

*Complimentary Copy*

**NORTH  
AMERICAN  
RADIO  
ARCHIVES**

Presents:

**N A R A NEWS<sup>®</sup>**

A JOURNAL OF RADIO HISTORY

VOLUME 8: NUMBER 2

SUMMER 1980

NARA NEWS, a journal of the North American Radio Archives, is published quarterly for distribution to members. Sample copies may be purchased from the editor for \$2. Editorial correspondence should be addressed to Al Inkster. Canadian members should send all publication materials and journal correspondence to John Pellatt.

VOL. VIII:II

A JOURNAL OF RADIO HISTORY

NARA STAFF

Treasurer      Membership & Tape  
Library (reel)

Tom Price 847 Bedford Salinas, CA 93901	S & G Bland P.O.Box 11962 Reno, Nevada 89510
--	---



Printed Materials Librarian  
& Consulting Editor

Al Inkster  
3051 So. Jessica  
Tucson, Arizona  
85730

Tape Library  
(cassette)

Ron Kula  
P.O.Box 273  
Emerado, ND  
58228

Canadian Editor  
& Correspondent

John Pellatt  
47 Stuart Ave.  
Willowdale, ONT  
Canada M2N 1B2

Staff Artist

Gene Larson  
P.O.Box 7231  
Salt Lake City  
UT 84107

Contributing Artist

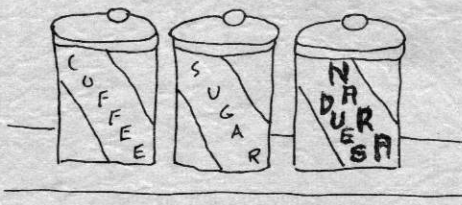
Fred McLaren  
2084 Vernier  
Grosse Point Woods  
MI 48236

Contributing Editor

John Wesche  
432 Douglas St.  
Syracuse, NY  
13203

Contributors At Large

Jack French  
Charles Stumpf



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

The North American Radio Archives is a non-profit, educational corporation duly registered in the State of California and licensed with the California State Tax Board as well as the Internal Revenue Service. All donations/gifts are tax deductible. Opinions expressed in the journal and newsletter are those of the authors and do not necessarily reflect opinion or recommendation of the organization or staff. Permission to reproduce contents in this publication may be freely given upon request. NARA was founded in 1973.



Contents

Thoughts From the Typewriter.....	4/7
Treasurer's Report.....	5
BBC Radio Log from The Listener.....	8
It's That Man Again (reprint).....	9
From the Files.....	14
Return With Us To.....	21
Books On Tape.....	22
Recording For the Blind.....	23
Lux Radio Theatre.....	24
Why I Like OTR.....	27
The Barbour Family: An Overview.....	28
Radio Hall of Fame (reprint).....	29
Illustration: Drama by Gene Larson.....	30
Radio Drama (reprint).....	31
Bea Benaderet.....	33
Why Listen to OTR?.....	35
Sound Recording Patent Illustration (reprint).....	37
Taking Care of Your Tape Recorder (reprint).....	38/42
Centerfold: 1924 cover of Radio magazine.....	40/41
Radio Programming (reprint).....	43
Trivia Quiz.....	51
Charlie Chan on Radio.....	52
Ontario Report.....	58
Some Notes on Teaching OTR.....	62
Are Tapes Better Than Being There?.....	65
Clara, Lu, & Em.....	67
Science Fiction on Radio.....	69
Spotlight on Members.....	70
Return With Us To.....	72
Trade Column.....	73
CBC Radio Log.....	74
Sample Membership Certificate from Friends of Vic & Sade.....	75
From Other Organizations/Publications.....	76
A Tip of the Atwater Dial To.....	79



## Thoughts From The Typewriter



By now you've all received that premiere issue of our quarterly newsletter. If your eyes can still focus, you'll be glad to know future issues will not have the type reduced so much. It was a matter of not having the proportions right that first time. And future issues will carry out some of the more "gossipy" functions which the journal previously gave space to. Most of the letters and other information briefly mentioned in this column will be dealt with in much more detail in the volume one, number two issue of our quarterly newsletter. NARA would like to have an editor for this newsletter, preferably someone living East of the Mississippi.

Just as Jack French's article on Charlie Chan arrived, this uproar over the new Chan movie with Peter Ustinov, "Charlie Chan and the Curse of the Dragon Queen" broke. How appropriate.

Radio listening for the deaf? Possibly! The Porta Printer II attaches to a telephone and prints audio signals on paper. Play an old radio show over the phone lines and the deaf can "hear" the show by reading it. Probably not too good for music. For information, call (913) 888-9800 in Lenexa, Kansas.

The Blands will not be sending out renewal notices from now on. Look at your address label and notice the number in the upper right corner. This number represents the month in which your dues should be paid. If it is a 7, you should pay your fee in July or sooner. If an 8, August is your month. Do your part to help S & G Bland do theirs and don't miss an issue of the journal or the newsletter. That number in the upper left corner of your address label should be your membership number. Let us know if there is a discrepancy. You'll also notice in this issue the inclusion of lending library pages in a "pull-out" format. While the Printed Library Materials Catalog is ready to be re-printed, there are no plans to issue another edition of the tape library catalog so do save these pages and add them to your present catalog.



For over a year the Sperry corporation has run double-page magazine ads (World Press Review/March, 1980) and radio ads concerning the lack of ability by others to listen. They state listening is "a difficult, intricate skill... (requiring) training and practice." Sperry offers programs to adults in business to teach them how to listen. We could make some conclusions about media over the past two decades and effect on the public...but nothing scientific in that, eh! Nevertheless, it seems some people are just discovering what most of us have suspected all along. OTR is more than nostalgia; it develops a skill.

Can you imagine giving a student of radio broadcasting history a copy of page 43 in the last issue of NARA NEWS and telling him he has an "A" in the course if he can identify each item listed! Now that's a real test of knowledge.

Not mentioned previously although we meant to was the reminder that Texaco still sponsors live broadcasts of the Metropolitan Opera on Saturdays. On Dec. 29th last year the presentation was "Hansel and Gretel" by Humperdinck. This was also the first opera they broadcast in 1931. PBS carries this series.

Unpleasant task #1: Trevor Steinbach, previously of Bolingbrook, Illinois, has disappeared and forgotten to return two tapes he borrowed. Any information?

(continued on p. 7)



TREASURER'S REPORT

1979

Another year of good listening has passed. I hope this issue of the NARA NEWS brings you more CTR enjoyment, now and in the future. At this time I am prepared to bring you the state of the treasury. A year ago we were pressured into raising the annual dues from \$10 to \$14 because of all too apparent problems of inflation eating away at our checking account while trying to increase the services of both tape and printed matter libraries, and while attempting to maintain and even improve the quality of the club's quarterly NEWS. At this point, former editor Al Inkster continues as a faithful member of NARA, but has retired as the man behind the paste-up boards and printing press. He has brought this pub up to professional status, and we owe him considerable gratitude, thanks Al. (Al was a wiz at keeping costs to the minimum!)

It can be said that the state of NARA's treasury is healthy and that we, as officers, will do our best to maintain this condition. NARA opened the new year of 1979 with \$617.28 (that's \$97.13 greater than stated in last year's report due to an additional deposit being made after I submitted the 1978 report to Al for publication in Vol. VI:4).

Our 1979 total income was \$4,524.36 giving us total assets of \$5,141.64. NARA's three income sources are membership dues, library fees, and monetary donations, the former being the most significant by far. During 1979 a total of \$4,260.40 was spent leaving a closing sum of \$881.24 in this organization's checking account at Wells Fargo Bank, Salinas Main Office.

Here's how we spent this income in 1979:

I. Printing Costs .....	\$1,952.51
Quarterly News Letter	
Tape Catalog & Printed Materials Catalogue	
II. Tape Library Supplies .....	\$1,127.16
(excludes postage & shipping)	
III. Printed Materials Library Purchases & Supplies .	\$ 432.65
(excludes postage & shipping)	
IV. Tape Library Hardware Maintenance .....	.00
V. Postage & Shipments .....	\$ 719.49
VI. Long Distance Telephone Calls .....	\$ 7.37
(officers' communications)	
VII. Advertising .....	\$ 10.60
VIII. Checking Account Fees .....	\$ 17.70
IX. California State Annual Filing Fee .....	\$ 2.50
	<hr/>
TOTAL EXPENDITURE .....	\$4,260.40
Checking Acct. Sum (1/31/80)	\$ 881.24

This final figure demonstrates that NARA's financial future looks somewhat brighter than it did one year ago today. Immediate projected expenditures

now slated by your volunteer officers include payments to Kwik Kopy Printer of Mountain View for this issue of the NEWS and the next Newsletter. We hope that even in the face of continued double-digit inflation and projected postal increases once more, NARA can strive to improve and expand services without any further price increases. Financial contributions are welcomed.

The Treasurer hopes that the above report gives you a clear idea of how NARA's finances were managed during 1970. It is enjoyable helping NARA move forward and helping bring you that sound of CTR.

Happy New Year & Good Listening,

*Tom Price*

Tom Price, NARA Treasurer

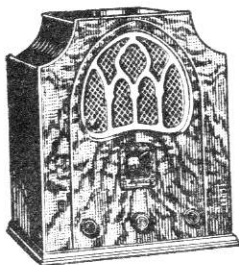
Before You Buy A Radio Hear

# MAJESTIC

1931

It's The Finest Value Today . . .

You're going to miss a real treat if you don't come in to Landau Bros. for a demonstration. Phone 2690 if you want a home demonstration.



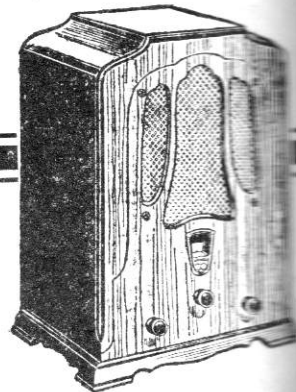
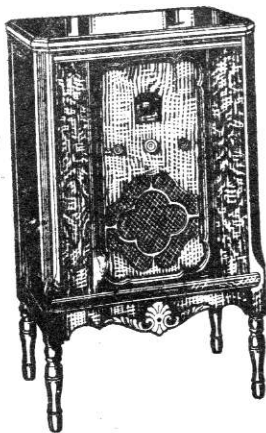
..MAJESTIC HAVEN.. WOOD is an exceptionally selective and beautifully toned set. Georgian design with recessed Gothic grill. Plus the new spray shield tubes.

**\$44.50**

Complete with tubes.

MAJESTIC ELLSWOOD is a low boy of early English design. We've sold many of them since we first introduced them. Complete with tubes for only

**\$59.50**



1931

For real radio enjoyment you need these

## 10 BIG FEATURES

Maybe you're only getting half the enjoyment out of radio. Why not get it ALL with the new RCA Victor SUPERETTE? It's just the radio you've been waiting for... a real Super-Heterodyne... EIGHT tubes... including two of the sensational new RCA Super-Control Tubes that afford "trigger-touch" selectivity... tone color control... beautiful cabinet... convenient size... EVERYTHING... and it's only \$69.50 complete! Hear it today!

1. RCA 8-tube Super-Heterodyne Circuit
2. Variable Tone Control
3. Distortionless Volume Control
4. Famous RCA Variable Tone Control
5. Amazing RCA Variable Selectivity
6. "Trigger-Touch" Selectivity
7. New Radiotron Super-Control Tubes
8. Acoustically Controlled Speaker
9. Latest Electro-Dynamic Speaker
10. Push-Pull Amplifier

**\$69.50** complete with RADIOTRONS ready to operate

New RCA VICTOR SUPERETTE



Pay A Little Down!  
Have It Delivered Today!



In Memory: Jackson Wheeler, once staff announcer and master of ceremonies for the AL JOLSON, EDDIE CANTOR, and JOE PENNER shows, died in March....Alicia Ammon, Canada's oldest active actress at the age of 94, died recently in Vancouver. She began her career in 1898, performed radio comedy during the 30's and 40's in Canada and most recently played Nellie in CBC's comedy series NELLIE, DANIEL, EMMA AND BEN....At the age of 75, the much-loved Jessica Dragonette passed on from a heart attack in New York City on March 18th. She was born in Calcutta, India and after her family returned to Philadelphia, she was orphaned. Her stage career began when she was heard (but not seen) as an angel in Max Reinhardt's 1924 production of "The Miracle." In 1926, Miss Dragonette began her radio career in a musical-comedy hour, THE GRAND ST. FOLLIES. She next appeared as Vivian in THE COCA-COLA GIRL, radio's first singing/acting serial. Over the next 22 years she was heard in CITIES SERVICE CONCERT SERIES, THE PHILCO HOUR, FORD SUMMER SHOW and SATURDAY NIGHT SERENADE. Pope Pius XII decorated the songbird, the Army Air Force made her an honorary colonel and she was often voted to be radio's most popular performer. There is a question of her age as she cautiously omitted even disclosing dates in her 1967 autobiography, Faith is a Song. Some newspapers gave her age as 65, others as 70 and Newsweek, as 75. She was truly one of the greatest of all singers. Most of us know her from PALMOLIVE BEAUTY BOX THEATRE, a series which was curiously missing from the list of credits news accounts gave her.



Alicia Ammon

Dragonette

Culver Pictures



The current series ALIEN WORLDS can be purchased from Audio Antiques; 1213 E. 88th St.; Brooklyn, NY 11236. The adventures available to date are "The Night Riders of Kalimar", "The Resurrectionists of Lethie", "The Keeper of Eight", "The ISA Conspiracy", "The Sun Stealers", "The Starsmith Project".

Jack French mentioned that the Museum of Broadcasting in NYC is a victim of its own success. He was unable to get in as out of 400 applications, only 50 are honored.

Did he or didn't he? Jack French's article on Rathbone as Holmes in the last journal issue indicated Basil never really relished his role. This is borne out by author Michael Druxman's research and Rathbone's own comments about the lack of creativity. Member Bill Gore disagreed with Jack's conclusion and sent along a reprint from Radio Varieties of March, 1940 in which Mr. Rathbone stated that he relished the Holmes role more than any other.

#### Rally 'Round The Colleague, Boys!

Allen Rockford died over a year ago. Since then, Don Richardson has tried to settle debts left by the demise of their Nostalgia Radio News. Refunds to be made total \$1,600, varying in amounts from 40¢ to \$20. The biggest barrier for Don is being caught in the unemployment crunch for these past few years and simply unable to do everything at once. If you have a refund coming, be patient and understanding with Don. You can reach Don with offers of help, words of encouragement, at POB 2214; Syracuse, NY 13220. THE SOUNDS OF YESTERDAY program is also in danger of going off the air. If you would care to underwrite the show (one week costs \$40) or make other comments, please write to: WRVO-FM/Oswego Public Radio; Public Radio Center; Oswego, NY 13126. Other communications concerning the program can be addressed to: Walt Mitchell Enterprises; c/o Mary Lou Wallace; 155 Aberdeen Terrace; Syracuse, NY 13206. Please try to help if at all possible!

Coming up in the next issue: articles by Norman Corwin, Jack French, Hal Peary, Dr. Mickey Smith (with a sequel to his article on Peary), Don Koehnemann, Gary Yoggy, Fred Dickey, and many others. These original pieces should be of value and interest to all our members.



# Radio 4 UK

200kHz/1500m  
VHF: 92-95  
Frequency details: page 47

6.15 am Shipping forecast

6.30 am News

6.32 Farming Today

Producers  
LESLIE COLLINGTON  
and BEN FOLLOCK

6.50 Yours Faithfully

A note from Religious  
Affairs Correspondent  
Gerald Priestland  
6.55 Weather: programme  
news: long wave only

7.0 News

7.10 On Your Farm  
Producer ANTHONY PARKIN  
BBC Birmingham

7.40 Today's Papers

7.45 Yours Faithfully

(Broadcast at 6.50 am)

7.50 It's a Bargain

with Norman Tebbit

HELP: page 23

7.55 Weather: programme  
news: long wave only

8.0 News

8.10 Sport on 4  
Jim Rosenbhal introduces  
the magazine programme  
that takes a different  
look at sport.  
ENGLAND'S cricketers - having  
finished their series  
against Australia and  
West Indies - have just  
arrived in Bombay. Henry  
Blanford has news of pre-  
parations for the Golden  
Jubilee Test, with news  
which starts next Friday.  
Also the rest of the news  
at home and abroad.  
A Radio Sport and on  
Production

8.45 Today's Papers

(Broadcast at 7.40 am)

8.50 Yesterday  
in Parliament

9.0 News

9.5 Breakaway

from routine  
with Barry Norman  
and intrepid reporters  
and enthusiasts with ideas  
and advice on ways and  
means of spending your  
leisure hours.  
Including Jenny Marshall  
on a two-week trip across  
the United States in a  
Greyhound bus - hell or  
holiday?  
Tom Boswell with news  
and advice on hi-fi.  
Producer NORMAN CHRISTIE  
Editor ROGER MACDONALD  
For information sheets,  
send a large size to  
Breakaway, BBC, Portland  
Place, London W1A 4WW  
long wave only

9.50 News Stand

with Tom Vernon  
Producer JOHN SMITHSON  
long wave only

10.5 The We

in Westmins!  
Parliamentarians discuss  
the week's business with  
Hugo Young.  
Producer JOSHUA ROZENBERG  
long wave only.  
Book: The BBC Guide to  
Parliament. £4.50, from  
bookshops

10.30 Daily Service

New Every Morning page  
42. Jesus, Lord, we look  
to thee (BBC nr 374):  
Psalm 84; Ephesians 2 vv  
13-22. Rev. Ye servants  
of God, your master pro-  
claim (BBC nr 287)  
long wave only

10.45 Pick of the Week

with Margaret Howard  
(Broadcast Fri 7.20 pm)  
long wave only

11.35 International  
Assignment

How do the world's big  
charities spend the money  
they collect? What are  
the political overtones  
surrounding their work?  
And what are their rela-  
tions with the govern-  
ments whose people they  
help? Mike Woodbridge  
compares notes with BBC  
Correspondents in the In-  
dian sub-continent, and  
Latin America, about  
some of the more striking  
projects the charities  
have devised. A Radio  
News production by BOB  
BORAN  
long wave only

12.0 News

12.2 Money Box  
Presenter Louise Botting  
Radio's key to the ever-  
present problem of how  
to get the best from your  
money - whether it con-  
cerns a mortgage or an  
insurance policy, an in-  
vestment bond or a bank  
loan, a tax dispute or a  
social security squabble.  
A Financial World Tonight  
production  
(Repeated: Mon 10.5 am)

HELP: page 23

12.27 Stereo  
The News Quiz

The last seven days put  
in a questionable way by  
Barry Took to  
Alan Coren  
Richard Ingrams  
John Pardoe  
and Claire Rayner  
Compiled and produced  
by ALAN NIXON  
(Repeated: Mon 10.30 pm)  
12.55 Weather: programme  
news: long wave only

1.0 News

1.10 Any Questions?

Lord Parry  
Dr Tessa Blackstone  
Patrick Cowley  
and Michael Clayton  
tackle the issues raised  
by the audience in Had-  
leigh Suffolk. Chairman  
Michael Charlton  
(Broadcast Fri 8.30 pm)  
Listeners' letters for use  
in ANY ANSWERS. Thurs-  
day 4.15 to ANY ANSWERS,  
BBC Bristol BNS 2LR  
1.55 Shipping forecast  
long wave only

2.0 News

long wave only

## 2.5 Wildlife

How can whales die to  
such great depths and yet  
not get "the bends"?

A sample log from the

your wildlife questions.  
Introduced by Derek Jones  
Producer JOHN HARRISON  
BBC Bristol  
Questions  
BBC Bristol BNS 2LR  
long wave only

2.30 Saturday-  
Afternoon Theatre

No Moon... No Sun  
by OWYSSNE MACRAE  
with Denis Lill as James  
and Nicolette McKenzie  
as Julia  
"Even in the hospital-  
bed laugh and joke with  
the staff... but never  
with me. I'd walk into the  
ward and they'd whistle  
and he'd ask: "What's  
she wearing today?"  
Tom... PAUL HALEY  
Bess... JASMINE GREENFIELD  
Margaret... LOUISE PARRY  
Mullins... PATRICK BARR  
Don... ADRIAN EGAN  
Air hostess... SONIA FRASER  
Directed by DICKON REED  
(This play was a runner-  
up in the 1979 World Ser-  
vice Drama Competition)  
long wave only

3.30 Does He  
Take Sugar?

A practical and topical  
magazine for and with  
disabled listeners.  
Presenter Marilyn Alan  
Reporter KEVIN MULHREN  
Citizens' Advice Bureau  
Phone-in: Mon 2.44 pm  
01 226 4488, Ext 2531  
Correspondence address:  
BBC, Broadcasting House,  
London W1A 4WW  
Editor MARLENE FRASE  
long wave only

4.0 News

long wave only

4.2 God in My  
Language

In six programmes Jill  
Cochrane talks to teenage  
members of some of Brit-  
ain's other religions.  
2.30  
Producer DAVID WINTER  
(Repeat: long wave only)

4.30 Time for Verse

The Voyage Out  
with John Mele  
6. Destinations  
(Broadcast Thurs 7.20 pm)  
long wave only

4.40 Submarine  
Disaster

The third of five program-  
mes about these remark-  
able craft, from their in-  
vention and development  
to the position of pre-  
eminence they have at-  
tained among the fighting  
ships of modern navies.  
When the ts submarine  
Squalus sank with all  
hands in 1919, those of  
her crew who were res-  
cued owed their survival  
in large part to the dedi-  
cated work of US Navy  
diver Lieut-Comdr Charles  
Momsen  
with Robert Beatty  
as Lieut-Comdr Momsen  
JOHN ABDELL  
DAVID BUCK  
MALCOLM GERARD  
DAVID BEALY  
ANTHONY NEWLANDS  
JONATHAN SCOTT  
STEPHEN THORPE  
and TOM WILKINSON  
Narrated by  
Lieut-Comdr Peter Kemp  
Written and produced by  
JOHN BRIDGES  
long wave only

# SATURDAY Radio

A sample log from the British publication, The Listener

5.25 Stereo  
Week Ending

with Bill Wallis  
David Tate, Sheila Steafel  
David Jason  
and the DAVID PIRMAN TRIO  
(Broadcast Fri 10.35 pm)  
5.30 Shipping forecast  
long wave only

5.55 Weather: programme  
news

6.0 News

6.15 Desert Island Discs

Claudio Abbado, Princi-  
pal Conductor of the Lon-  
don Symphony Orchestra  
(Repeated: Fri 9.5 am)

6.55 Stop the  
Week with  
Robert Robinson  
Producer MICHAEL EMBER

7.35 Stereo  
Baker's Dozen

Richard Baker offers a  
recipe of popular classics  
on record. The mixture  
leavened occasionally by  
the unfamiliar, with the  
added ingredient of  
listeners' requests.  
Producer RAY ABBOTT  
(Repeated: Wed 11.5 am)

8.30 Stereo  
Saturday-Night  
Theatre

The Sleeper and the  
Swallow  
by JOHN ASHE  
with Sander Elies  
as Joseph Channon  
Elizabeth Bell as Maria  
and Karen Ford  
as Claire

"Doctor Channon as you  
surmise you've been  
looked over very care-  
fully for a number of  
years by our people and  
I wouldn't even mention  
the name Omicron if we  
weren't pretty sure that  
you were."  
"A loyal subject of the  
Queen."  
"Your name was Czernik.  
Why did you change it?"  
Major Webb-Austen

JOHN ARBNER  
Lodge... ROGER SNOWDEN  
Blanke... BRIAN HAINES  
George... MICHAEL COCHRANE  
Mother... SALLY LABEL  
Radio announcer... GEOFFREY SERLE

Directed by  
SHIRAZ MACDONALD  
BBC Bristol  
(Postponed from 24.30)  
(Repeated: Mon 2.15 pm)

9.58 Weather

10.0 News

10.15 Encore  
Michael Billington re-plays  
and reflects on the mus-  
ics, music books, tele-  
vision radio plays and  
personalities from the  
nightly review of the arts  
- Kaleidoscope  
Editor ROSEMARY HART

11.0 Lighten  
Our Darkness

Evening prayers conducted  
by MURRAY WILLIAMS  
BBC Wales

11.15 New series

Miles of London

A six-part series which  
takes you on a merry  
progress through London  
- prying into its secrets,  
its mysteries and its main  
surprises in the company  
of Bernard Miles.  
Illustrations: uncarved  
and performed by  
The Barrow Poets  
1. The Streets  
- being the sound of the  
streets, and the "musi-  
cians" thereof.  
Research: SYBIL HARPER  
Compiled and written by  
MURRAY WILLIAMS  
Producer  
DANNY GREENSTONE. Stereo

11.45 Signing On

In the first of seven pro-  
grammes, David Rider  
considers the mystique of  
the signature tune. The  
musical key which so  
often opens the door on  
radio and television as  
well as in the cinema  
and the theatre.  
Producer RAY ABBOTT  
(Repeated: repeat)

12.0 News

Weather report; forecast  
followed by an interlude  
12.15-12.25 am Shipping  
forecast; Inshore forecast

VHF only

6.55-7.0,  
7.55-8.0 am

Regional news; weather  
North East and Cumbria;  
Newstalk

9.5-10.30  
Open University

9.5 Music Interlude 9.10  
Open Forum 9.30 Music  
Interlude 9.50 Introduc-  
tion to Materials. 10.10  
Music Interlude.

10.30-11.20  
Inside Parliament

Radio 4's weekly profile  
of Westminster at work.  
Introduced by  
Rodney Foster  
Producer PETER ROBIN

11.20-12.0  
Open University

11.20 MacKenzie at Brae-  
head 11.40 Briefing and  
Training for Parliament  
Staff - Programme 2.

12.55-1.0 pm

(except London and SE)  
Regional news; weather  
1.55 Programme news

2.0-5.25  
Open University

2.0 Open Forum 2.30  
Linear Maths 2.40 Introduc-  
tion to Calculus 3.0  
Errors and Interaction  
3.20 Educational Research  
Methods 3.40 Philosophical  
Approaches to Gen-  
ontology 4.0 Introduction  
to Biology 4.20 Neuro-  
physiology 4.40 Great  
Britain 1750-1950 5.0  
Music Interlude  
5.30-5.55 Programme news



---

# The Listener

20-27 DECEMBER 1979 VOL 102 NO 2642

35 MARYLEBONE HIGH STREET, LONDON W1  
Telephone: 01-580 5577

---

Gordon Snell

## The ITMA File

---

Our job was to provide entertainment, to make people laugh when there was, on the face of it, little to laugh at. Reality was horrible—reality was nightly air raids, reality was standing alone, a little uncertainly perhaps, in the face of an inexorable and frighteningly efficient foe. So we escaped from this reality into a world of our own—this world which highbrows called surrealistic and others merely crazy.

FRANCIS WORSLEY (*producer of ITMA*)

The first wartime *ITMA* was broadcast on 19 September 1939, only a fortnight after the Second World War was declared. Almost at once the programme became a national institution, its characters as familiar as the people next door, its catchphrases a part of everyday speech. The producer, Francis Worsley, said: 'Our job was to provide entertainment to make people laugh.' In this he and his writer, Ted Kavanagh, and everyone else associated with the programme succeeded to a degree which no other programme before or since has equalled.

Throughout the six years of war, *ITMA* helped to maintain morale; for more than three years after the war, during a period of continuing hardship—rationing, fuel shortages—*ITMA* held its place in popular affection: only the death, suddenly, of That Man himself, Tommy Handley, brought the programme to an end after 310 editions.

Before the war, there had been a brief series of *Its That Man Again*—the title was a catchphrase of the time, which newspaper headline-writers reached for whenever Hitler was in the news. Ted Kavanagh, who wrote the scripts for all the *ITMA* programmes, described in his biography of Tommy Handley how it all started:

In prewar days the show-with-a-story was a radio novelty. *Band Waggon* pioneered the idea with the Wednesday night activities of Arthur Askey and 'Sinker' Murdoch in their BBC flat. The planners at Broadcasting House were delighted to find that at last there was a show which seemed to please

*The Listener* is one of two major British publications (the other being *Radio Times*) which features information on radio programming (logs & articles), both past and present, in Great Britain.

everybody. The order went out to start another series to be broadcast 'same time, same station' every week, and Tommy was an obvious choice to play the lead. Over in America the same sort of formula for radio success had been discovered, with such stars as Amos an' Andy, Jack Benny, and Burns and Allen. Variety producers at the BBC agreed that Tommy's almost unique gift was that of seemingly spontaneous quick-fire patter, and that he could certainly put over a show with all the speed and verve of a US broadcast.

The setting for the first programme in the series, broadcast on Wednesday, 12 July 1939, and the three which followed, was a cruise-ship with Tommy Handley in charge of the festivities, with a secretary called Celia (nicknamed Cilly) and an aide called Vladivostooze, who described himself as an 'eccentric engineer'. After a break, the series was due back on the air on 19 September. But, as Ted Kavanagh recalls in his book, a rethink about the format of the programmes was necessary:

It was obvious that the cruise idea would have to go—holidays at sea were as passé as peace. Suddenly there was the strange outbreak of initials. Everyone remembers the sort of thing: ARP, RAF, RNVR, WVS, and so on. We knew we should certainly cash in on the initial vogue. One day, while we were racking our brains for something easy to say and easy to remember, Tommy was doodling on the blotting-paper, as he usually did at our conferences. He wrote out the name of the show with large, artistic capitals—*It's That Man Again*. The title was of course staring right at him. When he said *ITMA* we knew our search was over.

As well as a new title and a new setting the programme had a new format, with Tommy Handley as the fast-talking central character in a series of encounters with a succession of characters who entered through the famous '*ITMA* door'. They all had their own catchphrases—which became part of the nation's speech. There was the boozy Colonel Chinstrap with his 'I don't mind if I do'; Mrs Mopp, the char-lady, with her 'Can I do you now, sir?'; and the endlessly polite Claude and Cecil, with their 'After you, Claude,' 'No, after you, Cecil'; Mona Lott's 'It's being so cheerful as keeps me going'; and the character who popped in for no reason and said, 'Don't forget the diver!'

Most of the characters were the creations of Ted Kavanagh, whose work helped to establish the importance of the writer in radio. Before then the radio comedy writer had been thought of, if at all, as someone who simply churned out gags to order; many people in the audience in fact believed that the comics made up the gags and jokes themselves as they went along. Ted Kavanagh was recognised as an equal partner with Tommy Handley; their partnership was compared by one writer with that of Gilbert and Sullivan. With Francis Worsley, who produced *ITMA* throughout its life, they had intensive sessions each week, picking at and adding to and rewriting the original script, always with the one aim in mind—to make audiences laugh. Ted Kavanagh wrote:

The actual dialogue of *ITMA* occupied an average of 18½ minutes out of the 30-minute show, and in this time we tried for at least a hundred potential laughs. If we reduced it to 90 because we couldn't control our brains for the other ten, several million people would say that '*ITMA* wasn't as good as last week', and they would have been right. On the other hand, if we got a laugh every eight seconds, as sometimes we did, then the show was regarded as a smash!

*ITMA* was far more, though, than a hundred gags strung together. It conjured up a place, whether it was the cruise-ship of the early days or the Office of Twerps of the first wartime setting—later on, the setting was changed to the resort of Foaming-at-the-Mouth and then, after the war, to the island of Tomtopia.

As Minister of Aggravation and Mysteries in the Office of Twerps, Tommy Handley's first words were: 'Heil, folks—it's mein Kampf again!'—and that first wartime programme went on to mock at the many restrictions and regulations that were beginning to appear: 'I'll sign everything that prohibits anything: that's what I'm here for.' The Minister went on to reveal that he had no idea of the function of the Office of Twerps because it was so secret he didn't even tell himself anything. Then there were the jokes about spies, and the first appearance of the telephoning spy who became as famous as any later 'mole', or double agent. He was one of the characters played by Jack Train:

TOMMY: Hello?

JACK: This is Funf speaking.

TOMMY: You sound as though you have a touch of the Timoshenko. Sorry I can't wish you a Happy New Funf.

JACK: I will see that your stage company does not arrive tonight.

TOMMY: Oh, yes, they will. I'm sitting on one of the baskets now.

JACK: There'll be no train.

TOMMY: Not even a Jack Train?

JACK: There will be no show either.

BOTH: Funf has spoken.

The Variety Department, which had been evacuated from London to Bristol at the beginning of the war, seems to have been a special source of worry to the BBC hierarchy; they wondered if those show-business folk really had enough sense of responsibility. The Controller of Programmes wrote in a memo in the early days of the war:

It is on the whole likely, I think, that problems will arise in the sphere of the Variety Department—unsuitable gags, songs about the British Expeditionary Force enjoying itself in *estaminets*, and so on—and I hope that details of that kind will be carefully watched.

All scripts had to be ready 48 hours in advance of recording or broadcast, so that they could be scrutinised by Security and Policy Censors. *ITMA* had its occasional difficulties with the censors—once a reference to frosty weather was cut out. But it is sometimes hard to understand the reasons for the censor's cuts. Was it security or a sensitivity to innuendo?

Please delete: 'the wind, which we all suffer from very badly down here'.

Change name and nationality of Olga Tumblova.

And though there was a line scored through a remark of Tommy Handley's about making a speech in which he wanted to say nothing at all because 'that's the only way I can avoid the censor', there was a whole song about him in the first wartime *ITMA*, with words like:

Sing a song of the censor,  
A song of the pencil blue.  
Britannia's censor rules the waves  
And the radio wave-lengths too.

But the words went on to praise the censor for allowing politics and even innuendo which wouldn't have been permitted before the war: the political targets were now obvious.

You can have a smack  
At a dirty crack  
And we guarantee you won't get skinned.  
Sing-ho, my hearties, for the censor won't  
say no.  
To Hitler we can be unkind,  
He's rather a pig you'll find;  
You can call him a pig if the pigs don't  
mind.  
So sail a little closer to the wind, my boys,  
Sail a little closer to the wind.

But Tommy Handley's jokes in *ITMA* and some of the other variety programmes he appeared in were a little too blue for some BBC officials, and the grumbling memos made their way to and fro within the Corporation:

From Assistant Controller of Programmes to  
Director of Variety  
Edgar was up here on Friday . . . he was



particularly struck by Tommy Handley and gave an instance of a gag about what somebody could do with his bayonet, which sounded pretty raw, if I may borrow one of your adjectives. I have heard similar criticisms from quite a varied bunch of people, and I should like you to keep an eye open for this kind of thing.

*North Regional Director to Controller of Programmes*

I find that Tommy Handley is becoming an increasing irritant to large numbers of people up here, and that he is actually incurring ill-will for us now. I don't know if anything is likely to be done about this, but I am just passing on the news for your own information.

*Controller of Programmes to North Regional Director*

I agree with you heartily, but all my personal researches, such as asking my gardener, lead me to suppose that he is in fact still very popular.

When the first *ITMA* series ended in February 1940 the cast, sure that they had a receptive public, went on tour with a stage version. It was more than a year before *ITMA* was again on the air. By then the Variety Department had moved from the heavily bombed city of Bristol to the comparative quiet of Bangor in North Wales. And Ted Kavanagh had decided that the grim events of the war must mean a change of setting too for the imaginary world of *ITMA*:

We realised right away that cracks, however kindly, at government departments would no longer be appropriate. The country was now fighting for its life and still expecting invasion. People had all the war news they wanted, and even the mock activities of the *ITMA* Ministry might seem a little wearying to a people who rushed to the radio every time there was a news bulletin.

To save fuel and pressures on transport services the government had begun a campaign to persuade people to take holidays at home. They realised that the intensity with which people were working required some kind of break, but, as Ted Kavanagh wrote:

The annual fortnight by the sea was off for the duration, but holidays were not. We decided to bring a holiday atmosphere to listeners. We thought it would be a good idea to give them a nostalgic glimpse of that rather unsatisfactory, ill-run little resort which never seemed very good but somehow always got chosen for the holiday the next year round. We called it Foaming-at-the-Mouth.

One of the *ITMA* performers who joined the cast at Bangor was Fred Yule, who is now aged 86:

I was generally the chap who announced Tommy and I used to play other small parts. If anywhere in the script it said 'man' that was probably me. I had another little character there—one who said 'Lovely grub.' I had a steak which weighed about a pound and a half and was all done with mushrooms—Cor! Lovely grub! Of course they had to take that out because people said it wasn't fair, considering that they were on strict

rationing. For a long while afterwards chaps in lorries would come as near to me as they possibly could and shout, 'Lovely grub.' Everybody's catchphrase was taken up by somebody or other. Then of course later I became Atlas. That was when Tommy used to shout out, 'Pick up . . . whatever it was. I would reply, 'What me, in my state of health? Not bloomin' likely.' Of course it went very well, a great fat fellow like me saying that.

There was no doubt about the impact of *ITMA* on the listening public. According to an audience research report:

In the opinion of many of the listeners *ITMA* was the best variety show ever . . . It continues to be far and away the most popular variety show on the air.

As such it was an excellent platform for mentions of the various campaigns, like 'Digging for Victory', or the one run by the Ministry of Food extolling the virtues of carrots. A mention was enough in *ITMA* to reinforce the campaign: all it needed for a laugh and a reminder was the exchange: 'Do you know what you can do with a carrot?' 'Yes.'

The Director of Variety was anxious that his producers should obey the censorship rules:

*Memo from the Director of Variety*

Censorship in wartime for variety programmes falls under two headings: (a) dirt; (b) defence.

The producer always had the responsibility for getting the dirt out of his programmes, but there was a colourful way in which the censor could help:

*Memo from the Director of Variety*

I will ask Security Censor to query in blue pencil anything that he considers to be dirty, as an indication in case you yourself have missed it. This querying can be taken notice of or disregarded, at the producer's discretion. The Security Censorship cuts will continue to be marked in red and must, in every instance, be enforced.

There were other rules too: if bombs or gunfire could be heard in the background of a programme, which happened once with *ITMA*, the programme was faded out. Bandleaders and producers of music programmes were not allowed to change the order of items as agreed, in case this was some kind of coded message.

In other musical areas, BBC officials, noting the popularity of the German song 'Lili Marlene', arranged for an English version to be written. They were critical of a song called 'Shakespeare Had a Dirty Mind' and the Controller of Programmes wrote sadly:

I am afraid we must ban 'She had to go and lose it at the Astor'.

Considering the number of comic

foreigners who popped up in *ITMA*, mangling the language like Signor So-So, or peddling dirty postcards like Ali Oop, it is surprising to find there were directives like this being handed down:

*Memo from the Director of Variety Impersonation of Chinese.* Please ensure that all impersonations of Chinese characters are played straight and that 'pidgin English' or any other type of foreign accent is not used.

In June 1941, following the invasion of the USSR by the Germans, the Director of Variety sent an urgent plea to the Controller of Programmes:

Can I have a directive about Russia? Not in political terms, but whether the reference to 'comrade' and topical gags about Russia generally are permitted. They have already started popping up. Would be grateful to know before, at any rate, *Howdy, Folks* and Tommy Handley shows this week.

The reply came back promptly:

Please stop jokes about Russia for the time being.

And during the same period the BBC's Audience Research Department was reporting:

For the listener, and there were very few critics, *ITMA* has all the virtues of the perfect variety show.

It was a view that was shared by some people in very high places:

Dear Sir,  
The King and Queen have expressed a desire to see a performance of your Company.

Tommy Handley thought at first that the letter, which was signed by the Master of the Royal Household at Windsor Castle and dated 2 March 1942, had in fact been written by someone as a practical joke. But it was no joke: the royal performance would mark the 16th birthday of one of *ITMA*'s most eager listeners—Princess Elizabeth. Francis Worsley, the producer of *ITMA*, was soon visiting the Master of the Royal Household and reporting to his superiors about aspects of the show:

*Scripts.* I asked him about censorship, and his most emphatic reply was that the King and Queen did not want artists to prepare special bowdlerised scripts for a Command Performance. They wanted good, broad humour—'as broad as George Formby', but not filthy.

*Running order.* The first part of the programme is just a plain variety bill with no particular reference to broadcasting. The second part is a deliberately built up presentation of a studio show, with red and green lights flickering, preliminary speech to audience, etc. The only refinement being comic hats and 'Funf' speaking off stage.

The 'plain variety bill' included such artists as Jack Warner, Robb Wilton and Vera Lynn, and the fact that *ITMA* was the star attraction that followed them shows how popular it was in royal circles.

Tommy Handley and Ted Kavanagh were able to make a preliminary prowling around at Windsor and discover appropriate jokes about the sergeant major and about the Guards regiment that would make up a large part of the audience. The show was a resounding success. The cast, when they met the Royal Family afterwards, were amazed at their detailed knowledge of the programme, and delighted later when they each received an album of records of the performance signed by the King and Queen and their two daughters. It was said that the royal copy of the recording got quite worn from being played so much.

Tommy Handley was receiving fan-letters at the rate of 700 a week, reading them all personally and answering as many individually as he could. They revealed just how much the programme and its catchphrases had become part of the nation's everyday life. Ted Kavanagh recalled one example:

There was the letter from the head of a demolition squad. His men had been called to a house which had received a direct hit. He clambered over the pile of rubble which had once been a little home in Bath. 'Anyone there?' he called as he flashed his torch here and there. 'Yes,' piped a small boy lying buried under the debris. 'Can you do me now, sir?'

And doctors and nurses wrote of the victims of bombs, who, knowing that death was coming, murmured, 'TTFN' ['Tata for now'] as the last coherent thing they said.

The armed forces, too, revelled in the *ITMA* phrases—pilots on bombing raids could be heard saying over the intercom to one another: 'After you, Claude.' 'No, after you, Cecil.'

Now the war situation had improved and the Variety Department was able to move back to London, and the news began to provide scope for cheerful allusions and jokes, about Hitler and Mussolini and Allied victories. But there were still directives going out about subject-matter, both serious and less so:

*Memo from the Director of Variety*  
Will you please see that no gags or jokes are made in connection with flying bombs, as this is far too delicate a subject to be treated in a flippant manner.

*Solicitor gags.* Will you please see that no detrimental references are made to the legal profession in scripts. Such cracks as: 'I must consult my solicitor—when he comes out of Dartmoor' must be deleted by the censor.

But the country survived the flying bombs and the lack of solicitor-jokes and, in 1945, *ITMA* celebrated the end of the war in Europe with its Victory Edition.

The BBC policy-makers launched the Corporation into the postwar era. There was no question of putting *ITMA* out to grass, but it did, however, change its imaginary location to a tropical island called Tomtopia. Tommy Handley was its Governor, and there were such characters as Chief Bigga Bagga and later Deryck Guyler's Liverpudlian Frisby Dyke.

Not all the *ITMA* characters were universally acclaimed. The Girl Guides Association was worried about the introduction of a new character, Miss Guided, and the boozy Colonel Chinstrap had some critics:

Dear Sir,

I like *ITMA*: but for the Colonel, week after week, month after month, and year after year, to glorify drink excesses as a badge of good fellowship and manliness seems contrary to all other cultural activities of our BBC.

*ITMA* was rarely criticised for vulgarity, though the Senior Controller did feel it necessary to remind the Entertainment Division of a policy change about types of jokes that were permitted:

We abandoned the unequal struggle to decide whether a given joke would pass or not, and took what seems to me to be the much sounder line that we don't do jokes on certain subjects. I am aware that *ITMA*, from time to time, gets away with what are literally fast ones, owing to the popularity of the programme, but even these should be stopped.

The 'certain subjects' not to be joked about covered a wide field:

Biblical references, e.g., Noah, Adam and Eve (fig-leaf gags), Cain and Abel (permissible as rhyming slang—not permissible as brother killing brother).

Marital infidelity.

Effeminacy in men (or impersonations).

Immorality of any kind.

Physical infirmities.

Unnecessary emphasis on drunkenness, particularly linking with such important matters as road safety (e.g., 'One for the road' is inadmissible).

Anything derogatory to coloured people.

No reference to Black Market, except derogatory.

There were to be no gags about certain categories of people. The BBC Board of Governors and the Director-General headed that list, followed by Cabinet Ministers and Members of Parliament—and solicitors, of course, were also spared. There were to be no suggestive references to:

Honeymoon couples.

Chambermaids.

Ladies' underwear and its implications (e.g., 'Winter draws on').

'Lodger' gags (coupled with commercial travellers).

Farmyard gags (copulation of rabbits, etc.).

And there was a ban on the following expletives:

God. Good God. Blast. Damn. Gor Blimey.

*ITMA* had become a national institution in peacetime, just as it had in wartime. There was continued royal appreciation, and on one occasion the Royal Family attended a performance in the Concert Hall at Broadcasting House. The King was said to have told Tommy Handley that he always listened to the repeats as well as to the first broadcast, and was sorry to miss the programme on the day of his daughter Elizabeth's wedding—saying, 'But you know how it is with weddings . . .'

At the end of 1948 the programme celebrated its 300th edition, with guest appearances from some of the old characters. There were to be only ten more programmes, for *ITMA* ended with the sudden death of Tommy Handley on 9 January 1949.

The public found it hard to understand why the BBC, in its first announcement of Tommy Handley's death, in the six o'clock news headlines, should have referred to Mr Thomas Handley. It was only that once—later in the bulletin and in all subsequent ones, it was Mr Tommy Handley. But once was enough for the press, including the *Sunday Pictorial*:

THE BBC HAVE MADE AN APPALLING BLUNDER

I am absolutely staggered at the inept, un-inspired manner in which it marked an event that shocked the whole country—the sudden death of the beloved Tommy Handley. In the news bulletins Tommy was frigidly referred to as Mr Thomas Handley—a ridiculous formality—and the announcement which was to plunge the nation into mourning was put over as if it had no more significance than a soccer result.

What Tommy Handley meant to his millions of fans was summed up by Francis Worsley:

Tommy Handley was a comic genius such as rarely comes our way. He chose the medium of radio, and he was miraculous in it . . . With his passing a great light has gone out, and our little world, shared weekly by millions of ordinary people, has collapsed as completely as the Third Reich which indirectly brought it into being.



# FROM THE FILES

By Al Inkster

Just as The Whistler knows many things and "many strange tales hidden in the hearts of men and women," Roger Hill knows many things from letters hidden in his personal files and those of the NARA. While The Whistler gained his knowledge from "walking by night," Roger secured his in persistent quests for information to develop his master's thesis, A DESCRIPTIVE STUDY OF THE USES OF TERROR AND HORROR IN SELECTED RADIO MYSTERY DRAMAS BETWEEN 1935 and 1955, and for materials and support for the North American Radio Archives. Like the tales of the Whistler many of the responses to Roger's quests are intriguing. We intend to share them with NEWS readers in a continuing, intermittent series, "From the Files."

This first article of the series includes letters from several radio notables.

Norman Corwin, writer, producer, and director, whose dramas for the Columbia Workshop and on many specials, are recognized for their superior quality, remembers his brief excursion into the realm of terror.

Robert Bloch, science fiction and horror story writer, whose PSYCHO scared the daylights out of many of us, expresses appreciation for the techniques and formulas that made radio horror shows so effective and renders a few judgments of programs.

Bob Sweeney, an actor who worked on radio, most notably as a member of the comedy team Sweeney and (Hal) March, reminisces about a show that sounds hilarious.

Arch Oboler, writer-director, who is best remembered for his horror programs (LIGHTS OUT) but, like Corwin, honored also for quality serious radio drama (ARCH OBOLER'S PLAYS; EVERYMAN'S THEATRE), offers a thank you to NARA (and corrects our spelling of his name).

Mary Ellen Baker of the Consumer Services Department of Nabisco Biscuit Company informs us of what happened to the transcriptions of the popular children's program LET'S PRETEND.

Bernard S. Krause, director of business affairs for CBS Radio, provides a network executive's view of the feasibility of radio drama's return and of the preservation of radio's past by OTR fans. The success of the CBS MYSTERY THEATRE since the 1971 answer may indicate that at least the first view has changed.

Dear Mr. Hill:

From NORMAN CORWIN

I regret that my absence from the city prevented me from replying before now to your letter of last month.

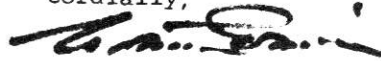
I warmly appreciate your kind comments about my work, and I wish I could reward your interest by being helpful on either of your requests. But as to the first of these---some comment on your proposal for a study of the uses of terror and horror in selected radio drama mysteries---I can only confess that I am not really competent to comment, since both horror and mystery drama have never been my dish, or appeared anywhere on my menu. The closest I came was in a program (July 18, 1944 over CBS---on COLUMBIA PRESENTS CORWIN) entitled THE MOAT FARM MURDER, in which Charles Laughton and Elsa Lanchester were starred. This was based on the actual confession of a British murderer named Dougal, and both the text of the script and my notes on the production are printed in the collection called UNTITLED AND OTHER RADIO DRAMAS, published by Henry Holt in 1947. It should be in the college library; it is in most libraries around.

As for archival material, all of my stuff has gone to the Syracuse University Library, including scripts, original mss., recordings and correspondence. The cupboard is dry up to about 1965.

You mention seeing only two titles out of the 26 BY CORWIN series. Others are not only mentioned but often included in both UNTITLED and the earlier MORE BY CORWIN volumes.

That old issue of Radio Guide was right. I wrote a 15-minute program (15 minute!!!) for the FORECAST series---wrote it for Charles Laughton and his wife Elsa Lanchester, and I directed them in the production of it in Hollywood on August 19, 1940. I can be this accurate in detail because I am reading from the notes contained in the published version, which is included in the volume THIRTEEN BY CORWIN, pp 247-261. My only other contribution to the short (summer) FORECAST series was direction of Margaret Sullivan and Howard Da Silva, among others, in Helen Deutsch's adaptation of Sinclair Lewis' novel BETHEL MERRIDAY.

Cordially,



Dear Mr. Hill:

In 1945, I adapted 39 of my own stories for a radio transcription series, STAY TUNED FOR TERROR, which was aired on various stations in the United States, Canada and Hawaii. At that time I attended the rehearsals and performances -- our transcription records were cut at the studios in the Briggley Building in Chicago, which was then quite a broadcasting center. In writing those shows I depended heavily on the use of sound effects -- wind, thunder, rain, footsteps, echo-chamber voices, etc., were the stock in trade for all such programs, together with the proper employment of the "god-box" -- which was the irreverent radio slang term for the organ. Without organ music there just wouldn't have been any dramatic programs; one tends to associate its use with daytime soap-operas but I assure you it was indispensable to so-called sophisticated drama and certainly proved a mainstay to mystery shows with its

"stingers" emphasizing dialogue or narration and underscoring action climaxes.

We had an excellent organist on the show, and a good cast. Most important, we had -- as our director -- Howard Keegan, who had worked on LIGHTS OUT.

From him I learned a number of interesting things, some of which contradict the official legends but which seem plausible enough. First off (and this I can personally vouch for), Arthur Oboler had nothing to do with the "creation" of LIGHTS OUT: its first guiding genius was Willis Cooper, who left to become story editor of

RKO-Radio Pictures. His scripts brought the show to popularity before Oboler came in. According to Keegan, Oboler spent his early salary checks on the services of a publicity man who successfully established the idea of "Arch Oboler's LIGHTS OUT" and enabled Oboler to go on to work for the bigtime dramatic shows.



Memory tells me that LIGHTS OUT was probably the best of the <sup>early</sup> series: THE HERMIT'S CAVE was a very poor imitation. Later, DIMENSION X and MOLLE MYSTERY THEATRE offered material generally superior to LIGHTS OUT, but by then the novelty had worn off and audiences weren't as impressionable or as receptive. I vaguely recall that one Alonzo Deane Cole had a series with the word WITCH'S in the title, and it was far inferior to Robert Arthur's excellent anthology. But my radio-listening was minimal by the coming of the 1940s and I'm not at all certain my impressions are reliable, based as they are on infrequent ~~thin~~ examination of the shows in question. About all I can vouch for is a simple rule-of-thumb, or rule-of-ear: i.e., any so-called mystery or horror program that had a host or narrator who went "heh-heh-heh" was bound to be a real stinker. As to formulas, etc.: the most effective radio mysteries were ones building to "surprise endings" or "snappers" -- delivered verbally, of course.

The most memorable horror shows seem to be those which were built around an increasing menace: something which grew during the program. The famous Welles broadcast of WAR OF THE WORLDS is an excellent case in point. A writer who could come up with a situation which went from bad to worse and ended with a twist -- an organism who knew how to produce every and arresting effects -- actors who could convey every and arresting effects -- these were the human ingredients necessary for the success of a late-night chiller.

Sorry to be so indefinite and rambling in this reply but I'm still far from well. In any case, all the best to you and your thesis. Hastily,

ROBERT BLOCH

*Robert Bloch*



Early cylinder record players with eartraps allowed whole families to listen to sound recordings.

# ARCH OBOLER PRODUCTIONS

4118 ST. CLAIR AVENUE

PHONE 984-1839

STUDIO CITY, CALIFORNIA 91604

September 4, 1974

Dear Mr. Hill:

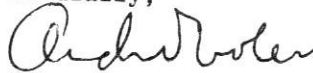
Thank you so very much for the honorary membership.

It is most appreciated.

I think your organization is doing a most important work.

Might I whisper, however, that since Arch Oboler was, historically, the first playwright to ever have his own network coast-to-coast prime-time series of plays ("Arch Oboler's Plays" on NBC), I would appreciate if you would change your spelling of my name on your records and put that troublesome little "o" between the "b" and "l".

Cordially,



Arch Oboler.

Thanks again.

## EXCERPT OF BOB SWEENEY'S LETTER TO FRED DICKEY

I was delighted to know about the Sweeney and March summer camp. In addition to the Intra-Mural Ax Fighting, perhaps you'll recall we employed the buddy system for the swimming hole. Every ten minutes Hal would blow a whistle and each one of the boys was to find their buddy and raise their hands. That way we could keep count of how many boys had been eaten by alligators since the last time we blew the whistle.

Then we also found one of the children smoking in the dorm. Hal sent me out to handle the discipline while he continued to talk to the children. In the background, behind Hal's speech to the children, you heard my voice screaming "Ready, aim, fire" and then a fuselage of gun shots as we killed the little smoker.

As I look back on it now, I think I realize why America didn't take us to their hearts. We were appreciated by a very esoteric audience, namely, college kids, musicians and the very hip. Incidentally, we hold the record on CBS radio for the longest sustaining period (without a sponsor) -- 48 weeks.

I want to thank you for the Honorary Membership in N.A.R.A. It is a pleasant surprise.

Sincerely,



Bob Sweeney

BS:dh

CBS STUDIO CENTER • 4024 RADFORD AVE. • NORTH HOLLYWOOD 91604 • 763-8411  
DIAMOND HEAD ROAD • FORT RUGER, HONOLULU, HAWAII 96816



## NATIONAL BISCUIT COMPANY

425 PARK AVENUE

NEW YORK, N. Y. 10022

Telephone: 212-751-5000

Dear Mr. Hill:

Many thanks for your recent letter concerning the location of the scripts used on our former "Let's Pretend" radio program.

When Nila Mack died, her scripts were returned to CBS, for whom she produced "Let's Pretend." Perhaps you would care to contact:

Programming Department  
Columbia Broadcasting System  
51 West 52 Street  
New York, New York 10019

for information about the availability of the stories. Our own transcriptions were given to a children's hospital for use there and were quickly worn out. We never did have any complete scripts, as these were the property of Miss Mack, who chose and dramatized the fairy tales.

We are sorry that we can't be of more help to you, but do want to wish you every success in your search.

Sincerely,

*Mary Ellen Baker*  
Consumer Services

Mary Ellen Baker:fg

From BERNARD KRAUSE (of CBS)

Dear Mr. Hill:

Your letter of last February apparently did quite a bit of traveling, although not necessarily in any speedy fashion, before it finally arrived on my desk.

Your letter raises many questions which are somewhat individual in character. For one thing, you might be pleased to know that recently a group of phonograph records based on the old Let's Pretend series were produced and put into distribution. I am not sure of how widely these are being sold through conventional sources, but I happen to know that they were available from Sears-Roebuck.



I think that the experience of ABC's Theater Five is no less valid today than when that well-intentioned project met with the disappointment so familiar to you. There have been some limited successes by small companies in syndicating transcriptions of formerly broadcast dramatic series. The nature of radio today, however, with nearly 7,000 stations of various types on the air and their limited network clearance, makes this a field which cannot be underwritten on any major scale.

It is not possible for us to make any arrangement for you to have copies of programs to which we might have access. As a matter of fact, I must advise you that copying of any sort can involve violations of copyrights as well as other rights of individuals and performing unions.

Very truly yours,

*Bernard S. Krause*  
Bernard S. Krause  
Director  
Business Affairs

## CBS RADIO

A Division of Columbia Broadcasting System, Inc.  
61 West 52 Street  
New York, New York 10019  
(212) 765-4521



"...DON'T 'KIMO SAGE' ME... FOR THIRTY YEARS I'VE BEEN YOUR FAITHFUL COMPANION... COOKING THE MEALS, CLEANING UP AFTER THE HORSES AND LEADING THE FIGHT FOR LAW AND ORDER IN THE OLD WEST... AND NOW WHEN I'M READY TO RETIRE, YOU TELL ME YOU HAD TO SPEND ALL THE SILVER BULLETS ON COURT COSTS...."

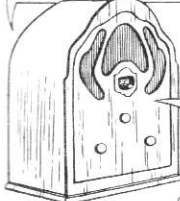
Bill Schorr, Los Angeles Herald Examiner

RETURN WITH US TO... by <sup>Bill Owen</sup> Don Sherwood

DON SHERWOOD, Artist of Return With Us To...

# GANG BUSTERS!

THE NOISY OPENING OF THE RADIO SHOW *GANG BUSTERS*, FEATURING THE SOUND EFFECTS OF MARCHING FEET, MACHINE-GUN FIRE AND WAILING SIRENS, CONTRIBUTED TO THE ENGLISH LANGUAGE THE PHRASE "COMING ON LIKE *GANG BUSTERS*."



*GANG BUSTERS* CALL FOR CITIZENS' HELP IN TRACKING DOWN CRIMINALS WAS CREDITED WITH HELPING IN THE CAPTURE OF NUMEROUS PUBLIC ENEMIES.

WITH THE CO-OPERATION OF LEADING LAW-ENFORCEMENT OFFICIALS OF THE UNITED STATES, *GANG BUSTERS* PRESENTS FACTS IN THE RELENTLESS WAR OF THE POLICE ON THE UNDERWORLD...



*GANG BUSTERS* WAS THE BRAINCHILD OF PRODUCER-DIRECTOR-WRITER PHILLIPS H. LORD.



RETURN WITH US TO... by <sup>Bill Owen</sup> Don Sherwood

# BUCK JONES



**B**UCK JONES GREW UP ON A RANCH IN OKLAHOMA INDIAN COUNTRY. HE BECAME A COW-HAND, RODEO RIDER AND TRICK ROPER BEFORE HE RODE INTO HOLLYWOOD TO STAR IN MOVIES DURING THE THIRTIES.



**A**STRIDE HIS FAMOUS MOVIE HORSE, SILVER, THE POPULAR PERFORMER ENTERTAINED THOUSANDS OF BOYS AND GIRLS AT SATURDAY MATINEES. BUCK JONES PICTURES WERE FULL OF GALLOPING EXCITEMENT AND ACTION THAT NEVER LET UP. HE WAS AS EXPERT A STUNTMAN AS TOM MIX. JONES LOATHED THE SINGING COWBOYS AND CONSIDERED THAT ONLY HE, MIX AND HOOT GIBSON WERE "GENUINE HANDS." THE UNCROWNED KING OF THE B WESTERNS DIED A HERO IN 1942 AT THE AGE OF 53...HE WAS FATALLY BURNED WHILE HELPING OTHERS FLEE THE DISASTROUS FIRE AT BOSTON'S COCOANUT GROVE.

Caney News Service



TWO ORGANIZATIONS WORTH NOTING

BOOKS ON TAPE/RECORDING FOR THE BLIND, INC.

Books On Tape

This commercial organization was started in 1976 by James McElvany, an insurance broker who grew tired of "wasting" time while commuting. Their services are nationwide and essentially provides recordings for rental and sale of a wide variety of books, success-motivation tapes, and classical music. Books On Tape also sells cassette recorders and eight-track adapters. Current offerings as listed in the Spring, 1980 catalog include over 300 book-recordings for rental or sale plus over two dozen book excerpts, success-motivation recordings, and classical music. Prices range from \$7.50 for six one-hour cassettes of James Thurber's "The Middle-Aged Man on the Flying Trapeze" (read by Wlfram Kandinsky) to \$12.50 for "The Centennial History of the Civil War, Volume 1" by Bruce Catton (reader: Michael Prichard). Most rental costs are \$9.50/\$10.50. From the prices of hard-bound books I've noticed in the stores, it would seem these rental prices are not too high. In addition, many people simply don't seem to have enough time at home to sit down and read so the idea of listening to a fiction or non-fiction work while driving is an excellent way to enjoy good literature.

As I look through their catalog, it seems there would be something for everyone. For myself, perhaps 70% of the titles are appealing enough, either because of previously reading the book, seeing the movie, or even hearing the adaptation as done by some of the old radio broadcasts. A sampling of these titles are given here to pique your own interest.

"Best of the Wall Street Journal" by editors; reader: Daniel Grace  
"Happy Days" by H.L. Mencken; reader: Daniel Grace  
"Life With Father" by Clarence Day; reader: Dan Lazar  
"Ring Lardner's Short Stories"; reader: Daniel Grace  
"Adventures of Sherlock Holmes"; reader: Richard Green  
"A Connecticut Yankee in King Arthur's Court" by Mark Twain; reader: Michael Prichard  
"Frankenstein" by Mary Shelley; reader: Richard Green  
"Oliver Twist" by Dickens; reader: Angela Cheyne  
"Wind in the Willows" by Ken Grahame; reader: Dan Lazar  
"The Agony and the Ecstasy" by Irving Stone; reader: Daniel Grace  
"And Quiet Flows the Don" by Mikhail Sholokov; reader: Wolfram Kandinsky  
"Asimov's Mysteries" by Isaac Asimov; reader: Dan Lazar  
"The Choirboys" by Joseph Wambaugh; reader: Daniel Grace  
"Earthlight" by Arthur Clarke; reader: Dan Lazar  
"The Friendly Persuasion" by Jessamyn West; reader: Roses Prichard  
"The Maltese Falcon" by Dashiell Hammett; reader: Michael Prichard  
"War As I Knew It" by George S. Patton; reader: Jonathan Reese  
"Borstal Boy" by Brendan Behan; reader: Dan Lazar  
"Plain Speaking: An Oral Biography of Harry S. Truman" by Merle Miller; reader: M. P.  
"The Russians" by Hedrick Smith; reader: Wlfram Kandinsky

In addition to these above recordings (and many more), Books On Tape offers for sale some of the Caedmon Soundbooks such as "The Dune Trilogy" read by the author Frank Herbert; "Dylan Thomas" read by the author; and "Science Fiction Classics" read by William Shatner and Leonard Nimoy. For anyone who enjoys the listening experience plus good literature, you may wish to contact Books On Tape at POB 7900; Newport Beach, CA 92660. Let NARA know of your own opinions on these readings if you give them a try.



Recording For The Blind, Inc.

This group is a non-profit organization which provides FREE taped educational books for the print-handicapped. The information provided to NARA mentions a master tape library of over 46,000 recorded textbooks, serving over 13,000 borrowers from elementary to adult students as well as business and professional people. Twenty-nine recording centers across the country provide ready access to RFB by those who utilize the services. Although annual expenses by the organization exceed \$7,000,000, this group relies on 5,000 volunteers to create the recordings.

Not all volunteers must be college educated but for those who wish to work as monitors and readers, RFB requires two years of college (or its equivalent). The monitor volunteer uses a second copy of the book being recorded, following along and proof-reading as it is read. The monitor also operates the recording equipment, corrects mispronunciations by the reader, and maintains good sound quality. To become a monitor, RFB states that the person must have a high degree of accuracy and professional quality. After serving as a monitor, the person may test to become a reader. Borrowers may have the material on loan for up to one full year. All recordings are only available on cassettes although the master library is maintained on open reels.

Since the founding of RFB in 1951, over 55,000 students have used the services. Many of these people have gone on to successful careers and a newsletter published by Recording for the Blind includes features on many of these successful people. An interesting item from one such newsletter mentions an RFB volunteer, John T. Mullin, who is credited with introducing tape and tape recorders to the U.S. As an officer in the Signal Corps in England during 1943, Mr. Mullin tuned in German radio stations late at night for some music and heard what seemed like live broadcasts even though he knew this wasn't possible. During 1945 in Germany, he found the Magnetophon, the German tape machine, and dismantled two of them to ship back to his home in San Francisco. Demonstrations followed and most of our readers know of Bing Crosby's interest and use for his radio show in 1947.

Recording for the Blind has a catalog of their available titles. Cost for the catalog is \$5. They also sell cassette recorder/players, talking book reproducers, various accessories, talking book records, and an interesting article--a speech control module which can increase the rate of delivery of speech during playback  $2\frac{1}{2}$  times. So if the normal recording is 150 words per minute, playback can be increased to 375 wpm without pitch distortion. The speed can also be decreased slightly if desired.

RFB has applications for those who would like to volunteer and also applications for those who wish to use the services. If service for a print-handicapped person is needed, there must be verification by a qualified professional as to the nature of the handicap. Although the organization would seem to be only for the blind, the application indicates that physically handicapped and perceptually handicapped are also served. The request for recorded books asks for what purpose the books will be used (level of schooling/professional or business work, etc.) and does indicate that cassette machines may be borrowed from one of the regional library/sound centers.

My thanks to Jan Sneed of RFB for providing NARA with information about Recording for the Blind. Some of our members may be interested in using their services but others might like to contact RFB about volunteering some of their own time. There may be a regional library/recording studio near you which would welcome your help and interest. Let NARA know what your own experiences are along these lines. To contact RFB, write to 215 East 58th St.; New York, NY 10022.

## LUX RADIO THEATRE

by James Snyder

My favorite, of the "old time radio" shows, is the Lux Radio Theatre. This is not because I like all the shows, I don't, but it was an extremely "slick" production.

Lux had a run of 21 years and was sponsored throughout by Lux soap, a product of Lever Brothers. The series started from New York at 2:30 Sunday afternoon, October 14, 1934, with the broadcast of "Seventh Heaven," starring Miriam Hopkins. The series began on NBC, but on July 29, 1935, it switched to CBS and was heard at 9:00 p.m. Mondays, where it stayed until the fall of 1954. Initially the shows were rehashes of rather old stage plays and they did not enjoy a wide audience acceptance. The show was turned over to Cecil B. DeMille who moved it to Hollywood. He quickly raised the audience from 13 million to 30 million by providing, in his words, the "cream of Hollywood's crop of screen productions, neatly packaged and cased for delivery on the air."

The show never used original scripts, although it did use three best-selling stories, "Dark Victory," "How Green Was My Valley," and "This Above All," before the pictures of them had been produced. DeMille led off on June 1, 1936 with "The Legionnaire and the Lady" with Marlene Dietrich and Clark Gable. In its early years the show had some difficulty getting name stars because many simply wouldn't be bothered with radio, or were afraid of that large audience that they couldn't see. DeMille had his greatest influence in getting people to appear. Later there was no such problem. In casting he broke ground by casting such people as opera stars for dramatic roles and having comedians (Jack Benny, Burns and Allen) appear in completely dramatic parts. Whenever possible the stars of the movie appeared in their same roles on Lux.

Initially the salaries were low. Joan Fontaine received \$250 and Alan Ladd \$100 for their appearances. By 1944, however, the top price for a star was up to \$5,000, although Clark Gable was paid one dollar over scale, just so he could say that he was the highest priced star.

Some statistics were given out when the show celebrated its 15th anniversary in 1949. At that time over 500 top Hollywood stars had appeared in 650 shows. The shows had required 39,120 pages of script, 14,344 musical cues, and 69,460 sound effects.

At first studio audiences were not allowed at the broadcasts because it was felt they would "distract the performers," but that changed when DeMille took over. The theater only held 1400 seats so thousands were turned away. For those turned away CBS gave out little folders on the stars which tell us: Bing Crosby "always rehearses with his pipe clenched between his teeth, even when singing;" Robert Cummings "reads lines from a semi-crouch, like a boxer;" Joan Crawford was a "microphone-clutcher;" Barbara Stanwyck was a "shoe taker-offer;" and Don Ameche drank a pint of milk before every performance.

There can be little doubt that DeMille molded the Lux Radio Theatre into the successful show that it was. It usually enjoyed a Hooper rating nearly double that of its competition in the same time slot. There is a common misconception that DeMille was the director of the show. He was not. He was merely the host. Typically each show had four rehearsals and he did not appear for the first three. So, he was really a performer on the show, and that brought about his separation from the show in a sequence of events that have often been incorrectly stated in various OTR publications. In August of 1944 the American Federation of Radio Artists (AFRA), of which DeMille was already a member, levied a one-dollar assessment on all its members to fight a proposed "open-shop" law in California. Since DeMille didn't believe in the proposed campaign, he refused to pay this fee and the union suspended him, making it impossible for him to appear on radio. He obtained a temporary injunction permitting him to continue while it went



through the courts. They all ruled against him and the U.S. Supreme Court refused to hear the case, so because of that dollar he was barred from broadcasting.

A series of "guest" hosts followed him until November 5, 1945, when William Keighly took over. Various current reviews of the show clearly indicate that Lux lost much of its critical acclaim under Keighley. DeMille put on shows of all kinds without concern for "family tastes." Keighley's philosophy was, however, that it must be "good, solid, clean entertainment in which nothing is ever used to offend." While the shows themselves maintained a high level of quality under both men, the between acts bits with DeMille interviewing stunt men, wardrobe people, etc. were gone. Keighley did not have the same qualities that seemed to give the shows greater life, under DeMille.

The show went back to NBC for its final season and finally folded with its June 7, 1955 broadcast. There are the usual reasons for its demise at this particular period of time, when television was replacing radio; and a part of this was that Lux was putting its money into the Lux Video Theater.

All together there were 927 shows in the series. At this particular point in time there seem to be about 400 of them moving around in trading circles, and many of these simply don't exist in satisfactory condition. For example, many of you have copies of "13 Rue Madeline" and tell others, in trading, that it is complete. No one seems to question how a complete copy can run only 35 minutes. It appears there are no complete copies moving through the trading circles. They all have act two missing. Don Aston was able to track down the reason for this. It seems that the actors on each show were given "presentation discs" of that show. Don obtained the discs belonging to Marsha Hunt for this particular show. There are supposed to be 6 discs in these sets. She had only four, but they were numbered consecutively and the middle act was missing. Whoever made the

presentation sets left out act 2. Don says, "The only way Act 2 will be found is to get the original 16 inch transcription set which is most likely in the hands of the Pacific Pioneer Broadcasters, and unobtainable."

Anyway, Lux was a great show, and for those of us who are avid collectors of the series, it looks like we have years of challenge and fun ahead of us, trying to track down new shows. With more than half of them missing it would appear that it will take a while.

#### WHY I LIKE OLD TIME RADIO!

by Duane B. Graham

I like old time radio because it gives me the opportunity to think back to when I was very young, perhaps not better days, but days I remember well.

Having been brought up during the depression of the 30's old time radio brings back memories of the forty-foot aerial strung between two large poplar trees on our farm in Northern Minnesota, so that we might bring-in our favorite radio programs on the family battery operated "Coronado" radio from the local Gamble Store.

Every afternoon, after my mile walk from the town one-room school, I would rush to finish my chores so that I could listen to my favorite adventure shows.

How can I forget the suspense of hearing what "Amos C. Snood" was up to next on Tom Mix, or how Jack, Billy and Betty would be rescued out of a dangerous situation. Holly Cow you and I both know it will be at least a week before they are saved by Uncle Jim.

OKY in Winnipeg brought me one of my favorite programs "Howie Wing", how I enjoyed his air adventures and always had to save ten cents and ask Mom to buy a box of cereal I know we could not afford in order to send for the latest adventure map so that I could follow Howie's every move. That fifteen minutes surely did pass quickly, but there was always another day and another adventure.

Oh how long it took for Howie's map to come in the mail. I would always think maybe it will come tomorrow. Never was I disappointed, my radio friends always came through. I will always remember them, may they live on forever through Old Time Radio.

## THE BARBOUR FAMILY: AN OVERVIEW

by R. W. Hill

Several years ago, I had the pleasure of assisting Carlton Morse when he gave a presentation on ONE MAN'S FAMILY at the College of San Mateo in California. This overview of The Barbours was handed out to help those who attended keep a better understanding in mind of the various personages Mr. Morse mentioned. Although Carlton resented my attempt to condense so much of his heart and soul into a simple one-page paper, I feel this does provide the reader with a better grasp of the many personalities and their relationships in his dramas over the years. It is presented here not to in any way belittle the effort which went into creating ONE MAN'S FAMILY but rather as a guide for the fan and the novice.

Mr. & Mrs. Wayne Barbour arrived in San Francisco (from Bulleton, Ohio) on May 7, 1879. With them were a twelve-year old (Henry) and a seven-year old (Isobel). During 1893, the young Henry Barbour attended a garden party at the Palace Hotel in San Francisco and met there a lovely young lady named Fanny. Three years later, on the tenth of May, these two young people were married. Fanny gave birth to a son (Paul) in 1897. Three years after, they had a daughter, Hazel. Twelve more years passed before two important events were to occur: the founding of the Henry Barbour Brokerage House and the birth of twins Claudia and Clifford. Their fifth child (Jack) arrived on the scene in 1917 and thus was the Barbour family established.

Paul Barbour fought in World War One where he also met and married Elaine Hunter, an American Army nurse, in 1918. One week after their wedding, Paul's plane was shot down in France. Soon afterwards, Elaine died from the results of an influenza epidemic without ever seeing Paul again or meeting his parents. Paul returned from Europe with a slight limp and a rather introspective attitude toward war and its effect on humanity.

In 1931, Claudia married John Roberts (who subsequently died two years later) and gave birth to Joan in May, 1933. Claudia remained single until 1935 when she met and married an Englishman, Captain Nicholas Lacey. Nicky and Claudia had Penelope in 1938 and a son, Nicky Junior, in 1940.

Hazel Barbour married William Herbert in 1932 and a year later had twins, Hank and Pinky. Their daughter, Margaret, was born in 1936. William Herbert died in 1940 and Hazel then remarried in 1945 to Dan Murray. While Hazel's brother Paul never did remarry, he adopted a girl, Teddy Lawton.

Clifford Barbour married Ann Waite in 1937. After she gave birth to son Andrew in 1938, she died. Clifford once more married in 1942 to an Irene Franklin who was tragically killed in a car accident in 1946. Clifford remained single for several years until moving to Scotland in the 1950's where he met and married Mary, never returning to San Francisco.

Jack Barbour, the youngest, married Betty Carter in 1936. The first of their six daughters arrived in 1942 with a second in 1943 and the third in 1944. Finally, in 1948, with a touch of whimsy, Carlton gave them triplets.

Father Barbour retired from his brokerage house in 1938 and spent the remaining years helping to raise his grandchildren and advising their parents when possible.

World War Two had brought its share of sadness to the family. Claudia and Nicky were passengers with their two children on a Scandinavian ship in 1943 when it was torpedoed by the Germans. Enroute to a concentration camp, Nicky Junior died. Claudia, Nicholas, and Penelope weren't released and reunited until late in 1945.

# Radio Hall Of Fame

**FREEHOLD, N.J.** — Remember the days when the family rushed through dinner to gather around to hear Gabriel Heater or H.V. Kaltenborn tell the news?

How about Amos and Andy, Fibber McGee and Molly, and old-time soap opera favorites such as Stella Dallas, Helen Trent and Ma Perkins?

**WELL, YOU CAN** stop reminiscing. "The 'golden days' of radio are back for keeps," says Steve Richer, of the New Jersey Division of Travel and Tourism.

"New Jersey's National Broadcasters Hall of Fame captures those thrilling days of yesteryear when a simple turn of the dial was the key to entertainment and words alone created vivid images of people and places.

"It honors the geniuses who transformed an idea into an industry and pays tribute to the men and women who became heroes through their voices."

**THE HALL IS** housed in a grand, old former bank building constructed before the turn of the century. Visitors are able to see and hear radio broadcasting history from the twenties to the present with slide presentations, old-time radio displays, and over 400 tapes of the greatest programs.

An extensive collection of early radios, props, scripts and recordings have been gathered for public showing and listening. One section highlights the lives and contributions of personalities in the industry who have been inducted into the Hall of Fame.

"What we try to do is to make the visitors feel they've been transported back in a time capsule to the 1920s," said Arthur S. Schreiber, the Hall's founding president.

**"THE VISITORS** first listen to an 8-minute introductory tape which sets the scene; bloomer swimming suits are the latest rage, fashionable men wear knickers for golf, and the first regularly scheduled broadcasting radio service has recently commenced.

"Here, your imagination 'tunes in' to the listeners from an era where imagination was the key to the nation's entertainment. 'The door you're facing,' concludes the tape, 'leads to the greatest collection of old-time shows and artifacts ever collected,'" Schreiber explains.

Immediately after the slide presentation, you walk into an area where there are 34 listening booths. Each booth contains a radio that is the correct vintage of the selected program.

The structure's high ceilings, marble interior, and Art Deco finishes all contribute to the exciting atmosphere of the museum. The vast walk-in vault has been kept in place to preserve valuable historical documents and artifacts.

Schreiber, a former publisher of two newspapers, said he became aware of a void in the broadcasting industry when he tried to collect information for his 14-year-old son, who had developed an interest in the field.

**LIKE MANY PARENTS,** Schreiber provided his child more than was required. "It first started out innocently, and then somehow, one thing simply led to another," he explained.

"As I traveled around," he said, "I realized there were various collections of broadcasting equipment on display at many locations. Libraries were filled with books on broadcasting.

"Recording companies have compiled collections of early radio programs. There were and continue to be many honors to those in the field today, distributed by a variety of professional organizations.

**"BUT NOWHERE HAD** the past, the present, and the future interests of the broadcasting industry been brought together in one location until we incorporated the . . . hall of fame."

According to Schreiber, Freehold is an ideal location. The town is located only 12 miles east of the New Jersey Turnpike at the Hightstown exit (Exit 8) and is close to the Thomas A. Edison museums, which attract thousands of broadcasting enthusiasts each year.

**ADMISSION TO THE** Hall of Fame is \$2 for adults and \$1 for children over 6. Children under 6 can tour free of charge. Tours are self-conducted at your own pace with an attendant present to answer all questions.

For further information, write Arthur Schreiber, National Broadcasters Hall of Fame, West Main Street, Freehold, H.J. 07728.

SUN., DEC. 30, 1979

Columbus Dispatch





RADIO

CBS

ALBERRY  
New York  
Illustration

This following article on "Radio Drama" by Lawrence Lichty is presented here in an abridged version from *American Broadcasting: A Source Book on The History of Radio and Television, a Communication Arts Book* from Hastings House Publishers, 1976. Authors, Lawrence Lichty and Malachi Topping. Item B-46 in the NARA Book Lending Library.

*Lawrence W. Lichty*

## RADIO DRAMA: THE EARLY YEARS

ACCORDING TO THE best available materials in 1944 Donald W. Riley reports that WGY, Schenectady, formed the first group "for the specific purpose of putting on plays."<sup>3</sup> The first radio play on WGY was "The Wolf," by Eugene Walter, broadcast on August 3, 1922. All three acts of the play were given without cuts. Music was played between the acts just as in the legitimate theater.<sup>4</sup> WGY broadcast plays as a regular weekly feature beginning in October 1922.<sup>5</sup>

On April 12, 1923, KDKA broadcast the complete performance of "Friend Mary" from the stage of a Pittsburgh theater.<sup>6</sup> In the same month, WJZ, Newark, broadcast "Merton of the Movies" directly from the stage of the Court Theater<sup>7</sup> and also carried the first installment of "The Waddington Cipher," a detective story.<sup>8</sup> But Professor Riley notes that KDKA might have "heralded radio drama with its experimental programs prior to the granting of its license"<sup>9</sup> November 2, 1920.

On November 9, 1922, about a month after the first play had been presented on WGY, a program that was a "near drama" was broadcast on WLW. On this program the one-act play "A Fan and Two Candlesticks" by Mary MacMillan of Cincinnati, was read before the microphone by Miss MacMillan, Fred Smith, and Robert Stayman. According to the *Crosley Radio Weekly*, this reading "got over so well" that it was "decided to continue the broadcasting of playlets and one act plays."<sup>12</sup> More important, this article noted, "It is believed that the radio play has specific requirements such as simplicity and brevity, which must be given the most careful consideration."<sup>13</sup>

The following week, on November 16, 1922, Mary Sullivan Brown was presented on WLW "reading from the Balcony Scene of Romeo and Juliet." Fred Smith had heard plays broadcast on WGY, and decided to try them on WLW.<sup>14</sup>

On November 24, 1922, WLW broadcast its first real dramatic program. The play was "Matinata" by Lawrence Langer and was presented by permission of Stewart and Kidd, the publishers.

WLW next presented a drama on December 15, 1922—a play entitled "What the Public Wants." On December 22, "The Shadowed Star" was presented with a cast of five. On January 5, 1923, another one-act play, apparently unnamed, was presented and directed by John R. Froome, head of the drama department of Cincinnati College of Music.

On February 6, 1923, a play written by Mr. Froome and starring himself and his student Emil Lewis was broadcast from WLW. Another original drama written by a Cincinnati, Belle McDiamid Ritchley, was given in the same month. It is not known whether these plays were written especially for the radio and for presentation over WLW or whether they were merely adapted for WLW.<sup>16</sup> Either might qualify as the first plays written especially for presentation on radio.

On April 3, 1923, "When Love Wakens" (note the W-L-W), an original play written especially for WLW by station director Fred Smith, was broadcast.<sup>17</sup>

By October 1923 about one year after its first drama, WLW had presented twenty-five different dramatic programs. In addition to presenting a drama about every other week, Mr. Smith and other WLW staff members were innovators of a specialized dramatic form for radio.

The next logical step—as we have seen—was to write plays especially for radio presentation; probably "When Love Wakens" was the first of these. Mr. Smith added background music and even included vocal and whistling numbers as part of the plots. When he started writing or adapting plays for WLW he then began to use the dialogue to carry all the action and eventually the "descriptivist" was eliminated. Sound effects were added. On one play the sound of an elephant walking was needed; Powel Crosley, Jr. made the sound by pounding his fists into the table.

To describe the radio dramas, Mr. Smith and Mr. Stayman coined the word "radario" (from radio and scenario), even applying for a copyright. But the word never caught on. The most frequently used term for radio dramas in the early days became "sketches."

Mr. Smith even tried musical comedy plays. The first of these was "When Madam Sings," written by Alvin R. Plough, associate editor of *Crosley Radio Weekly*. This was a story about a great opera star who would not appear before a radio microphone because her powder puff had been mislaid and she would not disgrace herself with a shiny nose.<sup>23</sup> A second "musical playlet," entitled "When

Betsy Ross Made Old Glory," was presented June 13, 1923—the night before Flag Day.

On September 26, "The Magic Journey," a specially written play for children was broadcast. It was written by T. C. O'Donnell, editor of *Writer's Digest*, who contributed a monthly play for children to *Child Life* magazine. The cast included "the most talented students from the Reulman School of Expression."<sup>24</sup>

Dramatic readings were added to the WLW daytime schedule on September 6, 1923. Fred Smith read stories with piano background from the "classics."

On October 4 came the announcement that Helen Schuster Martin, of the Schuster Martin Dramatic School, henceforth would direct all of the radarios. Further, she would form a WLW "stock company" of fourteen actors to be called the "Crosley Radarians." The staff included Thomic Prewitt Williams, of the Cincinnati Conservatory of Music, as musical director. Soon William Stoess, later WLW music director, provided music for the dramas. Mr. Stoess developed background music and montages and was recognized as one of the first to "develop this new art" as early as 1923.<sup>25</sup> By the fall of 1923 the Radarians were presenting dramas every week on Thursday evenings at 10:00 p.m.<sup>26</sup>

The nationally distributed magazine, *Writer's Digest*, and WLW held a contest beginning in May 1923, for the three best radarios.<sup>27</sup> The winner received \$50, second \$30, and third \$20. All three plays were broadcast on WLW. This was one of the earliest national contests—maybe the very first—for dramatic radio scripts. Donald Riley reports that WGY held a contest "as early as 1923" but a more exact date apparently is not available.<sup>28</sup> E. P. J. Shurick says that WGY held a national contest in the spring of 1925.<sup>29</sup> In October 1923, WLW held a second contest for the best original radarios. Thus radio drama evolved at WLW from fall 1922 to fall 1923, and it was evolving at other stations in the U.S. at about the same time.

Radio cooperates rather than competes with newspapers and magazines. It supplements in a remarkable and delightful way the former means for filling leisure hours. Radio is not a suitable medium for direct advertising. The radio advertiser has no chance to catch the eye. Nor can radio, with its limited appeal to a single sense, compete with the many-sided appeal of the speaking stage. The great future of radio broadcasting lies in the field of education.

—H. V. Kaltenborn, associate editor,  
*Brooklyn Daily Eagle*, 1925.

47. Lawrence W. Lichey, RADIO DRAMA: THE EARLY YEARS

<sup>24</sup> Donald W. Riley, "A History of American Radio Drama from 1919 to 1944," Ph.D. dissertation (The Ohio State University, 1944), 17.

<sup>25</sup> Donald W. Riley, *Handbook of Radio Drama Techniques* (Ann Arbor, Michigan: Edwards Brothers, Inc., 1946), 3.

<sup>26</sup> E. P. J. Shurick, *The First Quarter-Century of American Broadcasting* (Kansas City, Missouri: Midland Publishing Company, 1946), 73.

<sup>27</sup> *Ibid.*

<sup>28</sup> Riley, "A History of American Radio Drama . . .," 19.

<sup>29</sup> Shurick, 82.

<sup>30</sup> Riley, *Handbook of Radio Drama . . .*, 3.

<sup>31</sup> "Noted Musicians from Conservatory on WLW Program," *Crosley Radio Weekly*, I, 9 (November 20, 1922), 1.

<sup>32</sup> *Ibid.*

<sup>33</sup> Interview with Fred Smith, April 20, 1965, Cincinnati, Ohio.

<sup>34</sup> *Crosley Radio Weekly*, I, 9, 1.

<sup>35</sup> Interview with Fred Smith.

<sup>36</sup> "Radarios Included in Programs of WLW; Listeners Pleased," *Crosley Radio Weekly*, II, 17 (April 9, 1923), 1.

<sup>37</sup> Fred Smith, "Origin and Meaning of Radario Described by WLW Announcer," *Crosley Radio Weekly*, II, 22 (May 14, 1923), 1.

<sup>38</sup> *Ibid.*

<sup>39</sup> *Crosley Radio Weekly*, II, 17 (April 9, 1923), 1.

<sup>40</sup> "Authority on Radarios Writes Play Especially for Children: Will be Broadcast by WLW," *Crosley Radio Weekly*, II, 35 (August 13, 1923), 1.

<sup>41</sup> Shurick, 63-64.

**\$1 A Week Pays for this Majestic Midget Radio**

**\$44.50**

Complete with tubes. A small down payment will deliver this fine radio net to your home, \$1 a week pays for it.

MAKING THE BEST OF BOTH WORLDS

1081



by Charles K. Stumpf



**BEA BENADERET**

Another of radio's most versatile voices belonged to Bea Benaderet. She was born in New York City on April 4, 1906 of Spanish/Irish ancestry. The family moved to San Francisco when Bea was five years old. She entered show business at the age of twelve, when the station manager of KGO discovered her singing in a childrens production of an operetta.

As Bea once recalled, "I was a little girl and had a little part singing Gilbert and Sullivan in an operetta. The manager of station KGO in Oakland came to the show, heard me and called my mother and asked if I'd be interested in doing radio. I was, and went on the air a couple nights a week-- with a sponsor, Baldwin pianos. And I got paid! I continued to work in the theater, growing up in dramatic parts and drifting into radio. My singing was left by the way-side. I didn't have a good voice, just a little sweet one. I did some dramatic skits with Edmund Lowe on station KFRC, including

some with dialects. Mr. Lowe was impressed, said some complimentary things to the right people, and I was put on the staff of the station. That was the start."

Her duties at the station required her to be actress, singer, writer, producer and sometimes even the announcer. After graduating from St. Rose Academy High School she attended the Reginald Travis School of Acting in San Francisco. She acted with little theaters and stock companies.

By 1935 she was heard regularly on THE BLUE MONDAY JAMBOREE from San Francisco carried over the Don Lee Network, and eventually the CBS network. In 1936 she worked with Orson Welles on THE CAMPBELL PLAYHOUSE. Her first really big break was a featured spot with Jack Benny as a Brooklyn telephone operator "Gertrude Gearshift".

In August, 1938 she married announcer and film actor Jim Bannon. They had a son, Jack, and a daughter, Maggie. Bea had black hair and brown eyes. Her hair turned completely gray during the agonizing wait before the birth of her daughter in 1948. Only weeks before the baby was due, she fell and broke her pelvis. It was at her husband's suggestion that she dyed her hair blonde. Bea was divorced from Jim Bannon after his success in films and in 1957 she married a sound-effects engineer, Gene Twombly. They lived in an unostentatious home in Calabasas.

Bea's talents as a dialectician, comedienne and character actress made her services much sought after. Included in the long list of characterizations were: Mrs. Wingate, a snooty neighbor on THE TOMMY RIGGS AND BETTY LOU SHOW in 1942. Mother Foster on A DATE WITH JUDY in 1943. That same year she was kept busy playing the snobbish Mrs. Millicent Carstairs on THE FIBBER MCGEE AND MOLLY program as well as Eve Goodwin, a romantic interest of THE GREAT GILDERSLEEVE, and Blanche Morton, Gracie's confidante on THE BURNS AND ALLEN show (in both radio and television). In 1944 she created one of her most unusual voices, the very droll and nasal sounding Gloria, the maid with OZZIE AND HARRIET. She was also heard as wacky Wanda Werewolf on GLAMOR MANOR.



During 1945 she was frequently with Ann Sothern on the MAISE program and joined eleven other radio personalities on TWELVE PLAYERS, on CBS for a Saturday night summer show of heavy dramas. In 1946 she added more characters to her list: Elsie Merkel, a beauty shop operator on FIBBER MCGEE AND MOLLY, Mrs. Anderson on A DAY IN THE LIFE OF DENNIS DAY, as well as various roles on THE MEL BLANC SHOW.

Displaying further versatility, she became the sultry Amber Lipscomb on MY FRIEND IRMA in 1947. She joined Lucille Ball as Mrs. Iris Atterbury on MY FAVORITE HUSBAND in 1948. Nineteen-Fifty found her playing another housekeeper, Martha, on THE PENNY SINGLETON SHOW, as well as city slicker Martha Granby, moved to the country on GRANBY'S GREEN ACRES. In 1951 she was heard as one of my favorite characters, Mama Bronson on MEET MILLIE.

Bea moved into television as Blanche Morton with BURNS AND ALLEN for a very long run. She auditioned for the role of Granny Clampett in the television show, THE BEVERLY HILLBILLIES, lost out to Irene Ryan, but was signed to play the high-falutin' cousin Peal Bodine during the first season. She was also heard as Wilma on PETER LOVES MARY with Peter Lind Hayes and Mary Healey. Bea won much fame supplying the voice for Betty Rubble on THE FLINTSTONES. In 1962 she was seen in the motion picture "Tender is the Night".

Stardom finally caught up with Bea Benaderet in 1963 when she was signed for the TV series PETTICOAT JUNCTION, as quick-tongued Kate Bradley, the widowed mother of three teen-aged daughters and operator of the Shady Rest Hotel in rural Hooterville. Sadly, Bea's success was cut short. She underwent surgery late in 1967 and found she had lung cancer. Five weeks of radiation therapy in Stanford Medical Center followed. X-ray examinations indicated the tumor had dissolved and the plucky actress returned to work. She completed five more episodes of the series and then was forced back into the hospital. She died at the age of sixty-two on Monday October 13, 1968 ending a fifty-year career in show business. Ironically, the day after her funeral, her husband Gene Twombly suffered a heart attack and died. Close friends said they believed he had died of a broken heart.

Bea Benaderet left us all a wealth of unforgettable memories. Hers was truly one of the most versatile voices in radio history.



## WHY LISTEN TO OTR?

by Arthur Retzlaff

The year was 1932, when we first got our own radio set in our own home. Oh, I remember hearing about radio as a child (some) years before that...and I remember, in other homes, hearing radios that were connected to a big battery pack that stood on the floor...the ones with three tuning dials (how could anyone find a station with such a contraption?)...the ones that accommodated no more than three listeners at a time (earphones)...then the ones with big black open horns, and next big open paper cones, before the invention of the still familiar cloth-covered speaker.

But wasn't 1932 a vintage year to begin one's radio experience? That was the year of the first JACK BENNY SHOW, the year when ONE MAN'S FAMILY began. We heard the first FRED ALLEN SHOW in 1933, which was also the debut year of such long-running shows as MA PERKINS, and THE ROMANCE OF HELEN TRENT.

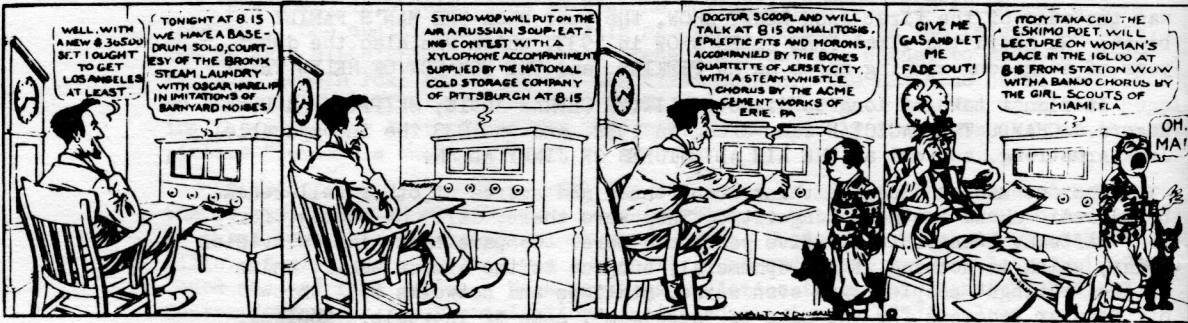
It didn't take me long to discover LITTLE ORPHAN ANNIE, SKIPPY, and Buck Rogers. CHANDU THE MAGICIAN came along in 1932, and in 1933 the incomparable Jack Armstrong, as well as THE AIR ADVENTURES OF JIMMY ALLEN.

The one most noticeable thing about these and scores of other well-remembered radio shows is their longevity. They were there, daily or weekly, for ten, fifteen, twenty, twenty-five years and more. Compare that with television today, which is nothing if not ephemeral, subject to the almost weekly whims of the "ratings" people. And even worse, stations and networks will throw off regular programs for the sake of "specials", some of incredible insignificance.

But wouldn't radio by now be that way too, if TV had not come along? Probably it would. I think it's a sign of the times, a reflection of the insecurity of our age. In the '30's and '40's and into the '50's, it seems to me that despite the depression and the war that followed, people generally lived more secure lives, were more content with what they had, and worried less about "what this world is coming to." Thus we could settle down of an evening with relatively untroubled mind, secure in the knowledge that we could enjoy our familiar favorites...masterful performances such as Basil Rathbone as Sherlock Holmes...tales of terror on INNER SANCTUM, SUSPENSE, QUIET PLEASE, or LIGHTS OUT...high adventure on I LOVE A MYSTERY, THE MAN CALLED X, or Fu Manchu starring Gale Gordon and Hanley Stafford...astonishing comedy antics on the HENRY ALDRICH show (now running in Flint on Public Radio) or the Phil Harris-Alice Faye gang...the delights of VIC AND SADE, OUR MISS BROOKS, OZZIE AND HARRIET, FIBBER MCGEE AND MOLLY (remember Gale Gordon's explosive tantrums as Mayor LaTrivia?) and, of course, many more.

And so today many of us, as we listen to our OTR tapes, seem to recover a bit of that more solid, more dependable world of a few decades ago...and forget for awhile the turbulence of our times, an era where the favorite motto seems to be "the only thing that never changes is the fact that things are always changing...along with its even more disturbing correlary, "the only thing we can be sure of, is the fact that we can't be sure of anything anymore." Maybe we've lost the faith in America that we once had. Maybe one of these days somebody will recover that lost formula, and we can once again enjoy the feeling of knowing where we are and where we're going.

One fringe benefit I find in OTR is hearing some of the songs which were probably preserved only as musical numbers in comedy or variety shows. Where else today can we hear The Jesters singing "Bell Bottom Trousers"... "Bill Bailey Won't You Please Come Home" by Clayton, Jackson and Durante... Al Jolson doing "California, Here I Come"... Jolson and Crosby in "Waitin' For the Robert E. Lee"... "Happy Wanderer" by Nelson Eddy... "The Jabberwocky" by Phil Harris (a real tour de force)... "Lavender Blue" by Dinah Shore... "Abdul the Bulbul Amir" by the King's Men... and from the FRED ALLEN SHOW of June 21, 1939, "The Tinkle Song" ("All night long the glasses tinkle, while outside the raindrops sprinkle. Do you think a little drink'll do us any harm?"). It probably never made the Hit Parade, but I think it's a real gem.

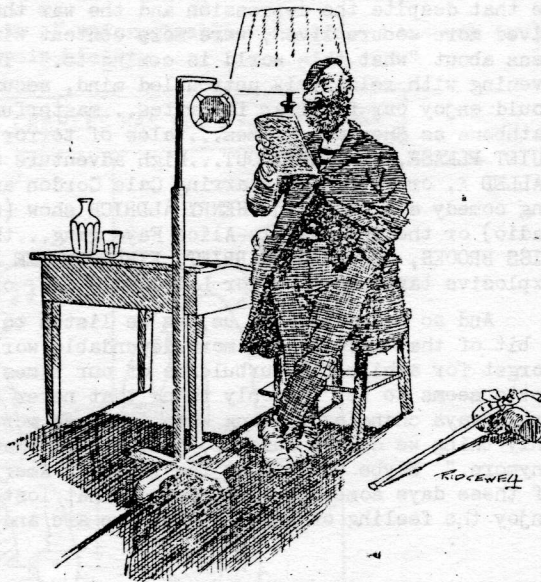


The Radio Bug in "If 8:15 isn't a good hour, what is?" by the great editorial cartoonist, Walt McDougall.

1920



The Announcer. "AND IS THIS REALLY YOUR NAME?"  
M. Poulaszczynsouthcovitz. "YES."  
The Announcer. "THEN WOULD YOU MIND ANNOUNCING YOURSELF?"



"IN TOWN TO-NIGHT."  
"IT HAS OFTEN BEEN SAID THAT WE ROLLING STONES GATHER NO MOSS."



Member Steve Hiss provided the copies from which these patent illustrations are taken. Several pages of text explains each of the mechanism's parts and their workings.

*Witnesses:*  
*Frank J. Allen*  
*Harold M. Bishop*

*Inventor:*  
*Valdemar Poulsen*  
*by Wm. A. Knapp*

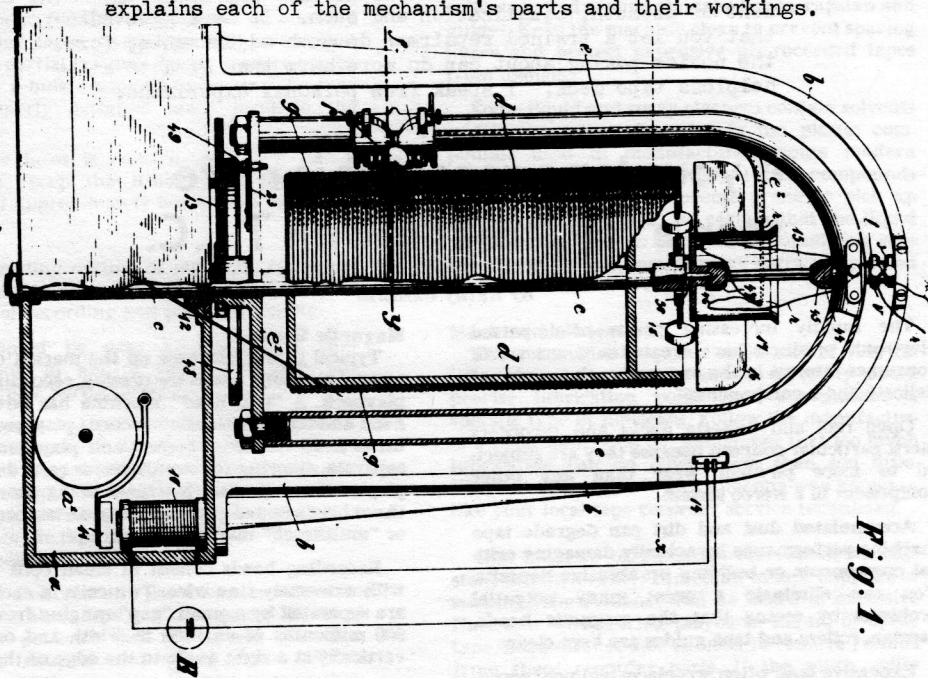


Fig. 1.

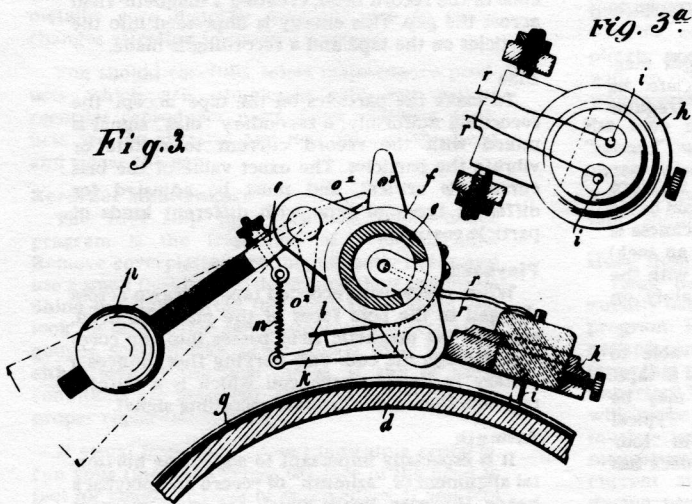


Fig. 3

Fig. 3a

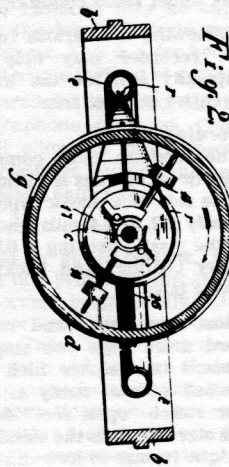


Fig. 2



The following article on tape recorder care appeared in a local newspaper recently. Rather than rewrite what appeared to be already very well done, we felt our readers would like to have the original for reference. Some abridgement was necessary as the writer provided too many technical details on adjusting for bias, alignment of azimuth, equalization and such. It is suggested that you let a trained repairman do such adjustments, for the novice poking about can do more harm than good to a helpless tape deck. I speak from personal experience.

## If your tape recorder is more than a toy, treat it with T.L.C.

By Kathy Baldwin

The rapidly increasing prices of imported electronic products have created a new level of consumer interest in the care and maintenance of delicate audio components.

Open reel and cassette decks and recorders merit particular concern because they are subjected to more physical wear than any other component in a stereo system.

Accumulated dust and dirt can degrade tape machine performance by actually damaging critical components or building up abrasive deposits. You can eliminate a great many potential problems by seeing that the magnetic heads, capstan, rollers and tape guides are kept clean.

Expensive (and often irreplaceable) pre-recorded tapes may be ruined by accumulated contaminants. The reason is quite simple. When a pre-recorded tape is passed over a rough or sharp surface, the oxide surface on the tape may be easily scratched. Tapes have even been known to break under these conditions.

Reviewing the various functions of your magnetic recorder may help you appreciate its complexity and see the importance of regular preventive maintenance.

### Recording Tape

The medium most commonly used to store magnetic recordings is a thin coating of iron oxide on one side of a plastic tape. Coating thickness is typically 0.2 to 0.4 mils (thousandths of an inch) and the plastic backing is 0.5 to 1.5 mils, with the thinner coatings and backings used mainly on cassette tape.

Most tape decks and recorders are able to record more than one single track on a tape. Standard one-quarter inch audio tape may be recorded with as many as eight tracks. Typical home stereo "open reel" decks record in "four track stereo" while the standard cassette deck has a unique format of its own.

### Magnetic Heads

Typical tape decks now on the market contain several magnetic heads for erasing, recording, and playback. A "two head" machine has one erase head and one combination record/play head. In a three head machine, record and play heads are separate, allowing for simultaneous recording and playback monitoring. Machines using more than three heads include special purpose "autoreverse" or "multitrack" machines.

Recording heads consist of small coils wound with extremely fine wire. Two coils in each head are separated by a small "gap" ranging from 50 to 500 millionths of an inch in width and oriented vertically at a right angle to the edge of the tape.

During the recording process, the tape is drawn across the face of the head, in a direction perpendicular to the gap line. The audio current from the recording amplifier passes through the coils in the record head, creating a magnetic field across the gap. This energy is impressed into the particles on the tape and a recording is made.

### Bias

To make the particles on the tape accept the recording uniformly, a secondary "bias" signal is mixed with the record current to agitate or vibrate the particles. The exact value of the bias current is critical, and must be adjusted for different types of tape with different kinds of particle coatings.

### Playback

When previously recorded tape is drawn across the gap in the pole faces of the playback head, some of the magnetic field passes into the cores and through the coil. This varying flux induces a voltage in the playback coil which is a faithful reproduction of the original recording signal.

### Azimuth

It is especially important to adjust the horizontal alignment or "azimuth" of record and playback heads. However, heads which are badly worn or grooved should be replaced.

### Erasing

Once recorded, magnetic tape will retain recordings indefinitely unless altered magnetically. Unlike records, the noise on the tape will not increase through frequent playing, nor will there be any measurable loss of magnetism. Recorded tapes can be partially erased by placing them in proximity to any device which generates an electromagnetic field, so care should be taken to keep recorded tapes away from equipment that might cause partial erasure. Proper erasure can be provided by a bulk eraser or by passing the tape over a properly designed erase head in the recorder.

The erase head is constructed much like a record head, except that it has either one or two wide gaps of approximately 5 mils (.005 inch).

The preceding outline of magnetic recording principles shows how magnetic heads determine the quality of recording and playback quality.

So it should be easy to understand how contamination in and around the heads can seriously impair performance.

Spacing losses result from accumulated contaminants in and around the magnetic head. They represent the biggest single source of signal loss in recording equipment and they are caused by materials that have built up to such an extent that they separate the tape surface from the face of the recording head.

Airborne dust and dirt particles can collect on the magnetic head, tape and tape guides. Some of these tiny particles are extremely abrasive, irregularly shaped and sharp-edged. When dragged across the gap area by moving tape, they can scratch or groove the gap. Grooving of this type raises ridges in the head face which can cause spacing losses. Head surface roughness can also damage valuable pre-recorded tapes and smear metallic core material over the gap to cause changes affecting frequency response.

You should carefully select maintenance products which are completely safe for critical recorder/reproducer parts. Some cleaning products are too abrasive and may scratch the head and smear the gap.

### Recorder Maintenance

The first step in a practical maintenance program is the inspection of your machine. Remove coverplates over the magnetic heads and use a small flashlight to determine their condition. Shine the light across the head at an angle and look for (a) a visible gap (b) depressions, scratches, gouges, score marks, or (c) angled wear lines on either side of the pole pieces. If any of these conditions are apparent, see your dealer for the proper replacement head.

If visual inspection doesn't indicate a problem, run your fingernail across the face of the head to feel for rough surfaces or sharp edges. If you feel head wear, replace the head.

### Cleaning

You may clean your machine as often as you like; however, we recommend that it be cleaned at least once for each ten hours of operation.

Cleaning will remove dirt, dust and accumulated oxide which rubs off the magnetic tape and collects in and around the tape heads, capstan and guides. Keep the machine clean to prevent spacing losses and protect expensive pre-recorded tapes from damage.

Some liquid and spray cleaners contain solvents which may prove harmful to the plastic compounds used in manufacturing some modern recording heads. Occasionally, plastic compounds begin to dissolve and become prone to pick up abrasive contaminants. Be certain that the liquid or spray cleaner you purchase is completely safe for plastic, rubber, metal, epoxy parts and painted surfaces.

### Machine Lubrication

Every machine requires some sort of lubrication. Most instruction manuals carefully detail precise lubrication points and recommend a specific type of lubricant. Follow the manufacturer's suggestions exactly. Remember that too much lubrication can do more harm than too little. When in doubt, check with someone who knows — like your local tape recorder service technician.

Dirt build-up or excessive lubrication on capstans or pinch rollers can result in tape slippage or sticking. The evidence can be heard in excessive flutter or wow during playback. Liquid or spray tape/head cleaner can be used to remove residue from these recorder parts. If the pinch roller becomes hardened or develops a flat spot, it should be replaced by a qualified service technician.

### Bulk Erasing

Reels, cartridges and cassettes may be completely erased down to the level of virgin tape with an effective bulk eraser. This is a far better way to erase than the alternate method of passing the tape completely through the recorder in "record" with the microphone removed. Completely erased tape will allow for much lower noise, higher quality recordings. Even brand-new tapes should be bulk erased before use.

### Head Demagnetization

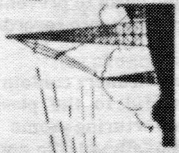
Head demagnetization is an important, frequently overlooked area in a proper maintenance program. Heads that become permanently magnetized can partially erase valuable pre-recorded tapes that pass over them. This is especially true of important higher frequencies which, when absent, will make high quality tapes sound flat and mushy, lacking brilliance. Heads can become magnetized by testing with an ohmmeter; normal current surging through recorder electronics during use, defective bias oscillator circuits, or through the use of magnetized tools.

(cont. on p. 42)



Published &  
Distributed in Co-  
operation with  
Your Local  
Radio Dealer.

# RADIO

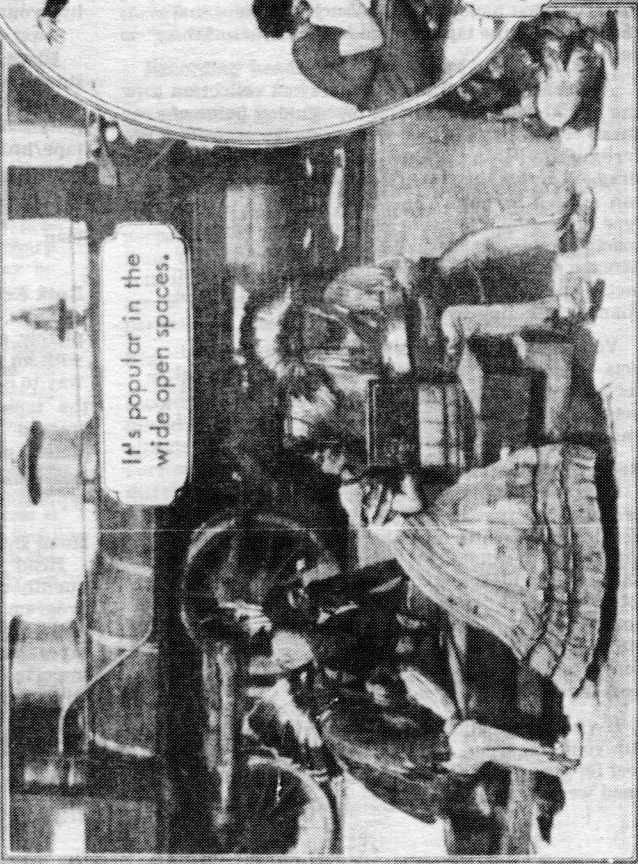


Who Enjoys This Post-  
War Marvel? Every-  
one. Here are some  
of the  
joyful listeners.

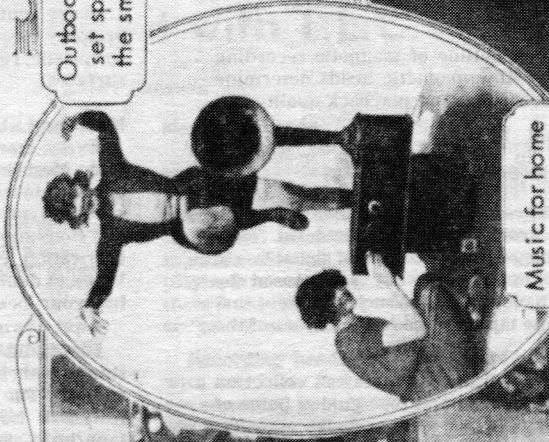
Vol. I

Fall 1924

No. 1



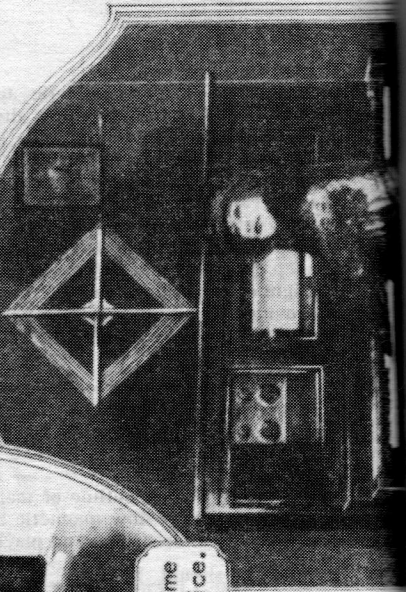
It's popular in the  
wide open spaces.



Music for home  
dance practice.



Outboard motor and radio  
set spells happiness for  
the smiling vacationist.



Swimming Lessons

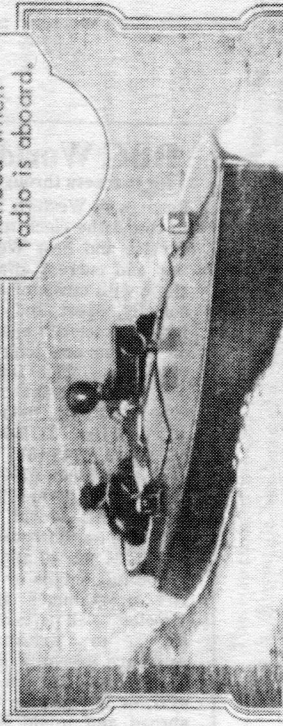
practice in the parlor.



(Above) Radio provides an orchestra for pianist.

(Below) Speed-boating joy is enhanced when radio is aboard.

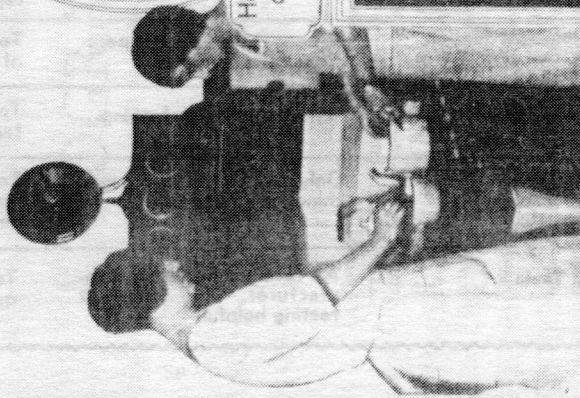
Copyright Kay Publishing Co.



Household pets are charmed by it.



Radio is replacing the cookbook as tasty recipes are broadcast to wives.



Listeners come from all fields of work.



An automobile radiator is a good aerial.



...the world's largest... The... also used by...



Heads may be readily demagnetized with a various demagnetizers and erasers. These, too, should be carefully selected since commercially-available products may produce too strong a field and create permanent magnetism, rather than removing it.

#### Head Lubrication

Recording heads are sometimes lubricated in order to minimize wear by reducing the friction between magnetic tape and tape head. Newer tapes are generally self-lubricating; older tapes may require a safe lubricant.

#### Machine Lubrication

Every machine requires some sort of lubrication. Most instruction manuals carefully detail precise lubrication points and recommend a specific type of lubricant. Follow the manufacturer's suggestions exactly. Remember that too much lubrication can do more harm than too little. When in doubt, check with someone who knows — like your local tape recorder service technician.

Corrective maintenance, including the replacement of magnetic heads, is as essential for recording equality as automobile repairs are for safe driving.

To protect your investment fully, a regular preventive maintenance program is even better.

*Information for this guide was provided by the Nortronics Company, manufacturer of "Recorder Care" products and replacement magnetic heads.*

### BBC World Service for listeners throughout the world

Readers in Western Europe can tune in round the clock to the BBC World Service and hear World News bulletins and current affairs programmes along with music of all kinds, drama, comedy, sport and programmes on industry, science and the visual arts, on medium and long waves as follows (all times GMT): 1500/200kHz, 0300-0530; 231m/1296kHz, 0600-0630, 0700-0730, 1600-1745, 1800-1830, 2245-2315; 463/648kHz, 2115-0445, 0545-0630, 0700-0730, 0745-1615 (excluding Sundays 1130-1300), 1700-1745, 2000-2030; 370/810kHz, 1300-1330.

The BBC World Service is also available on short waves in the 13, 16, 19, 25, 31, 41, 49 and 75 metrebands.

For full details of BBC World Service programmes and wavelengths directed to all parts of the world, send an sae to: External Broadcasting Audience Research, BBC, PO Box 76, Bush House, Strand, London WC2B 4PH, or if you plan to live or travel abroad and would like to subscribe to our programme journal, write to BBC London Calling (Subscription) at the same address.

## Recommended Recorder Care Program

Maintenance Operation	Time Schedule	Maintenance Need
1. Inspection	As frequently as desired. No less than once for each 10 hours of operation.	To determine condition of head and other recorder parts.
2. Cleaning	As frequently as desired. No less than once for every 10 hours of operation.	To remove dirt and iron oxide accumulations that cause spacing losses and tape damage.
3. Head Demagnetization	Whenever cleaning operations are performed.	To prevent partial erasure of pre-recorded tapes.
4. Head Lubrication	After each head cleaning.	To reduce friction between tape and heads or guides
5. Machine Lubrication	Only as instructed by machine manufacturer.	To keep mechanical parts functioning quietly and minimize wear due to friction.
6. System Tests	As recommended by manufacturer. Very frequent testing helpful.	To check alignment. Use quality alignment tapes.

This article on "Programming" is an abridged version of the one in American Broadcasting: A Source Book on The History of Radio and Television, by Lawrence Lichty and Malachi Topping. This book is B-46 in the NARA Book Lending Library.

## PROGRAMMING

I have in mind a plan of development which would make radio a "household utility" in the same sense as the piano or phonograph. The idea is to bring music into the house by wire.

—David Sarnoff,  
September 30, 1915

One of the planks in the platform of this polite if not pertinent purveyor of program piffle is that radio stations be constrained to specialize. Specialization will eventually overtake the radio industry just as surely as it has the magazine business, and every other entertainment dispensary. . . . WBAL has a definite weekly program schedule: Sunday night, Twilight music (whatever that is); Monday, Concert night; Tuesday, Ensemble night; Wednesday, silent; Thursday, Concert night; Friday, Novelty night; Saturday, silent. . . . Of course we don't want all stations to specialize thusly, in highbrow manner—let it be in any manner they choose, as long as it is specialization. For this reason we are inclined to regret the passing of WTAS at Elgin, Illinois . . . a lowbrow station—and proud of it. WTAS had thousands of devoted and enslaved listeners. If you didn't particularly snap for its offerings . . . your next door neighbor sought them out and enjoyed his fill of peppy pieces and flip announcing. So no harm was done.

—*Radio Broadcast*,  
March 1926, p. 579.

That's a WDEC oldie. We don't play all the oldies as some stations do. We play only the best ones. We spend, oh 20 or, uh 25 minutes a week picking only the best ones. We can't play anything we want. I thought you ought to know that.

—WDEC, Decorah, Iowa,  
October 23, 1972

A *Punch* magazine cartoon in 1850 depicted a woman seated before three clock-like devices bringing in three different musical concerts and captioned "Music by Electric Telegraph." <sup>1</sup> In 1887 the American novelist Edward Bellamy predicted a device which would bring music into the home. He even predicted a version of *Radio Guide*:

The card bore the date "September 12, 2000," and contained the longest program of music I had ever seen. It was as various as it was long, including a most extraordinary range of vocal and instrumental solos, duets, quartets, and various orchestral combinations . . . this prodigious list . . . was . . . divided into twenty-four sections answering to the hours.<sup>2</sup>

The forecasts of the cartoonist and the novelist were quite correct in that music has been the mainstay of broadcast programming throughout the world. Most of the programming on experimental stations prior to 1921 was phonograph records with some speeches or talks and an occasional singer. Much of the programming was somewhat private in nature such as a Chicago phonograph record concert in 1919 which was "for the pleasure of convalescent soldiers at Fort Sheridan." A short article in *Popular Mechanics* entitled "Wireless Music Sends Joy in All Directions" said that this program was picked up by "more than 100 long-distance eavesdroppers in Detroit."<sup>3</sup>

In the early 1920s the attitude of broadcasters began to change—programming developed more general interest. Performers worked free and frequently lacked talent or polish. De Wolf Hopper, one of the great Broadway performers in the era, expressed frustration in performing over WJZ in Newark—"There was no way to tell whether I was pleasing my audience or not."<sup>4</sup> Announcers were often volunteers, many of who had regular jobs with the firm that owned the station. There were talks for children, some humorous, some lifted from newspaper serials and books.

On occasion no talent would arrive at a station to perform and it might not go on the air. There were other interruptions.

. . . all stations were required to "stand by" or remain inactive for . . . three minutes every fifteen minutes in order to listen for distress signals from ships at sea. A prima donna from some well-known opera company had just rendered an aria . . . The announcer . . . stepped up to the small transmitter and said: "We will now stand by for three minutes to hear distress calls."<sup>5</sup>



KDKA in Pittsburgh broadcast a religious service in January of 1921—only a few months after starting regular program service—and broadcast a boxing match in April. The famous boxing match broadcast, Dempsey vs. Carpenter, was fought in July. A special station, WJY, was erected in Hoboken. The description of the fight in Jersey City was relayed by phone, typed, and read over the air to an estimated audience of 300,000.

WJZ's announcer Tommy Cowan arranged for a remote from the Hotel Pennsylvania Grill in 1921. It was the start of the famous broadcasts of Vincent Lopez, his theme song "Nola" and his signature, "Lopez speaking."<sup>6</sup> Stations arranged with hotels to have remote studios for pickups of interviews, dance bands and banquets as early as 1923.

Music was dominating the programming of stations as early as 1923. A report on programming on WJZ from May to December in 1923 showed: 1798 musical programs; 998 talk programs; 17 talk and band programs; 88 banquets and church; 21 sports; 40 plays.<sup>8</sup> WLW program director Fred Smith wrote in 1923:

The nature of radio programs eventually will follow the demands of economic conditions, which in other words is but the demand of the public. . . . The public will demand of radio that it be a joy bringer. The basis of radio programs has established itself: it is music. Music is the most ethereal of the arts, and can do more to stimulate spontaneous joy and happiness than anything which impresses human sensibilities. Music is audible sunshine.<sup>9</sup>

A study of nine important U.S. stations reported that three-fourths of their programming was music in the 1920s; declined to about two-thirds in the 1930s. On the national networks music shows were about 60% of all programming in the late 1920s, dropping to less than 20% in the 1940s and 1950s. Drama and talk programs were most numerous from the late 1930s to the early 1950s on the networks.<sup>10</sup> In the 1970s music accounted for three-fourths of all radio programming—news being the next largest category.

WJY, now permanently in New York, in 1924 attempted an early form of block programming called "Omni-Oral Productions." One such program was:

*A Night with the Conquistadors*

8:30 p.m.—Overture—Thomas Clive's Fraternity Tango Orchestra

8:35 p.m.—Prologue—by the announcer

8:40 p.m.—Episode I—Tangos—Clive's Orchestra.

9:00 p.m.—Episode II—Spanish folk songs—Mildred Dehn, soprano; Spanish Piano Selections—Vincent De Sola Plummer.

9:30 p.m.—Episode III—A Sunday in Caracas—Harry Chapin

9:45 p.m.—Episode IV—Mexican Composition by Pichmont Trio

10:15 p.m.—Episode V—Music of the Incas—Carlos Valle Riestra, pianist

10:30 p.m.—Episode VI—"Bits from Carmen," sung by Glukerija Campanitskaja, soprano; Euminico Blanco, tenor; Paul Morenzo, tenor; Francesco Catalina, soprano.<sup>11</sup>

This type of programming was considered more desirable by critics who found a disease called "radio-emotionalis" brought on by "changing our mood as fast as the program director's whims."<sup>12</sup>

From almost every point of view the outstanding radio program in the 1920 to 1926 period was the *Eveready Hour*. It began in December of 1923 over WEAf as a regular weekly program. It was on a network and was highly experimental, combining different types of material each week including musical presentations and "sketches." The program was held up as an example of what is good in broadcasting. It was suggested that the program be used as a model:

When radio was new somebody perceived the need of a cue to what the programs meant, and that brought in the announcer, of whom great things were required. He has met the task well, but the continuous program, built in dramatic sequence, will make his work considerably easier for himself and the listener.

Instead of bobbing up every ten minutes, like those in a class, he can make one announcement in an hour and try to do it in a humanly interesting fashion. No tricks are required, just a plain statement of what should be a few pertinent facts. Then the continuing theme must keep alive the interest created, constantly reminding the listener of the general trend, but steadily developing the performance as it is done in the theater, on the screen—everywhere the drama has an influence. This, in fact, is the true radio drama and not a hybrid adaptation such as the reading of a play. Radio has developed every means of expression peculiar to itself and it is thoroughly reasonable to suppose that its own kind of drama will be the next step in evolution.

The stage is now opening before us, if we may believe the evidence furnished by one successful broadcaster, responsible for the performance known to a national radio audience as the *Eveready Hour*. Promptly at nine o'clock each Tuesday night the entertainers in this group take over the air as controlled by WEAf in New York. For the next hour, some millions of Americans are entertained in a way distinctly new to radio. WEAf transmits the program to ten other stations, WFL, WCAE, WGR, WEEL, WEAR, WCCO, WWJ, WOC, WSAL, and WJAR. And for sixty intensive minutes an invisi-

ble audience equal to the population of many nations may enjoy a real radio drama.<sup>13</sup>

Dramatic programs were not being broadcast on a regular basis by any station in early 1922 but a number of stations had attempted "radio plays." WGY in Schenectady broadcast a drama from the studio in August of 1922.<sup>14</sup> However, most broadcasts were done live from the theaters. WGY began a weekly series of radio plays in October of 1922. WLW began a stock company for radio plays called Radarios on the station, and presented an original radio drama in April of 1923.<sup>15</sup>

Programming in 1926 was changing. A major change was suggested by the formation of the NBC networks. The first season—1926-1927—consisted of primarily musical variety and concert fare. There were other programs—a once a week news commentary, and some religious and informative talks. Drama, forums and discussion programs all were put on the networks in the next few seasons. Local programming was dominated by music and some talk programs.

In 1928 *Radio Digest* conducted a poll of "listeners-in" to find the most popular orchestra in the United States and found that radio bands, including a group on WBAP (Fort Worth) called the "Seven Aces," was the most well known and best liked.<sup>18</sup>

WLS in Chicago had started the *National Barn Dance* in the spring of 1924 and the next year the *WSM Barn Dance*, later to be called the *Grand Ole Opry*, was underway from Nashville. The impact of these programs was tremendous. Units from Nashville and Chicago soon were travelling throughout the Midwest playing theaters, dances and fairs with such stars as Uncle Dave Macon, "The King of the Hillbillies," Uncle Ezra, The Hoosier Hotshots, Lulu-belle and Scotty, and Fiddlin' Arthur Smith. A pair of blackface comedians appearing on the *National Barn Dance* and already known locally as *Sam 'n' Henry*, were establishing the characters which would make them nationally known. The pair, Charles Correll and Freeman Gosden, which went on NBC Blue in August of 1928, had been syndicated by WMAQ, Chicago, and the *Daily News* (owner of WMAQ).

Radio coverage of events was exciting. The Graham McNamee description of the Dempsey-Tunney prize fight in the fall of 1928 reportedly caused 12 fans to die of excitement.<sup>21</sup>

In addition to Kaltenborn and his weekly news analysis there was Floyd Gibbons.

Known as one of the greatest war correspondents . . . He has ridden with Pancho Villa, been torpedoed and sunk in mid-Atlantic, lost an eye in the great war, crossed the Sahara by camel, covered wars and events in all parts of the world.<sup>22</sup>

That night, September 29, 1930, Lowell Thomas began a broadcast that would be on the air more than 44 years and reported: "Adolf Hitler, the German Fascist chief, is shorting fire. There are now two Mussolinis in the world, which seems to promise a rousing time."

The first five years of the 1930 decade saw an avalanche of new program types—particularly on the networks. The season of 1929-1930 introduced comedy variety. The pioneers of this type of show were *The Cuckoo Hour* and *The Night Hour*. Eddie Cantor brought the first comedy variety show featuring a comedian as master of ceremonies to the networks. He was quickly copied with programs featuring Al Jolson, George Burns and Gracie Allen, Ed Wynn, Fred Allen, Jack Pearl, Ken Murray, the Marx Brothers and others. Probably the most successful of all the comedians to start on the air in 1932 was Jack Benny. His program was as carefully formatted as the production line for a model A Ford. He was a success in vaudeville in the 1920s and became one of the highest-priced comedians on radio.

Rudy Vallee brought a vaudeville variety show to NBC in the 1932-1933 season, introducing hundreds of performers to the country. A year later the *National Barn Dance* became truly national as it went on NBC each Saturday night. Chicago—the cradle of many original shows—was the first to broadcast a network daytime variety program, *The Breakfast Club*. In addition the concept of competition in entertainment—the amateur contest—was put on the air in this period: *National Amateur Hour* and Major Bowes' *Original Amateur Hour*.

Networks tried nearly every kind of dramatic format with both anthology and continuing characters, comedy drama, action-adventure, crime-detective, women's serial dramas (soap opera), Westerns and documentaries.

Gone were the days of early *Amos 'n' Andy* when the sound effects were incidental to the show. The first sound effects men were former movie pit band drummers who already had a number of sounds left over from their silent movie days.<sup>24</sup> Fidelity was so poor in the early 1930s that almost any sound suggested the effect needed for the show. Actually the drummers had to make many adjustments since stage sounds could be quite a bit louder than those needed when held close to a microphone, no matter how insensitive it is. The shaking of a can of buckshot by a sound man was found to sound more like "Niagara than rain" as it had on the stage.<sup>25</sup>

Radio programs were copied of other media. Sherlock Holmes—a success in novels, movies and plays—was on NBC in the 1931-1932 season. Out of the west came the thundering hoofs over Detroit's WXYZ early in 1933. In May, four months after the program had been inaugurated, *The Lone Ranger* announcer said that the first



300 children to write the station would get a free pop gun. Two days later the station had received 24,905 letters. Only Father Conliffe, on a coast-to-coast hookup had exceeded this response. That year *The Lone Ranger* and his faithful Indian companion went on a network which was later to join the Mutual chain. The program was carried in 1938 on 140 stations in the U.S., Newfoundland, Ontario, Hawaii, and New Zealand.<sup>26</sup>

A Chicago program, *Clara, Lu 'n' Em*, went on a regional network out of WGN in February 1931. A year later Colgate-Palmolive-Peet took it to the network allowing the nation's women to tune in NBC for their first rinse in the world of soap opera. Theories which learned psychologists and sociologists have applied to the daytime serial are as fast moving as many of the plots of those plays: *Against the Storm*, *Arnold Grimm's Daughter*, *Backstage Wife*, *Betty and Bob*, *David Harum*, *Helen Trent*, and so on. According to a study by Rudolph Ambrein the setting of most serials was small town and occupations were mainly either professional or housewife.

Two events in the early 1930s stood out from the regular news coverage of stations—the Lindbergh kidnapping and trial of the kidnapper in the first two years of the decade and the political campaign in 1932. The Lindbergh sequence was so painful for the family—particularly press coverage of the trial of Bruno Hauptmann—that the aviation hero moved to England. In later days the coverage of the kidnapping seemed overdone with various remote facilities, and hundreds of newsmen and technicians on the scene. The trial established the reputation of Boake Carter for his accuracy as a reporter and as a commentator for CBS.<sup>30</sup>

Adolph Hitler, Roosevelt's contemporary master of the media, used radio and especially the film not in an intimate manner but to sweep up audiences in the frenzy of crowds. Rather than Roosevelt's one-to-one approach, Goebbels and others planned huge, long rallies with bands, shouting speeches, and mass audience response. An interesting though simplistic, characterization is of Roosevelt putting himself in every American home by radio, while Hitler tried to transport all of Germany via radio and film to each mass meeting.

It was in one of these talks that Roosevelt made his famous statement that possibly was the key to his election in 1940:

I have said not once but many times that I have seen war and that I hate war . . . I hope that the United States will keep out of this war and I believe that it will.

News broadcasts were becoming more and more important to broadcasters in the early 1930s. On-the-spot coverage of important events and trivia, as described in books by the news directors of the networks, made the listener see the drama of events in ways they had never felt before.<sup>32</sup> An outcome of these proceedings was various treatments of the news in ways more dramatic than simply reading copy. The most noteworthy of these was *The March of Time* which weekly treated the listener to dramatic versions of events in the news.

It was easy to see that the newspapers were not going to accept the new medium as a news channel without a fight. Print controlled the wire services and in an agreement decided to join the wire services to offer stations three news broadcasts a day. In the 1920s some papers had refused to even use the word "radio" in their columns.

Three major program types developed on the networks in the last half of the 1930s—the suspense-psychological thriller such as *Lights Out* and *Suspense*, the one-half hour situation comedy drama, and quiz formats with a number of variations. First there were studio quiz programs with audience participants—*Professor Quiz* and *Old Time Spelling Bee*. This last program being very similar to a later TV show called *College Bowl*. Then came quizzes with professional panel members (*Information Please* and *Quiz Kids*), telephone giveaways (*Pot o' Gold*), and comedy audience participation with contestants performing stunts (*Truth or Consequences*).

Networks were taking more and more of affiliates' time expanding news programming in response to international events and soap operas in response to advertiser demands.

CBS tried the first overseas roundup news program via short-wave on March 13, 1938—from London, Paris, Berlin, Rome, and Washington. By 1939-1940 all four networks had similar programs relating the war's developments as part of nearly 20 hours of network news each week.

By January 1940, 60 different women's serial dramas—five of them repeated on two networks—totalled nearly 80 hours a week.

The nation listened as more and more news broadcasts brought information of invasions and death. Austria, Poland and France were overrun, with radio correspondents only a few minutes ahead of the troops. Some correspondents, William Shirer for example, stayed in occupied zones and kept sending out news. The nation got an eyewitness account of the sinking of the German pocket battleship *Graf Spee* off the coast of South America. Battle correspondents practiced their trade in mock war games held by our armed forces in Louisiana and Alabama in 1941.

A reviewer in 1942 reported that in the space of a week he heard 30 analysts.<sup>38</sup> In addition, a number of "propaganda" programs were broadcast with such titles as: *The Army Hour*,<sup>39</sup> *Our Secret Weapon*, *The Lands of the Free*, and *The Sea Hound*. The BBC sent *Britain to America* by shortwave with Leslie Howard as narrator. However, the introduction of more news analysts and the addition of a number of public service programs altered the structures of programming significantly according to reports by both CBS and NBC in 1943, resulting in music programs being less than one-third of the total program output of the two networks.<sup>40</sup>

Programs met the challenge of the war in various ways. For the Monday program after Sunday, December 7, 1941, Kato, the chauffer for the *Green Hornet* suddenly changed from a likeable Japanese to a Filipino with a new accent. A number of programs began to originate from service camps, particularly the *Bob Hope Show*, *Spot Light Bands* was created to take shows to various training centers for young service men. Other new programs included *Meet Your Navy* and *Stage Door Canteen*. With the fright engendered by the Martian invasion hoax a few years before, the networks were careful of all sound effects, changing the opening of *Gangbusters* which had featured a number of aggressive marshal sounds including marching feet, whistles and the chatter of a machine gun.

From time to time there were special programs, many with name stars urging the public to save tires, buy bonds, work hard, and other patriotic activities. One of the most famous campaigns was the marathon fund appeal made by singer Kate Smith throughout the broadcasting day of February 1, 1944. She made 57 appeals over 134 stations in 18 hours to urge her listeners to buy bonds. The sales attributed to her appeals are said to have totaled \$108 million.<sup>41</sup>

Government propaganda was generally under the Office of War Information. There was an intense awareness of the excesses of propaganda in the United States during World War I. Members of O.W.I. tried to avoid blatant lies and deceit.<sup>42</sup> Radio was under the direction of a section of the Office of Facts and Figures, headed by Archibald McLeish but was moved to Elmer Davis's O.W.I. in late 1942. The functions of both agencies seemed to be more of a clearing house nature than a fountainhead of propaganda ideas. Stations received "Radio War Guides" to aid them in presenting the right information at the right time. Networks were allocated spots of a certain nature to avoid inundating the nation in information without planning. The bureau produced programs only when a serious breach of general information was noted. The O.W.I. also was involved in short wave propaganda to friends and enemies overseas—the beginnings of the Voice of America.<sup>43</sup> All was not tranquil in the retooling of American broadcasting for wartime. Publicity expert Edward L. Bernays, noted "There is no well-planned approach to the problem of radio broadcasting's all-out conversion in total war."<sup>44</sup>

President Roosevelt's death, April 12, 1945, was announced to a stunned world. The networks and most stations cancelled all commercial programs till after his funeral four days later.

The introduction of television in the early 1940s brought on speculation that the nature of the programs would be the same as those on radio.<sup>46</sup> A token broadcast schedule of a few hours a week was maintained by television stations during the war, but the program budgets were infinitesimal.

Music accounted for 52% of radio programming time in 1938 and 45% in 1942. Four years later music was only 40% of radio programming. Large stations carried twice the drama as on small stations. For all station programming 16% was drama, 13% news and comment, seven % comedy, six % quiz and audience participation, and 18% devoted to other programs. About a third of all programs were sustaining but about half that number was commercial (spots and paid commercial announcements).

News still was a mainstay of radio despite the time for news dropping for a while after the war.<sup>47</sup> Never before and never again would radio carry so great a quantity of programs other than music as during the 1940s.

Network radio programs were starting their downhill slide in 1945. Comedy variety programs, by 1954, had slipped to one-sixth of the number on the air in 1947. Radio networks kept producing psychological thrillers (particularly science fiction), but every other type of program decreased except music.

The ban on recordings that the networks broke only for major stories such as the Hindenburg crash and the Normandy invasion was dropped with several disc jockey shows such as Martin Block, Paul Whiteman, and *The Amos 'n' Andy Music Hall*. More telephone quizzes came on in the late 1940s like *Stop the Music*, which offered large amounts of money to those who could give the correct answer to the telephone call question. Serial dramas continued on the air, but were beginning to fade away from radio.<sup>48</sup> Ma Perkins finally said, "Good-bye and may God bless you," November 1960.

Each radio network met the crisis with a different panic button. The most successful solution was *Monitor*, the magazine idea of NBC's Sylvester L. (Pat) Weaver.<sup>50</sup> *Monitor* was a week-end *pourri* of program tidbits including recorded and live music, talk, news, interviews, short dramatic and comedy sketches, commentary, sports coverage, and other elements. The program started June 12, 1955, running 40 hours, Friday night to Sunday; then was shortened to about 25 hours on the weekend. There were problems—particularly the rigidity of a vast number of pre-taped portions. The concept of "going places and doing things" was often "went places and did things," since so much of it was on audio tape. However, it was



successful commercially and was imitated by both CBS and ABC. NBC initiated the program on weekdays with Mike Wallace and Margaret Truman as hosts. As time went on, *Monitor* changed its form and the early excitement of experiment gave way in the 1970s to a simple weekend of records, short interviews and news features.

After 1955 radio network programming was completely different from the period a scant seven years before. In 1957 NBC followed ABC and Mutual in presenting little more than news service. Each network made efforts to revive the interest in drama, national personalities, quiz programs and the like. The last dramas on CBS, which included *Gunsmoke*, went off the air in 1962. Don McNeill's *Breakfast Club* left the networks in 1968. A few network programs survived until 1972. ABC began using its network broadcast seven days a week until 1972. ABC began using its network writes for four separate types of news services, for various local station formats. MBS in 1972 added two services to its news offerings, the Mutual Black Network and one for Spanish-speaking listeners. After seven months, problems with multiple dialects forced suspension of the Spanish service.

Todd Storz at KOWH in Omaha was probably most responsible for beginning the evolution of what would come to be called "top 40," "formula," "modern," and "contemporary" radio. In 1949 Storz began to program mostly popular songs on his station. By 1956 this had evolved into the "top 40 formula" of a limited-play list. Of course, recorded music programs were the first and principal programming of many radio stations before 1923. Al Jarvis had begun the original "Make Believe Ballroom" in California in the early 1930s. Also in the 1930s Martin Block was popular in southern California playing records from a Tijuana station—since U.S. stations did not have regular record programs. Block moved to KMPG, Los Angeles, then to New York. During the Hauptmann trial for the Lindbergh kidnapping he filled time playing records from the courtroom. This evolved into *Make Believe Ballroom*—Block apparently taking the title idea from Jarvis—and was the progenitor of "disc jockey" programming in the late 1930s and early 1940s.

Local radio programming was essentially music and news. A 1964 analysis of programming on 22 radio stations covering all the Los Angeles market indicated that 67% of the programming was music. News was 15%. Stations specialized, presenting primarily one type of music, or only news or talk. Twenty of the 22 stations presented one type of programming more than 56% of their broadcasting time; 13 of 22 broadcast one program type 86% or more of the time.<sup>22</sup>

## Part Six/PROGRAMMING

### INTRODUCTION

- <sup>1</sup> See Asa Briggs, *The Birth of Broadcasting* (London: Oxford University Press, 1961), p. 6.
- <sup>2</sup> Edward Bellamy, *Looking Backward*, in a number of different editions, 1951, p. 140.
- <sup>3</sup> Reprinted in *Fifty Years of Popular Mechanics* (New York: Simon and Schuster, 1951), p. 140.
- <sup>4</sup> "When de Wolf Hopper Broadcasted to His Biggest Audience," *Radio Broadcast*, (July 1922).
- <sup>5</sup> Austin C. Lescarboura, "The Gentle Art of Radio Broadcasting," *Scientific American*, Vol. 126, No. 6 (June 1922), p. 377.
- <sup>6</sup> Recounted in Sam J. Slatel and Joe Cook, *It Sounds Impossible* (New York: Macmillan Co., 1963), pp. 24-30.
- <sup>7</sup> Ira A. Hirschman, "The First Symphony Broadcast," *Public Opinion Quarterly*, Vol. 13, No. 4 (Winter 1949-1950), pp. 683-684.
- <sup>8</sup> Compiled from Goldsmith and Lescarboura, *This Thing Called Broadcasting* (New York: Henry Holt Co., 1930), pp. 98-101.
- <sup>9</sup> "WLW in Class B: Honors Conferred on Crosley Station," *Crosley Radio Weekly*, II, 25 (June 4, 1923), p. 1.
- <sup>10</sup> William Albig, "The Content of Radio Programs, 1925-1935," *Social Forces*, Vol. 16, Hill, 1939), p. 347; and later editions of Albig, *Modern Public Opinion* (New York: McGraw-Hill, 1939), p. 347; and later editions of Albig, *Modern Public Opinion*. Harrison B. Ohio State University, 1958).
- <sup>11</sup> Samuel L. Rothafel and Raymond Francis Yates, *Broadcasting, Its New Day* (New York: The Century Co., 1925), pp. 45-46.
- <sup>12</sup> John Wallace, "The Listeners' Point of View," *Radio Broadcast*, February 1926, p. 447.
- <sup>13</sup> James C. Young, "New Fashions in Radio Programs," *Radio Broadcast* May 1925, p. 84.
- <sup>14</sup> Windermere Hungerford, "How America is Turning to Radio and the Drama," *Radio Age*, December 1924, p. 36.
- <sup>15</sup> Lawrence W. Lichty, "Radio Drama: The Early Years," *NAEB Journal*, July-August 1966, pp. 10-16.
- <sup>16</sup> Charlotte Geer, "Summer Programming," *Theater*, Vol. XLII, No. 295 (October 1925), p. 37.
- <sup>17</sup> *Radio Broadcast*, January 1926, p. 320.
- <sup>18</sup> "Orchestras Dominate in All Radio Programs," *Radio Digest*, March 1928, pp. 32-33.
- <sup>19</sup> "How Amos 'n' Andy Broke Conventions," *Broadcasting*, October 15, 1956, p. 21.
- <sup>20</sup> "Big Radio Audience Follows Grid Games," *Radio Digest*, October 1927, p. 8.
- <sup>21</sup> "Exciting Causes 12 Flight Fans to Drop Dead during Tense Description," *Radio Digest*, November 1927, p. 19.
- <sup>22</sup> See John Gray Peatman, "Radio and Popular Music," in Paul F. Lazarsfeld and Frank N. Stanton (eds.), *Radio Research 1942-43* (New York: Duell, Sloan, and Pearce, 1944), p. 335-366; Kenneth Baker, "An Analysis of Radio's Programming," in *Communication Research, 1948-1949* by Paul F. Lazarsfeld and Frank N. Stanton (eds.), (New York: Harper and Brothers, 1949), pp. 51-72; and Elmo C. Wilson, "Measuring Radio News Since V-J Day," *Journalism Quarterly*, Vol. 23 (1946), p. 167.
- <sup>23</sup> George A. Willey, "End of an Era: The Daytime Radio Serial," *Journal of Broadcasting*, Vol. V, No. 2 (Spring 1961), pp. 97-113.
- <sup>24</sup> Frank L. Riggs, "The Changing Role of Radio," *Journal of Broadcasting*, Vol. VIII, No. 4 (Fall 1964), p. 332.



## PROGRAMMING

- Ace, Goodman. *Ladies and Gentlemen—Easy Aces*. Doubleday, 1970.
- Allen, Fred. *Treadmill to Oblivion*. Little, Brown, 1954.
- Allen, Fred. *Much Ado About Me*. Little, Brown, 1956.
- Andrews, Robert Douglas. *Just Plain Bill, His Story*. David M. Kay, 1935. Life of a soap opera hero.
- Arlen, Michael J. *Living-Room War*. Viking, 1969; Tower, 1969. Collection of articles from *New Yorker*, many on television and the Vietnam war.
- Averson, Richard, and White, David Manning. *Electronic Drama: Television Plays of the Sixties*. Beacon Press, 1971.
- Barnouw, Erik. *Handbook of Radio Writing*. Little, Brown, 1946. Illustrations of specific writing techniques.
- Barrett, Marvin. *Survey of Broadcast Journalism, 1968-1969*. Grosset & Dunlap, 1969.
- Barrett, Marvin. *Survey of Broadcast Journalism 1969-1970: Year of Challenge, Year of Crisis*. Grosset & Dunlap, 1970.
- Barrett, Marvin. *Survey of Broadcast Journalism, 1970-1971: A State of Siege*. Grosset & Dunlap, 1971.
- Barrett, Marvin. *Survey of Broadcast Journalism 1971-1972: The Politics of Broadcasting*. Thomas Y. Crowell, 1973.
- Berg, Gertrude. *The Rise of the Goldbergs*. Barse, 1931.
- Bickel, Mary E. *George W. Trendle: An Authorized Biography*. Exposition Press, 1972. Producer Lone Ranger, Sgt. Preston, Green Hornet.
- Blair, Cornelia. *The Nora Drake Story*. Duell, Sloan & Pearce, 1950. Depiction of a soap opera heroine's experiences.
- Bliss, Edward. *In Search of Light: The Broadcasts of Edward R. Murrow 1938-1961*. Knopf, 1967.
- Bluem, A. William. *Documentary in American Television: Form, Function Method*. Hastings House, 1965.
- Bluem, A. William. *Religious Television Programs: A Study of Relevance*. Hastings House, 1969.
- Blum, Daniel. *A Pictorial History of Television*. Chilton, 1959. Bonanza reprint.
- Boyd, James. *The Free Company Presents*. Dodd, Mead, 1941. Pre-WW II Scripts.
- Bryant, Ashbrook P. *Television Network Program Procurement Part I and II*. Second Interim Report by the Office of Network Study (Docket 12782). Federal Communications Commission, GPO, 1963, 1965. Also Committee on Interstate and Foreign Commerce, 88th Congress, 1st Session, House Report 281.
- Buxton, Frank, and Owen, Bill. *The Big Broadcast—1920-1950*. Viking Press, 1972. List of programs, stars, details.
- Buxton, Frank, and Owen, Bill. *Radio's Golden Age*. Easton Valley Press, 1966; enlarged edition *The Big Broadcast*.
- CBS. *We Take You Now To . . .* Columbia Broadcasting System, 1937. Compilation of remote broadcasts.
- CBS. *Vivian: March 1938*. Columbia Broadcasting System, 1938. Some excerpts of broadcasts.
- CBS. *Crises: A Report from the Columbia Broadcasting System*. Columbia Broadcasting System, n.d. Munich crises, 1938, broadcasts, analysis.
- CBS. *Church of the Air*. Columbia Broadcasting System, 1941.
- CBS. *CBS Views on D-Day*. Columbia Broadcasting System, 1945.
- CBS. *From D-Day Through Victory in Europe*. Columbia Broadcasting System, 1945.
- CBS. *From Pearl Harbor Into Tokyo*. Columbia Broadcasting System, 1945. Bulletins, commentaries, speeches on CBS.
- CBS. *10:56:20 PM 7/20/69*. Columbia Broadcasting System, 1970. "The historic conquest of the moon as reported to the American people by CBS News."
- Charnley, Mitchell V. *News By Radio*. Macmillan, 1948.
- Chayefsky, Paddy. *Television Plays*. Simon and Schuster, 1955. Six, including "Marty" and "The Bachelor Party" and notes.
- Chester, Edward W. *Radio, Television and American Politics*. Sheed & Ward, 1969.
- Childs, Harwood L., and Whitton, John B. *Propaganda by Short Wave*. Princeton University Press, 1942.
- Cohn, Nik. *Rock from the Beginning*. Stein & Day, 1969. Pocket Books, 1970.
- Corwin, Norman Lewis. *More by Corwin*. Henry Holt, 1942.
- Corwin, Norman L. *Thirteen by Corwin*. Henry Holt, 1942.
- Corwin, Norman. *This is War! Dodd, Mead, 1942*. Thirteen 1942 broadcasts.
- Coutler, Douglas. *Columbia Workshop Plays*. Whittlesey House, 1939.
- Darrow, Ben H. *Radio: The Assistant Teacher*. R. G. Adams, 1932.
- Darrow, Ben H. *Radio Trailblazing: A Brief History of the Ohio School of the Air and its Implications for Educational Broadcasting*. Columbus, Ohio: College Book Company, 1940.
- de Antonio, Emilio, and Talbot, Daniel. *Point of Order: A Documentary of the Army-McCarthy Hearings*. W. W. Norton, 1964. Also film that can be rented.
- Dyer, Sherman H. *Radio in Wartime*. Greenberg, 1942.
- Eisen, Jonathan. *The Age of Rock: Sounds of the American Cultural Revolution*. Vintage, 1969.
- Ellison, Harlan. *The Glass Teat: Essays of Opinion on the Subject of Television*. Ace, 1970. TV columnist, Los Angeles Free Press.
- Fadiman, Clifton. *Prize Plays of TV and Radio, 1956*. Random House, 1957. Live TV Scripts.
- Fenu, George N., and Everson, William K. *The Western: from Silents to Cinemas*. Bonanza Books, 1962.
- Foots, Horton. *Three Plays*. Harcourt, Brace and World, 1962.
- Friendly, Fred W. *Due To Circumstances Beyond Our Control . . .* Random House, 1967.
- Galanoy, Terry. *Tonight! Doubleday, 1972*. Late night TV show.
- Gaver, Jack and Stanley, Dave. *There's Laughter in the Air*. Greenberg, 1945. Radio comedy scripts.
- Colenpaul, Dan. *Information Please! Random House, 1940*
- Gordon, George N., and Falk, Irving A. *On the Spot Reporting: Radio Records History*. Julian Messner, 1967.
- Gordon, George N., and Falk, Irving A. *TV Covers the Action*. Julian Messner, 1968.
- Harmon, Jim. *The Great Radio Comedians*. Doubleday, 1970.
- Harmon, Jim. *The Great Radio Heroes*. Doubleday, 1967. Ace, 1967.
- Harris, Michael David. *Always on Sunday—Ed Sullivan: An Inside View*. Meridian, 1968.
- Herzberg, Max J. *Radio and English Teaching: Experiences, Problems, and Procedures*. D. Appleton-Century, 1941.
- Hickock, Eliza Merrill. *The Quiz Kids*. Houghton-Mifflin, 1947.
- Hirsch, Paul. *The Structure of the Popular Music Industry: The Filtering Process by Which Records are Presetected for Public Consumption*. Institute for Social Research, University of Michigan, n.d. c. 1968.
- Hubbell, Richard W. *Television Programming and Production*. Murray Hill Books, 1945.
- Jares, Joseph. *What Ever Happened to Gorgeous George? Prentice-Hall, 1974*. Wrestling on television.
- Johnson, William O. *Super Spectator and the Electric Lilliputians*. Little, Brown, 1971. TV and sports.
- Kaltenborn, H. V. *I Broadcast the Crisis*. Random House, 1938. CBS scripts September 12, to October 2, 1938.
- Kaltenborn, H. V. *It Seems Like Yesterday*. G. P. Putnam's Sons, 1956.
- Kaltenborn, H. V. *Kaltenborn Edits the News*. Modern Age Books, 1937. News reports, 1936.

Munrow, Edward R. and Davis, Elmer. *This Is London*. Simon and Schuster, 1941. Broadcasts August 1939 to December 1940.

Munrow, Edward R. and Friendly, Fred. *See It Now*. Simon & Schuster, 1955. Pictures, descriptions.

National Broadcasting Company. *There Was A President*. Ridge Press-Random House, 1966. Assassination of President Kennedy.

NBC. *NBC and You*. National Broadcasting Company, 1944.

Oehler, Arch. *Free World Theater: Nineteen New Radio Plays*. Random House, 1944.

Oehler, Arch. *Free Plays for Americans*. Farrar & Rinehart, 1942. Radio dramas written for and dedicated to the war effort.

Palko, Richard M. *Getting to Sesame Street: Origins of the Children's Television Workshop*. Praeger, Aspen Program on Communications and Society, 1974.

Rhymey, Mary Frances. *The Small House Half-way Up In The Next Block: Paul Rhymey's Ve and Sade*. McGraw-Hill, 1972. Soap opera scripts.

Rohs, Charles J. *Radio Goes to War: The Fourth Front*. G. P. Putnam's Sons, 1942.

Rose, Reginald. *Six Television Plays*. Simon and Schuster, 1956.

Rubin, Bernard. *Political Television*. Wadsworth, 1967. Summary 1960-1964.

Ryan, Milo. *History in Sound: A Descriptive Listing of the KIRO-CBS Collection of Broadcasts of the World War II Years and After in the Phonographic of the University of Washington*. University of Washington Press, 1963.

Serchinger, Cesar. *Hello America*. Houghton Mifflin, 1938. (European edition as *Voice of Europe*, London: Gollancz, 1938). Foreign correspondent.

Shekter, A. A. and Anthony, Edward. *I Live On Air*. Frederick A. Stokes, 1941. NBC Radio News history.

Siegel, Rod. *Patterns*. Simon & Schuster, 1957. Four TV plays.

Siegel, Rod. *A Pictorial History of Radio*. The Citadel Press, 1960. Grosset & Dunlap, 1967. First edition to the 1950s, and some on the 1960s.

Siegel, Irving. *Best TV Humor of 1957*. Ballantine Books, 1957.

Siegel, Irving and Irving. *The Best of Armstrong Circle Theatre*. Citadel Press, 1959.

Siegel, Irving. *Top TV Shows of the Year 1954-1955*. Hastings House, 1955. Includes *The Homecomingers*. See *It Now* on McCarthy. *Kraft Television Theatre*, *What's My Line*, *Home*, others.

Severed, Eric. *In One Ear*. Knopf, 1952. Radio broadcasts and articles.

Severed, Eric. *This Is Eric Sevareid*. McGraw-Hill, 1964. Broadcasts and articles.

Shaw, Arnold. *The Book Revolution*. Macmillan, 1969. Paperback Library, 1971.

Shulman, Arthur, and Yonman, Roger. *How Sweet It Was: Television: A Pictorial Commentary*. Shonover, 1966.

Shulman, Arthur, and Yonman, Roger J. *The Television Years*. Popular Library, 1973.

Also magazine format. Popular Library, 1974. Features.

Siepmann, Charles A. *Radio in Wartime*. Oxford University Press, 1942.

Siepmann, Charles A. *Radio's Second Chance*. Little, Brown, 1946. Criticism following author's work on "The Blue Book."

Stedman, Raymond William. *The Serials: Suspense and Drama by Installment*. University of Oklahoma Press, 1971.

Summers, Harrison B. *Radio Programs Carried on National Networks 1926-1956*. Department of Speech, The Ohio State University, January 1958. Arno reprint.

Listing of network radio programs, sponsors, ratings.

Summers, Robert E. *America's Weapons of Psychological Warfare*. H. W. Wilson, 1951.

Swing, Raymond. *How War Came*. W. W. Norton, 1939.

Swing, Raymond. *In the Name of Sanity*. Harper & Brothers, 1946.

Swing, Raymond. *Preview of History*. Doubleday, Doran, 1943.

Taylor, Sherril W. *Radio Programming in Action: Realities and Opportunities*. Hastings House, 1967.

*This Is War*. Donald Mead, 1942. Scripts.

Thomas, Lowell. *History As You Heard It*. Doubleday, 1957. Abstracts of daily news broadcasts 1930 to 1955.

RETURN WITH US TO...

# THE MERCURY THEATRE ON THE AIR

SURELY THE MOST FAMOUS DRAMATIC PROGRAM IN RADIO HISTORY IS THE 6:30 PM TO 7:00 PM MERCURY THEATRE BROADCAST OF H. G. WELLS' THE MAN OF THE MOON...

IT SPREAD PANIC ACROSS THE U.S. IN NEWS BULLETIN FASHION AN INVASION BY CREATURES FROM MARS (COMING FROM MARS) BELIEF THERE WERE NO SUICIDES AS A RESULT OF THE PANIC (C97)

THE SHOW'S DIRECTOR, ORSON WELLES, PAID WELLS CRITICIZED FOR HIS ANNOUNCEMENT OVER CBS MADE CLEAR THAT THE PROGRAM WAS FICTION, BUT MANY LISTENERS ARGUED THE ANNOUNCEMENT BECAUSE THEY HAD AMULET CHARMS IN THEIR HANDS AND CHARLIE MCCARTHY ON NBC.

Illustration by Bill Owen

Gilt Jan. 6, 1980



THE EXPERT'S TRIVIA QUIZ

By R.W.Hill

1. What was the theme song for SGT. PRESTON OF THE YUKON?
2. What were the two longest running soap operas on radio?
3. What was the name of Tonto's first horse?
4. Who was "The Radio Priest"?
5. Where did the name JACK ARMSTRONG originate?
6. Who first sang out, "Call for Phillip Morris" in April, 1933?
7. Which soap opera opened with, "Can this girl from a little mining town in the West find happiness as the wife of a wealthy and titled Englishman?"?
8. The FAT MAN was an imitation of which successful detective program?
9. In which year did the first human voice come over the wireless and a navy operator thought he was hearing angels singing in the air?
10. What radio star was associated with a bazooka?
11. What was the longest running detective show on radio?
12. Who played the roles of Betty and Bob in the radio program BETTY AND BOB?
13. Arthur Tracy was known on radio as the \_\_\_\_\_?
14. Who was Sgt. Preston's superior?
15. Who was the owner of the gas pistol loaded with puffs of sleep?
16. Feather-brained Lolly was the daughter of \_\_\_\_\_?
17. Pat Ryan was whose side-kick?
18. What famous radio hero did Matt Crowley play?
19. Who was Dick Grayson?
20. What show had as its theme song/tune, "Omphale's Spinning Wheel"?
21. Who was the great uncle of the GREEN HORNET?
22. Who was the announcer for the TOM MIX RALSTON STRAIGHTSHOOTERS program?
23. Who popularized the phrase, "You ain't seen nothin' yet!"?
24. What radio personality was accused of "shameless use of the cloth to insult the President"?
25. Whose appearance on the CHASE AND SANBORN HOUR with Charlie McCarthy caused an FCC investigation?

Members who submit correct answers for all 25 questions will have their membership number written on a card and drawn at random from other cards in a box. Ten cards will be selected in this random fashion and all ten winners will receive a surprise prize. Answers must be postmarked by July 15th, 1980. No coaching!





by Jack A. French

The large, portly, round-faced Oriental detective, Charlie Chan, has cast an impressive shadow in the world of fictional mystery since his creation in 1925. Charlie was the product of the inventive mind of a middle-aged Caucasian journalist whose knowledge of the Orient, and Chinese in particular, was limited to casual impressions. Nevertheless the author, through the printed page, captured the imagination of much of the world with his epigrammatic, patient Oriental sleuth who quickly achieved great popularity in books, magazines, movies, and to a lesser extent, the live stage and dramatic radio.

Earl Derr Biggers, Charlie's creator, was born August 24, 1884 in Warren, Ohio; his mother had bestowed upon him her maiden name for his middle name. Later when he became an author and playwright he always used all three names in combination, never any initials.

After high school, Biggers entered Harvard and was quickly adjudged by his staid Ivy League peers to be a rather unsophisticated rustic since he was raised in the wild and untamed West (of Ohio) and because he found contemporary American journalists to be superior to the classic giants of Greek, French, and English literature. Despite their fears, Biggers completed the literary solemnities of that esteemed university, obtained his Bachelor of Arts degree in 1907, and promptly secured a full-time job across town at the newspaper offices of The Boston Traveler. He began as a reporter, got his own column later writing humorous pieces, and eventually became the drama critic.

When Biggers left Boston in 1911, he had a wife, an unpublished novel, "Seven Keys to Baldpate," and an irrepressible vein of literate humor. He moved to New York City and spent the next eight years there as a moderately successful writer and dramatist. After the publication of "Seven Keys to Baldpate", George M. Cohan bought the stage rights to it and produced it on Broadway. That play, a comical mystery, was immediately successful and eventually went through several revivals, including some very recently.

Biggers continued to write magazine articles, stories, novels

and plays; one of his war-theme plays "Inside the Lines" ran for five hundred performances in London during the period 1915-1916. However he eventually tired of Broadway, particularly when his literary efforts were submerged into forced collaborations. Citing poor health as his reason (partly true), Earl Derr Biggers moved across the continent in 1919 and settled in the Los Angeles area where his skills in mystery writing, sophisticated farce, and comic development of action were in demand by Hollywood periodicals and motion picture script offices.

In the mid-1920's an Oriental was a very unlikely character to present as a hero to the U.S. public. At that time many Americans lapped up graphic but inaccurate portrayals of all Orientals in the pulp magazines and the movies as lazy, despicable, opium-selling cutthroats. However Biggers decided to create a Chinese hero-detective. In 1925 he was writing a magazine serial for the Saturday Evening Post when he recalled an efficient and benevolent Chinese policeman named Chang Apana whose exploits Biggers had read about during a trip to Hawaii years prior. In Biggers' own words:

"I had seen movies depicting, and read stories about, Chinatown and wicked Chinese villains..... It struck me that a Chinese hero, trustworthy, benevolent and philosophical would come nearer to a correct portrayal of the race."

So Charlie Chan was born and he made his appearance in a minor role in the Post serial entitled, "House Without a Key." The audience response proved the wisdom of Biggers' venture, in fact by the time the last chapter was published, letters were pouring into the Saturday Evening Post offices asking for more of Charlie Chan. Their requests were satisfied in both literature and on the silver screen as Biggers turned out five more novels featuring the Chinese crime-solver (approximately one a year in serial form) and all but one were made into motion pictures. Pathé released "House Without a Key" in 1926 with Japanese actor George Kuwa as Charlie Chan and Universal Studios followed in 1928 with "Chinese Parrot" with another Japanese, Kamiyama Sojin, playing Charlie.

Fox Studios bought the movie rights to Charlie Chan and beginning in 1929 they produced at least one, and as many as four, films a year starring detective from Honolulu starting with "Behind That Curtain", "Charlie Chan Carries On", and "The Black Camel," all of the titles taken from Biggers' novels. By 1942 that motion picture company, now called Twentieth Century-Fox, had released twenty-eight Charlie Chan films, nearly all with either Warren Oland (a Swedish actor) or Sidney Toler (of Scottish descent) in the title role. During World War II Monogram Pictures bought the rights to Charlie Chan and they proceeded to churn out seventeen more movies with the Oriental sleuth being played by Toler, and later by Roland Winters, another Caucasian. In doing so they kept a certain record intact: Charlie Chan has never been played by a Chinese in any movie.





In 1933 "Keeper of the Keys", the sixth and final Charlie Chan novel that Biggers wrote, was adapted for the stage and it enjoyed a fairly warm response. One would be tempted to conclude that the success of Charlie in magazines, books, and movies would have been repeated on live stage and radio but such was not the case. "Keeper of the Keys" was not a stunning success in the Thirties and has seldom been performed since. No other plays with Charlie Chan have done much better. Radioland offered the Honolulu inspector a number of chances, but for a number of unexplained reasons, he was not really a substantial figure in that medium.

The first radio show featuring the pithy crime-solver was sponsored by Esso and it debuted on the NBC Blue network as a half-hour program on December 2, 1932. This Friday night series had Walter Connolly in the title role and while it appeared to be competently written and acted, the show had trouble getting a large audience and it folded on May 20, 1933, shortly after Biggers' death.

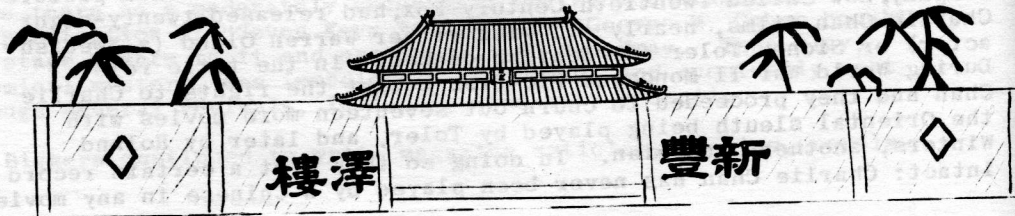
Earl Derr Biggers died of heart disease on April 4, 1933 at Pasadena, California at the age of forty-eight. Perhaps more than any other American author, he had helped to diminish the stereotyped image of Chinese as shifty and shiftless. A good example of Biggers' philosophy in found in the following dialogue which appears in Chapter 14 of "Charlie Chan Carries On:"

Mrs. Latimer Luce said, "The Chinese are the aristocrats of the East...they are the merchants, the bankers, the men of substance and authority. So clever and competent and honest, carrying on among the lazy riffraff of the Orient.....a grand people...."

To which Charlie replied, "We (Chinese) are not highly valued in the United States, where we are appraised as laundrymen, or maybe villains in the literature of the talkative films."

The original Charlie Chan radio program was only on the air for six months and a revival in late 1937 did not do much better. Mutual returned the Chinese detective to the airwaves in October 1937 with a 15 minute nightly serial but it failed the ratings hurdles and this second attempt was taken off the air in April 1938.

Despite unspectacular results on the radio, Charlie continued to be as popular as ever in the movies. Between 1935 and 1947 Fox Studios and Monogram Pictures produced and released thirty-seven







movies, nearly all of them were financial successes. In fact, Charlie Chan was the most prolific movie character in a continuing series; from 1926 to 1949 Hollywood made forty-six Chan films and one full-length serial. That total exceeds even that of the very durable Tarzan series.

Although in the Biggers' novels Charlie's chief assistant (and comic relief) was Kashimo, a small Japanese "apprentice detective," the movies preferred to have Charlie utilize one or two of his sons as bumbling foils. Keye Luke, a native of Canton, had the role of number #1 son in the early films and Victor Sen Yung, another Chinese, played the role in later ones. Yung achieved greater recognition much later as the Chinese cook for the Cartwrights on the "Bonanza" television series. Occasionally in the motion pictures more of Charlie's immediate family would appear briefly (normally without screen credit) but they never equaled the size of the family that Biggers accorded him in the serialized novels. In these books the Chan residence on Punchbowl Hill just outside Honolulu accommodated Charlie, his wife, and eleven offspring.

Charlie Chan returned to the airwaves for a third and more impressive run on June 6, 1944 when ABC resurrected the series and cast an Irish radio actor, Ed Begley, in the title role. Begley would go on to fame in Hollywood years later but in 1944 he was just another skilled radio actor with a good assortment of accents and his impression of Charlie Chan's voice was quite good. Leon Janney was the voice of number #1 son in this dramatic series which, as a fifteen minute program aired Monday through Friday, lasted over two years in about the same time slot. A typical opening on this 1945-1947 adventure show would begin as follows:

ANN: "The Incomparable Charlie Chan! "

SOUND EFX: (Sound of Chinese gong)

ANN: "The American Broadcasting Company presents the Incomparable Charlie Chan, detective, philosopher, modern Chinese sage in a new and exciting series! Join the famous detective every day at this time Monday through Friday as he combines the wisdom of the East with the science of the West in a thrilling and dramatic chapter from the adventures of Charlie Chan!"

SOUND EFX: (Organ music in Oriental theme)

CHAN: "Charlie Chan humbly gives you greeting and

"extends warm welcome. Sage has said:  
'Nature sometimes reveals deepest truth  
in wildest jokes'."

SOUND EFX: (Organ music punctuation)

CHAN: "Today apparent joke reveals truth  
about.....murder!"

SOUND EFX: (Organ music up and over)

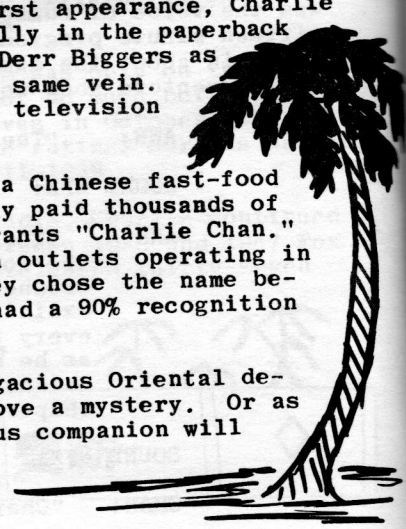
While radio's Charlie Chan differed in several respects from his counterparts in books and movies, all three versions frequently voiced the pithy epigrams that were the trademark of this Oriental mystery-solver, i.e., "Only very brave mouse makes nest in cat's ear." "Two lovers cast one shadow, later many shadows." "Every man must wear out one pair of fool's shoes." "Successful detective is plenty often man on whom luck turns smiling face." "One cannot dispel fog with a fan." "Many of those who send sympathy to sick man will die before him."

On August 11, 1947 the Charlie Chan radio program moved from ABC to Mutual where it became a thirty minute show aired on Monday evenings. The series was sponsored by Pharmaco and although Leon Janney remained as number #1 son, Begley left and Santos Ortega took over the title role. Ortega certainly was one of the most successful radio crime-stoppers for in addition to Charlie Chan he was, at other times, the voice at the microphone for Nero Wolfe, Peter Salem, Bulldog Drummond, and Perry Mason. This Mutual weekly series was moderately popular but went off the air on June 21, 1948, the last time Charlie Chan was on the air except for occasional brief spots and specials.

Today, over a half century since his first appearance, Charlie still sells well in the bookstores, principally in the paperback reprints of the six original novels by Earl Derr Biggers as well as those by modern ghost writers in the same vein. Over forty of his movies are still re-run on television to appreciative audiences.

To attest to his continued popularity, a Chinese fast-food chain headed up by Richard D'Onofrio recently paid thousands of dollars for the rights to name their restaurants "Charlie Chan." This East Coast food chain has about a dozen outlets operating in the Mid-Atlantic states. D'Onofrio said they chose the name because their surveys disclosed Charlie Chan had a 90% recognition factor with potential customers.

It is evident that the soft-spoken, sagacious Oriental detective will be with us as long as people love a mystery. Or as Charlie Chan might have said, "One adventurous companion will banish boredom of a thousand nights."





新 SOURCES 豐

Associated Press (AP) release, April 5, 1933 re Biggers' death

"The Big Broadcast" by Frank Buxton and Bill Owen (1972)

"Charlie Chan's Caravan" by Earl Derr Biggers (1935) omnibus containing "The Black Camel," "Chinese Parrot," and "Charlie Chan Carries On", Grosset & Dunlop, N.Y.C.

"Golden Days of Radio," 2 record album (1975) produced by Frank Bresee, Hollywood, CA.

Publishers' Weekly magazine, April 15, 1933 issue, Biggers' obituary

"Saturday Afternoon at the Bijou" by David Zinman (1973) Arlington House, New Rochelle, N.Y.

"Tune In Yesterday" by John Dunning (1976)

Washington Star newspaper, April 6, 1933, article on death of Biggers

Washington Star newspaper, August 22, 1979, article captioned: "Can Charlie Chan Solve the Fast Food Mystery?"

---



ROLAND WINTERS, SIDNEY TOLER AND WARNER OLAND





(Ed. Our welcome to John on the occasion of his inaugural column. We ask our Canadian members to contact John with items or articles on any aspect of radio with the Canadian viewpoint, past or present. Newspaper clippings, photos, original writings, station publications, interviews, reminiscences, historical periodicals, and just about anything along these lines would be welcomed by John, NARA, and our readers.)

### ONTARIO REPORT #1

by John Pellatt

Hello and welcome to this first edition of ONTARIO REPORT. In this column I hope to report upon some aspects of radio programming in Canada both past and present, and work underway to help preserve the best of the past, while hopefully improving some of the present for the future.

What is that growing out of the side of the Ontario emblem? It's a fungus of some kind isn't it? You mean it's supposed to be me? Hmmm. I guess you're right! (No offence Gene Larson--it is a good likeness. Too good come to think of it--that's why it looks so funny!)

The major change of variety department programming at CBC Radio is the cutting out of previous variety shows in the evening to make way for a two-hour nightly five-day-a-week variety "block"; the first hour (from 8pm to 9pm local time) devoted to comedy bits and showbiz items and interviews; and the second hour (9pm to 10pm) devoted to music oriented programming. This replaces the previous 8pm to 8:30pm nightly block (local time) reserved for full length half hour comedies or dramas. It seems the CBC thinks listeners are not capable of sustaining a half hour's worth of attention on one particular show and have opted for this new two hour open-ended "magazine" style block format where each individual item might last anywhere from two minutes up to ten minutes. Whether this is a progressive step in the right direction or yet another step down the road of commercial radio erosion for the CBC remains to be seen. I have yet to hear one of the new shows and will reserve judgement until I do. But it does seem a shame to lose the half hour shows (CBC PLAYHOUSE, DR. BUNDLO'S PANDEMONIUM MEDICINE SHOW, etc.) and be left with little pieces spread over a vast amount of time. Two bright notes from CBC Radio: BOB & RAY are going to contribute to the new show (imaginatively entitled VARIETY TONIGHT) and CBC Radio does have plans in the works for a weekly half hour series of new horror stories in the summer. Will let you know what happens!

A new book out on the hardware of radio in Canada: LONG DISTANCE PLEASE by E. B. Ogle is the story of coast to coast telecommunications in Canada, how it was established, its historical implications and economic implications. It is a good book on the mechanics of setting up a telephone system from coast to coast--which like the railway in Canada--helped to unite the vast distances involved. This is of interest to OTR readers either interested in the hardware of communications (and when we deal with network radio landlines are an important part of radio) or in the development of telephone communications. Just published by Collins Publishers in Toronto it contains all the facts and figures you could EVER want to know!

The recent ACTRA awards were held in Toronto (Canadian equivalent to AFTRA) and those stars of Canada's OTR Days, BERT PEARL AND THE HAPPY GANG helped provide the entertainment on the nationally televised awards programme as well as nostalgia for those old enough to remember. THE HAPPY GANG was a popular CBC variety/music programme for many years and was heard for a few years in the U.S. on MUTUAL.

The ACTRA Award winners in radio were: Kate Reid (who won the Andrew Allan Award for best radio acting performance in the CBC Radio show "Grasshopper Hill"); Betty Lambert (who won best radio dramatic writer for writing "Grasshopper Hill"); Terence McKenna (who won best radio documentary-public affairs writer for the CBC SUNDAY MORNING show "Aftermath of Jonestown"); Barbara Frum and Alan Maitland (who won best radio host-interviewer for their nightly CBC Radio programme "As It Happens"--also heard around the world on shortwave on Radio Canada International).

CHMS RADIO in Halifax, Nova Scotia on the east coast of Canada has done what we hope more radio stations will do in future. They have insured that their historical archives are preserved--in co-operation with the Public Archives of Nova Scotia and the Sound Archives of the Public Archives of Canada, recordings and scripts will be preserved for future generations. CHMS has been broadcasting since 1926 so they no doubt will become a source of historical and cultural significance to Canada's Maritimes provinces as their collection becomes catalogued and made accessible to researchers. The collection is to be transferred to the new provincial archives building later this year.

The latest issue of the Bulletin from the ASSOCIATION FOR THE STUDY OF CANADIAN RADIO AND TELEVISION--this is a most worthwhile organization dedicated to preserving and researching Canada's past in radio and television programming--is now out. Membership details can be obtained from the ASCRT c/o Radio Drama Project, Concordia University, 1455 de Maisonneuve Blvd. West, Montreal, Quebec, Canada H3G 1M8.

In the current Bulletin among other things we read with great interest that the CBC Radio programme ANTHOLOGY which is a long running late-night weekly prestige series consisting of short stories, reviews, interviews and items of the literary world--running from 1954 to the present--will soon have a master catalogue available up to 1974 compiled by researcher Sean Berrigan as part of his work towards his M.A. at Carleton University in Ottawa. Needless to say this has involved many long and weary hours of wading through endless hours of tapes--however interesting--as provided for his research by CBC Archives in Toronto.



CKFH Radio Toronto--one of the lower ratings' holders in the number one Toronto market in Canada--is now attempting to form the basis of an Ontario-Quebec wide radio network. With most of the stations at present in the lucrative Ontario market the whole issue will have to pass government authorities before becoming a reality. Does this mean private radio with enough listeners and capital to provide quality programming--perhaps some original comedies and dramas like in the old days? Maybe--let's hope so--but don't hold your breath. Chances are it is just one more attempt to squeeze more dollars out of a creatively shallow commercial radio empire. CKFH is owned by veteran Canadian broadcaster Foster Hewitt who was one of the first radio hockey announcers in the late 1920's and mid-1930's on Canadian pioneer radio.

Remember the PRISONER Tv series with PatrickMcGoohan? What does it have to do with OTR you ask? Nothing I answer! It is just likely that some OTR fans out there may remember the series and if you are a discriminating person (as we know ALL NARA RADIO readers are!) you might be interested in joining a PRISONER series appreciation society. The headquarters is in England but Sylvia Watkins is trying to start up a Canadian chapter. If interested, why not write to her at R.R.#2, PORT COLBORNE, Ontario, Canada L3K 5V4--and tell her John sent you!

THE INVENTORY OF MAIN HOLDINGS from the Sound Archives of the Public Archives of Canada is now available free of charge. In it are the major categories listed of sound archives material available on tape for research from the PAC. These are general lists for general initial consultation; but the promises they offer are exciting! For example, some 52 hours are available from CFCF Montreal (1938-65); some 75 hours from CFRB Toronto (1936-60); over 1500 hours from the CBC (1940-60), etc. etc. The categories are most general as mentioned but it gives a great idea of what is available. A good start for anyone seriously interested in using this vast treasure vault of recorded materials. I just wish I lived closer to Ottawa! For details or a free copy of this bi-lingual paperbound publication (compiled by Jacques Gagné) you can write to the Sound Archives of the Public Archives of Canada, 395 Wellington Street, OTTAWA, Ontario, CANADA K1A 0N3. Send before midnight tonight!

SOUNDSTAGE continues on CBC Radio Sunday afternoons, check your local newspaper for the local time. SOUNDSTAGE continues to produce original Canada weekly one-hour dramas although sometimes they get a bit too esoteric for little ol' me. BOCKTIME continues five-nights-a-week at 10:20pm local time. BOCKTIME usually presents high-quality adaptations of classics or original works and is just as the title implies, books read before bed. The stories are serialized over a period of weeks usually so it is often very annoying to miss a few night's and not know where you are if you do not know the story!

COMEDY BOWL is the name of a weekly hour long series on CFNY-FM 102.1 Toronto. Basically it comprises cuts from LP records on comedy--many no longer available. However they are heading more and more in a more positive direction--the use of Toronto area talent in comic skits and sketches. The show is getting ready for national syndication so be looking for it on your local contemporary FM rock station in Canada in the fall. Oh yes, your humble scribe made his debut on the series as actor-writer-producer-director of a skit from U of T RADIO and will continue to do so until they get somebody better or else somebody else willing to work as cheap!



If you have any noises that you would like included in the next ONTARIO REPORT I would be very happy to hear from you; my address is in the front (although note the postal code is incorrect: it should read M2N 1B2. Since our posties are planning to strike again soon I suppose it's all rather academic.) Thanks for reading and until the next issue:

"Say goodnight Gracie".

"Goodnight Gracie".

(Who says there's anything original left in showbusiness today?)

TORONTO STAR April 5, 1980

## Radio brings back detective story

Meet Frankie Avalone, private eye.

He's a slightly world-weary 48 now, with a sexy secretary named Suzie, and he works out of a downtown Toronto office. Frankie's a tough guy all right — in the venerable tradition of Mickey Spillane and Dashiell Hammett — but he's a softie, too, who somehow miraculously has tossed off most of the more revolting traits of machismo.

What follows from this brief setting of the stage forms part of a delightful five-part radio serial that begins Monday at 10.30 p.m. on CKFM-FM (99.9 on the dial).

The series, each part of which runs half an hour, is called My Old Flame, and listening to it instantly recalls the grand old days of radio as it was practised in the '40s and early '50s.

CKFM is justifiably proud of My Old Flame. After all, besides the CBC, the short story format as it applies to radio is a dying art.

## Radio Complex

What do Haverlag College, The Royal Canadian Air Force and CBC Radio have in common? At one time or another, all three have occupied the premises at 354 Jarvis Street, and the adjoining buildings. Now commonly called the Radio Building, little remains the same about this structure since it was built nearly a century ago.

In the summer of 1945, CBC Radio obtained the property. Coverley House was occupied by the executives and many important decisions were made and implemented from there; hence its nickname, The Kremlin. The main building was used to house three studios and two booths. The following year, The Barracks were expanded into what is now Studio G.

BROADCAST COMMUNICATIONS/ MARCH 1980

CANADA

## 60 years

It all began at station XWA, Montreal, in 1919, when this first regularly operated radio station put out a signal of 500 watts. Then, in 1920, the station (known at that time as CFCF) made broadcasting history by transmitting a concert featuring a full orchestra and solo artist.

The Marconi Wireless Telegraph Company of Canada opened station XWA in 1918, but it was not officially licensed until 1919, when it became known as CFCF. Initially the station provided information to ships in the St. Lawrence River; weather information; and information to amateur operators.

The turning point in Canada's private broadcasting industry took place on May 20, 1920, when CFCF transmitted a special program with a full orchestra in concert. Reception at a meeting of the Royal Society of Canada in Ottawa — wired for the event — was extremely good. And soon the word hit the public about this revolutionary form of communication.

CFCF programs were soon wired into local movie houses for broadcasts during intermissions. More importantly, Canadians began to build their own crystal sets for their homes. And the rest is history.

SOME NOTES ON TEACHING OTR

By R.W.Hill

Those of us who have taught courses in radio history are sometimes tempted to simply put on some tapes of old radio shows and let the class gather what they can. But much of the value to be gained by hearing the old broadcasts comes from integrating the program being heard with the events of the era in which it was first broadcast. One method I've found useful is to distribute a sheet of paper which summarizes some of the significant happenings during a defined period of time. If this is given to the class a week in advance, students have a chance to read it over and prepare for what they are to hear. The following consists of an overview I distributed to students for the period of 1930 to 1934.

During 1930, the American advertisers spent \$40 million on radio commercialization. While they knew radio sold their products, they wanted to find out "who to, who listened and to what, etc." So in 1930 the Association of National Advertisers organized the Cooperative Analysis of Broadcasting (otherwise known as the Crossley Report). This was a rating service, causing many of those in the radio industry to greet each other with, "How's your Crossley?"

During this period of 1930 to 1934, there were many important events carried by radio to the listening public. These included:

- \*Benito Mussolini's broadcast in English, denying threat of war by Fascists.
- \*THE EVER-READY GAITIES (a musical program) broadcast from a B&O dining car.
- \*Transmission from an aquaplane.
- \*Broadcasting from a balloon ten miles up in the air.
- \*William Beebe transmitting from his bathysphere one-half mile under the ocean.
- \*Adolph Hitler becoming Chancellor and speaking to the world from Berlin.
- \*The burning of the Reichstag and Hitler's massive Berlin rally.
- \*The assassination of Austria's Chancellor Dollfuss.
- \*Italy's invasion of Ethiopia.
- \*Haile Selassie's pleas to the free world to aid his country.

Some of the happenings during these years which were more directly within the radio field were:

- 1930 + An early educational program for American schoolrooms, CBS' THE AMERICAN SCHOOL OF THE AIR.  
Walter Winchell's first Monday night broadcasts.  
The arrival of the Graf Zeppelin at Lakehurst, N.J.  
John D. Rockefeller's announced plans for a \$250 million Radio City in New York City with NBC in the RCA building.  
Lowell Thomas began replacing Floyd Gibbons as a popular newscaster.  
Fred Allen made his debut.  
NBC broadcast Albert Einstein's arrival in the U.S.  
And these shows began: FIBBER MCGEE & MOLLY, MR. FIRSTNIGHTER, PHILCO RADIO TIME.
- 1931 + The Federal Radio Commission authorized 23 new stations.  
NBC began television transmission using a transmitter on the Empire State Building.  
Census established there were 12 million radio families in the U.S. (2 out of 5 families had a radio).  
And these shows began: BURNS & ALLEN, EASY ACES, BING CROSBY SHOW, KATE SMITH SHOW.
- 1932 + Radio kept the public informed about the Lindbergh kidnapping.  
Jack Pearl was popular as "Baron Munchausen".  
Groucho Marx and Jack Benny both attempted their first radio shows.  
And these programs began: ED WYNN SHOW, EDDIE CANTOR SHOW, ONE MAN'S FAMILY.
- 1934 + The FRC became the FCC and started attacking the quacks selling their nostrums over radio.  
Network programming established finally as 15, 30, and 60 minute shows. These time requirements led to "Packaged Shows" prepared and put together by a separate firm, sold to advertising agencies which passed them on to the networks. While this took control of content out of the network's hands, resulting in lack of originality as well as bland shows, the public didn't seem to mind.  
And these shows began: YOUR HIT PARADE, VOX POP, JACK ARMSTRONG, LIFEBOUY PROGRAM.



But, of course, there is no way to teach about radio's broadcasting of the past without actually playing portions of those earlier programs. Rather than use class time to do nothing but listen to old radio, it's often possible to make arrangements with the school library or listening center for tapes of these old shows to be made available to students in your class. In this way, students can listen at leisure to shows you've selected and class time can be more constructively used in other ways. But there is the danger that outside-listening will be of more entertainment than educational value. To circumvent that possibility, I've found it useful to distribute a set of guidelines for the students to use as they listen. Their responses based on the guidelines can be written or on tape cassette. Some of these guidelines are listed here.

- A. Does the program seem to relate in any way to its era? Do any of the personalities comment on economic, sociological, or political happenings?
- B. What category would you place this show? Musical quiz, detective, mystery, musical popular, situation comedy, political, comedy, children's serial, patriotic, suspense, mystery drama, country & western music, children's adventure, soap opera, satire comedy, law enforcement, children's detective, news, western, adult adventure, science fiction, american humor, game show, ethnic situation comedy, serious drama, slapstick comedy, informational, documentary, variety, war-time drama, propaganda.
- C. Who were some of the personalities on this show?
- D. What effect might this show have had on you then had you been:
  - a. a young child
  - b. a teenager
  - c. an adult male
  - d. an adult female
- E. Do you feel this show was successful, based on what you've heard? Why?
- F. Did you feel emotionally or intellectually moved or stimulated by any part of this show?
- G. After listening to the complete program, give a brief synopsis of the show.
- H. What, if anything, did you encounter in your outside readings which related in any way to this program?
- I. Other personal comments?

Trying to evaluate the students and their achievements in a class such as this is a bit more difficult than in the standard academic subject. There is a temptation to utilize trivia-type questions. However, the best testing for this sort of subject would seem to be that which relies on the essay question/answer. One approach I've tried with this type of exam uses part of a radio broadcast which is played for everyone, and then they respond to a question on their test. The question requires them to draw on their past listening experiences in and out of the class as well as reading which may have been required of them. The other approach is to provide a quote and ask them to respond as specifically as possible. For example, Arch Oboler once said, "Radio often has its own literature if one will but take the trouble to listen." I would ask the student to explain what this means and provide a basis for his explanation. Here are a few of the questions I've used.

The medium of radio has evidenced elements of: entertainment, social change, propaganda, and instruction in life's values. Choose ONE of these elements and elaborate on it in regard to what you've heard and read in this course.

In his Brave New World Revisted, Aldous Huxley has said, "People like to feel strong emotions and therefore enjoy tragedies, murder mysteries and tales of passion..." How does this statement reflect the apparent success of certain programs you've heard in this class?

Choose one of the following eras (1930-1935, 1935-1940, 1940-1945, 1945-1950, 1950-1955, 1955-1960) and discuss the role of radio programming and its influence in America.



Once the course is at an end, an instructor should try to evaluate the methods of presentation he used. There is always room for improvement. I've often used an evaluation form I developed which could be submitted anonymously (and typed) for the timid soul as well as the student who is unafraid to voice his opinions. While I asked them to include any additional comments, the students were given these basic questions as a guide to evaluate the class.

1. Did we spend too much or not enough time trying to "set the mood" for the era involved?
2. Were your expectations for this class met? Explain how they were or were not satisfied.
3. Were you pleased or disappointed in the type of programs presented and did you feel there was enough variety?
4. Were you bored? When?
5. Would you have spent more time on outside listening if the programs were made more available for you to hear?
6. Were the programs selected for outside listening adequate?
7. What did you like or dislike about the classroom, the hour the class met, etc.?
8. Which class period did you find the most enjoyable? Which was the least enjoyable?
9. Would you recommend this course to students not in the field of broadcasting? Why?
10. Can you identify any way in which this course might have helped you?

## DON'T GET A DIVORCE

Few women want to go out because they hate their homes. It is because they need a change. These wives who are in the home all day find the walls boring at night and they crave a glimpse of the outside world — but on the other hand, husbands after a hard day at the office are tired and wish to stay at home.



Get a  
*Rogers-Majestic*  
Radio

R. S. Williams Co.

F. A. TRESTRAIL  
145 Yonge St.

### COMPROMISE

Come to the nearest R. S. Williams store, select a Rogers or Majestic radio and have it sent home tomorrow, and from then on bring the outside world into your home and enjoy the comforts of your easy chair too.

Established  
Since 1869

FIRST SHOWING  
IN HAZLETON!



The New 5 Tube

PHILCO  
\$36.50

ON EASY TERMS.

—A perfect combination of value and quality. Five tubes, 3 screen grid with Electro-Dynamic Speaker. Phone 1200 for home demonstration.

## ARE TAPES BETTER THAN BEING THERE?

by Fred L. King

To answer the question immediately, the reply has to be yes and no. The explanation takes a bit more time. As a 48 year old OTR fan, I can claim an interest in radio dating from about 1937 when I was six years old. That means I can recall much of the fun and the frustration of radio as it existed in the 1930s.

Perhaps it is worth comparing the tapes we hear now with the original broadcasts. As all tape collectors can testify, the quality of an occasional tape received in trade will be a dark disappointment as a taped copy shows defects in speed, record level or other imperfections. When a tape of such poor quality is the only one available of a favorite program, the disappointment is deepened. At such times, a collector may wish for a chance to once again hear the original broadcast. As a rule, though, a carefully copied tape is a joy in listening since so much material comes from transcriptions retrieved from discard by collectors, and excellent tapes can be produced. Tape quality is not the only problem, of course. A remembered program may not be available on tape now even in the poorest quality. Unquestionably, we could fill a large roster with OTR fans who are still waiting hopefully for I LOVE A MYSTERY or JACK ARMSTRONG transcriptions to be discovered that are not now available. And have you listened to a crisp, clear tape taken from a transcription and thought how much more you enjoyed it than you could have the original broadcast? Perhaps such thoughts are appropriate now. Time tends to dull unpleasant memories and sharpen those most pleasurable, and most of us do not like to recall the days of childhood when a radio station seemed always to fade out just as we were wondering how Captain Midnight worked out a rescue, or how Jack Armstrong managed to correct the mistakes made by Billy Fairfield. Oh, yes, and there was static, don't forget that. The golden age of radio was well on the way out by the time FM radio became really established and brought us more or less static-free reception, and FM stations played no real part in OTR as we revere it. AM stations tend to blur with the crash of static that accompanied each Spring thunderstorm. And that static wiped out the TOM MIX broadcast you needed to hear to get the address for the latest premium, the one that rotten kid in your class at school already had and wouldn't let you see.

Tape, at its best, has to be better than being there for the original broadcast in most respects. The listener can listen to the commercials, or choose to skip them. He can stop in the middle of a tape and make a sandwich and return to the recorder without missing a moment of programming. There is no static or fading of the radio signal. The program can be played repeatedly and copied for collector friends who would also enjoy a copy. Perhaps then, there are only two major disadvantages to tapes. One is that the memory of hearing a particular broadcast is most pleasant when recalled as a happy part of growing up. How many people would want to relinquish a memory of the lighthouse attack by the rats on SUSPENSE's "Three Skeleton Quay" if it is recalled from childhood? I still recall the vivid recollection of hearing the original broadcast and it is a memory to be cherished. The other drawback of tapes is that the tapes may not include the desired program in the available libraries of collectors. I still have a warm memory of a program called "Rensie Radio Auctions" that was broadcast in the mid 1940s. The studio audience actually bid in cash for items auctioned by Rensie Watches, the sponsor. I can recall that one successful bidder purchased a map that was supposed to locate buried treasure on Oak Island in Nova Scotia, and the sponsor then threw in a shovel and paid transportation for the man to seek the treasure. Although he returned the following week to report that the hunt had been unproductive, the participant certainly received a bargain for the \$80 he paid for the map. A young lady named Vera Ellen (remember her from White Christmas?) provided music for the program. This radio show, at a time when audience participation shows such



as TRUTH OR CONSEQUENCES and THE SIXTY-FOUR DOLLAR QUESTION were so popular, deserves some place in the record of OTR, yet is missing from most radio histories and I have been unable to find even a single example of the program in the libraries of collector friends. Even a poor quality tape of an example of the program would be worthwhile for "the record", as would other programs missing from tape collections. So, tapes that do not exist can't be considered better than hearing the original broadcast obviously.

Those who grew up in a large city would take for granted their better reception, while those who lived in less populated areas appreciated good radio reception more. If you lived on the edge of New York or St. Louis near several large radio stations, reception was more easily accomplished, of course, than if you lived hundreds of miles from radio stations, as much of America did in the 1930s. But this merely added a sense of adventure to radio reception for the real fans of radio who lived in less populated parts of the country. And the quality of reception wasn't always everything to the kids of the day. While a large impressive and efficient electric radio receiver could be found in the living room of most American homes, a crystal set ordered from the Johnson Smith Novelty Company often seemed more of a challenge, but more fun at the same time. And you could put it in your bedroom and it was yours. In the 1930s, many children could still get encouragement from a father who had built a crystal radio when other receivers were expensive and rare. Winding a coil of wire on an oatmeal box was a little tricky for a kid, and some fatherly assistance sometimes saved the project. There were other relics of radio's early days being cast aside then, and available for the kids of the time. An Atwater-Kent or a Crosley early battery or electric receiver from the attic was often offered to a kid by the neighbor next door and became a luxury for the clubhouse. From the mid-1920s onward, the efficient superheterodyne circuits were more or less standard, but some of the earliest sets of the type often encountered by the eager young radio mechanic proved to be less efficient. Some were designed with a less effectively tuned radio frequency circuit that required the tuning of three separate dials at the same time to tune a station. Others boasted a regenerative circuit that was efficient in reception but insisted upon frequent oscillation which blanked out reception for others in the neighborhood and were therefore less than enthusiastically welcomed by neighbors. Until about the time of World War II, the best reception was still achieved by installing and maintaining a lengthy outside antenna, a device subject to the whims of ice and wind, which again made being there to hear the broadcast an uncertain operation on occasion. Effective built-in loop antennas were a welcome relief when they were developed.

My two sons, who have grown up listening to tapes of old radio, are sure that tapes are better than being there for the original broadcast. I suspect their reasoning is based upon being able to listen to the next episode of I LOVE A MYSTERY without having to wait a day or a week for the next chapter to be broadcast live. Whatever your feeling may be, isn't it great that we have the opportunity to show our children what OTR was like, and renew an acquaintance of our own with favorite radio programs of the past?





# CLARA LU 'N' EM

"CLARA, LU 'N' EM" IS ON THE AIR ... AGAIN

by Don Koehnemann

"Clara, Lu, 'n' Em", oft-credited as radio's first daytime serial drama or "soap opera", is being recreated in the place of its birth: Northwestern University, in Evanston, Illinois.

Ms. Taylor Scobie, a graduate student at the university, has written a Master's paper about the radio program; and while she was researching it, she shaped a recreation into a viable radio production. The old cast of characters is being played by a new trio of Northwestern graduates, professional actresses all, one of whom, Harriet Allyn Crowley, had portrayed "Lu" in the 1942 revival of the program.

Ms. Crowley was a contemporary of the three college students (Louise Starkey Mead, Isobel Carothers Berolzheimer and Helen King Mitchell) who made themselves into "back-fence gossips" in the late '20s. At first, they did it only for their own and their sorority sisters' amusement. But after graduation and a short separation, they were reunited in Chicago and put their talents to work on the radio. They talked their way into the studios of W-G-N in 1930, appeared nightly for no pay for two weeks, then were hired for \$25 to continue their topical humor and "small town chatter" on a sustaining basis until the Colgate-Palmolive-Peet Company hired them and later had them lead-off NBC's first "day of soap operas" in February, 1932.

The ladies' radio names can still be found stamped into the handles of souvenir spoons, mementos of the Century of Progress Exposition of 1933 ("The Chicago World's Fair"), in what was the very first box-top (Super Suds) premium promotion made to radio listeners.

Their voices can still be heard in the handful of air-check recordings preserved from the '30s and from the 1942 revival sponsored by Pillsbury Mills. The actress who played "Lu" died in 1937, and the other two members of the trio decided not to continue broadcasting without her. For a time they turned to publishing a syndicated newspaper feature containing "folksy" letters exchanged between "Clara" and "Em"; but in 1942 they were persuaded to return to radio, this time to CBS (from "The W-B-B-M Air Theater, Wrigley Building, Chicago"). Ms. Crowley assumed the role of "Lu" and did an excellent job of matching the voice of the original character.

The Pillsbury series was short-lived. Various reasons have been cited for its brief six-months' tenure, but the most compelling one is that war-time censorship played havoc with the ladies' spontaneous use of topical material. For the first time in their career, they had to submit their scripts up to three weeks in advance of broadcast dates, and their humorous comments on the news of the day were extremely limited by that ruling. The program was revived once more in 1945 by Kitchen Klenzer, but only Ms. Crowley remained from the previous series.

And now, almost thirty-five years later, "Clara, Lu 'n' Em" is back on the air; not on a regular basis as yet, but the ladies are working toward that goal. Appearing with Ms. Crowley (who is now cast as "Em"), are Virginia Blair ("Clara") and Lila Letchinger ("Lu"). Directing them is yet another Northwesternite, Winifred Gahagan. Taylor Scobie is the producer.

They have broadcast several times on the university station, W-N-U-R, and twice on W-C-F-L (the long-time "Chicago Federation of Labor" station, and now the new Mutual Network affiliate station in Chicago). In addition to these radio broadcasts, they have made several personal appearance "broadcasts" in the Chicago area. They are using the original scripts of the programs from the '30s, scripts which have been preserved by the families of the original trio.

This latest re-creation recalls to mind the opening lines from the premiere episode of the first revival of the program in 1942:

CLARA: "Well, hello, girls. How are ya'?"

LU: "Just fine, Clara; just fine."

EM: "Well, gunnite, girls; here we come again!"

(CHATTER)



## THE BEST MEDIUM FOR SCIENCE FICTION

by Mack Rhea

"...Adventures in which you'll live in a million could-be years on a thousand may-be worlds..." Such enticing lines regularly led listeners into the realms of such productions as X MINUS ONE, TWO THOUSAND PLUS and BEYOND TOMORROW.

Science fiction and radio proved to be excellent companions. Theoretical fiction requires the kind of imaginative freedom so well supplied by the non-visual media. In fact, lacking the sense-shattering special effects possible today in the movies and on television, radio was, nonetheless, capable of delivering stories of interest, suspense and excitement. Science fiction on radio frequently captured the sense of wonder that is so seldom employed successfully outside of written material.

As many other youngsters of the late forties and early fifties, I discovered science fiction through children's adventure programs. While most of these were, admittedly, not up to the story levels of the more serious attempts at audio speculative fiction, they served to open the doors of our minds to a whole range of new ideas. It was not too great a step from SPACE PATROL and TOM CORBETT, SPACE CADET to the works of Ray Bradbury, L. Sprague de Camp and Frederick Brown.

For the more mature buffs--particularly those who had been exposed to science fiction available in literary form--the productions of the LUX RADIO THEATER, ABC RADIO WORKSHOP and THE MERCURY THEATRE OF THE AIR were sprinkled with excellent adaptations of stories by respected authors in the genre. When coupled with the narrations of such personalities as Orson Welles, the results were often magnificent.

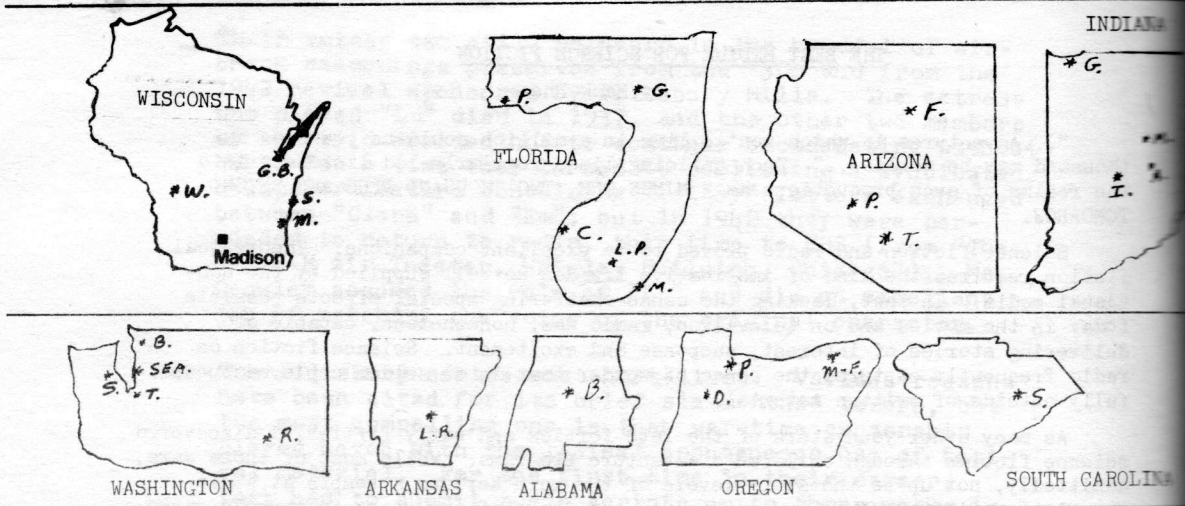
It is this group of real science fiction programs, including the regular science fiction series, that I find most rewarding. Also, judging from the occasional reruns by both the networks and local broadcasters, I am not alone in my interests. True S-F aficionados, in fact, are probably as doggedly loyal a group as one might hope to find anywhere.

Unfortunately, as in any other medium, there were shows that either did not work as intended or were mere fantasies, having little in common with science. These are the few bad apples that have sometimes left listeners with a poor taste. To circumnavigate this pitfall, if possible, I would like to suggest a few programs, as a sampler, for those who are not generally well acquainted with what OTR had to offer in the way of decent S-F programming. While I am sure everyone will not agree that these are the best examples extant, they are shows which I found to be both entertaining and representative of what radio could deliver.

- Azimov, Isaac "Nightfall" DIMENSION X, NBC, Sept. 29, 1951.  
Bradbury, Ray "Marionettes, Inc." DIMENSION X, NBC, August 30, 1951.  
"Mars is Heaven" DIMENSION X, NBC, July 7, 1950 and  
ABC RADIO WORKSHOP, ABC, 1953.  
de Camp, L. Sprague "A Gun for Dinosaur" X MINUS ONE, NBC, March 7, 1956.  
Heinlein, Robert A. "The Green Hills of Earth" DIMENSION X, NBC, Dec., 1950.  
"Requiem" DIMENSION X, NBC, Sept. 22, 1951.  
Huxley, Aldous "Brave New World" CBS RADIO WORKSHOP, CBS.  
Leinster, Murray "A Logic Named Joe" X MINUS ONE, December 28, 1955.  
Simak, Clifford D. "How To" X MINUS ONE, NBC, April 3, 1956.  
Sturgeon, Theodore "Incident at Switchpath" BEYOND TOMORROW, CBS, April 11, 1950.  
"The Stars Are the Styx" X MINUS ONE, NBC, July 24, 1956.



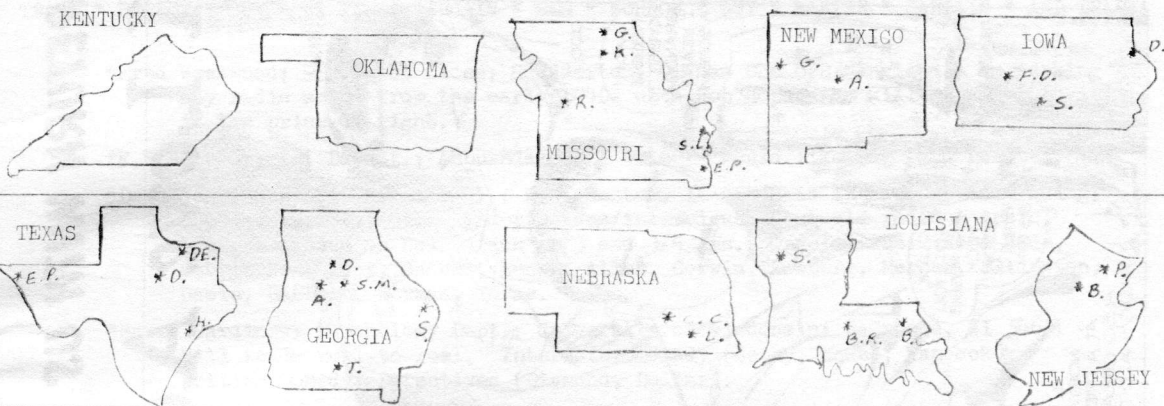
SPOTLIGHT: MEMBERS EVERYWHERE



Once you stop laughing at the state outline's (everyone says their State is in terrible shape!), perhaps you might find some of the above at least recognizable.

I slipped by not mentioning Gene Larson as one of NARA's members in Salt Lake City in the last issue.

- Wisconsin - 12 members: Tom Schampers and Susan Ciolek in Green Bay; Mr. Lavoue in Sheboygan; Ron Sayles, George Ronsholdt, and James Rollman in Milwaukee; and a D.M. Pierce in Westby. A Gill and Crowe live in Sturgeon Bay; Mr. Daggett is in New London; Don Warren is in Whitefish Bay while Terry Ostermeier is in Whitewater.
- Florida - 9 members: Miami is home for Hal Nemeroff; Lake Placid for B.L. Guthrie; Steven Hiss lives in Gainesville; Sonny Etheridge is in Pensacola; and a Mr. Spalding is in Clearwater. Herb Riley lives in Panama City; Al Smith in Brooksville; Lt. Col. Clarke in Thonotosassa; and a Mr. Popper in Lauderdale Lakes.
- Arizona - 13 members: Tucson claims LaVaughn Payton, Al Inkster, Tom Garcia, Richard Sense, Steve Darak, and Robert McConnell. Flagstaff has Glenn Reed, James Anderson, and Harold Widdison. Bryan Grapentine and Ronald Riemer are in Phoenix. Agnes Fansler lives in Sun City while Vernon Gerlach is in Tempe.
- Indiana - 6 members: In Indianapolis are Don Muncie, Don Boyer, and Robert Geer. Mr. Fleischhauer is in Anderson; John Ochsenrider is in Marion; Robert Walker is in Gary.
- Washington - 9 members: Pat McCoy in Richland; Fred Dickey in Sequim; Mr. Schacht in Bellingham; Mr. Seigal in Marysville; Frank Denton of Seattle; Darrell Anderson of Renton; and Richard Odlin & Arthur Thompson of Tacoma. Misty Dawn Lane is also now a resident of Seattle.
- Arkansas - Ray Poindexter of Little Rock is our one member so far.
- Alabama - Birmingham is home to member Jim Hicks.
- Oregon - 5 members: Mr. Hillerich & Rex Bills in Portland; Gary Coville in Dallas; Monte Wilson in Milton-Freewater; and Ray Plumlee in Wallowa.
- South Carolina - Sylvia Brunson makes her home in Sumter.



- Kentucky - Mr. Brimo of Pippa Passes and Annie Harr of Olive Hill.
- Oklahoma - Max Salathiel in Del City.
- Missouri - 9 members: Gaylord Marr of Kansas City; Fred King of Greentop; Mr. Jones of Kirksville; Chick Meyerson, Jim Petrowski, William Kapp, and Roger Jany reside in St. Louis; Rex Miller lives in East Prairie; and a Mr. Hobson is in Richmond.
- New Mexico - Duane Graham is our one lone member in Albuquerque.
- Iowa - In Dubuque is Don Stribling; Ft. Dodge is home for Wendell Jordan; and Don McMillen is in Slater.
- Texas - 11 members: E. O'Neal Dubberly in Nacogdoches; Mr. Helfrich in Pasadena; Mike Hennech of Stephenville; J.W. Van Norden in Ft. Worth; William Bragg of Richardson; Mr. Pillow in El Paso; D. Gene McClain in Denison; William Gore and Mr. Landry in Dallas; Alan Greenberg of Houston; and way down in Port Isabel is Mr. Ramsey.
- Georgia - 5 members: James Beshires, Jr. in Reidsville; Mr. Griffin of Savannah; David Petersen at Stone Mountain; Mr. Wilmer in Dunwoody; and the Coastal Plain Regional Library in Tifton.
- Nebraska - 2 members: Ed Osterman in Central City and H. Clark Fuller in Lincoln.
- Louisiana - 3 members: Dr. Sheridan in Shreveport; J. Michael Daspit in Bogalusa; and Mr. Denham of Baton Rouge.
- New Jersey - 9 members: In Paterson are Mr. Amico and John Darakjy; Tim Walker is in Bernardsville; Mr. Ryder and Mr. Gabrielson live in Morristown and Morris Plains respectively; Richie Herink is in Ridgewood; Mr. Segal in Teaneck; Richard Biunno lives in North Brunswick; and N.F. Sinamark resides in Oakland.

Your comments on this "Spotlight" feature would be appreciated. Feel free to contact local libraries or radio stations to promote NARA. And if you wish to contact other members in your state for possible trading, friendship, or even forming a local chapter of NARA, just write to us for the listing of names and addresses for your State. If you do not want to be contacted, let us know so your name can be kept off the list.



RETURN WITH US TO...

by *Donna Wood*

# I Love Adventure



LOVE ADVENTURE CONTINUED THE THRILLING EPISODES OF JACK, DOC, AND REGGIE. IN A 1948 WEEKLY RADIO SERIES, IT STARTED THE ORIGINALS FROM THE EARLIER *I LOVE A MYSTERY*... MICHAEL RAFFETTO AS JACK BACKARD AND BARRON YARBOROUGH AS DOC LONG, WALTER PATERSON HAD DIED, SO TOM COLLINS PLAYED THE ROLE OF REGGIE. YORK, THE THEME OF THE SUSPENSE-PACKED SHOW WAS "VALSE TRISTE"... THE GAME, EERIE MUSIC OF *I LOVE A MYSTERY*, THE ADVENTURES OF THE THREE COMRADES WERE ALWAYS SET AGAINST COLOR-FULL AND MYSTERIOUS BACKDROPS. IN 1949 THE LEGENDARY *I LOVE A MYSTERY* RETURNED TO THE AIR.

QUICK, DOC! YOU AND REGGIE CHECK BELOW WHILE I GO UP!

DOC: JACK! REGGIE! HONEST TO GRANDMA I HEARD A SCREAM!

THE BRILLIANT CREATOR OF THE IMMORTAL JACK, DOC, AND REGGIE WAS HONORED ON JUNE 2, 1973, IN SAN FRANCISCO BY THE NORTH AMERICAN RADIO ARCHIVES AT A TRIBUTE DINNER. CARLTON E. MORSE ALSO CREATED, WROTE, AND DIRECTED RADIO'S ALL-TIME GREAT *ONE MAN'S FAMILY*.



CARLTON E. MORSE

RETURN WITH US TO...

by *Donna Wood*

# THE GREEN HORNET



DISGUISED AS THE GREEN HORNET, YOUNG PUBLISHER BRITT REID NOT ONLY PURSUED CRIMINALS ACROSS THE AIRWAVE... HE ALSO FOUND SOMEHOW THE LED TO REALIZE HE WAS ON THEIR SIDE!



HIS CAR WAS CALLED BLACK BEAUTY.



THE GREEN HORNET'S SIDE-KICK WAS HIS ORIENTAL VALET, KATO. ACTOR ROLTON PARKER PLAYED THE NEWSBOY AND HANDED EACH BROADCAST CALLING OUT HEADLINES.

SPECIAL EXTRA! MURDERERS IN JAIL CITY SAVED FROM DEATH! PAY SLANT READ ALL ABOUT IT! GREEN HORNET STILL AT LARGE! SPECIAL EXTRA! PAPER!

THE GREEN HORNET WAS PLAYED BY... AL HODE (1936-46) DONALD FAUST (1943) BOB HALL (1945-46) JACK MCCARTHY (1946-52)



BY *Donna Wood*



TRADE \* BORROW \* BUY \* BARTER \* BARGAIN \* BEG \* BORROW \* BUY \* BARTER \* BARGAIN \* AND TRADE!

- \*Fred Westwood; 9 Cheviot Close; Chadderton, Oldham OL9 8PR; England - is seeking any radio shows from the early 1940s with Bob Hope. He will consider buying if the price is right.
- \*F.B. Belcour; 121 Day St.; Auburndale, MA 02166 - would like big band remotes.
- \*Don Koehnemann; 811 Bristol Ct.; Westchester, IL 60153 is interested in trading: comedy, variety, jazz, and programs/interviews about old radio & music. Prefers trades on half-track at 3 and 3/4 ips. Specialties: Vic & Sade, Couple Next Door, Snooks, Benny, Allen, Corwin, Freberg, Mercer, Ellington, Basie, Raeburn, Herman, Torme.
- \*Harry Gardiner; Psychology Dept.; University of Wisconsin; LaCrosse, WI 54601 - Will trade reel-to-reel. Interests: comedy (Benny, McGee, Hancock); British Comedy; Detectives (Diamond, Dollar).
- \*Bruce Rittenhouse; 2399 Emmons; Rochester, MI 48063 (313) 852-8481 - Will trade reel-to-reel; 1/4 track. Interested in all types of programs. Has catalog.
- \*Bill Kapp; 372 S. Harvey; St. Louis, MO 63135 - Will trade reel or cassette. Prefer: Suspense, Escape, McGee. Present collection of 150 reels.
- \*Fred B. Korb, Jr.; 532 Cypress Dr.; Naperville, IL 60540 - Will trade reel or cassette. Present collection of 1,300 reels.  
Pentagon Old Time Radio Club; c/o Herman Koranek; 6733 Hackberry St.; Springfield, VA 22150 - Interested in trading/buying/borrowing programs.  
Vic & Sade Club; c/o Mrs. Barbara Schwarz; 7232 N. Keystone Ave.; Lincolnwood, IL 60646 - Interested in any Vic & Sade shows, One Man's Family, I Love A Mystery.
- \*Reg Hubert; 45 Barry St.; Sudbury, Ontario; Canada P3B 3H6 - Will trade, sell, buy cassettes/reels of shows. No preferences.  
Ernie Hood; 3443 S. Chippewa Ct.; West Linn, OR 97068 - Is seeking two 1940 programs: The Devil's Scrapbook (on Mutual) and Black Chapel with Ted Osborne (on KNX in Hollywood).
- \*Ralph Garlick; 3936 Riveredge; Cleveland, OH 44111 - Needs help and advice on programming for elderly audience of blind who listen to a closed-circuit radio station at the Cleveland Site Center. What programs would be best to use? Help with loans or sales of Same Time-Same Station would be welcomed. Suggestions and donations would be appreciated.
- \*Dale Goble; 5113 Andrea Blvd. #98; Sacramento, CA 95841 - Seeks any radio dramas in Spanish for his father-in-law.  
Joe Brickell; 1, Redland Park; Bath, BA2 15L; England - Will trade/buy cassette or reel. Interested in all U.S. shows such as Crosby, Hope, Benny; also in music of 20's, 30's, 40's. Joe has many Hancock, Goon Shows, Laughter in the Air; Alan Dell Dance Band Days; Noel; Offbeat with Braden; Dads Army; Fred Astaire Story; History of Revue; Jeeves; Lord Peter Wimsey, and many more BBC programs.

\* indicates those who are members of NARA as of this writing.

Send in your wants, needs, items for sale, trade, requests for employment, job openings for OTR buffs in your area...whatever.





carefully cut or separate along dotted line

THESE AND FUTURE "TEAR-OUT"  
PAGES FOR PRINTED MATERIALS  
LIBRARY MAY NOT BE NUMBERED  
AS LISTINGS OF P.M. SINCE LAST  
CATALOG HAVE BEEN PART OF NEWS.

PRINTED MATERIALS LIBRARY

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

All orders for printed materials should be addressed as follows:

NARA PRINTED MATERIALS LIBRARY  
c/o Al Inkster  
3051 So. Jessica  
Tucson, AZ 85730

Additions

Books

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

B-209 FROM KNOW-NOW TO NOWHERE, THE DEVELOPMENT OF AMERICAN TECHNOLOGY by Eiting E. Morison, 1974 paperback, xiii, 191 pp. An MIT professor traces the history of American technology and poses some sobering questions about its effects on the lives of people.  
(Donated by Marvin Bensman)

B-210 POP CULTURE IN AMERICA, edited by David Manning White, 1970 paperback, 279 pp/ Twenty-one essays divided among six sections, including "Television and Radio," "Film and Stage," "Music," "Art," "Books."  
(Donated by Marvin Bensman)

B-211 THE POPULAR ARTS IN AMERICA: A READER edited by William M. Hammett, 1972 paperback, 436 pp. A selection of essays about movies, television and radio, popular music, newspapers, magazines and popular reading by 39 writers, ranging from Gilbert Highet to Sprig T. Agnew.  
(Donated by Marvin Bensman)

B-212 MISTER BROADCASTING: THE ERNIE BUSHNELL STORY by Peter Sturberg, 1971, 292 pp. The life of Ernie Bushnell in Canada. This biography reveals much about the infighting in both the public and private sectors of Canadian broadcasting.  
(Donated by John Pellatt)

B-213 VIC AND SADE: THE BEST RADIO PLAY OF PAUL RHYMER, edited by Mary Frances Rhymer, 1976, xiii, 236 pp. Thirty scripts and an introduction by Jean Shepherd.

- B-214 THIS IS GALEN DRAKE, 1949, xiii, 296 pp. A selection of short radio essays by the radio philosopher.
- B-215 RADIO ADVERTISING FOR RETAILERS by C. H. Sandage, 1945, xv, 280 pp. A report on a study financed by the Columbia Broadcasting System documents the use of radio advertising by retail stores and services and by regional manufacturers and provides advice for effective use of the medium.  
(Donated by Jack French)
- B-216 CAN YOU TOP THIS? by "Senator" Ed Ford, Harry Hershfield, and Joe Laurie, Jr., 1945, 237 pp. This collection of jokes told on the popular radio program includes a chart giving the rating that each joke received on the laugh meter from a studio audience.  
(Donated by Jack French)
- B-217 NODS AND BECKS by Franklin P. Adams, 1944, 246 pp. The star of INFORMATION PLEASE selects materials from his newspaper columns and magazine works.  
(Donated by Jack French)
- B-218 ENCYCLOPEDIA OF RADIO AND TELEVISION BROADCASTING by Robert St. John, 1967, x, 541 pp. Provides advice and background for young broadcasters. Divided into three sections: "The Story of Broadcasting," "The Reference Book of Broadcasting," "The Techniques of Broadcasting."  
(Donated by Jack French)
- B-219 YOUR SLIP IS SHOWING: A COLLECTION OF RADIO AND TV'S MOST HILARIOUS BONERS, compiled by Kermit Schafer, 1954 (revision of 1953 edition), 127 pp.  
(Donated by Jack French)
- B-220 THE PUBLIC ARTS by Gilbert Seldes, 1956 paperback, xi, 303 pp. Examines the current and potential effects of movies, radio, and television on American democracy.  
(Donated by Jack French)
- B-221 TODAY'S CHILDREN: A STORY OF MODERN AMERICAN LIFE, 1937, 312 pp. A novel based upon the radio serial with photos of members of the cast.
- B-222 REX MILLER'S RADIO THRILLERS ILLUSTRATED, 1979 paperback, 82 pp. Offers commentary on juvenile and adult radio thrillers of the past. See NARA NEWS, VII:2 (Summer, 1979) for a review.  
(Donated by Rex Miller)
- B-223 BOSTON BLACKIE by Jack Boyle, 1979 (reprinted from 1919 original), 318 pp. Fiction which served as the basis for the popular detective of film and radio. Illustrated with photos from the movie series. Introduction by mystery writer Edward D. Hoch.
- B-224 DON'T TOUCH THAT DIAL: RADIO PROGRAMMING IN AMERICAN LIFE: 1920-1960 by J. Fred MacDonald, 1979, 412 pp. Opening section on the rise and fall of radio broadcasting during



the forty years studied is followed by chapters on the types of programs: comedy, mystery, westerns, soap operas, broadcast journalism.

B-225 RADIO COMEDY by Arthur Frank Wertheim, 1979. 439 pp. Traces the development of radio comedy from "the fledgling years" of the '20's through the slick comedy of the '40's.

#### Back Issues For Rent

All back issues are available for members to rent. The cost for borrowing is 50 cents each with the exception of I:1, an 85-page blockbuster which rents for \$1. The volumes IV through VII each have four issues. Vol. III has three issues. Volumes I and II each have two issues.

#### Back Issues for Sale

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

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

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

A new second edition of the Printed Materials Lending Library catalog is in preparation for printing. When finances permit, the catalog will be published and sent to all NARA members, hopefully before the end of 1980. Until then, refer to previous issues of the journal and keep these "tear-out" listings. After the new catalog is printed, all future additions to the Printed Materials Library will be listed in this manner. You will need to retain and add them to your catalog (pages will be appropriately numbered) as no new revised catalog may be attempted.

Among additions which AI will assign numbers to are: two British magazines, Radio Times and The Listener, two huge Radio Annual books from the early 40's, and a bound copy of R.Hill's thesis: A Descriptive Study of the Uses of Terror and Horror in Selected Radio Mystery Dramas Between 1935 and 1955.

carefully cut or separate along dotted line

carefully cut or separate along dotted line

these tape listings may be added  
to your tape catalog for refer.

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

- #555 LUM AND ABERNER (The Banking Business) 2 hrs.  
#556 LUM AND ABERNER (Improving the Store's Business, he a better Salesman, Lum's Broken Leg) 2 hrs.  
#557 Lum and Aberner (Lum's Broken Leg and Hindu Mifacle Man; Library in the Store; Real Lions for the Library) 2 hrs.  
#558 LUM AND ABERNER (Lum the Lion Trainer; Pineridge Bakery) 2 hrs.  
#559 LUM AND ABERNER (Gussie Rogan Finds Lum's Locket in a Loaf of Bread; Lum Promotes Mousley as Prize Fighter) 2 hrs.  
#560 LUM AND ABERNER (Lum wants his share of the store and from Aberner.) 2 hrs.  
#561 LUM AND ABERNER (Lum on Trial for "Robbing" Aberner's Store) 2 hrs.  
#562 LUM AND ABERNER (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 "Aesthetic Falacy" 2/24/49  
"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 "Clairissa" 4/19/48  
"Let the Lilies Consider" 5/28/48  
"The Third Man's Story" 9/6/48  
"Where Do You Get Your Ideas?" 9/13/48 3 hrs.  
#571 SUSPENSE: 3/1/55 "The Screaming Woman" 30m.  
BLACKSTONE: 8/16/55 "A Study in War" 30m.  
BLACKSTONE: THE MAGIC DETECTIVE: #66 "The Hidden Message" 15m.  
STAND BY FOR ADVENTURE #67 "The Restless Vampire" 15m.  
STAND BY FOR ADVENTURE #68 "The Careless Man" 15m.  
FORWARD, AMERICA Audition Show 30m.

pages are numbered to follow  
page numbers of tape catalog.

- #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"  
"Christians 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  
"Tink Flow Fountain Pen Agency" 12/1/44  
"Guest is Frank Morgan" 12/8/44 3 hrs.  
"Fake Suicide" 12/15/44  
#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  
"Apprentice Clothing Co." 3/23/45  
"An Easter Hat" 3/30/45 3 hrs.  
#577 AMOS & ANDY "A Place to Reside" 4/6/45  
"Displaced 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)  
"Conifers Driven to Overwork"  
"A Teacher"  
"The School Outing" 3 hrs.  
#580 OUR MISS BROOKS "Mr. Conklin Has Morning Callisthenics"  
"The Film Kid Clones"  
"Connie Is a Justice"  
"Madison High Hillbillies"  
"Mr. Lothrop Comes to Madison Hl"  
"Mr. Conklin Intends to Cancel Football" 3 hrs.



carefully cut or separate along dotted line

- #581 OUR MISS BROOKS AFPS  
"Connie, Mr. Boynton and Miss Dwight"  
"Connie Barbers for Fur Coat"  
"Stretch Gets a Girl" (Incomplete)  
"Let's Dress Up to Obtain Property"  
"Connie Injured to Obtain Property"  
"In Debt to a Taxi Driver" 3 hrs.
- #582 JACK ARMSTRONG: Episode 4, 1934, Episode #5, #6, #7  
Halester Became of Jack Armstrong?  
Jack Armstrong 9/30/40; 10/1/40; 10/2/40; 10/3/40  
10/7/40; 10/8/40 3 hrs.
- #583 LIFE OF RILEY  
5/10/47; 5/31/47; 6/7/47; 6/14/47; 6/28/47; 7/5/47 3 hrs.
- #584 LIFE OF RILEY  
9/6/47; 9/13/47; 9/20/47; 9/27/47; 10/4/47; 10/11/47 3 hrs.
- #585 FIBBER MC GEE & MOLLY  
10/10/39 McGee's Topcoat Sale at Bazaar  
10/17/39 Best Kept Lawn Award  
10/24/39 Gildersleeve Throws Party  
10/31/39 Annual Auto Show 2 hrs.
- #586 FIBBER MC GEE AND MOLLY  
11/7/39 Fibber Plays Hicawtha  
11/14/39 McGee Fights City Hall and Parking Ticket  
11/21/39 Library Books Overdue  
11/28/39 Finance Company Trouble 2 hrs.
- #587 FIBBER MC GEE & MOLLY  
12/5/39 McGees are Adjusters in Store  
12/12/39 Mrs. Tittlebaum's Necklace  
12/19/39 Present from Uncle Sycamore  
12/26/39 Otis Carpeter Tools  
1/2/40 New Set Carpenter Tools  
1/9/40 Gildy's Dress Suit 3 hrs.
- #588 FIBBER MC GEE AND MOLLY  
1/16/40 Fibber Thinks Car Stolen  
1/23/40 Radio Quiz Program  
1/30/40 Molly Wants Fibber's Old Suit Out  
2/6/40 Everybody Being Nice to McGee  
2/13/40 Egyptian Good Luck Rings  
2/20/40 Can McGee Tell Truth for One Hour? 3 hrs.
- #589 FIBBER MC GEE AND MOLLY  
2/27/40 Molly's Chin-Chilla Fur Coat  
3/5/40 Dictionary in Closet  
3/12/40 Make Fall of Your Wife Week  
3/19/40 Dog License  
3/26/40 Property List  
4/9/40 Homecoming After Lux Radio Theater 3 hrs.
- #590 FIBBER MC GEE AND MOLLY  
4/16/40 Ink on the Ruf  
4/23/40 Making a Picture 5/7/40 May Festival  
5/14/40 Turning Hose on Gildy  
5/21/40 Checkmate Deadline 3 hrs.  
4/30/40 Theatrical Director 3 hrs.

#591 FIBBER MC GEE AND MOLLY  
5/28/40 Circus Comes to Town 6/18/40 The Dressmaker's Dummy  
6/4/40 Big Spaghetti Dinner 6/25/40 Gildy Helps w/ Trunks  
6/11/40 Paper Hanging Merridith Wilson's Musical Review  
7/30/40 (Summer Replacement) 3 hrs.

#592 FIBBER MC GEE AND MOLLY  
10/1/40 Returning from Vacation 10/22/40 Gildersleeve's Diary  
10/8/40 McGee Gives Up Cigars 10/29/40 Driving to Army-Notre  
10/15/40 Looking for Screwdriver Dame Game  
3 hrs. 11/5/40 Getting Out the Vote

#593 FIBBER MC GEE AND MOLLY  
11/14/30 Black Eye (First Doc Gamble Appearance)  
11/19/40 Visiting Uncle Dennis  
11/26/40 Uncle Dennis' Visit  
12/3/40 Shoveling Five Tons of Coal  
12/10/40 Mail Christmas Package Early  
12/24/40 Automatci Record Player 3 hrs.

#594 FIBBER MC GEE AND MOLLY  
12/31/40 McGee finds a Valuable Watch 1/7/41 The \$100 Bill  
1/21/41 McGee's Piano Lesson 2/11/41 McGee, Watch Salesman  
2/18/41 McGees Can't Sleep 2/25/41 Bankruptcy 3 hrs.

#595 FIBBER MC GEE AND MOLLY  
3/4/41 McGee Throws a Party 3/11/41 Measles Quarantine  
3/18/41 McGee Wants to Enlist 3/25/41 McGee Wants Name Change  
4/1/41 The Missing Fender 4/8/41 McGee's Telescope 3 hrs.



carefully cut or separate along dotted line

THE FOLLOWING ARE AVAILABLE TO REEL BORROWERS ONLY AT THIS TIME. CASSETTES AVAILABLE AT SOME FUTURE DATE. WATCH FOR ANNOUNCEMENT IN FORTHCOMING PUBLICATION.

#596 YOU ARE THERE  
 "Bombardment of Fort Sumter" 5/22/49  
 "Siege of Leiden" 5/29/49  
 "Trial of Samuel Chase" 5/8/49  
 "Lexington, Concord, and Marions Corners" 5/15/49

#597 YOU ARE THERE  
 "Surrender of Sitting Bull" 1/2/49  
 "Sentencing of Charles I" 1/9/49  
 "Mutiny in the Continental Army" 1/16/49  
 "Betrayal of Toussan l' Oveurture" 1/23/49

#598 YOUR ARE THERE  
 "Col. Johnson Eats the Love Apple" 1/30/49  
 "Trial of John Peter Zenger" 2/6/49  
 "Battle of Hastings" 2/15/49  
 "Fall of Savonarola" 2/20/49

#599 YOU ARE THERE  
 "Execution of Maximilian" 12/5/48  
 "Conspiracy of Cataline" 12/12/48  
 "Hanging of Captain Kidd" 12/19/48  
 "Monitor and Merrimac" 12/26/48

#600 BUCK ROGERS  
 Episodes 1 through 8 4/5/39; 4/7/39; 4/10/39; 4/12/39; 4/14/39  
 4/17/39; 4/19/39; 4/21/39

#601 BUCK ROGERS  
 Episodes 9 through 12 4/24/39; 4/26/39; 4/28/39; 5/1/39  
 4/4/47 (very last episode)  
 CAPTAIN MIDNIGHT #40 1939  
 CAPTAIN MIDNIGHT #1 9/30/40  
 CAPTAIN MIDNIGHT #2 10/1/40

#602 JACK ARMSTRONG 10/9/40  
 JACK ARMSTRONG 10/10/40  
 SUPERMAN #1 1938  
 SUPERMAN #2 1938  
 SGT. PRESTON 3/5/53 "Panamint's Prairie Schooner"  
 ROBERT KENNEDY ASSASSINATION 6/5/68  
 MERCURY THEATER "War of the Worlds" 10/30/38  
 GRAPE NUTS FLAKES PROGRAM (with Orson Welles) 3/28/43 JACK BENNY  
 ENTERTAINMENT WEST (CBS Hollywood- Jerry Dunphy presents a  
 "Tribute to Edward G. Robinson)

#603 FIBBER MC GEE AND MOLLY SUMMER REPLACEMENT  
 MERRIDITH WILSON'S MUSICAL REVIEW  
 7/30/40; 8/6/40; 8/13/40 8/20/40; 9/17/40; 9/24/40

THE FOLLOWING PROGRAMS HAVE BEEN DONATED TO THE TAPE LIBRARY BUT MUST FIRST BE DUBBED FROM THEIR QUARTER TRACK FORMAT.

BOSTON BLACKIE  
 Program 91, 92, 93, 94

BOSTON BLACKIE  
 Program 95, 96, 145, 146

BOSTON BLACKIE/CIBRO KID  
 Boston Blackie program 147, 148  
 Chico Kid program 21 "The Black Kerchief"  
 Chico Kid program 22 "Terror Town"

SPOTLIGHT STORY AFPS 232 "Johnny Appleseed"  
 SPOTLIGHT STORY AFPS 229 "Jefferson, Texas"  
 SPOTLIGHT STORY AFPS 226 "Mosart"  
 SPOTLIGHT STORY AFPS 217 "Dayville, Ky."  
 WHISPERING STREETS AFPS 113 "Tom cheats on wife, then steals"  
 CITY HOSPITAL AFPS 35 "Dr. Lloyd casts face wife's wishes"  
 CAVALCADE OF AMERICA 8/25/41 "Blackjaw"  
 CAVALCADE OF AMERICA 9/1/41 "Leif Ericson"  
 CAVALCADE OF AMERICA 9/15/41 "City of Illusion"  
 CAVALCADE OF AMERICA 10/20/41 "All that money can buy"  
 BUSTER BROWN SHOW 11/1/47 "Robin Hood"  
 BUSTER BROWN SHOW 7/26/46 "Tinkles & Tournaments"  
 BUSTER BROWN SHOW 3/4/50 "Little Fox"  
 BUSTER BROWN SHOW 10/19/46 "Cobra Kingdom"  
 HEADLINE MYSTERY 8/10/47 "O'Quinn Case"  
 (on 1800")  
 HERE'S TO VETERANS w/Boy Clark; let time "Sally"  
 HERE'S TO VETERANS w/Beak Davol; let time "Milla"  
 HERE'S TO VETERANS w/Johnny Wright; let time "Hickies, Quarters, Bases"  
 ARMY SPOTLIGHT PER 9 let time "Green Eyes"  
 ARMY SPOTLIGHT PER 10 let time "Boy in a Tramp"  
 ARMY SPOTLIGHT PER 11 let time "Only Love You"  
 ARMY SPOTLIGHT PER 12 let time "Only Love You"  
 IT'S MUSIC PER 1 let time "His, That a Shame"  
 GUIDEPST WORLD OF SECONDS 21 spots  
 ELIAE MASON 9/28/42 "voice of Florida"  
 ELIAE MASON 1942 "South Carolina State Fair"  
 (on 1800")  
 ADLAI STEVENSON SPEECH EXCERPTS 45:00  
 BING CROSBY SHOW w/Marion Manfield; let time "Please It On You"  
 BILLIE TRICE 11/3/46 w/Steve Allen; let joke about script  
 STAR PUBLISHING "Child's Garden of Fomense"  
 JFK MEMORIAL TRIBUTE 11/22/63  
 UNITED FUND KICKOFF SHOW "Tampa, Florida"  
 (on 1800")  
 RADIO STATION KLS, Oklahoma City. 1967 Stereo 7 1/2 ips 90:00  
 (on 1800") THE HISTORY OF GUNSMOKER, aired 4/23/76  
 William Conrad talks; Gunsmoke show 7/5/50 "Jack Frine/Lee Trumble  
 captured"; W. Robinson talks about Gunsmoke/Mark Larrabee; Norman  
 Macdonald & Bill Conrad discuss Wild Jack Retti; John Huston, George  
 Walsh, Farley Paer, Georgia Ellis, John Deiner chat & hear excerpts  
 from "Bully the Kid" and "The Cabin"; Farley Paer & Georgia Ellis  
 talk about "Doc" and Howard McNear; complete 7/28/56 "Cow Doctor/Ben  
 Fletcher send for Doc"; John Huston discusses sound patterns, running  
 gags, awards, fan mail, excerpt from "New Hotel" & "Sunday Supplement"

566  
 #  
 521

REEL #  
SEE  
#  
522

(on 1800') HISTORY OF GUNSMOKE (continued)  
Parley Baer & Norman McDonnell discuss writing & scripts; 10/5/58  
program "Tag, You're It/Cyrus Taggart"; Rex Koury/George Walsh  
discuss music/continuity; 7/20/58 program "Marshall Proudfoot/  
Chester's Father"; excerpt of "The Piano"; Norman McDonnell, John  
Dehner, Parley Baer discuss the program; John Meston talks about  
his scripts; program "Matt Resgins/Jack Brand Gang"; "Rose, the  
Lady Gambler"; "Braggart's Boy/Tom Cleveland Comes Home" from  
12/9/56

REEL #

ONCE UPON A TIME  
"Ali Babba & the 40 Thieves"  
"The Cobbler & the Elves"  
"The Queen & the Mirror"  
"Red Riding Hood"  
"Puss & Boots"  
"Hansel & Gretel"  
"Cinderella"  
"Aladdin & His Lamp"  
"Jack & the Bean Stalk"  
"Goldilocks"

REEL #

LET'S HAVE FUN 10/22/35 "Rodgers & Hart Celebration" (from  
wire recording)  
ANSON WEEKS MEMORIAL PROGRAM 1969

carefully cut or separate along dotted line

MORE BARCLAY BOXES AT \$7.50 each

BOX "U" 1/2 track box, 9 reels Four SUPREMAN including  
origin premier show; two CAPTAIN MIDNIGHT (Shelly O'Al);  
three reels of ESCAPE 1949; 50, 51

BOX "V" 1/2 track box, 10 reels Four CBS WORKSHOP: two reels  
NBC: THE FIRST PARLOROUS 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 MERRILL 1948;  
OUR MISS BROOKS: MEET CORLISS ARCHER: WHISTLER: BURNS & ALLEN

MORE RANDOM BOXES at \$7.50 each. Note: There are several blank reels  
in boxes in each box put in there intentionally for packing. The number  
of reels with radio material is listed with each box.

BOX "X" - 8 1/4 track reels  
CBS WORKSHOP 12/16/41; 10/26/46; 10/19/41; 11/2/41; 7/6/41; 12/14/41  
12/28/41; 1/1/42; 10/28/39; 6/10/40; 5/18/56  
RED SKETCHY 2/28/52 thru 3/29/52  
MEET MR. MC NUTTY, MR. DISTRICT ATTORNEY: ATTORNEY FOR THE DEPRIVE  
FIBBER MC GEE AND MOLLY 1945; 1944; 1945; 1946; 1948 (shows from these  
years)  
CAPTAIN MIDNIGHT Pgs. 190--235  
HISTORY OF TAPE RECORDING: THE COMIC WEEKLY MAN

BOX "Y" - 8 1/4 track reels ALL FIBBER MC GEE AND MOLLY  
2/28/50 through 10/21/52

BOX "Z" - 8 1/4 track reels ALL FIBBER MC GEE AND MOLLY  
2/28/40 thru 3/21/40 10/17/44 through 2/13/45  
4/17/45 thru 10/9/45 5/13/52 thru 11/25/52 6/2/53 thru 6/30/53

BOX "AA" 8 1/4 track reels  
GREAT GILDESPY (3 reels on abandoned baby series)  
BURNS AND ALLEN (dates from 1943; 44; 45; 46; and 47  
HENRY ALDRICH (2 reels)  
BURNS AND ALLEN 1947; 48; 49; 50; 52  
LONE RANGER

BOX "BB" 9 1/4 track reels  
PHILCO RADIO HALL OF FAME 2/18/45 thru 5/6/45 (3 reels)  
JACK BENNY (dates represented 1932; 33; 36; 39; 41; 42; 12 reels  
KRAFT MUSIC HALL reel 1947, 1948  
SUSPENSE 1 reel--1948 thru 54 dates  
DRAGNET 1 reel  
FAIRY TALES/ LITTLE ONLY STORIES 1 reel



"IN HOC SPITTLE DUM CLUC NOMENCLATURE"

# THE DROWSY VENUS CHAPTER

## Stars Of The Milky Way SPECIAL -SAMPLE-

A Member In Good Standing

*Having Expressed And Truly Given An Abiding Affection For The  
Characters And Works Of* **Paul Rhymer** *As said Thy Brother Is  
Further Granted Membership In.*

### FRIENDS OF VIC AND SADE

ALL KNOWING WHAT AND WHERE CROOPER, ILLINOIS ARE..AND PROFESSING FAMILIARITY WITH  
Bluetooth Johnson Fred Stembottom Charlie Razorscum Rooster Davis  
Smelly Clark Ruth Stembottom Ike Kneesuffer Rotten Davis  
Henk Gutstop Cliff Dirtshirt Y.I.I.Y. Skeeber Ernie Fatler  
AND RECOGNIZING THEIR SPIRITUAL RELATIONSHIP TO THE FAMILY ON VIRGINIA AVENUE....

**Vic, Sade and Rush Gook**

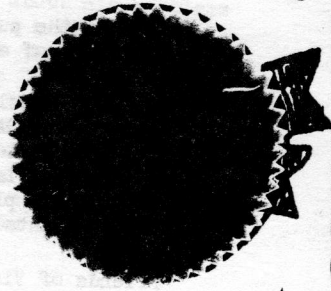
AND OF COURSE OUR DEAR OLD **Uncle Fletcher**

*Victor R. Gook*

VICTOR R. GOOK Grand Exalted Big Dipper

*R. J. Konk*

R. J. KONK Beloved Founder





FROM OTHER ORGANIZATIONS/PUBLICATIONS

Most of the publications listed herein welcome inquiries from potential subscribers. The price of a sample copy varies but none charges over \$2.

\* \* \*

O.R.C.A. Newsletter (editor, F.A. Parrick; 101 Shelley Dr.; Sudbury, Ontario, Canada P3A 2S6). This newly formed group (Oldtime Radio-show Collector's Association) claims to be the only Canadian OTR club. Their first newsletter (March) is a bit skimpy but admirable for a new group. Fees include payment of cash plus a certain number of hours of programs. A tape lending library is maintained. Good luck to ORCA from NARA and our colleagues.

\* \* \*

Friends of Vic & Sade (editor, Mrs. Barbara Schwarz; 7232 N. Keystone Ave.; Lincolnwood, IL 60646). Mrs. Schwarz warns would-be-members that patience is necessary as she has an irregular publication schedule for their newsletter. Cost currently is \$5 which brings the new member all available back issues and enclosures. Their February newsletter (#17) is gossipy with information about what's happening with other members. Information about 4 new V&S episodes rated a full page report. All are from WW II with commercials. Several more pages were given over to background information on members and notices about donations, commercial firms for books and such, and personal comments on using the Rhymer Archives in Madison. F of V&S was established in 1972.

\* \* \*

The Pentagon Old Time Radio Club; c/o Herman Koranek; 6733 Hackberry St.; Springfield, VA 22150. No further information available on this group at this time.

\* \* \*

The Texas Broadcast Museum (Director, William Bragg; 2001 Plymouth Rock; Richardson, Texas 75081). No newsletter yet but I wouldn't think it'll be much longer before some publication is available. TBM recently acquired all of WOAJ's master control room for display (5 tons in all!). Director Bragg says, "When we cut the wires, the WJ's went dead and the filaments went out for the first time since 1938." KMOL-TV in San Antonio donated a 26 foot tv remote bus which will become part of TBM's "mobile museum". A display at the 1979 Texas State Fair resulted in a \$3,000 grant from Mobil Oil and a \$600 grant from the State Fair Commission. Equipment from WOAJ will be installed and used to broadcast live each evening during the Fair. Since January, the Braggs have collected over \$200,000 worth of old broadcast equipment. TBM has a Board of Directors with Mr. Doss of Rockwell International as president. The leasing of 5,000 sq. ft. in Downtown Dallas and possible funding from the United Way seems to assure this organization of a very firm and healthy future! (Is my envy showing?)

\* \* \*

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

To take up where I left off last time, issue #40 includes Hy Daley's logging many shows of the RICHARD DIAMOND series and providing some background to the program. Jerry Collins delved into the past and commented on the many changes of personnel on YOUR HIT PARADE. Several pages were devoted to discussion of how to improve the tape library, banquets in the future, and membership committee functions. Issue #41 contained an interesting column by Jim Snyder from Scotland and his impressions of radio in England. He found some of the programming of interest but was quite "nauseated" by much of it. Apparently, the blunt language is not to his taste either. Following Jim's article is a rebuttal letter from Britisher Mike Gerrard which tries to explain the reasons for some of the differences Jim found annoying.

Chuck Seeley's "Between the Wavelengths" reviewed The Shadow Scrapbook. Issue #42 contained a full listing of the BOSTON BLACKIE episodes in Hy Daley's "The Crystal Egg" column. Chuck Seeley reminisced about his problems in rearranging 7,000 hours of OTR and stations carrying "our kind" of radio programming were listed in "The Local Channel". The latest issue at hand, #43 (Feb.) features some interesting comments by Jim in his "Wireless Wandering" column. He relates his experiences in trying to have some Sony equipment repaired, only to find out that Superscope no longer services Sony. Jim also comments on several dealers (replies to Jim's comments from the dealers are also printed) including John Furman who he rates high for honesty, Ron Barnett, and A M Treasures. Chuck Seeley writes about tape recording movies and tv shows. A reprint about the Museum of Broadcasting relates one user's experience.

\* \* \*

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

In the number 24 issue (Feb.) are some fine photographs (ed. Now why can't mine turn out as well!) taken at the Connecticut convention last Fall. This issue gave me a chance to see what John Furman, Ed Carr, Dave Reznick, Jim Snyder, Chuck Seeley, Joe Webb, Jay Hickerson ('sfunny, he sounds taller), and Ken Piletic look like. And among the other important people pictured are Ray Johnson, Ralph Bell, Bob Dixon, Evie Juster, Grace Matthews, Peg Lynch, Art Hanna, Arnold Stang, Vicki Viola, Clare Hazel, Lee Allman, Sybil Trent, Mandel Kramer, Rosa Rio, Ward Byron, Don MacLaughlin, and Jack Houseknecht. And to top off this issue, a listing of the Lux Radio Theater programs for 1937 also appeared.

\* \* \*

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

The March issue provides information on the 1980 convention in Bridgeport. As usual, there is just such a wealth of information on the people who trade, seek shows or equipment, tributes to passing performers, and what OTR friends around the nation are doing. For example, John Dunning has had an OTR show on KFML in Denver continuously since 1972. The April issue contains more updated information on the convention, brief comments on nearly a dozen publications Jay has received, some items concerning taping and information on OTR interests everywhere.

\* \* \*

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

Volume 4, number 3 contains the usual page or so of ads by people wanting to sell, trade, buy material. The editor devotes quite a bit of space to discussing video tape recording and collecting. An article by Frank Bresee about Jim Jordan contained some delightful lines concerning Fibber selling seesaws for the Seesaw Company that old man Seymour owned. Chuck Seeley's article on collecting sounded very much like the one from an Illustrated Press issue.

\* \* \*

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

The February and March issues have feature articles on jazz, a new staff member Mike Turner and an item with photo (Eeeekk!!!) of Captain Radio, better known as Bill Mueller. The rest of the paper lists their radio logs with a wealth of old radio programming throughout the day, week, and month. You lucky people who can pick up KCSN (88.5 FM) from Northridge!

\* \* \*



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

In the February issue is a fascinating article on how to play cylinder records electrically. Cost of materials to build the playback unit is only \$10 and one does need to have more than 10 thumbs with tools. In a column on "Members Finds of the Month", I found some of the items simply unbelievable! One R. Maddox in West Virginia found a Federal 59 receiver in mint condition in an old house being torn down--and for free! G. Potter came up with an RCA Velocity broadcast mike and some Edison tipped light bulbs but I'd rather have the Federal radio. Gordon Thompson gave tips in his column on fixing the Kolster K-80, K-90, and K-92. The "Junque Shop" column listed crystal set & earphones, RCA Victor 1929 RE 45, and a 20 lb. box of defunct earphones for sale. More ads were in the "Wanted" category than anything else. People were asking for everything from Columbia Eagle type B (with case) to loop antenna for a Radiola 25 to pre-1910 cylinders and discs. Fascinating! To me, I find this last column and the cover's artwork practically worth the cost of membership. The Feb. issue had a beautiful illustration of a 1899 Columbia type AG Concert Grand cylinder player.

\* \* \*

ON THE AIR (Bi-monthly from the Golden Radio Buffs of Maryland, Inc.; 1700  
Angleside Rd.; Fallston, MD 21047).

The March/April issue has illustrations of radio premiums on the cover, a two-page article on comic book history, another article on the media and Dracula, part one of Ted Grzymala's piece on Spike Jones, and Owens L. Pomeroy's article on radio premiums to accompany the cover illustrations. Owens brags (envy, envy) about several of the premiums he still owns (in mint condition of course) such as a Roy Rogers Signal Flashlight and a teaspoon from the TOMMY RIGGS AND BETTY LOU SHOW.

\* \* \*

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

The April bulletin announces results of the Board of Directors election. Congratulations Joe! The April 12th meeting featured the showing of an August 31, 1945 film with Peter Lorre, "Nobody Loves Me". The bulletin also mentioned a salute to OTR by a popular culture convention during April in Detroit. John Tefteller mentioned Howard Culver ("Straight Arrow") loaning 43 transcriptions for dubbing (ELLERY QUEEN, THE BIG STORY, STRAIGHT ARROW, and others). SPERDVAC has applied for a grant to acquire a building of their own and become a full-time operation. We in NARA wish you luck! Library listings accompanying the latest bulletin feature some shows completely new to me! WAYSIDE THEATER (from 1939) and THE FIGHTING PARSON are two I hadn't seen before.

Issue number 4 of the SPERDVAC Radio Magazine came just as this issue of the journal was about to go to press. Forty-six pages with many photos and articles (A Tribute to Barbara Luddy by Olan Soule, Tom Price's article on meeting Fibber McGee((Jim Jordan)), an item by Leslie Carter on British radio during WW II, Gerry Lieber-Mackay's piece on "THE" Mae West Incident, Bill Mueller's "Science Fiction on Radio", Joe Crawford's "World of OTR", and several other articles plus many advertisements of interest to radio broadcasting fans). A copy of this magazine can be bought for \$2.25 from Joe Crawford; 3146 E. Orangethorpe Ave., #B; Anaheim, CA 92806.

\* \* \*



## A TIP OF THE ATWATER DIAL TO...

Charles Ordowski of Livonia, Michigan for many back issues of hobbyist publications plus news clippings of Bergen/McCarthy, cassettes of Recollections of The Lone Ranger Show, and willingness to pursue some possibility of federal funds for NARA by meeting with Congressman Pursell.

Louis Cross of Merced, California for newsclippings concerning the passing of personalities.

James Beshires, Jr. of Reidsville, Georgia for his affirmed willingness to pursue the instituting of a regional club of NARA in his area.

Don Koehnemann of Westchester, Illinois for the Paul Gibson material sent to Hal Layer at San Francisco State and for the many photos, information sheets, and background information about CLARA, LU 'N' EM donated to NARA.

Fred Westwood of England for the donation of two radio magazines.

Jack Shugg of Bronx, New York for newsclippings about Jessica Dragonette.

George Oliver of Ashland, Virginia for donating \$10 to NARA.

Dr. Mickey Smith of Oxford, Mississippi for his words of praise for S & G Bland.

Ralph Garlick of Cleveland, Ohio for a donation of \$6 to NARA and for the fine work he's doing on behalf of the elderly blind.

F.B. Belcour of Auburndale, Massachusetts for donating two taped interviews to the Paul Whiteman Collection at Williams College and for his suggestion on helping Raymond Johnson distribute his programs. (Send material to Ron Wayland, New England Broadcasters Association; Statler Office Bldg; Boston, MA 02116).

William Gore of Dallas, Texas for being interested enough in Jack French's article to write and provide a contrasting viewpoint.

Robert Bloch of Los Angeles for writing concerning a possible future article for NARA.

John Stanley of San Francisco, California for an interest in promoting NARA with his writing at the newspaper and hosting a television program.

John Pellatt of Willowdale, Canada for books about broadcasting used in Canada (Careers in Broadcasting and Copyright: Questions and Answers) plus many copies of excerpts from the 1945 BBC Greenbook (a guide for writers/producers--what could and could not be said).

\* \* \*

Organizations/Publications not received for review in this issue.

**OTRAFAN** (monthly, edited by Chuck Seeley; 294 Victoria Blvd.; Kenmore, N.Y. 14217).

**THE BIG BANDWAGON** (Monthly, edited by Roselle T. Scaduto; 3055 Hull Ave.; Bronx, N.Y. 10467).

**ARSC NEWSLETTER** (editor, Richard Luce; POB 1242; Bozeman, MT 59715)