENNY; THE LONE RANGER (Barbary Coast); FRANK MERRIWELL 1948; OUR MISS BROOKS; MEET CORLISS ARCHER; WHISTLER; BURNS & ALLEN

Last Minute Additions

It may be too late to help but Webb Comfort of 3240 Knapp Rd.; Vestal, N.Y. 13850 is a musical director in SPEBSQSA and are doing a musical program with a nostalgia theme. He needs tape copies of commercials from the 1930's, 40's, and early 50's.

James Beshires; Star Route, Box 15-A; Reidsville, GA 30453 is seeking radio programs for his church members (shut-ins and elderly). Donations or trades for blank tape are welcomed.

Welcome to New Members!

Recent additions to our family are: Robert McConnell of Tucson, AZ; James Beshires, Jr., Reidsville, GA; Darrell Albright, Topeka, KS; John Darakjy, Patterson, NJ; Annie Harr, Olive Hill, KY; E. O'Neal Dubberly, Nacodoches, TX; Harold Heckendorn, Worthington, OH; Charles Billodeaux, Lancaster, CA; Thomas Samiljan, New Hampshire; Joseph San Clemente, Jr., MD of Braintree, Mass.

Don't You Dare!

Our membership staff have advised us the following people have not yet renewed and must be dropped from the roster. If your name is here and you have renewed, we apologize. But do check to see if you appear among these "infamous" people.

K. Fleischhauer; O.R. Abdalian; D. Clayton; Dr. Kimball; L. B. Myers; John Snyder; M. Wenzlick; D. Wilmer; S. Brunson; D. Budinger; S. Clark; C. Feiner; P. Helfrich; H. Johnson; K. Karlberg; L. McDonald; C. Nelson; F. Occhipinti; Public Archives of Canada; D. Reddick; and D. Stribling.

I have it on good authority that if a member doesn't renew, his tape machines will snarl up all reels and cassettes of radio shows for months to come. Protect yourself and renew now!

The Very Last 'Last Minute Addition'

Member Don McMillen; 504 Marshall St.; Slater, Iowa 50244 would like to contact others interested in radio show trades. Wide range of interest and reel-to-reel.



#### FROM OTHER PUBLICATIONS

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.

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KCSN DIAL-LOG (Monthly, published by KCSN; 18111 Nordhoff St.; Northridge, California 91330).

The October, December, and January issues <sup>have</sup> full listings of their radio offerings, including LET'S PRETEND, hosted by Marty Halperin and Drivetime Drama hosted by Captain Radio (Bill Mueller) and Paul Thompson. The few articles in this newspaper are of local interest and for those concerned about NPR (National Public Radio).

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

The December, January, and February issues mentioned the passing of such notables as Zeppo Marx, Jimmy Durante, and many others well-known in the field of entertainment. Jay offers a listing of the 290 JACK BENNY SHOWS he has for a SASE plus 2 stamps. Logs of THIS IS WAR, VICK'S OPEN HOUSE, THE WHISTLER, and TISH 1937038 are available from Ray Stanich; 173 Columbia Hts.; Brooklyn, NY 11201 for SASE with 2 stamps. In his January issue, Jay told of his past 10 years and how his own collecting took place. The 1980 East Coast Convention will be October 3rd and 4th in Bridgeport, CT. Films, workshops, guest appearances, and many more "goodies" are awaiting those who attend. For information, contact Jay Hickerson.

For those NARA readers who may not have seen issues of Hello Again, I'd like to recommend that you request a copy from Jay. Although it is sometimes badly mimeographed, it is one publication which I would consider a "must have" for anyone who collects and trades in the OTR field. Jay usually includes a personal note about himself which I find enjoyable. But much more valuable is the completeness of his listing who has passed away, what publications he's received from other groups, what new logs are available, what the new address is for a collector, who some of the new collectors are, who has radio show trading lists available, what stations are currently carrying old time radio or material relating to OTR, and what some of the "old friends" in OTR are doing, looking for, trading, etc. Because of the personal and friendly nature of our hobby, Jay's newsletter is well worth the \$6 yearly cost.

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NATIONAL RADIO TRADER (Quarterly, edited by Phil Cole; POB 1147; Mt. Vernon, Washington 98273).

The vol. 4, number 2 issue (Winter, 1979?) contains many ads by people wanting to trade, sell, buy radio shows and related items. Ads by radio clubs and sellers of tape fill perhaps 20% of the 8 page publication. This edition also included an article by Benny Goodman about Glenn Miller, Frank Bresee's article on TRUTH OR CONSEQUENCES and IT COULD BE YOU, both shows created by Ralph Edwards, and a Letters to the Editor page. A lengthy editorial by Phil on an article of mine which appeared in Nara News, summer issue, took issue with some items I reprinted and requoted. An interesting editorial but I think you missed some of the intent of my article Phil. And please spell the word "copyright" as such and not as "copywrite".



SPERDVAC BULLETIN (The Monthly Newsletter of the Society to Preserve And Encourage Radio Drama, Variety, and Comedy; edited by Dan Haefele; POB 1587; Hollywood, CA 90028).

Their 5th anniversary bulletin (Nov/Dec., 1979) told of SPERDVAC's formation and support they've received. A belated Happy Anniversary to you all from NARA! Good news from the organization included the release of a complete year's worth of CASEY, CRIME PHOTOGRAPHER and soon-to-be-released EVERYTHING FOR THE BOYS by Arch Oboler. Archivist John Tefteller talks about other discoveries and problems of the archives (storage space being one). The January and February issues told of the upcoming elections for the club, availability of programs from the Hollywood Museum Collection, and loans of ET's from actor Olan Soule. Interesting reading and enough information on newly available radio shows to make anyone's mouth water. Congratulations to all of you in SPERDVAC on what you've done for the field of OTRI

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ON THE AIR (Bi-monthly from the Golden Radio Buffs of Maryland, Inc.; 1900 Angleside Rd.; Fallston, MD 21047).

Owens Pomeroy has an article on THE SHADOW in this issue; other items focus on the Wrather Corp's fight on the Lone Ranger problem, the removal of a "Nipper" sign (the RCA dog) from a radio store, and a guide to radio stations in the Maryland area which broadcast old radio shows.

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THE REPRODUCER (Monthly Newsletter of the Southwest Vintage Radio and Phonograph Society; edited by George Potter; POB 5345; Irving, TX 75062).

Another society celebrating their 5th year! Reprints of earlier articles and radio equipment illustrations makes this publication one of the nicest ones on the market. Tips on restoring old sets, photos of conventions, and a page devoted solely to the buying/selling of old radio equipment make this magazine a useful tool for the dedicated hobbyist. The December issue has an interesting item on a Telecommunications Museum in Australia, complete with photos.

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

This 8 to 12 page publication reprints many items relating to radio and personalities. The photos turn out nice and clear. It's a good way to learn what was once printed about the programs and the people such as a 1943 column by Ernie Pyle, a 1949 clip on NBC cutting the FRED ALLEN SHOW, plus many old ads.

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COLLECTOR'S CORNER (Monthly, published by Joe Webb & Bob Burnham; POB 267; Centuck Station; Yonkers, NY 10710).

A nice little 16 page publication, recent issues have featured articles on "Radio Acting and actors" by David Reznick, background to THE GOON SHOW by Frank Thomas, behind the scenes of AMOS 'N' ANDY by Ray Windrix, and tips on equalizing by Bob Burnham. Artwork and printing are clear and nicely put together.

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ILLUSTRATED PRESS (Monthly, Newsletter of the Old Time Radio Club; ed. by Kean Crowe; 200 Woodward Dr.; West Seneca, N.Y. 14224).

Lack of space prevents fair discussion of the recent 4 issues this time. IP is a nicely done 16 pager with articles, club news, and old ads. A more detailed review of this newsletter will appear in the next NARA journal.



A TIP OF THE ATWATER DIAL TO . . .

- Jerold Nadel of Albany, New York for POPULAR MECHANICS articles about radio sign language (1935) and technological changes in radio (1946) and for a clipping of J. C. Haviland's article about Walter Gibson from the Albany TIMES UNION, Dec. 2, 1979
- Marvin Bensman of Memphis, Tennessee for David Manning White's POP CULTURE IN AMERICA (B-210), William W. Hammel's THE POPULAR ARTS IN AMERICA (B-211), and Etting E. Morison's FROM KNOW-HOW TO NOWHERE: THE DEVELOPMENT OF AMERICAN TECHNOLOGY (B-209)
- Steven Hiss of Gainseville, Florida for photos taken at the 1979 Friends of Old Time Radio Convention
- Jack W. Shugg of Bronx, New York for a clipped obituary for George Frame Brown, once the star of THOMPSON'S CORNER, which was for a time second only to AMOS 'N' ANDY in the radio ratings
- Dale Goble of Meadow Vista, California for typing the contents list for Box D in the tape library
- Steven Ham of Fremont, California for a series of five articles by George Burns, which appeared in the SAN JOSE MORNING NEWS, Jan. 28-Feb 1, 1980)
- D. L. Bowman of Roseville, California for the donation of \$3, two rolls of strapping tape, and several 15-cent stamps to the NARA Tape Library
- Jack French of Fairfax, Virginia for Gilbert Seldes' THE PUBLIC ARTS (B-220), Kermit Schafer's YOUR SLIP IS SHOWING (B-219), "Senator" Ed Ford, Harry Hershfield, and Joe Laurie's CAN YOU TOP THIS? (B-216), Franklin P. Adams' NODS AND BECKS (B-217), Bob Elliott and Ray Goulding's WRITE IF YOU GET WORK: THE BEST OF BOB AND RAY (B-91), C. H. Sandage's RADIO ADVERTISING FOR RETAILERS (B-215), Robert St. John's ENCYCLOPEDIA OF RADIO AND TELEVISION BROADCASTING (B-215)
- James Greenwood of Washington, Pennsylvania for FEDERAL REGISTER, PART III: FEDERAL COMMUNICATIONS COMMISSION INQUIRY AND PROPOSED RULEMAKING: DEREGULATION OF RADIO
- Anna Kauffman of San Francisco, California for a donation of rubber bands to the NARA Tape Library
- Charles Ordowski of Livonia, Michigan for newspaper items about the reunion of WXYZ personnel of the 1930's, which originated THE LONE RANGER, THE GREEN HORNET, and SGT. PRESTON OF THE YUKON; two radio related books, J. Fred MacDonald Nelson-Hall's DON'T TOUCH THAT DIAL and John MacVane's ON THE AIR IN WORLD WAR II: and the proprietor of Byers Country Store in Michigan, who was an actress on the original LONE RANGER
- John Fellatt of Willowdale, Ontario, Canada for Peter Stursberg's THE ERNIE BUSHNELL STORY (B-212)