

**NORTH  
AMERICAN  
RADIO  
ARCHIVES**

Presents:

**N A R A NEWS<sup>®</sup>**

A JOURNAL OF RADIO HISTORY

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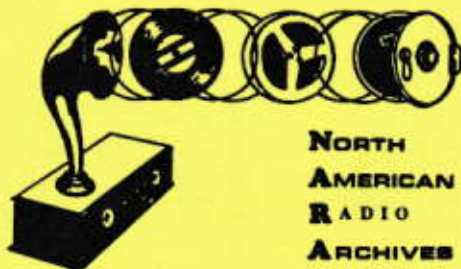
**FALL 1980**

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# Letters to the Editor



Dear Editor:

I enjoy NARA NEWS very much. Would enjoy it even better if musical shows and quiz programs (and even news shows) got more play in the magazine. It seems like the childrens' shows and the comedy programs get all the coverage; Fred Allen and Jack Benny were great and so was Superman for that matter. But why can't we have more balance? How about some articles and updates on the shows and performers who didn't make the Top Ten?

Ben Nelson  
New York, N.Y.

Ed. note: We're always trying to achieve greater variety, Ben, and your point is well taken. However since most of our articles are submitted by members on the subject of their choice, we don't always have a variety for a given issue.

Dear Editor:

The NARA officers have evidenced their concern for the blind on several occasions. I am writing in behalf of people like myself with poor eyesight. I had a hard time reading the Spring and Summer issues because the combination of smaller print and very light ink was just too much for me. I gave up on the Lichty reprints.

Another thing that contributed to the difficulty is the way the pages faced every which way, and even worse, pages with the page number not right-side-up to the text. Even the pages for the library catalogs suffer from this problem.

If high printing costs are the problem, I personally would rather pay more and continue to enjoy the publication, than pay less and not be able to read it.

Henriette Klawans  
Chicago, Illinois

ALL LETTERS ARE WELCOME. THEY MUST BE SIGNED BUT YOUR NAME WILL BE WITHHELD IF YOU SO SPECIFY. LETTERS MAY BE EDITED FOR BREVITY BUT THE ORIGINAL VIEW OR OPINION WILL NOT BE ALTERED. ADDRESS ALL CORRESPONDANCE TO EDITOR; IF REPLY REQUESTED, ENCLOSE SASE.

Ed. note: The print size will probably stay the same but we'll try to print it darker. The material already xeroxed (and therefore faint) will not be printed unless we have no original and we'll keep it to a minimum. As you'll notice in this issue, all the pages are read from the same vertical plane and all the page numbers appear in the same spot.

Dear Editor:

I've really been pleased with the quick responses to my orders from the Blands. They really do a good job. I think part of the problem that other members have is due to the fact that they insist on one tape only. Actually the grab bag boxes are more fun. Some tapes are good, some shows absolutely off the wall, and to my mind, not worth taping, let alone remembering. But they're all fun to listen to and sort out.

Jerry Shnay  
Park Forest, Illinois

Ed. note: Thank you for those kind words, Jerry, the Blands appreciate that. And you're right about the grab bag boxes, even at the new price of \$10, they're still a bargain!

Dear Editor:

Whatever happened to Gabriel Heatter? Is he still alive? He was the favorite newscaster of my parents all during World War II and we all listened to his "There's good news tonight." The last time I heard him on radio was on the Mutual Network (I think) back in 1959 or 1960 when I lived in Detroit.

Kyrna Johnston  
Los Angeles, Cal.

Ed. note: Gabriel Heatter died in 1972. See page 54 of this issue for biographical data and details of his later years.

Dear Editor:

How come you never reprint the clippings I send you? I keep clipping material I think you'll want, particularly obituaries on Old Time Radio performers, but I don't see it in NARA NEWS.

What kind of things are you interested in? Do you want xerox stuff or the originals? Sometimes I want to keep the originals for my own files (that's what collectors do, you know) but I think it should be shared with NARA too.

(name withheld by request)  
Houston, Texas

Ed. note: First of all, we're grateful for everything that is sent to us and if it pertains to OTR in any way, we'd like to see it. The originals are usually preferable, but we'll take a reproduction rather than miss out entirely. Depending on the quality of the reproduction, we may not be able to print because it's too faint, but we'd still like it for our files. Please include the source and date; we get many clippings with neither and we hesitate to increase confusion by running them in NARA NEWS.

**Focus on**

# Radio

Reading in the New York Times this fall we ran across an interview of Fred Waring by Times' writer, Tom Buckley. The 80 year old musician, leading his Pennsylvanians since 1922, is still performing and travels with his wife and band in a colorful bus. A victim of a mild stroke in January 1980, he confesses he cut his golf game down to 27 holes a day, but other than that (plus watching his diet) the gray-haired gentleman is still the same.

During the 1940's and 1950's Waring and his Pennsylvanians were firm fixtures on radio and they made the switch to television with very little trouble. In those days the band and chorus was usually over one hundred but now Waring has six instrumentalists and twenty-two in the chorus. They all travel in the same bus during one-nighters throughout the East Coast. But this will be their last season and unless someone can change his mind, the spring of 1981 will be the end of a great musical career.

\*\*\*\*\*

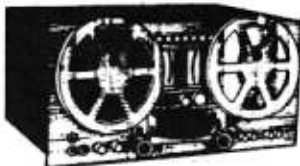
Broadcasting magazine, which is published in Washington, D.C., began a special series on the history of Broadcasting (the magazine not the industry) with their October 13, 1980 issue. It's called "The First Fifty Years of Broadcasting" and each weekly issue covers a succeeding year. Based upon some rough calculations, that will take them about a year to complete the series. If you're not a subscriber, you can probably find a copy at your local radio or TV station as well as the public library.

The issue that covered the year 1933 was chock-full of OTR tidbits. For example, the radio program Tarzan of the Apes, which began on September 12, 1932, was exceptionally popular in 1933. It was heard five times a day for a fifteen minute period and the advertising agency bragged that it was the only national show that had actual recordings of hundreds of wild animals for background use. (Aren't you tempted to think it was really just one very talented soundman?)

\*\*\*\*\*

Gertrude Berg has done it again! We all know her as the author and star of the very popular OTR show, "The Rise of the Goldbergs," which was on the air for almost thirty years, in the radio and television versions. Mrs. Berg also starred in a Broadway version of the Goldbergs in 1948. This fall, her play retitled "Me and Molly" was revived by the Jewish Repertory Company in New York City and this comedy has been very well received by audiences, most of whose members were born long after the radio show was off the air.





REEL TO REEL

# TAPE LIBRARY

S. & G. BLAND

Notice: The postage has just been raised again for sending boxes out "library rate." Therefore effective with this issue, all random reel boxes are now \$10 each.

## BOX "CC"

FIRST LADIES OF THE RADIO 7 reels (stereo) for 1/4 track machines only

Ethel Waters, Julia Sanderson, Roswell Sisters, Ruth Witting, Helen Kane, Peg Lynch, V. Deleath, Helen Morgan, J. Dragonette, Carlotta Dale, Kate Smith, May Breen, Annette Hanshaw, and Irene Wicker.

## BOX "DD" 9 reels 1/4 track

- #1 SF-68
- #2 Gunsmoke History 4/25/76 w/ Wm. Conrad
- #3 Spotlight Story, Cavalcade of America, Buster Brown
- #4 Tom Corbett, Terry of the Pirates, Sgt. Preston
- #5 Wolfman Jack 10/79
- #6 Lone Ranger #2453--2466
- #7 Lone Ranger March and April 1950
- #8 Lone Ranger 8-11-50/ 9-1-50
- #9 Lone Ranger #2389--#2400

## BOX "EE" 8 reels 1/4 track

- #1 Boston Blackie #91--96; #145-148; Cisco Kid #231 and #232
- #2 The Shadow--Giant of Madras, Ghost Walks Again, Shadow's Revenge, Isle of the Living Dead, Werewolf of Hamilton Mansion, Death Stalks the Shadow
- #3 Les Miserables/ Orson Welles
- #4 and #5 Radio History, Radio Station and Network Anniversaries
- #6 Lum and Abner 1949 1/2 hr. episodes
- #7 Lum and Abner 1948 1/2 hr. episodes
- #8 Radio Station KXLS Oklahoma City 1967 90 m. stereo

## BOX "FF" 7 reels 1/4 track

- 3 complete reels of "Destiny Trails" THE DEAR SLAYER
- 1 reel "Destiny Trails"; The Good Word; Someplace to Go
- 1 reel "The Green Hornet"- Paroled for Revenge; Cat With Nine Lives; Circumstances Alter Cases; Money Talks Too Loud; The Stuffed Panda; Murder and The Dope Racket; Bullets and Bluff; Protection, Inc; The Voice; Paid in Full; When Money Talks; The Turban of Jai-Fur
- 1 reel- "The Lone Ranger"- Barbary Coast- Episodes #895,896,897,903,905,
- 1 reel "The Lone Ranger" 906,907,908,909,910,911,912
- Origin of Lone Ranger; Outlaws Drive Off Mandan Indians; Col. Maynard; Daughter and Outlaw; Capt. Rogers Pursues Killers; Clem Babson's Claim is Jumped; Pete Perry Inherits A Ranch; Singer's Brother; The Pursuit of Dade Shelby; Dr. Rockford Helps Save a Mad Man; Five Gold Bells; Lone Ranger Rescues Governor's Son; Outlaws Attempt to Kill A Witness; Happy Morgan; Pursuit of Tucson Thorpe; Scar Bascom is Captured; Hal Creston Driven From Town.

ADDITIONS TO TAPE LIBRARY AVAILABLE ON REEL ONLY AT THIS TIME,  
except Reel # 607 is also in cassette format...

#604 THE SHADOW

Tomb of Terror 1938                      Three Ghosts 1937  
Aboard The Steamship Amazon 1938      The Temple Bells of Neban 1937

#605 THE SHADOW

The Bride of Death w/ O. Welles 3/13/38      The Walking Corpse 11/18/42  
Reflection of Death 5/9/48                      Murder on Approval w/ O. Welles

#606 THE SHADOW 1800 ft.

The Carnival of Death 11/10/40      The Ghost of Captain Baylow  
The Chill of Death 1/4/48              The Sandhog Murders 11/26/39  
Spider Boy 11/11/45                      (1st 5 min. speeded up)  
The Cat and The Killer 1/12/47      Prelude To Terror  
The Living Swamp 5/2/48

#607 SHERLOCK HOLMES

12/26/48 The Blue Carbuncle Stanley/ Shirley  
2/22/48 The Wooden Claw Stanley/ Shirley  
10/26/54 The Bruce-Partington Plans Giolgu/ Richardson  
10/6/40 The Copper Beeches Rathbone/Bruce

#608 OBSESSION 1800 ft.

Pgm. #9 w/ Hillary Brooke "Right of Motherhood"  
Pgm. #10 w/ Tom Conway "The Hangman"  
Pgm. #13 w/ Susan Hayward "Dynamite"  
Pgm. #14 w/ Rhonda Fleming "Windsong"  
Pgm. #15 w/ Kim Hunter "Amnesia"  
Pgm. #16 w/ Anne Gwynne "Tailored for Murder"

#609 1800 ft.

THE LONE RANGER- The Mission Bells  
                            Birthday for Billy  
                            The White Leader  
                            Journey to Adventure  
SUSPENSE- "The Kandy Tooth" w/ Howard Duff & Lurene Tuttle  
LONE RANGER - Marked for Murder

#610 THE LONE RANGER

AFRS #167 3/24/56 "Ray Alton"  
AFRS #1478 "Berkey White Indian Leader"  
"The Wrong Man"  
"The Witnesses"

#611 THE LONE RANGER

MEMORIES OF THE LONE RANGER RADIO PROGRAM: Interviews by Vic Ives, 60 m.  
THE LONE RANGER: "Stolen Black Stallion" Excerpt  
THE LONE RANGER: "Harry Morgan, Laughing Outlaw"

#612 ALL CLARA, LU AND EM 1800 ft.

1934-36 shows  
1942 Series  
Each side contains a brief lead in before the programs begin.



THE FOLLOWING REELS OF THE EASY ACE SERIES ARE 1/4 track and are \$2.00 each. No cassettes available at this time...

- #613 EASY ACES 1944 and 1945 Episodes 1 through 28
- #614 EASY ACES 1945 Episodes 29 to 33; 39 through 61
- #615 EASY ACES 1945 Episodes 62 through 89
- #616 EASY ACES 1945-1946 Episodes 91 through 118
- #617 EASY ACES 1945-1946 Episodes 119 through 143
- #618 EASY ACES 1946 Episodes 144 through 171
- #619 EASY ACES 1946 Episodes 172 through 200
- #620 EASY ACES 1946 Episodes 201 through 228
- #621 EASY ACES 1946 Episodes 229 through 256
- #622 EASY ACES 1946 Episodes 258 through 285



## 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 the borrowing privileges. All materials should be returned within three weeks of receipt.

Please address all orders for printed materials to the following:

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

### Books

- B-226 THE THIRD TIME AROUND by George Burns, 1980. 219 pp. The third autobiographical book, like its predecessors, presents delightful anecdotes from the life of the life of the dean of American humorists.
- B-227 NOTHING COULD BE FINER THAN A CRISIS THAT IS MINOR IN THE MORNING by Charles Osgood, 1979. 202 pp. A collection of the prose and poetry of the radio-TV commentator, organized by topics such as "People," "Places," "War and Peace," "Politics and Bureaucracy."

- B-228 TV GUIDE: THE FIRST 25 YEARS, ed. by Jay S. Harris, 1980. 317 pp. Organized chronologically. The first of the excerpts is "Dragnet" (April 10, 1953) and one of the last is "The Farrah Phenomenon" (May 2, 1977). Sixteen pages of reproductions of the magazines' covers, 25 per page, stir pleasant memories.
- B-229 SAY IT SAFELY by Paul P. Ashley, 1959. 117 pp. A lawyer offers advice to publishers and broadcasters on how to avoid legal problems.
- B-230 RADIO, TELEVISION, AND SOCIETY by Charles A. Siepmann, 1950. 410 pp. Covers the history of broadcasting; the effects of the medium on tastes, opinions, and values; and the broadcast problems with free speech, propaganda, and public education.  
(Donated by Jack French)
- B-231 THE RADIO AMATEUR'S HANDBOOK, published by The American Radio Relay League, Inc., 1936 edition. 472 pp. Gives the fundamentals for setting up and operating an amateur radio station.  
(Donated by Jack French)
- B-232 CREATIVE BROADCASTING by H. J. Skormia, Robert H. Lee, and Fred A. Brewer, 1950. 407 pp. "Intended for groups that are beginning to work in radio production with limited means and facilities." 120 pages given to theory, 260 pages given to twelve scripts, including an hour adaptation of Edmond Rostand's Cyrano de Bergerac.
- B-233 LAMPARSKI'S WHATEVER BECAME OF . . . ? by Richard Lamparski, 1976 paperback. 409 pp.
- B-234 A DESCRIPTIVE STUDY OF THE USES OF TERROR AND HORROR IN SELECTED RADIO MYSTERY DRAMAS BETWEEN 1935 AND 1955 by Roger Weldon Hill, 1972. 138 pp. An unpublished thesis done at San Francisco State College. Has chapters on terror and horror in other media, development of radio mystery drama, and eleven elements of horror.  
(Donated by Roger Hill)
- B-235 A HISTORY OF RADIO COMMUNICATION FROM SPARK TO SATELLITE by Stanley Leinwoll, 1979. 242 pp.  
(Donated by Madge Williams)
- B-236 HOW TO REPAIR OLD-TIME RADIOS by Clayton L. Hallmark, 1979. 249 pp.

#### Scripts

- S-130 LET GEORGE DO IT, "The Round About Murder," March 7, 1949, 37 pp.
- S-131 SUSPENSE, "Sorry, Wrong Number," 18 pp.  
(Donated by John Pellatt)

(\*\*\*listings of Printed Materials Library continued on page 51\*\*\*)





Tribune photo by George Gunn

The "old time lightning slingers," as they are called, who met at the Midland Hotel recently included Ted Carnes of Elgin, J. C. Williams of Evanston (seated) and A. J. Long of Salem.

## For Morse coders, era has dashed past

The above photograph appeared in the Tribune during the Chicago meeting of the Morse Telegraph Club celebrating the 189th birthday of Samuel Morse. Until the 1950's, Morse code via telegraph was still a major communication method used by railroads, brokerage firms, and newspapers. However more modern methods have made the telegraph all but obsolete today, with only a few operators still existing along dwindling rural rail routes.

"It's the end of an era," said Milton Smith, a Burlington Norther RR dispatcher who, like so many of his fellow operators, collects tapes of old Morse code messages. "They're very relaxing to listen to," he said, "Of course, it drives my wife crazy."

In the early days of radio, announcers would recreate baseball games by translating the pitch-by-pitch results coming over the telegraph wires and then reporting the action to their radio audience. Smith recalled how he could astound his friends by predicting every ball, strike or hit before the announcer reported it. He would merely listen to the Morse code signal in the background and make his "prediction."

J.C. Williams told of his trouble deciphering messages from Laredo, Texas in 1929; it turned out the operator was sending in Spanish. A.J. Long once had a young couple bring a blood sample into his Western Union office and requested he "telegraph" it to their doctor. Another lady wrote out her telegram but didn't sign her name. The operator asked her, but she replied, "Oh, don't worry they know my writing."

(Based upon an original story for the Tribune by Sam Smith.)





First of all, let me say that I hope all of our NARA members have had a safe, restful and enjoyable summer. I would also like to preface this column by gently reminding the dear reader that this column consists of nothing more or less than just one poor demented member's somewhat rambling, subjective observations upon what happens to catch his interest.....with the very sincere hope that it will catch yours as well.

CBC-FM RADIO featured the excellent BBC RADIO series "The Hitchhiker's Guide to the Galaxy" this past summer as part of their summertime programming. The series, which is a six-part science-fiction spoof brilliantly written by Douglas Adams, has attained a cult-like following in Great Britain when it was first heard and plans are in the works for a TV series and a possible film. And all of this from a radio series! But what a radio series!

Briefly, it begins with the end of the Earth--all in aid of some inter-galactic by-pass or other. Arthur Dent, earthling, is rescued by Ford Prefect, alien, and their subsequent wanderings in space satirize everything from religion to philosophy, politics to the very idea of existence and the "Meaning of it all." Heavy stuff? Well yes, but it is so wildly done, so improbable and so innovatively imaginative, that it all boils down to one, fun, exciting and wonderful radio series. With special stereo effects by the BBC Radiophonic Workshop, "The Hitchhiker's Guide to the Galaxy" remains one of the most clever shows (radio or TV) to be heard in a long time. The book, based on the series, is now out and available in Canada by Collins, published by Pan Books in London, England (and may be available in the USA too I hope.) Perhaps American public radio could be persuaded to pick up the series. It would be worth it.

CBC RADIO is also to be commended. This past summer saw the beginning of the new mystery-horror series "Nightfall" on CBC RADIO, Fridays at 7:30 p.m. on the AM network. The series consists at present of 26 half-hour shows, with original scripts, produced out of CBC Toronto. Excellent adaptations have been presented (such as "The Monkey's Paw" and Poe's "The Tell-Tale Heart" which were dramatized by Len Petersen (one of Canada's most distinguished playwrights) a veteran writer who started with the prestigious "Stage" series on CBC RADIO back in the 1940's under the helm of CBC RADIO great, Andrew Allan. Original scripts make up the remainder of the 26 weeks. The series, produced and directed by Bill Hoewell, is well produced. The effects are well-conceived and presented, and the acting is sharp, crisp, and well-paced. Howell, a well known CBC producer, is perhaps remembered most recently for his work in radio in the "Royal Canadian Air Farce," taking over as produced from Keith Duncan. The most serious complaint is that some of the scripts just do not come off well.

It is to be expected that not every script will be up to snuff and unfortunately this has already been proven. However, those gems that have emerged have demonstrated that it is a series to be commended, supported, and listened to. A slightly later time slot would be more appropriate to the genre--perhaps the CBC could slot it in some evening between 9 p.m. and 11 p.m.? I believe that American listeners can hear the series on shortwave by tuning in Radio Canada International, or by tuning in a CBC RADIO AM network station across the border.

"Variety Tonight", mentioned in my last column, has gotten off the ground but I wish it had stayed buried. It is another attempt to commercialize CBC RADIO's sound and to fragment the listening time from 8 p.m. to 10 p.m. It is a variety "magazine" format show, a little of something for everyone. But who can listen through two hours of a lot of bland little features? I hope they bring back the half-hour comedy and drama shows and then have separate music and interview blocks so that listeners can find what they want to listen to at a definite time. BOB & RAY's appearances, which are new for the series, seem to be the only positive note to the series that I can mention. Of course, this is only my opinion, but it is a reaction many others I have talked to share.

This past summer also saw CBC-FM replay the 1956 BBC RADIO version of "Brave New World" with actual narration by its author, Aldous Huxley. It was marvelous to hear. And again, perhaps American public radio might pick it up for broadcast sometime.

CBC RADIO's "Booktime" series took quite a daring leap into the 20th century when they presented a twenty-part radio reading of the great erotic novel, "Lady Chatterley's Lover," by British author, D. H. Lawrence. Each programme was prefaced by a disclaimer that some of the passages might shock or offend. As far as I know, it was a tastefully conceived project, very well read and intelligently received by what is after all at that time (late evening) a mature, educated adult audience. This is another series to be commended and this fall great plans are afoot for more adaptations of literary greats. We will keep you informed. ("Booktime" runs weeknights for fifteen minutes each night at 10:20 P.M. on CBC-AM Radio Network and presents novels abridged for radio, usually serialized over a period of four weeks or so, depending on the length of the novel. Canadian actor, Paul Hecht, will narrate the adaptation of "The Apprenticeship of Dudley Kravitz" by Mordecai Richler. The author himself wrote the adaptation. The reading, over 20 episodes, will begin in September.



Also starting in September CBC RADIO's "Soundstage" presents 10 one hour episodes of Robertson Davies' "Deptford Trilogy" beginning on September 7th. It is a rebroadcast of the radio dramatization of



Davies' novels: "Fifth Business," "The Manticore" and "World of Wonders", adapted and directed for CBC RADIO by Ron Hartman. A strong audience response to the initial broadcasts have prompted this repeat of the series. It will be featured on "Soundstage", Sunday afternoons on CBC-AM Radio.

In Toronto, CHFI presents the "Sunday Evening Special" from 6 to 7 p.m. In May 1980, host David Lennick presented a "History of Canadian Radio, Part One." David is a collector of old radio shows and records as well as an announcer and music director at CHFI. The programme was relatively straight-forward (at least to any radio fan) but excellently presented, touching many important features of both American and Canadian radio history. (After all, how much can you present in a single hour?) David executes a tightly-produced, smooth running and immensely enjoyable presentation, and a second part will be coming up this fall, largely based upon tapes he received from the Public Archives in Ottawa. After the death of Peter Sellers, David also presented a really moving tribute to Sellers on the "Sunday Evening Special" and featured material from Sellers' early radio days, leading up to the GOONS, of course. David also uncovered a few copies of "Earnscliffe Bill the Sailor", a rather corny juvenile serial produced in the 1940's or 50's in Toronto for syndication. These have proved most amusing. Upon recent visits to CHFI, David has generously allowed me access to his ET turntable where I have been able to transcribe some of the 2T's I have collected. David's shows on CHFI are a definite highpoint in their broadcast schedule, as both his knowledge and professionalism are reflected in their content. CHFI-FM is 98.1 on the FM Stereo band and listeners in western New York I am told can receive the signal quite clearly.

Speaking of ET turntables, I would like to thank Ed Victor, Chief Engineer of radio station CHML in Hamilton, Ontario and CHML itself for the donation to me (and therefore NARA) of a Presto Three Speed deck with a Gray viscous damped arm and a mono GE cartridge. It's going to be a little while before I actually have it in working shape, it's true, but once it is, look out ET hoarders!

The FM GUIDE put out by student radio station CFMU-FM in Hamilton (it seems popular this column, doesn't it?) recently featured an article on the GOONS to accompany their rebroadcast over the summer on CFMJ. The article was written by Tony Hansen, a fellow member of the G.S.P.S. (Goon Show Preservation Society, for the uninited) and Tony, while I hate to admit it, it really was a thoroughly delightful, informative article. Good press like this for dramatized radio can only be a good thing for arousing interest in younger, potential listeners to old or new radio drama and comedy.

I'm also pleased to report that recent reports from CRCA (Oldtime Radio Show Collectors Assoc.) in Sudbury, Ontario tells us that they plan an audio cable TV series of old radio shows for the blind and invalids in the Sudbury area--as well as anyone else interested. It is hoped this will be a great service for the community and CRCA and old radio generally in the Sudbury region. Good luck, CRCA!

Next issue I'll have details on an LP record of "The Hitchhiker's Guide to the Galaxy" and until next we meet, good listening!



PROGRAMMING BACKGROUND NOTES



SOAP OPERAS



by R. W. Hill

**MA PERKINS** - Setting was the town of Rushville Center where Ma operated a lumberyard. Ma never had a first name. The original role was conceived as a Tugboat Annie-type but Virginia Payne (who played Ma for 27 years) toned the character down until she was quite gentle and helpful. Ma wasn't educated but she was an understanding, tolerant listener. This show dwelt less on plots of misery than did other soaps. The program tried to show the changing lives of small-town people. Ma Perkins tried incorporating problems and prejudices of second-generation Americans into the story line.

MA PERKINS was the only major network show to originate from Cincinnati, Ohio (over WLW). The program was sponsored by Procter & Gamble (Oxydol's own Ma Perkins) and at one time did as many as four broadcasts a day. By the time it ended in 1960, they'd completed over 7,000 shows. Approximately 75 people were used in the cast over 27 years, including Forrest Lewis, Les Tremayne and Marvin Miller.

**JUST PLAIN BILL** - The story of a barber in the small town of Hartville. Bill Davidson (played by Arthur Hughes for 23 years) was a widower with a daughter (Nancy) and a son-in-law (Kerry). This was one of the many shows produced by Frank & Anne Hummert. JUST PLAIN BILL has been called "Ma Perkins in drag" due to their similarity.

The cast over the years included 21 major characters played by such actors as Macdonald Carey, Clayton "Bud" Collyer and Cliff Carpenter. Announcers were Andre Baruch and Ed Herlihy.

**STELLA DALLAS** - Stella (Anne Elstner) did sewing in a little shop on Beacon Street after being divorced from Steven Dallas. A couple of the more far-out situations encountered by Stella and her daughter "Lolly-baby" included being trapped in a submarine at the bottom of the Suez Canal and lost in the Sahara Desert where Stella was trying to rescue Lolly-baby from a harem.

The cast included actors Arthur Hughes, Vivian Smollen, Macdonald Carey, Frank Lovejoy, Mary Jane Higby, Mandel Kramer, Ed Begley, Ford Bond and Raymond Edward Johnson. Announcers were Jimmy Wallington and Frank Gallup.

**THE ROMANCE OF HELEN TRENT** - "The story of a woman who sets out to prove what so many other women long to prove in their own lives...that romance can live on at 35...and even beyond". Helen Trent was played first by Virginia Clark and later by Julie Stevens. Over the years, 67 actors/actresses took part in TRENT; these people included Marvin Miller, Mary Jane Higby, Olan Soule, Bret Morrison and Les Tremayne.

**THIS IS NORA DRAKE** - Although this soap opera ran for only 11 years, the cast included some notable people; Mary Jane Higby (as Nora), Everett Sloane and Mercedes McCambridge.

- OUR GAL SUNDAY - "The story of an orphan girl named Sunday, from the little mining town of Silver Creek, Colorado, who in young womanhood married England's richest, most handsome lord, Lord Henry Brinthrope. The story asks the question: 'Can this girl from a mining town in the West find happiness as the wife of a wealthy and titled Englishman?'" Sunday (Vivian Smollen) was based on a stage play called "Sunday" which starred Lionel and Ethel Barrymore. The never-ending plots incorporated lots of trouble and disaster. The cast was normally given an hour to rehearse before doing the 15 minute show but only half of the time was used rehearsing and the other half-hour was their socializing time. Cast members included Jay Jostyn, Van Heflin, Santos Ortega and Ann Seymour.
- YOUNG WIDDER BROWN - Ellen Brown (The "Widder") ran a tea room in Simpsonville and had a romantic interest in Dr. Anthony Loring who interned at a local hospital. The show began on WOR (MBS) as YOUNG WIDOW JONES. Cast: Clayton "Bud" Collyer, House Jameson, Alexander Scourby, Frank Lovejoy, Alan Bunce and many others.
- PEPPER YOUNG'S FAMILY - This program began as THE ADAMS FAMILY but had to change the Adams name when Wrigley's Chewing Gum began their sponsorship (there was an Adams Chewing Gum then also). The success of this soap opera is credited in large part to the writer, Elaine Carrington, who also wrote WHEN A GIRL MARRIES. Cast members included; Burgess Meredith, Bill "Let's Pretend" Adams, Alan Bunce and Lawson Zerbe.
- AGAINST THE STORM - This program is notable for its writing by Sandra Michael although it was only on the air from 1939 to 1942, and again from 1951 to 1952.
- LIFE CAN BE BEAUTIFUL - Known in the trade as "Elsie Bee Bee (L.C.B.B.)", some newcomers to radio performing became very confused trying to find the studio as they were actually looking for a program ELSIE BEEBE. Main characters were Chichi and Papa David. Cast included; Richard Kollmar, Agnes Moorehead, Clayton "Bud" Collyer, Ed Begley and Ralph Edwards.
- BIG SISTER - Ruth Evans Wayne (Big Sister) was played over the years by five different actresses. Notable cast members were Mercedes McCambridge, Santos Ortega, Ed Begley, Jim Ameche (announcer) and his son, Richard Kollmar, Arlene Francis, Richard Widmark and Everett Sloane.
- FRONT PAGE FARRELL - This was a soap based on David Farrell, a newspaper reporter. Richard Widmark played David Farrell for awhile. Other actors included Vivian Smollen, Staats Cotsworth and Elspeth Eric.
- LORENZO JONES - "And now smile awhile with Lorenzo Jones and his wife Belle." Lorenzo "worked" as a mechanic at Jim Barker's garage but spent much of his time inventing useless gadgets.
- THE GUIDING LIGHT - The story of Reverend Ruthledge, a kindly cleric who showed people how to live a good life through patience and understanding. Cast members included Mercedes McCambridge, Marvin Miller, Raymond Edward Johnson, Willard Waterman, Bret Morrison and Phil Lord.

JOYCE JORDAN, GIRL INTERNE - From 1938 to 1942, Joyce evidently interned, since in 1942, the title was changed to JOYCE JORDAN, M.D. She practiced medicine in a town called Preston. Some notables of the cast were: Raymond Edward Johnson, Richard Widmark, Santos Ortega, Les Tremayne, Frank Lovejoy, Ed Begley and Mary Jane Higby.

MYRT & MARGE - The story of a hard-boiled trouper (Myrt - played by Myrtle Vail) who made it her business to protect the innocence of a newcomer (Marge - played by Donna Damerel, Myrt's daughter) to backstage. This series began in November, 1931 and over the years (to 1942) included Cliff Arquette, Santos Ortega, Raymond Edward Johnson, Matt Crowley (also played Buck Rogers), Ed Begley and Olan Soule. Announcers were Harlow Wilcox and Andre Baruch. One interesting story often told is about the last names of MYRT & MARGE. Sponsored by a chewing gum, the idea was to make the characters Myrtle Spear and Marjorie Minter (from spearmint).

THE STORY OF MARY MARLIN - Mary, played at times by six different actresses, was a senator and very politically active. Cast included at times, Raymond Edward Johnson, Phil Lord, Mary Jane Higby, Francis X. Bushman, Bret Morrison, Bill Adams and about 65 others. Jane Cuisinberry was the writer.

WHEN A GIRL MARRIES - "This tender, human story of young married love...is dedicated to everyone who has ever been in love." Mary Jane Higby played the lead (Joan Davis) and the character of Angie. Written by Elaine Carrington.

JOHN'S OTHER WIFE - John Perry (played at times by Hanley Stafford, Matt Crowley and Richard Kollmar) owned a store and had a secretary who was the "other wife". Other cast members: Milo Boulton, Alan Bunce, Mary Jane Higby and Macdonald Carey.

MARY NOBLE, BACKSTAGE WIFE - "The story of an Iowa stenographer who fell in love with and married Broadway matinee idol Larry Noble."



## VICKI VOLA

"Mr. District Attorney"  
(Miss Miller)

"Miss Mattie"

March Of Time

"My True Story"

Universal Newsreels

Many other programs

LA. 4-1200



Arch Oboler's  
original Radio Prologue  
to Warner Bros. screen film

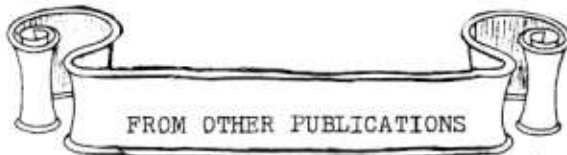


## JOHNNY THOMPSON

The newest singing star on the  
**BLUE Horizon**

"Set to Music," Sundays, 4:00 P.M., E.W.T.  
Personal Mat. **BLUE NETWORK** 545 Fifth Ave.  
N. D. Rickart **BLUE NETWORK** New York City





(Note: Most of the publications listed in this feature welcome inquiries from potential subscribers. The price of a sample copy varies, but none charges over \$2.50. The brief items listed under the entries here are selected from many. Each of the publications is worthy of financial support, some perhaps more worthy than others, although individuals would differ about which publications are "the best" and and might be influenced by a particular issue. If you think that one of the publications might deal with your interests, write to the editor, requesting the latest information on subscription rates or membership fees.)

\* \* \*

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

With the '80 Convention of the Friends of Old-Time Radio just over, Jay Hickerson has already released some details about the '81 convention. To be held on October 16 and 17, 1981, the event will again be at the Holiday Inn in Bridgeport, Connecticut. The cost are as follows: for Friday's activities, including a dinner, \$13; for all Saturday activities, including a dinner, \$22; for Saturday daytime activities only, \$5. Those wishing a room at the inn for \$38/\$42 can send a \$25 deposit check made out to the Holiday Inn of Bridgeport to Jay Hickerson. Tentative plans for activities call for the showing of videotapes and movies, workshops, a musical trivia contest, dealer displays, performances of radio shows, and presentation of awards.  
(XI, 11; November, 1980)

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THE ILLUSTRATED PRESS (Monthly, Newsletter of the Old Time Radio Club, edited by Richard Olday, 100 Harvey Drive, Lancaster, NY 14086).

Kean Crowe will turn the editorship of IP over to Richard Olday, starting with the December issue. All correspondence for IP should be addressed to the new editor, whose address is given above.

Alf H. Walle's "Felix Holt, 'The Lone Ranger,' and a Lost Old Time Radio Novel" reveals some of the details of a proposed novel set in the Golden Days of Radio. Holt labored over ten years as a writer and press agent for George Trendle, co-creator of THE LONE RANGER, and two years for CBS, writing his own show, CIMMARON TAVERN, before he became a best selling novelist with THE GABRIEL HORN (1951). At his death in 1954 Holt left notes for the novel about radio. The villain of the story was to be Salem "Bix" Bixby, who creates a show called WILL O'WISP, featuring a character who acted outside the law to punish evildoers. The similarity between the novel's villain and George Trendle is more than coincidental, according to Walle. One point that Holt's novel was to make was that idolization of radio heroes who act outside the law could develop fascist instincts in America's youth.

Bob Davis follows up an idea introduced by Hy Daley in the July and September issues, citing awful radio programs. Davis maintains

that even a quality show such as SUSPENSE had its losers. "Lord of the Witch Doctors," Davis says, was bland and boring, but "Cat and Mouse," which might more fittingly have been called "For the Birds," was the absolute worst: "This show had everything---mumbles, fumbles, and mis-cues galore, plus the 'acting' of Sonny Tufts, who sounded as if he had never even seen the script before the broadcast."

In a letter Gene Bradford opens wide a wound in the psyche of many CTR fans: a grievous injury caused by the insensitivity of the near and dear who do not appreciate radio of the past and cannot understand how anyone can become absorbed in such old stuff. Bradford confides in us: "In my own case, the little lady has told alternately that I am crazy nuts and should be locked up for spending any time on my collection. She considers the multitude of tape lying around the house a major nuisance, and my five tape recorders, even when they are working, appear to her to be monuments of waste, not at all like her sewing machine or mixer. Even on her more objective days, when she will listen to the likes of FIBBER MCGEE AND MOLLY, her interest is patronizing. This attitude is puzzling when you consider my ten bowling balls, boxes of useless tools, and memorabilia don't seem to bother her at all." He invites others who suffer from similar sad domestic situations to share their anguish in the "Forum" of IP.

(No. 50; October, 1980)

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COLLECTOR'S CORNER (Quarterly, edited by Joe Webb and Bob Burnham; Business Office: Nostalgia Warehouse, Inc., P.O. Box 267, Centuck Station, Yonkers, NY 10710).

Congratulations to Joe Webb for his being selected to write the liner notes for a 17 album set of 51 SHADOW programs to be released in time for Christmas by Murray Hill Records. Of the set Webb offers the following opinion: "Unfortunately, the set has Charles Michaelson's syndicated programs for the most part. Charlie edits (hacks?) the programs with a standard opening and closing with new musical bridges. So these aren't the programs as actually broadcast, but as actually rebroadcast."

An extended article discusses the plans of the American Radio Theatre. Incorporated in May of 1979, ART sponsors workshops to teach young writers how to handle the radio script and holds contests for scriptwriters. The winning scripts are taped for radio presentation. The organization hopes eventually to have an hour a night on a non-commercial radio network. Commercial networks are rejected because writer, director, and producer will not be limited by "commercial mentality." The writer, in particular, will be free to build his story organically without the pressure of "built in artificial climaxes" for commercials. Joe Adams of the organization makes a statement which might rouse the ire of those who like radio of the past. "THE CBS MYSTERY THEATRE is doing very competent old-style radio. We are trying to build on those crafts and develop a new definition of radio drama, the kind of drama that they want to be home in time to listen to. We don't want to do melodrama and filling in space."

(No. 28; Fall, 1980)

\* \* \*





NO BONES ABOUT IT --- THIS IS NO SHAGGY DOG STORY

"...we got one letter from a man with a German Shepherd he wanted me to meet...."

So said David Dole in an interview with Chicago Tribune writer Edie Turovitz in late 1979. David was speaking of his radio career and of the role which made him famous, although not as a person.

Dole was the voice of the Morrill Company's "dog" announcing its choice of dog food by barking "RRRED HEART" over the airwaves.

He first did animal sounds for fun as a youngster in Minneapolis; then a friend got him a job doing barking sound effects at W-C-T-W. As did many people making first appearances on radio in those days, he received no pay. But Dole eventually moved up to \$1 a bark before going on to do sound effects for Ralston Purina products and the Pontiac Silver Streak car.

"I did 8 or 10 one-minute commercials on the floor of the recording studio with a microphone hanging over the piano and a rug over the piano pedal. In the studio, they put on a recording of a slide whistle, and I'd push hard on the rug. It made a whhewww boooom; sounded like an explosion - great for a car called the "Silver Streak."

The Red Heart Dog Food commercial wasn't accepted by the sponsor until its second presentation in 1936. It was then used on a program called "Chats About Dogs" and Dole commuted to Chicago each week to do the spots live.

Soon he came to Chicago to stay, and was the Red Heart dog on the air and in person, as well. Dole made "personal appearances" at grocery stores, wearing a dog suit with movable facial features. "The worst part was that the tail was sort of hooked up to the front and women loved to pull that tail - and well, I don't have to tell you how that could hurt at times."

Dole put his dog days behind him when he moved into advertising as a second career, but he still keeps an ear cocked to what's going on in broadcasting.

"I listen to dog food commercials today, but don't hear any that are really barkable like Red Heart. I've thought about it, though. Bet I'd get about \$10 a bark now."



A Review by Don Koehnemann



# VIC and SADE

by HENRIETTE KLAWANS

It is somewhat difficult to explain the humor of "Vic and Sade" to people who may not be familiar with that wonderful series. Unlike some CTR shows, "Vic and Sade" does not immediately appeal to the first-time listener, but the program has a special mirth and enjoyment for those who will really listen. In fact, each episode is probably funnier each successive time you hear it because there are so many gag lines you can't really hear them all in one sitting. I will attempt to point out some of amusing names and titles in the hope that some non-fans will be enticed to listen to some of the antics and adventures of "Vic and Sade."

Besides all the "one-liners" on the surface of the show, there is a deeper level of humor in "Vic and Sade" based upon the characters and their interaction. This might be described as gentle irony, poking fun at the characters. However this subtle comedy can usually be appreciated only by someone who "knows" Vic, Sade, Rush (or Russell) and Uncle Fletcher.

Although there are no dates listed for the below described shows, they are all from the period when Vic and Sade's son was called "Russell." Originally their son was "Rush," played by Billy Idelson. When he went into the Army in mid-1943, the character's name was changed to "Russell" and he was played by David Whitehouse. "Russell" remained on the show until the series ended. The last program was aired September 29, 1944.

Most CTR fans know that Proctor and Gamble destroyed all their "Vic and Sade" transcription discs so entire programs are very hard to find. The below NARA copies have only the dialogue/story and the announcer's brief introduction and they would have been more enjoyable had they included the announcer's closing comments, the organ music, and of course, the commercials. The overall sound quality is about average for "Vic and Sade" shows, but on an absolute scale, I would rate them as fair to good.

NARA #274 1) "Fletcher's Garbage"

This is an excellent show. As the scene opens, Vic is home alone, trying to get some work done in spite of many interruptions. The last straw is a visit from Uncle Fletcher, an accomplished small-talker. When Fletcher realizes that Vic wants him to leave, Vic suffers an uncharacteristic attack of shame, and abandons his work to visit with Uncle Fletcher. Now we come to a great Paul Rhymer

imaginative gag: Uncle Fletcher thanks Vic, most solemnly, because Fletcher has received a one year pass for free rides on the town garbage waggon with Gumpox, the garbage man. Fletcher is sure Vic got it for him (and of course he did, for a gag) but Vic never admits anything and he manages to remain just as serious as Fletcher.

## 2) "Xmas Suggestions"

This episode isn't quite as good. Vic is upset because he's been elected to choose a Christmas gift for his boss, Mr. Rubush, on behalf of all the people who chipped in. Much of the show is a recitation of various suggestions which Vic's fellow-workers have written down. One very funny touch is that the people who contributed all want individual gift tags on the present, with the size of each tag proportional to the amount contributed.

## 3) "Watch Fob Collection"

Here is a great episode. As the show begins Sade has just invited her friends, Fred and Ruthie Stembottom, over to play cards. Uncle Fletcher drops by on his way to the Bright Kentucky Hotel with his watch fob collection, which he's going to show to his friend, Rishigan Fishigan from Sishigan, Michigan. Naturally, Sade doesn't want Uncle Fletcher to stay and ruin her party but she worries about him walking alone at night, and at length she begs him to spend the evening with her. Uncle Fletcher then describes his watch fobs to the admiring Russell. The best one was originally 18 karat gold but was changed to putty by the damp climate of Dismal Seepage, Ohio (one of Paul Rhymer's favorite fictional towns.)

## 4) "Bird Essay"

This show follows a typical pattern of a string of gags hung on almost no plot at all. Vic and Sade try to help Russell write an essay about birds. Russell gets a phone call from a friend and leaves his homework to attend a movie. While the re-telling doesn't sound like much, this program was very amusing. Two of the more obvious gags are the name of Sade's friend, Miss Razorscum, and the title of the film: "One More Kiss, Esther, and Then I'll Put On My First Baseman's Mitt and Go To My Position at First Base For The Third Inning."

## 5) "Bookshelf Cleaning"

Again, another show based upon nearly nothing; it has even less plot than preceding episode. Sade and Russell clean out the bookshelf and the humor is derived from her impatience with Russell and his great interest in the history of each book. There is a generous helping of comical book titles, such as "I Marched in Forty-Eight Parades in a Single Weekend and Lived to Tell the Tale." This particular program is mostly for "Vic and Sade" dedicated fans.





### 6) "Fletcher's Mysterious Box"

This episode is from the September 1944 series of shows about Uncle Fletcher's preparations for his landlady's wedding. It seems that Vic has agreed to share the cost of one wedding gift with Fletcher. The uncle presents a closed box and talks at great length about the contents, testing Vic's patience. Finally Vic (and listeners) hear that the box contains an album from Philadelphia. He refuses to buy it as a wedding gift and Fletcher is crushed. This is a good show and features Fletcher's story about the man who "ran for coroner and got beat, ran for street commissioner and got beat, ran for sheriff and got beat and then ran for school superintendent and got beat." And what was his lifetime ambition? "To run for mayor and get beat."

### 7) "Fixing Charlie's Auto"

This episode, while not exceedingly funny, still will be fascinating to those interested in the characters. We find Vic furious because Sade promised her friend Ruthie Stembottom that Vic would spend the evening working on Ted's car. (Note: in this show Ruthie's husband is "Ted" while in show #3 he was "Fred.") Russell keeps trying to inject his opinion but no one listens. Finally Sade is convinced that Vic is right, but she makes him call Ruthie to say they're not coming.



### 8) "People Owe Sade Money"

Here is another show with no great laughs but a multitude of chuckles. Sade is reading to Vic a list of all the people who owe her money. First on the list is her best friend Ruthie Stembottom who borrowed \$9 from Sade. Ruthie's husband (whatever his name is) will get angry if she asks him for the money so Sade can't ask her to repay it. Thus Sade's \$9 is probably gone forever. Sade then goes down the rest of list, including many people who owe her a few pennies or a dime. After each one, she vows she'll collect it because she's very careful with her money. "I watch my pennies," she says, "I squeeze my pennies until the eagle howls." One of Sade's debtors is Miss Gull, who always borrows three cents to pay the "Brick mush man." This character is mentioned frequently on Vic and Sade, but we never find out who the "Brick mush man" is or what he does.....

### 9) "Vic Goes to Sweet Esther, Wisconsin"

One of Paul Rhymer's best shows, this episode starts off with an amusing premise and builds slowly, chuckle after chuckle, interlaced with those ridiculous names and places that made the Vic and Sade series so delightful. Vic is excited about his upcoming trip to Sweet Esther, Wisconsin where they have a parade every single day. Uncle Fletcher tells some outlandish tales, including one about Virgil Dejectedly (Roy Dejectedly's brother) who changed his name every few days so he could occupy his time taking his hat to have the initials changed on the inside band.

In conclusion, I highly recommend these shows on NARA tape #274 to anyone who likes "Vic and Sade" and everyone who thinks they might.



# PHILIP MORRIS MYSTERY?

Family Weekly  
April 30, 1972



JOHNNY

He had to ask his mother

Remember Johnny Roventini? Johnny who? If you're over 30, you probably remember the 48-inch-tall, Brooklyn-born bellboy with the famous "Call for Philip Mor-race" by his first name only. He's now in his 38th year of plying his unusual talent, mostly for special events. And he's got a lifetime contract. He really was "auditioned" by paging that familiar name in the lobby of the Hotel New Yorker for a

dollar tip. He hesitated to leave the security of his \$15 weekly salary, plus about \$10 in tips, so he stalled the new job offer by saying, "I'll have to ask my mother." Johnny's call was a perfect B-flat. On the only night he ever missed a broadcast, he was snowbound on the Brooklyn Bridge. Over the car radio, he heard his announcer ask the audience to stand up and deliver the call themselves. "They were beautiful," Johnny remembers—"and right on key!"

## ST. LOUIS POST-DISPATCH

Thurs., August 26, 1976

Philip Morris, Inc., called its 66-year-old, 4-foot-tall walking trademark out of retirement yesterday to announce the company's plans to expanding headquarters in New York City. JOHN L. ROVENTINI, alias "JOHNNY THE BELLBOY," in his familiar blazing red waistcoat and black cap, pulled up in a 12-cylinder, 1936 Lincoln convertible at Philip Morris's offices to join lease signing ceremonies and split some eardrums in the process. Flashing a grin that exposed more enamel than JIMMY CARTER, Johnny gave the "Call for Philip Morris" shout in the famous high-pitched voice which opened

and closed thousands of radio and television shows for 41 years.



The above clippings tell, in brief, the story of OTR's smallest and possibly best-known pitchman, John L. Roventini. So what's the mystery? Simply this: when he died in Phoenix, Arizona in January 1980 his name was now Jimmy Tattler, he had grown 11 inches, changed his birth date from 1910 to 1915 and his original occupation from bellhop to assistant bartender. Confused? So are we after reading his obituary, an Associated Press release of January 7, 1980, which contained those facts. That news clipping related that Tattler, born James Turchi in Indiana, was working in a Chicago bar when he won an audition for "Johnny", and his Philip Morris job on radio spanned 18 years during the 40's and 50's. It also stated, "Life-size cardboard posters of (Tattler)...attired in black tuxedo pants and bright red jacket and cap graced cigarette displays throughout the nation." Jimmy (or Johnny) had been living in Phoenix and employed as a wine steward for three years before his death. Any of our readers know the answer to this riddle? Were there really two "Johnny's" or perhaps three or more? Whose face was really on those posters? Certainly having two or more bellhops for personal appearances would have been handy, but one would be enough for radio commercials. If any member knows the answer to this mystery, please tell us.

# RADIO LIBRARIES OF WASHINGTON



by JACK A. FRENCH

Many OTR fans who visit Washington, D.C. for business or pleasure probably spend their sight-seeing time visiting the usual standard tourist attractions, including the Capitol, the White House, the museums and galleries. A few radio buffs may possibly find their way to the Motion Picture and Sound Recording section of the National Archives, a fascinating place buried deep within that imposing structure at 8th Street and Pennsylvania Avenue. There they can tape to their heart's content, choosing from a mother-lode of commercial, public, government and military broadcasts, nearly all of which are cross-indexed in a well-researched card file.

It is doubtful that very many friends of the Golden Age of Radio are aware that the Nation's Capital has three other research libraries, all of which have substantial radio history materials. Two of these learning resource centers are in the same building on "N" Street and the third is tucked away on the top floor of a well-known and popular tourist edifice.

All three locations are easily accessible via public transportation (either by bus or Washington's new subway) or for the more adventuresome and sturdy of foot, they can be reached without great difficulty as they are within walking distance of the downtown area.

The large, stately National Association of Broadcasters (NAB) building, located at 1771 "N" Street just off Connecticut Avenue, houses two research libraries with large holdings of interest to OTR fans and both facilities are open to the public.



# BROADCAST PIONEERS LIBRARY

Located on the very first floor of the NAB Building, directly to your left as you enter the main lobby, is the Broadcast Pioneers Library. An outgrowth of the Broadcast Pioneers History Project which dates back to the mid-1940's, the actual library has been in existence just over ten years. Initially funded by individual gifts, principally by NAB Board of Directors, it is now largely self-supporting through monetary and material tax-deductible gifts.

The library itself is very compact with high-ceiling windows and two mosaic murals depicting the history of broadcasting. Most of the present holdings consist of primary source material in letters, tape recordings, official records, books, magazines, and clippings from periodicals. The library has very few recordings of old radio programs; most of its tapes are recorded interviews with OTR officials and performers who have recounted their memories for posterity.

Over 1200 hardback books on all phases of radio broadcasting are found on the crowded shelves. Thousands of magazines and pamphlets plus hundreds of donated scripts, photographs, and scrapbooks (some still unpacked in cardboard boxes) are available for the researcher's perusal. A tiny recording studio in on the premises but it cannot be used by the public. No tape dubbing facilities are available for the researchers nor does the library have any duplicating machine for reproducing printed material.

Catharine Heinz has been the Head Librarian at the Broadcast Pioneers Library since it moved to its present location. Assisted by a few paid employees and a fluxuating number of volunteers, she has attempted to complete a process of automatic retrieveability for the mass of data stored on the premises. However a great deal of information is indexed only by general subject matter, and diligent examination of the printed matter by the researcher is usually necessary. Heinz also edits a small newsletter that the library mails to donors, friends, and others interested in the library which tells of recent acquisitions, visitors, and requests for assistance. The newsletter frequently stresses the need for help in its oral history project, that is, the taping of recollections of OTR officials, performers, and others.



Catharine Heinz

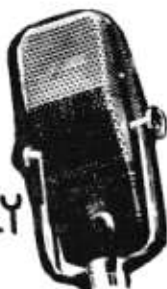
The library is open during normal weekday business hours but be sure to telephone first (223-0088) because if they are short-handed, they may have to close for a few hours. Their library staff does handle both written and telephonic inquiries from the public although they would prefer researchers to appear in person if the question is complicated or requires substantial searching.

It's a cozy, informal, cluttered and friendly library where the lone researcher may find himself answering the telephone because Heinz and her assistants may have stepped out at the same time. None of the



material in the library can be checked out by the public and therefor all research must be done on the premises. There are two small tables available for the public, but the "walk-in" traffic is light so it is infrequent that there would not be working space.

N  
A  
B  
LIBRARY



Upon leaving the Broadcast Pioneers Library, one can travel to the second radio research facility merely by stepping into the lobby elevator and taking it to the sixth floor. Here in Room 614 we find the National Association of Broadcasters (NAB) Library. Although it is funded by the NAB and exists primarily for the benefit of the parent organization, it is open to the public from 10:00 a.m. to 5:00 p.m., Tuesday through Friday. The NAB Library has no tapes but it does have a voluminous amount of printed

matter, neatly shelved and catalogued. Salaried workers comprise the entire staff and they run a very efficient, tidy operation. The library subscribes to approximately 200 periodicals, some of which are retained but most are clipped, filed and indexed. The well-stocked shelves contain several hundred volumes but less than twenty books specifically pertain to Old Time Radio.

Perhaps the area of most interest to the OTR buff would be the large holdings of bound copies of old periodicals, including "Broadcasting" and "Sponsor." Of course, these materials, as all of the printed matter in the library, cannot be removed or charged out and therefore must be reviewed there. Only two relatively small tables are designated for the general public researchers, and it is wise to telephone (293-3579) beforehand if you wish table space.

The library cannot honor any requests for information either by phone or letter, except from members of the National Association of Broadcasters. Nevertheless the small library staff is very courteous to the general public and generously assists them as time permits.

Our third resource center of interest to any friend of radio-as-it-wuz will be found on the very top floor of the John F. Kennedy Center for the Performing Arts. In this beautiful structure, located on the Potomac River between the Watergate complex and the Theodore Roosevelt Bridge, are located five theaters, three restaurants, several galleries, and the Performing Arts Library.



This library, which is jointly sponsored by the Kennedy Center and the Library of Congress, is just off the North Gallery across from the Terrace Theater. It initially opened in the spring of 1979. Like everything else in Kennedy Center, the resource center is a balance between elegance and functionality, with the emphasis perhaps tilting softly toward the former. In any case, it is lovely, posh, modern, and designed with a theatrical flair.

All of the materials (written matter, tapes, photographs, sheet music, posters, etc.) are actually the property of the Library of Congress so while the Performing Arts Library only maintains a small amount of material, the vast holdings of the Library of Congress can be accessed here--if one can wait a day or two for it to be delivered.

As we might expect, most of the emphasis in this library is on the "important" performing arts, i.e. live theater, music, ballet, opera and cinema. The radio and television arts are treated more casually (less than 10 books in the whole library pertain to OTR) but there is still a goodly share of material for the Golden Age of Radio buff. For example, the library has the scripts of Goodman Ace, the Fred Allen Show, Vic & Sade, and the extensive former holdings of the script archives of CBS radio.

Of no small confusion to the first-time researcher in the Performing Arts Library is the tracing of materials from the card index to the shelves because the familiar Dewey Decimal System is not used here. Since it is technically a "branch" of the Library of Congress, it uses their numbering system exclusively, much to the consternation of the walk-in public. Under this numbering system, books on radio broadcasting are found in section PN-1991-2 or some sub-sections of Z.

For the tourist in Washington, D.C. who wants to take some time "off the beaten track" away from the many crowded attractions, the above resource centers will provide a very pleasant and informative way to pass the hours, particularly for those of us who will never forget the Golden Age of Radio.



## ED BEGLEY

|                                 |     |
|---------------------------------|-----|
| Title Role "Charlie Chan"       | WJZ |
| "Chas. Daniels" in "Big Sister" | CBS |
| "Daniel Burke" in "Mary Marlin" | CBS |

## NORMA NILSSON

(Age 7)

•

Lux Show  
Burns and Allen  
Cavalcade of America  
This Is My Best  
Chase & Sanborn  
Arch Oboler  
Salute to the Treasury  
(Henry Morgenthau)

•







## THE STORY OF CAPTAIN MIDNIGHT

The Captain Midnight radio program was one of the most popular children's shows of the 1940's. It centered around the character of flying ace Captain Midnight (formerly Captain Albright) who had received his nickname years before when he, as an army flyer, returned from a dangerous mission at the stroke of twelve, just in time to save the Allied cause.

The program was first aired in 1938, and during the early years (under the sponsorship of Skelly Oil Company) Captain Midnight and his friends belonged to an organization known as the Captain Midnight Flight Patrol.

Late in 1940, a new sponsor (Ovaltine\*) took over the show, and, at this point, the Flight Patrol was superseded by an organization known as the Secret Squadron. As the story unfolded, Captain Midnight was asked by the U.S. Government to head up this special new organization whose mission it was to assist federal authorities in fighting injustice throughout the world.

Within the Secret Squadron, Captain Midnight was designated as SS-1. Captain Midnight's superior officer at government headquarters was Major Steel, and his chief Squadron assistants were his mechanic Ichabod Mudd (SS-4), and his young friends Chuck Ramsay (SS-2) and Joyce Ryan (SS-3). (Along with the organizational and sponsor changes came a change in the name of the young female lead from Patsy Donovan to Joyce Ryan.)

Chief villain of the entire series was Ivan Shark, mastermind of a world-wide crime syndicate. Though Ivan Shark was the central antagonist, his equally unprincipled assistant Fang and his evil daughter Fury were often heard from. There were also other international bad apples, one of whom was the Barracuda, a sinister figure of oriental ancestry.

During the war years, the villains regularly took on an Axis makeup, and that period saw Captain Midnight and his friends continually rushing from adventure to adventure in a never-ending effort to make the world secure once more.

In the early 1950's, the program spawned a television version (also sponsored by Ovaltine in its initial release), but the show is primarily remembered for its tremendous success on radio.

Each program began with the bong...bong...bong of a striking clock, the sound of airplane motors, and the announcer shouting "Cap-tain Mid-nightt!" Each program closed with the announcer wishing each listener "Hap-py Land-inngs!"

In a well-planned campaign to help the audience feel more a part of the program, the sponsors, over the years, offered numerous pins, medals, and decoders to young listeners. These premiums were always available by mail for a small sum plus a boxtop or some other evidence of having purchased the sponsor's product. It is with pride that we offer you a carefully crafted replica of one of these items.

\* Ovaltine continued as the program's sponsor from this point until Captain Midnight left the air in the 1950's. It is with this product that the program is perhaps most often associated in the minds of those who remember listening to it.



# The ROAD to WELLVILLE EXERCISE CHART:

To help you each morning

When you tune in on WOR

## 6.45—FIRST GROUP



1. Chest and Lung Development

Fill arms with water, holding together. Inhale. Draw back, exhale. Repeat 10 times. Then repeat 10 times with arms in original position.

2. Waist, Loin, Back, Shoulder and Neck

Take arms, shoulders, back, neck, and waist. Draw back, exhale. Repeat 10 times. Then repeat 10 times with arms in original position.

3. Abdominal Training and Sexual Development

Stand erect, feet well apart, arms extended horizontally. Keep legs straight. Tuck in waist line as far as possible without straining. Alternately raise right and left leg.



4 and 5. Leg and Hip Exercise

Lie flat on back, knees or knees and feet. Draw right leg to upright position. Repeat 10 times. Then repeat 10 times with left leg.



6 and 7. Abdominal and Intestinal Development

Lie flat on back, placing right hand on navel. Draw up left knee to chest, trying to touch navel with knee. Repeat 10 times. Then repeat 10 times with right knee.



8. Leg and Hip Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Alternate in upright position.



9. Repeat exercise No. 4, reversing right leg and left foot.



10 and 11. Abdominal Training

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



12. Thigh Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times.



13. The Workout

Draw up all four legs extended to the floor, keeping back, arms, and feet in upright position. Repeat 10 times.



14. The Runner

Draw up all four legs extended to the floor, keeping back, arms, and feet in upright position. Repeat 10 times.



15. Penetration Exercise

Draw up all four legs extended to the floor, keeping back, arms, and feet in upright position. Repeat 10 times.

## 7.15—SECOND GROUP



1. Lung and Chest Development

Stand erect, arms in air. Draw arms down, holding hands in front of chest. Repeat 10 times. Then repeat 10 times with arms in original position.

2. Wrist and Neck Exercise

Stand with feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.

3 and 4. Abdominal and Sexual Development

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



5. Waist and Back Development

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



6. Abdominal Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



7 and 8. Hip Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



9. Abdominal and Neck Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



10. For Abdominal, Neck, and Hip

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



11 and 12. Leg Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



13. The Runner

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



14. Running Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



15. Penetration Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.

## 7.45—THIRD GROUP



1. Lung Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.

2. For Waist, Loin, Back and Neck

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.

3 and 4. For Neck, Back and Intestines

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



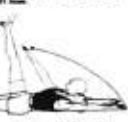
5. For Lower Abdomen

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



6. For Upper Abdomen

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



7. Abdominal and Chest Development

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



8. For Abdomen

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



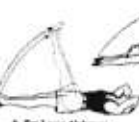
9 and 10. For Hip

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



11 and 12. For Abdomen and Neck

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



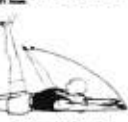
13. Leg Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



14. For Abdomen and Neck

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.



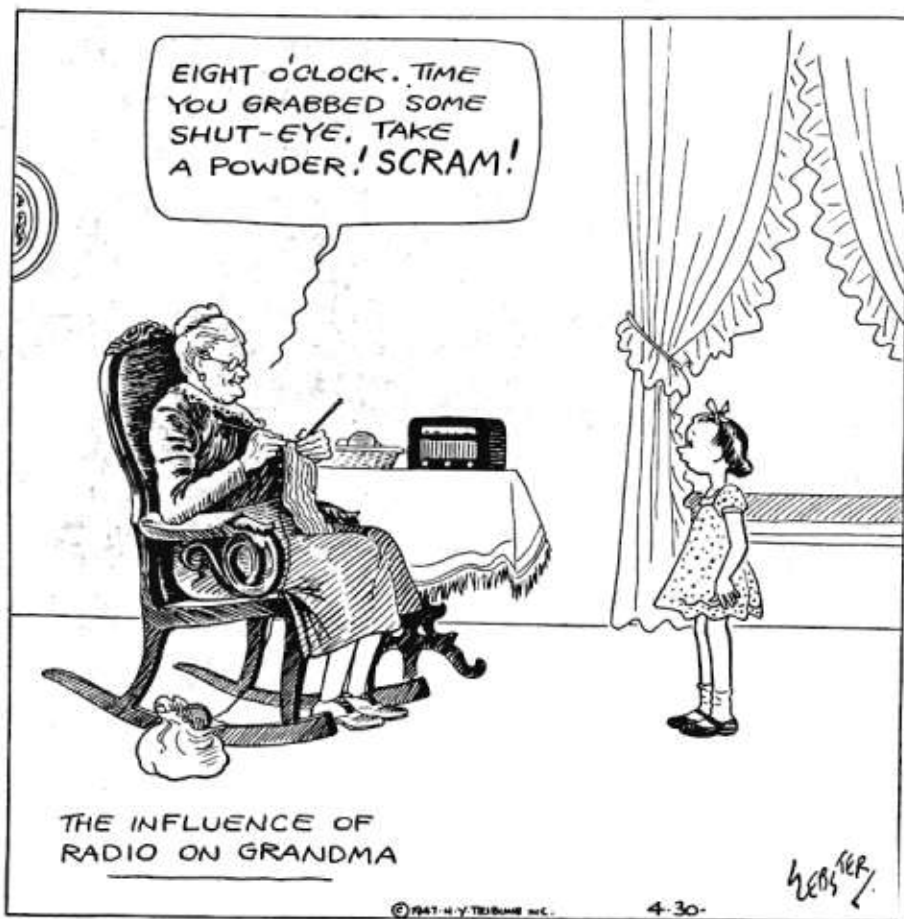
15. Abdominal Exercise

Stand erect, feet well apart. Draw up right knee to chest, and draw left leg out to side. Repeat 10 times. Then repeat 10 times with left knee.

This exercise chart was given away in the 1930's by Station WOR, New York City, for use on the program "Gambling's Musical Clock." Listeners followed their charts each A.M. and exercised along with John B. Gambling.

© 1926 POSTUM CEREAL CO.

## THE UNSEEN AUDIENCE



Harold Tucker Webster (1885-1953) was the beloved cartoonist of the New York Herald Tribune who created "The Timid Soul" (Caspar Milquetoast), and who drew dozens of cartoons in series-form such as "Life's Darkest Moment" and "The Thrill That Comes Once in a Lifetime." In 1943 he began a series about radio called "The Unseen Audience" which first caused an uproar in the radio industry but in 1948 Webster was presented with the Peabody Award "for distinguished service to radio." The above cartoon is one drawn in 1947 for that "Unseen Audience" series.



Montage by Karen Watson



## 'Theater of the mind'

Drama born again on audio airwaves

By Michael Blowen  
Globe Correspondent

The sound of surf breaking against a boat flowed out of two large speakers in the control room at WGBH radio in Boston. In the studio below, surrounded by soundproof baffles, Captain Ahab screamed in pain as an invisible white whale crushed his leg. The first mate handled an old Harvard crew oar while Ishmael adjusted his sweater and the rest of the seven-man crew stuffed their faces into eight-foot blocks of foam rubber to mute their groans. Several boom microphones dangled from above as the engineer fingered the massive control panel. After weeks of work, the staff of Masterpiece Radio Theater at WGBH was taping the final segment of PBS'

five-part radio drama, "Moby Dick" which will begin April 20 at noon on WGBH-FM.

Later that week, in New York, four actors sat around a wooden table in a room that also contained a table tennis set, a pinball machine and a billiard table. They had just received a copy of the script and had one hour to prepare for the afternoon's taping of CBS Radio Mystery Theater.

"Let's cut that line, Hi," said Paul Hecht, a movie and theater performer, who obviously enjoys acting in the radio dramas. "He'd never say that."

"Alright, alright," said Himan Brown, producer of CBS Radio Mystery Theater, who began his radio career in 1929 with "The Rise of the Goldbergs." "Don't wor-



Above, several on-the-air expressions of Jack Aranson. Above left, Himan Brown (at microphone) and Paul Hecht.

ry about it. Let's get going. We haven't got all day. God save me from thinking actors."

Two hours later, they were finished. Except for editing out a few muffed lines and adding a few more sound effects, the tape was ready for broadcast.

Radio drama is making a stumbling comeback. In the '30s and '40s, when radio was the king of home entertainment, families huddled around their radios every night to listen to "Dick Tracy," "The Lone Ranger," "The Shadow" and "Gunsmoke." But the rise of television in the late '40s transformed radio from a dramatic medium to a source for music and news. Although it existed in spurts until 1960, radio drama was clinically dead until 1975 when Himan Brown persuaded CBS to support a daily radio mystery.

CBS Radio Mystery Theater and PBS Masterpiece Radio Theater represent the two most successful radio drama series currently on the air. But, aside from their mutual desire to see radio reborn as a dramatic form, they have little in common. Mystery Theater is a low-budget program (Hi Brown refused to divulge the budget). Each one-hour episode is produced in an afternoon. It is essentially a professional record-and-run operation.

PBS entered the competition last year with Masterpiece Radio Theater. WGBH, the originating station for the series, imported some of last year's programs from the British Broadcasting Corporation. But this year they are producing radio dramas based on American literature. They received a large grant from Mobil Oil Corporation and their staff dwarfs the handful of employees at CBS Mystery Theater. They use the latest in stereo technology and dislike being compared to CBS Radio Mystery Theater.

CBS and PBS are uneasy allies on a very small battlefield.

"The actors have spent 10 days recording their portions," said director Eleanor Stout of Masterpiece Radio Theater, as she flipped a switch and politely asked Jack Aranson, who plays Captain Ahab, to take some of the "breathy quality out of his voice." "We spent time at Mystic Seaport recording authentic sound effects aboard the 'Charles W. Morgan' and we're using the latest stereo technology to re-create Melville's novel."

"Our production of 'Moby Dick' isn't anything like 'old' radio," she said, alluding to what she considers the nostalgic, old-fashioned approach of traditional radio drama that CBS represents. "It's a new approach to a traditional dramatic form. We even sent our engineer, Perry Carter, to England to study with the BBC. Radio never died there as a dramatic medium, it just continued to evolve."

"We're not trying to resurrect old radio drama either," said CBS' Brown. "These shows are all original dramas written especially for us by our talented writers. We're in the '80s and our show appeals to adults and children who enjoy listening to a well told tale instead of watching television."

"I have nothing against what PBS is trying to do but there's always the implication that they're putting us down. We've done 1300 shows in the last six years. We've done Hawthorne, Wilde, Irving, Twain, O. Henry, Poe and Melville. We did 'Moby Dick' years ago."

One production assistant at WGBH referred to CBS Radio Mystery Theater as "Hi Brown's vacuum-tube toy, disguised as legitimate radio theater."

"Hi Brown has a hit-and-run operation," said one of the actors in "Moby Dick," who wished to remain nameless because he "might need a job sometime." "You can't do serious drama as if it were a comic strip."

Paul Hecht, an actor who has performed in countless dramas for Brown, disagrees.

"Hi has used some of the best performers in the business — Jack Guilford, Tammy Grimes, Tony Roberts — and they all had fun. It's a challenge to come in here at noon, look at the script, edit the copy, read your lines and be out by 2 o'clock with a check in hand. Hi knows what he's doing."

During the taping of Mystery Theater, Brown's hands flashed signals to Gerry McCarty, the sound effects man who stomped on wooden fruit baskets to simulate a walk through a German forest and splashed water back and forth in a wash-tub to create an aural image of crossing a stream. A musical interlude created a familiar, but dramatic, bridge to the next sequence and Paul Hecht stepped forward to pick up the narration. His voice popped into the microphone.

"Get closer to the mike," Brown said to Hecht. "We haven't got all day."

"PBS could be a vital force in the flourishing of radio drama," said Brown. "I mean they get a big grant from Mobil Oil and a huge network. But they haven't got any business putting us down. Most of their stuff is affectation. I read where they had Jane Alexander dressed in a long dress for some Edith Wharton story ["The House of Mirth"] they did. That's awfully extreme. Nobody can see what she looks like on the radio."



WGBH maintains that this sort of detail aids the performers in getting into the spirit of their roles.

Peter Gerety, the actor who sat with an ear on his lap during the taping of "Moby Dick" claimed that it was only useful because the script called for the sound of tapping on wood for one sequence. "I just saw it lying around," he said. "I decided it would do the job very nicely but it didn't help me with the characterization."

The extent of radio drama's comeback can be measured by the number of network outlets that air both series. "Our ratings went up when we put it on the air," said Mel Miller, director of programming at WEEI. "It's sustained itself pretty well. We're happy with it." Radio Mystery Theater airs on all seven of the CBS network stations.

WGBH radio is also satisfied with the performance of Masterpiece Radio Theater. According to spokesman Sherry Woocha, "Masterpiece Radio Theater is aired on virtually every station of the 200 PBS network stations and the listeners are ferociously loyal." But neither program can make a dent in the audience attracted by television drama.

"Anyone involved with radio drama realizes that we can't compete with television," said Brown as he followed the actors out of the studio. "But radio is much better theater. It's the theater of the mind."

# NOW! And For Only

## \$37.50 complete!

You can bring in all the big events — Base Ball — Fights — Concerts — Opera — whatever you choose — just a turn of the dial and you get what you want — when you want it.



### It's Here!!

Come! See and Hear It with your own ears — then you'll believe us when we say this NEW midget set is a knock-out.

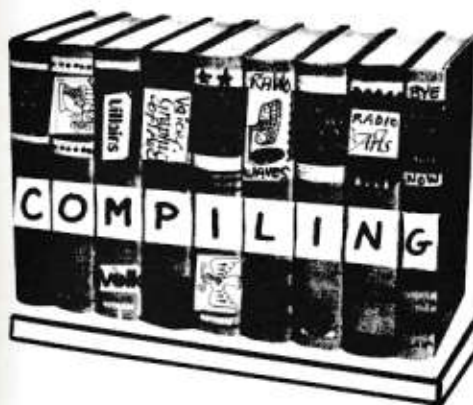
EASY TERMS! (1931)

|  |  |
|--|--|
| <p>This is WKBW night<br/><b>TELLO-TEST</b><br/>Money for listening<br/>for your phone<br/><b>WKBW—6:15</b><br/>"Accent on Music"<br/>Bobby Nicholson<br/>7:15 P. M.<br/><b>WKBW—ABC</b></p>     | <br><p><b>"THE LONE RANGER"</b><br/>"Rough &amp; Ready Adventures"<br/>7:30 P. M.</p> |
| <p>8 P. M.  8 P. M.<br/><b>BASHIELL HAMMETT'S "FAT MAN"</b><br/>"The Sensational Private Eye"<br/>8 P. M.</p> | <p>Friday Night Is<br/>WKBW Night!<br/>"This Is Your FBI"<br/>8:30 P. M.<br/>"Break the Bank"<br/>9 P. M.<br/><b>WKBW—1520</b><br/>Don McNeill is coming!</p>            |

(April 1947)

(July 1946)

|   |   |
|---|---|
| <p>Tonight!<br/><b>DICK Powell</b><br/><b>JOAN Bennett</b><br/>★★★★</p> | <p>"Murder My Sweet"<br/>8:00 • WIBX<br/>Frigidaire<br/>Hollywood Star Time</p> |
|---|---|



## A RADIO BOOK SHELF

by Gary A. Yoggy

Throughout the past ten years that I have been collecting recordings of old radio programs, I have also been building an extensive library of books and other printed materials relating to old time radio. For anyone truly interested in the Golden Age of Radio, whether as a serious student or teacher, or merely as a buff, such a library can greatly enhance one's enjoyment of the wonderful world of old time radio. The purpose of this article is to suggest some ways that one can go about building a useful, as well as entertaining, book shelf of old time radio materials.

The books in my collection can be roughly divided into six categories: 1) historical studies, scholarly examinations of the general field of CTR or of specific topics, periods or personalities; 2) memoirs, reminiscences of individuals whose professional careers were actively involved in radio; 3) anthologies, collections of articles about CTR or scripts from CTR programs; 4) technical studies, mostly early editions or reprints of books and articles dealing with the scientific, financial and commercial aspects of the Golden Age of Radio; 5) biographies, of individuals prominent in early radio; and 6) popular studies of some aspect of old time radio, for example, radio heroes.

Some specific examples of useful and readable works in each of these categories will assist the novice in building an CTR book shelf of sufficient breadth and variety to serve his/her individual needs and interests. Most of these books can be special-ordered from the publisher by your local bookstore. A few are out of print and must be ordered through a book search agency (which are found in most larger cities.)

### Historical Studies

Everyone interested in old time radio should start his/her library with Erik Barnouw's excellent three volume History of Broadcasting in the United States, published by Oxford University Press. Commonly used as a text book in college courses, the first two volumes, A Tower in Babel and The Golden Web, deal primarily with the history and development of radio, while the third volume, The Image Empire, covers the rise of television. Dr. Barnouw's own personal involve-



ment in radio broadcasting (especially in World War II) and his meticulous attention to accuracy and detail, make this work almost indispensable to the student of CTR.

An outstanding new historical overview of radio's Golden Age has been written by J. Fred MacDonald, Professor of History at Northwestern University of Illinois, in Don't Touch That Dial; Radio Programming In American Life, 1920-1960. Professor MacDonald presents a concise historical summary of the development of radio during that period and then deals in separate chapters with several genre of programs: comedy, news, soap operas, westerns, and detective shows. This excellent book is available in a relatively inexpensive paperback edition.

Historical studies are also available on such specific topics as newscasting: News for Everyman: Radio & Foreign Affairs in Thirties America by David Culbert, (an excellent analysis of the early importance of radio as a vehicle for disseminating information about foreign affairs during the critical period prior to World War II) and Those Radio Commentators! by Professor Irving E. Fang which presents biographical sketches of some fifteen newscasters who left their mark on radio, including Edward R. Murrow, Walter Winchell, H. V. Kaltenborn and Gabriel Heatter. Each profile includes generous quotations from significant broadcasts of each newscaster. Both of these books are currently available in hardbound editions.

The rise of the networks: CBS: Reflections in a Bloodshot Eye by Robert Metz, chronicles the rise of that network and provides considerable insight into the major controversies which racked that broadcasting empire such as the Murrow-McCarthy confrontation, the quiz show scandals, and the great talent raids. A new study by Laurence Bergreen, Look Now, Pay Later, which is the most detailed and documented study of the entire broadcasting industry yet available.

The commercialization of broadcasting: the brief but detailed and fascinating study The Sponsor, Notes on a Modern Potentate by Erik Barnouw. A general overview of the Golden Age of Radio is included in Dime-Store Dream Parade: Popular Culture 1925-1955 in a fascinating chapter entitled, "Listen and Dream Your Troubles Away." Written by Robert Heide and John Gilman, the book is profusely illustrated with both color and black & white photos of early radios, premiums, sheet music, toys and other artifacts of that era.

Radio announcers and programs: For information about specific radio programs, John Dunning's Tune In Yesterday has replaced Buxton and Owens' The Big Broadcast (1920-1950) as the "ultimate encyclopedia of Old Time Radio" and is now available in a paperback edition. It contains quite comprehensive information about every program listed therein but the experienced collector will discover that there are a number of programs not included. Golden Throats and Silver Tongues by Ray Poindexter is thorough but somewhat difficult to follow because it is organized chronologically rather than biographically and one has to skip around quite a bit to follow the careers



of specific announcers. Specific program genre: Radio Comedy by Frank Wertheim, Professor of American Cultural History at the University of Southern California, examines every aspect of that category of radio programming from the influence of vaudeville to the impact of television.

### Memoirs

More and more books are being published in this category, some by personalities whose careers embraced radio almost exclusively, e.g. Mary Jane Higby, Glenhall Taylor; others by entertainers who starred in radio as well as other facets of the entertainment world, e.g. George Burns, Dorothy Lamour, etc. It is difficult to recommend where to start one's collection in this category since the personal tastes and interests of the collector will influence individual selections in this broad classification. I will mention a couple of memoirs which cover the general development of radio. Ben Gross' I Looked and I Listened presents reminiscences gleaned from years of writing a radio and television column. Mary Jane Higby's Tune In Tomorrow is an amusing account of her experiences in radio as the star of "When a Girl Marries" and several other soaps. Joe Julian's This Was Radio! is a fascinating account of one of radio's lesser known but solid actor's experiences behind the mike. Carroll Carroll's None of Your Business (currently available in paperback) describes the always interesting, often amusing, adventures of one of the Golden Age of Radio's most versatile and professionally popular script writers. Glenhall Taylor's Before Television: The Radio Years is the most recently published memoir written from a producer's perspective, with many delightful anecdotes about radio's biggest stars.

Days of Radio  
come skipping  
back in enter-  
taining, nostalgic  
reference--

No discussion of the literature on OTR would be complete without mention of Fred Allen's Treadmill to Oblivion, the classic account of one of radio's most original funnyman's experiences during radio's finest years. Originally published in 1954, this book is now out-of-print and available only through used book stores or book search agencies.

### Anthologies

There are many anthologies of radio scripts available; a number of these are out-of-print however. An absolute must for any OTR library is Norman Corwin's Thirteen by Corwin and Twenty-Six by Corwin (both originally published in 1941) and Arch Oboler's Fourteen Radio Plays (published in 1944.) Columbia Workshop Plays, collected by Douglas Cuthbert, contains fourteen radio scripts from one of the best dramatic series of the Golden Age of Radio. Margaret Cuthbert's Adventures in Radio includes articles and plays by such immortals as Edna St. Vincent Millay and Archibald MacLeish. The recently published The Big Radio Comedy Program consists of comedy scripts and brief biographical sketches of some of radio's top comedians collected by Ross Firestone.

A different type of anthology is American Broadcasting: A Sourcebook on the History of Radio and Television by Lawrence W. Lichty and



Malachi C. Topping. Articles originally published during radio (and television's) golden age deal with every aspect of broadcasting from economics to audiences to programming and regulation.

### Technical Studies

Although many of these books are out-of-print today, they may be found at flea markets, used book stores, and book search agencies. One exception is the recently reprinted Radio Enters the Home, originally published by RCA in 1922, which explains at great length, the various radio sets available at that time, how they worked, and the advantages and disadvantages of different radio formats. Other valuable books on the technical aspects of early radio in my collection include: Handbook of Broadcasting by Waldo Abbot, covering every detail of 1940's radio (radio speaking, sound effects, writing for radio and directing the radio play); Off Mike: Radio Writing by the Nation's Top Radio Writers, edited by Jerome Lawrence (1944) which includes sections on radio comedy, drama, adaptations, the series show, writing for children, and wartime programs; and What About Radio? by Kenneth K. Goode which is a first-rate analysis of radio broadcasting written in 1937 answering such questions as: how many listen at one time? how long do they listen? how often do they listen? when do they listen? and why do they listen?

### Biographies

Perhaps the most numerous and fascinating of all books dealing with CTR in any way are the many biographies and autobiographies of show business greats and others, who were directly or indirectly involved with the Golden Age of Radio. They run the gamut of those dealing with such giants as David Sarnoff by Eugene Lyons which tells the dramatic story of broadcasting's most creative genius and the brains behind NBC; Jack Benny, An Intimate Biography by Irving Fein, his longtime friend and business manager; Jack Benny by his wife and co-star, Mary Livingston, is the story of radio's greatest comedian told as only she could tell it. There are two biographies about Walter Winchell, radio's most controversial newscaster, one by Bob Thomas, a columnist, called simply Winchell, and written in 1971 while Winchell was still alive, and another, the more revealing, Winchell: His Life and Times by his associate, Hefman Klurfeld, published in 1976. Also of interest are: Bing by Charles Thompson about Der Bingle, and an unauthorized biography entitled Red Skelton written by Arthur Marx (Groucho's son) which both include extensive discussions about their respective subjects' careers in radio.

### Popular Studies

Any library of CTR which hopes to cover its subject in any comprehensive way should include Jim Harmon's two classics, The Great Radio Heroes and The Great Radio Comedians, probably two of the "most fun to read" books about the Golden Age of Radio ever written. The titles of these fascinating recollections of CTR are self-explanatory. Speaking of radio heroes, two of the most popular and best known are, of course, The Lone Ranger and The Shadow. What CTR library would be



complete without Who Was That Masked Man? by David Rothel, a "biographical" study of radio's most famous western character, from his first appearance on WXYZ radio in Detroit through the many television and movie "careers" of that masked rider of the plains. Another great book is The Shadow Scrapbook, edited by Anthony Tellin, which includes radio scripts, comic strips, Shadow stories, and photos from radio's most popular mystery program.

The forty some titles of the books on OTR mentioned in this article only scratch the surface of the wealth of printed material available relating to some aspect of the Golden Age of Radio. One has to start someplace and it took me nearly ten years to collect the one hundred volumes comprising my OTR. I hope I've given the reader some ideas on books that he/she might wish to own that will further enhance their understanding and enjoyment of that most wonderful hobby---Old Time Radio!

#### ABOUT THE AUTHOR

Gary A. Yoggy is Associate Professor of History at Corning Community College in Corning, N.Y. where he has taught since 1963. He has been an OTR collector for nearly ten years and has some 2500 programs in his collection; he has been a member of NARA since 1973. Professor Yoggy makes use of his radio tapes in his American Studies, American Pop Culture, and American History classes and he has taught a graduate course entitled "The Golden Age of Radio" at Elmira College, Elmira, N.Y. since 1974. He conducted an OTR Workshop for teachers at the OTR Convention in Meriden, Conn. in 1978 and also in Bridgeport, Conn. in October 1980. He has written several book reviews for Collectors' Corner.



1947 radio cast of "It Pays To Be Ignorant" included (left to right) George Shelton, Lulu McConnell, Tom Howard and Harry McNaughton.



# USE & ABUSE



Every year NARA NEWS receives several letters from members and other collectors asking questions about taping old 78's, improving their sound quality, and even how and where can they be repaired and restored. Because of this we were very interested in information recently received from Lane Audio & Records, P.O. Box 29171, Los Angeles, CA 90020 (213-469-8007). They offer a complete 78's service, including consultation, appraisals, transfer, repair, playback systems, and modifications. Of course, NARA does not recommend or endorse Lane Audio at this point, and we invite readers to share with us any experiences (good, bad or otherwise) they've had with that firm.

The below questions and answers were prepared by Lane Audio and are set forth for the information of members who have old 78's that they enjoy and wish to clean, repair, restore, tape or whatever.

- Q: Should I tape my 78's to preserve them?
- A: Not necessarily. Shellac 78's will very slowly deteriorate just with time, but if properly stored, handled and played, they should last several hundred years or more. Acetate discs have a much shorter life expectancy, maybe 40 or 50 years, and when these show any sign of deterioration, they should be taped immediately. Certainly tape saves space, avoids accidental breakage and eliminates the necessity of changing sides on a long work, but we prefer to play the actual 78's. With the disc we can easily try different styli, change speed, alter equalization, etc. With tape this is difficult or impossible. Playing 78's with a quality cartridge and stylus tracking at 2 or 3 grams will not degrade them further no matter how many times you play them.
- Q: How should I connect a tape recorder to tape 78's?
- A: 1:- If you merely want to tape what comes off the record, connect the recorder to the normal tape jacks on your equipment. Never use a microphone to tape direct from a loudspeaker (BAD) or tape direct from speaker terminals (POOR).  
2:- If you wish to do any restoration work and tape that result, then you're in a completely different classification. For any restoration work to be meaningful, there are many requirements, not the least of which is a quality speaker system equalized flat for your listening room. Assuming all the requirements are met, the tape recorder should be series connected at the end of the signal processing chain but before the speaker room equalizer that feeds the power amplifier.

Q: I have some damaged records. Can they be repaired?

A: Sometimes. Warps, locked grooves, pits, cracks, enlarged center holes, and broken records can sometimes be repaired. We offer a repair service, and if interested, ask for our paper, "Record Repair Service". However, for common records, it's probably not worth the cost.



Q: How should I clean dirty 78's?

A: For most 78's, except Edison Diamond Discs, wash with luke-warm water and a mild soap, such as Ivory Snow. Avoid harsh cleansers, especially those containing sodium compounds, as they may be harmful to the records. Apply with a sponge or a fine brush, using a circular motion. Rinse and dry with a soft, lint-free cloth. Most war-time labels, with silver-colored lettering, are not color fast; so keep these labels dry. For 78's with light mildew, add a small amount of Lysol to the cleaning water. Lysol will kill the mildew fungus and prevent further damage. Caked-on or sticky spots can frequently be removed by rubbing them with hand lotion and leaving overnight before rewashing. Experiment on a junk record, as some lotions can leave permanent discoloration. NEVER USE ALCOHOL OR SOLVENTS ON 78'S. The exception is the Edison Diamond Disc, which should only be cleaned with isopropyl ("rubbing") alcohol. Water will damage Diamond Discs, causing the base material to swell up, particularly around the center holes and the rims, which become flaky.

Q: Can anything be applied to the surface of a record to improve the sound?

A: No. In our experience, friction reducing coatings, from water to Sound Guard, are of no real help. With badly oxidized acetate discs, a pool of isopropyl alcohol on the record while it is playing may give temporary improvement so that a tape can be made. This is tricky and it will definitely further damage the record.

Q: How can I polish my records?

A: Don't. Collectors have tried everything from shoe polish and floor wax to Pledge and Liquid Gold. The results may look better, but the grooves are gunked up. If you must polish your records, the following works fairly well. To a quart of water, add about one tablespoon of a water soluble hand lotion and mix well. Apply very sparingly with a dampened sponge. Then polish, in a circular motion, with a clean, lint-free cloth. If done carefully, the grooves won't be gunked up and the appearance will be improved. NOTE: War-time labels are best left alone. In some case, just rubbing with a soft cloth - no polish - can take off the lettering.

Q: How should I store my 78's?

A: Store at a constant room temperature in a vertical position. Basements, attics and garages are bad because of moisture, which can cause mildew, and "temperature cycling". Alternating hot and cold temperature changes cause drying out of the oils and surface crazing. Banner Columbias and many HMV's are especially susceptible to this. Be careful in opening storage albums in which 78's are stored. If the records have slipped toward the back binding of the album, they can be wedged in and careless opening can break the records. Before opening an unfamiliar album, tilt it forward, supporting the front edge by the hand. The records will slide as far forward as possible and hence not be wedged in a the back.

Q: Is quality reproduction of 78's and cylinders possible on the old phonographs and cylinder machines?

A: NO. While some collectors may prefer this, for nostalgia or other reasons, the sonic results are greatly inferior to what is now possible on a music system especially designed for old recordings.



- Q: Is stylus, tone arm and cartridge geometry different for 78's and LP's?
- A: Basically, no. Record changer geometry represents a compromise at best, but for those who have separate cartridge, tone arm and turntable, an optimum geometry is possible and may be crucial for best high frequency clarity, particularly on inner grooves. Very few installations have the optimum relationships, especially on the horizontal tracking angle. We offer, for \$5.00, a kit which will enable you to accurately set the correct geometry between turntable, tone arm, cartridge and stylus. The sound improvement may be especially noticeable in playing LP's. NOTE: The vertical tracking angle is different for 78's and LP's, but on an integrated system, it should be set for the LP's.
- Q: Is it possible to make major sound improvements in playing 78's at a low cost?
- A: Sometimes a simple change can make a great improvement; however, quality record reproduction is not cheap, but can be very rewarding in enjoyment and in the appreciation of the great artists of the past. Few collectors have any idea of the sound quality in those old discs, especially the acoustics, just waiting to be heard.
- Q: Should 78 styli be made of diamond?
- A: Always, but in some of the largest sizes they may have to be sapphire due to the expense of large diamond chips.
- Q: Where can I get the special styli you recommend?
- A: From- Expert Pickups, Ltd., P.O. Box #3, Ashtead, Surrey KT 21 2QD, England. They are reasonably priced and do quality work. They are experienced in this field and we recommend their service highly.
- Q: What tracking force should I use on 78's?
- A: Heavy enough to maintain good groove contact, and light enough not to collapse the stylus cantilever. With the best modern cartridges and their 78 assemblies, that's about 2 to 3 1/2 grams.
- Q: What stylus size do you recommend for cylinders?
- A: We are just beginning to work with cylinders and have no recommendation at this time. Expert Pickup's suggestions would be a good starting point.
- Q: Why do many collectors prefer 78's to their LP transfers (re-issues)?
- A: Because LP transfers, ranging from amateur efforts to the new computer restorations, have had inferior sound when compared to the properly reproduced 78 originals. This does not have to be so, but we have yet to hear an exception!
- Q: For best reproduction, should I have separate systems for 78's and LP's?
- A: NO. The highest quality sound, for a given investment, will come from a single integrated system. Stylus size, turntable speed, equalization and noise reduction will be the major differences.
- Q: What turntable speeds are needed for 78's?
- A: To cover all possibilities you need continuously variable speeds from 60 to 100 rpm. A limited range of 78 to 80 rpm will cover the majority of electric 78's.
- Q: Can 78's be played safely on automatic record changers?
- A: NO. No changer will handle all the different sizes and thicknesses of 78's. Changers do not have good playback geometry, they can break 78's which are old and brittle, and they damage the center hole. Play your 78's on a manual turntable.



Q: Can I play my 78's with older style cartridges and needles?  
A: Yes, but don't. Older cartridges produce relatively poor sound and their lack of compliance can damage the high frequencies on 78's in top condition. Especially bad are the oldest types where the needle is screwed in.

Q: What type of cartridge and stylus is best for 78's?

A: Several manufacturers, such as Shure, Stanton, etc., make high quality stereo cartridges which have, as an option, interchangeable stylus assemblies for 78's. The stylus size is usually 2.5 mils, conical or elliptical. This is very good for late 78's, but not optimum for many earlier ones.



Q: Is a stereo cartridge best for 78's?

A: Yes, since the best cartridges made today are stereo. You can easily obtain a mono signal by paralleling the two channels at the output of the cartridge. In the best 78 systems, this paralleling should be done late in the audio system after individual processing of the separate channels, since there may be significant differences in noise, distortion and high frequency content in the two groove walls.

Q: Can I play vertical cut (hill-and-dale) records with a stereo cartridge?

A: Yes. Reverse the phase (switch the output wires) of one of the stereo channels and then parallel the outputs. If one of the cartridge channels has an earth ground, then reverse the other channel. This phase reversal and paralleling can be done at the cartridge or later.

Q: What is the best cartridge for 78's?

A: We prefer the Shure V15 IV with the Shure VN4 78E elliptical stylus (2.5 mil). When the VN4 78E is fitted with special stylus the results are even better.

Q: Isn't it true that vertical cut records (hill-and-dale) should be played only with a conical (ball) stylus?

A: No. Both vertical and lateral cut records will have lower distortion and better high frequencies using an elliptical, truncated stylus (truncated means cut off on the bottom). There are knowledgeable people who do not share our opinion, but so far we have found no exceptions!

Q: If I'm going to have one special stylus for 78's, what size should it be?

A: 3.3 X 1.1 mil elliptical, truncated. This will play the largest variety of 78's with low surface noise.

Q: Are equalizers, noise suppressors, expanders, etc., really helpful in reproducing 78's?

A: There are a bewildering number of devices on the market that purport to do all kinds of wonderful things for LP's and 78's. Some are almost fraudulent in their claims and gimmicky demonstrations. Others do what they claim but have undesirable side effects which may be worse than the problems they cure. Still others (modified in some cases) when properly integrated into a music system and intelligently used, can be startlingly effective. Each case is an individual situation. Our criterion is that for any such device to be successful, the listener must be totally unaware of its operation as a signal processing device.

Q: How can I eliminate "wow" from off-center 78's?

A: The simplest way of fixing them is to carefully enlarge the center hole with a reamer or file. With the record playing on the turntable, re-center it until the wow disappears by using slight pressure on the edges. This is a bit tricky and takes some practice.



# "THREE SHEETS TO THE WIND"

(the radio program that was, and yet it wasn't...)

by Don Koehnemann

You must admit, it was unique. It was heard on the radio; it was a regularly scheduled radio series, and it was broadcast over a major radio network; but it wasn't called a radio program.

THREE SHEETS TO THE WIND was called a motion picture preview, but it was not in the mold of M-G-M's "Leo On The Air" or other film studios' one-time-only promotional features for their currently released productions.

What made THREE SHEETS TO THE WIND unique was that the whole series was the preview, and more interesting; it was a preview of a film that had not yet been made. To add further distinction to the production, the noted motion picture director Tay Garnett appeared on the airwaves both to introduce each episode and to solicit audience reaction and suggestions, ostensibly to be used in the actual filming of the story.

Regrettably, the film was never made. Sadder, the broadcast series (except for the audition program) appears to be unavailable to OTR fans and collectors.

Worst of all, hardly any published information exists regarding TSTW. Frank Buxton and Bill Owen, in both of their radiographies, limit their listing to the identification of the star, John Wayne. John Dunning chooses to ignore the series completely in his Tune In Yesterday. And the one person who had the most to do with TSTW, the man who brought the "preview" to our ears, the man who helped conceive the story and who was to direct the film itself...Tay Garnett...gives it only the briefest of mention in his autobiography, Light Your Torches and Pull Up Your Tights.

Perhaps it is because the film was never made that Garnett elected to play down its significance in his book. After all, why be remembered for an idea that didn't turn out? Still and all, it is the opinion of this writer that TSTW deserved a fate better than oblivion.

Personal research, including correspondence with Garnett and Ken Carpenter, has yielded some factual information about the broadcast. The series was aired on Sunday evenings during the 1941-1942 season at 10:30 in the Central Time Zone on the NBC Blue Network. It ran for twenty-six weeks. The audition program starred Helga Moray and Brian Donlevy. Garnett delayed actual production of the series until John Wayne had completed a film assignment and could assume the male lead opposite Miss Moray. Miss Moray, by the way, was at that time the wife of Tay Garnett.

Others responsible for TSTW were Ken Englund whom Garnett describes as the author of the screenplay, titled "World Cruise"; John Slye, who adapted the story to radio; and Edward Ward, who composed the fine musical score. Some of the early scripts were written by two young men, then working independently, who were later to become an outstanding team in many stellar radio, film and stage productions; Robert E. Lee (who along the way came to "meet Corliss Archer" and marry Janet Waldo) and Jerome Lawrence. Their work on TSTW was terminated by Uncle Sam's calling them into service for WW II; and Garnett then found himself running between microphone and typewriter, for he had to write the remaining scripts alone. All of his scripts, and perhaps at least some of the others, have been donated to the Drama Department at the University of Southern California with other Garnett memorabilia.

Ken Carpenter was the announcer for the series. Hans Conreid recalls being in the cast and probably played more than one part. It is believed that Frank Nelson was also in the cast.

As to the story itself, TSTTW begins, on a late summer evening in 1939, with a murder in London, then segues to dockside at Southampton, where the Luxury liner "Empress" is about to depart for Alexandria, Egypt, first port-of-call on a 180-day world cruise.

Boarding the ship are the now notorious Sultan of Natuana and his entourage; next, an attractive young English lady, Miss Joan Lockwood (Moray), who is in reality a British Intelligence agent; and finally, Mr. Dan O'Brien (Donlevy), a non-descript American whose primary interests appear to be booze and broads. His opening line, which sets the tone for his role and also gives title to the story, is a resounding hiccup.

Seven murders have been committed since the Sultan of Natuana has been in England. The Sultan attributes the deaths to the curse attached to his sacred black diamond, the Curse of Natuana, which warns "Anyone who looks on it covetously will die; and if one is so tempted, then eleven will die...one for each facet of the diamond." Thusfar, at the time of lifting anchor, the black diamond has already wrought its curse on seven persons in as many days; a broker, an artist, a writer, an explorer, a polo player, the Secretary of Rhodesia, and just last night Inspector Morrisey of Scotland Yard---all dead by strangulation, and all dead at 11 p.m.

The hour of departure is near; the time of cast-off is 11 o'clock. Who will die tonight? To O'Brien's eyes, apparently two men die---one is the Sultan; the other, a waiter. But the Sultan is soon shown to be alive and well; and the waiter's body disappears before O'Brien's claim can be verified.

Now isn't that a great beginning for a late-night adventure tale? Don't you want to know how it ended? Well, so do I.

I was a high school sophomore in South Bend, Indiana in 1941. Monday was a school day for me, and 10:30 p.m. was late in our house. I tuned in to TSTTW on a table model cathedral-type Kennedy radio at my bedside, and I listened with the volume turned way down low. Consequently, I often fell asleep before the end of the episodes; and I have absolutely no memory of the resolution of the plot.

In recent years I have been in contact with several people who listened to and enjoyed TSTTW. The number of loyal fans may not be "legion", but we must number at least a "squad" of so. However, it seems that most of TSTTW's "avid" fans were young teenagers who fell asleep before program's end each week. Each correspondent has recalled something special about the series (my recollection was of the lilt...tilting?...musical signature for each O'Brien entrance and exit; one could "see" how drunk he was...or pretended to be); but none could provide the solution to the mystery.

Ken Carpenter cavalierly prefers to dismiss TSTTW from his memory, saying that in addition to its being a short-lived series, TSTTW had a "lack of distinction". Well, perhaps it did lack something to prevent the film from being made; audience reaction for example. Perhaps something better came along for Garnett to do, such as direct that classic war film "Bataan"; or some personal problems (and Garnett had more than one at this time of his life) may have interfered. Whatever the reason, the film was not made, and Garnett did not say why.

I no longer care why about the film; but I still wonder how the radio series ended. Can you tell me, dear reader? If not, then it's back to college; "Dear U.S.C., I'd like to enroll in your Drama Department. There are some scripts I'd like to study. Do you have a photocopy machine in your archives?"





## SOUND RECORDINGS of the NATIONAL ARCHIVES

The National Archives started collecting sound recordings soon after its establishment in 1934. There are now some 47,000 recordings dating from the turn of the century to the present consisting of recordings of press conferences, panel discussions, interviews, speeches, court and conference proceedings, entertainment programs, and news broadcasts in the holdings of the Audiovisual Archives Division. Although many were received from private sources, most are from the records of about 65 Federal agencies.

The Audiovisual Archives Division furnishes reproductions of these records, subject in some cases to copyright and/or restrictions imposed by the agency of transfer or the donor. Although the user will find personal research the more satisfactory method of selecting items, the Archives staff can handle limited inquiries by mail and telephone.

The sound recording research room, located in room 18N, is open from 8:45 a.m. to 5:00 p.m., Monday through Friday, except on legal holidays. Before coming to the research room the user should obtain a pass in room 200B. Mail inquiries should be addressed to the Director, Audiovisual Archives Division, National Archives and Records Service, Washington, D.C. 20408. Telephone: 202-962-5631.

The following pages contain a sample listing of but a small portion of the total holdings of the Audiovisual Archives Division. The materials described are set forth in a draft prepared by Hayfield S. Bray and Leslie C. Waffan for the 1972 National Archives Conference. The RG number which accompanies each category refers to its "Record Group" and was used by the Archives to identify and locate the subject of interest.

Records of the Bureau of the Census.

RG 29

1940. 5 items.

Recordings of a radio series entitled "Uncle Sam Calling-Story of the 1940 Census."

1912-65. 172 items.

Selected radio broadcasts produced by the Office of Education from 1934 to 1953 including programs from the series "Brave New World," "Americans All-Immigrants All," and "Democracy in Action." Programs of educational significance, 1937-49, focusing on the role of education in wartime and including broadcasts concerning the "Voice of Democracy" contests, the "High School Victory Corps," and the Norman Corwin production "We Hold These Truths" aired December 15, 1941. Recordings of the proceedings of the "Midcentury White House Conference on Children and Youth," and the "White House Conference on Education," 1955 and 1965. Broadcasts of speeches and discussions by Commissioners of Education, 1938-64, on such programs as "America's Town Meeting of the Air." Recordings of events of historical significance, 1912-51, including several speeches by Theodore Roosevelt and a special tabloid broadcast of the coronation of King George VI.

Records of the Office of the Chief of Naval Operations.

RG 38

1942-45. 47 items.

A miscellaneous collection of recordings of radio broadcasts from "The Army Hour" and the "Meet Your Navy" series concerning all aspects of the war, mainly in the Pacific theater, including eyewitness accounts by Armed Forces Radio Service war correspondents and members of the fighting forces of battles, bombing raids, air operations from aboard a carrier, Marine operations in jungles, the bombardment of Japan from aboard a battleship, and the funeral of Ernie Pyle on Iwo Shima. Recordings of radio-telephone conversations between personnel in tanks as they advance in battle; of interviews with crewmen aboard a submarine; and of greetings from servicemen to their families back home.



General Records of the Department of the Treasury.

RG 56

1941-61. 238 items.

Recordings of radio broadcasts promoting the purchase of defense and Victory bonds and consisting of dramatic and musical programs featuring many prominent entertainers, from the "Treasury Star Parade," "Treasury Salute," "Bondwagon," and "Guest Star" series. Recordings of "Minute Man" speeches consisting of short appeals promoting war bonds by important Government leaders. News and discussion programs from the "American Forum of the Air," "News of the World," and several broadcasts from the "Army Hour" series including a program on which the last Morse code message from Corregidor as received in Hawaii on May 5, 1942, is re-enacted with a voice overlay reading a coded message.



Records of the Work Projects Administration.

RG 69

1936-42. 418 items.

Recordings of performances of folk singers, madrigal singers, a cappella choirs, Negro choruses, light and grand opera companies, symphony orchestras, concert bands, dance bands, and other groups of the Federal Music Project, many with intermission talks by prominent persons about the work of the WPA.

Recordings of radio programs broadcast by the Federal Theatre Project, including productions of "R.U.R.," "Bolero," "Hamlet," and "Murder in the Cathedral."



General Records of the Department of Justice.

RG 60

1941-44. 584 items.

Sound recordings of broadcasts made over facilities of the German Radio Broadcasting Corp. during World War II by Herbert J. Burgman, Douglas Chandler, Frederick W. Kaltenbach, and Robert Best. They were confiscated from the broadcasting studio in Berlin at the end of the war and introduced as evidence in treason trials of some of these individuals.



Records of the War Department General and Special Staffs.

RG 165

1942-51. 1,171 items.

Miscellaneous recordings collected by the Radio Branch of the Bureau of Public Relations of the War Department, 1942-49, relating to combat at Salerno, Anzio, and several other European fronts; concerning the war in the Pacific including Gen. Jonathan M. Wainwright's surrender of Manila to the Japanese, Gen. Douglas MacArthur's arrival in Melbourne from the Philippine Islands, campaigns, air-sea rescue activities, the death of Ernie Pyle, and the Japanese surrender in the Philippines.

Recordings of addresses, press conferences, and interviews of Secretary of Defense Louis A. Johnson about the Armed Forces Unification Act, defense policy, and economy in defense. Recordings of addresses of the heads of the various women's services to Girls' Nation about careers for women in defense. Recordings from the Office of the Chief of Staff of testimony by Secretary of War Henry L. Stimson and others before the Select Committee on Post War Military Policy, 1945.

A recording of the farewell ceremonies of General MacArthur at Haneda Airport, 1951, made by the Radio-TV Branch, GHQ, Tokyo.

Many recordings in German, Japanese, and Chinese that were used by the Axis in their psychological warfare efforts during World War II.



Records of the Office of Civilian Defense.

RG 171

1939-45. 200 items.

Recordings of radio broadcasts of speeches, discussions, and dramas promoting participation in and explaining all phases of the operation of the Civilian Defense program, including broadcasts by the Office of Civilian Defense, the Office of War Information, the National Safety Council, the Commerce and Industry Association of New York, the Young Men's Christian Association, the U.S. Army, "The Burns and Allen Show," and "The Vic and Sade Show."

Records of the United States Maritime Commission.

RG 178

1941-45. 127 items.

Recordings of radio broadcasts concerning the work of the Commission and the importance of the merchant marine in the war effort and consisting of dramatizations, speeches, interviews, panel discussions, news commentaries, and award presentations featuring Commission members, President Franklin D. Roosevelt, Carl Sandburg, Edward R. Murrow, and many other important persons. Included are broadcasts of "Information Please," "It's Maritime," "For This We Fight," "Heroes of the Merchant Marine," "Men at Sea," "Fibber McGee and Molly," "Sing Along," and "Deeds Without Words."



Records of the War Production Board.

RG 179

1942-45. 120 items.

Recordings of radio broadcasts concerning the importance of increased war production, the conservation of essential materials, and the betterment of labor-management relations and consisting of dramatizations, speeches, interviews, and entertainment featuring prominent persons including Eleanor Roosevelt, Donald M. Nelson, Joseph C. Grew, Frank Knox, Leon Henderson, and a number of actors and actresses. Included are broadcasts of "Men, Machines and Victory," "You Can't Do Business With Hitler," and "Fibber McGee and Molly."

Records of the Foreign Broadcast Intelligence Service.

RG 262

1940-47. 36,000 items.

Recordings\* of foreign broadcasts, many in English and others in German, Japanese, and other languages, that were monitored by the Service and consist of broadcasts by Ezra Pound from Italy, October 2, 1941, through July 24, 1943; speeches by Adolph Hitler, Paul Joseph Goebbels, Joachim von Ribbentrop, Benito Mussolini, Marshal Henri Petain, Pierre Laval, Hideki Tojo, and others; broadcasts over German radio by U.S. citizens including Frederick W. Kaltenbach, Douglas Chandler, Edward Delaney, Mildred E. Gillars ("Axis Sally"), and others; and broadcasts originating from Japan or Japanese-held territory of news reports and commentary, including that of Iva Toguri D'Aquino ("Tokyo Rose").



Records of the United States Information Agency.

RG 306

1950-65. 387 items.

Recordings made by or for the Voice of America for overseas release and consisting of dramatizations, reports, speeches, and interviews designed to promote better understanding of the United States. They are concerned with rural America, labor, farming, education, scientific developments, economics, the role of women in the United States, travel, immigrants in America, conservation, politics, food inspection, public health, charitable and service organizations, literature, foreign students in the United States, the communications media, world food production, world health, the establishment of the Constitution and the concept of individual freedom, the sesquicentennial of the birth of President Abraham Lincoln, and the Korean action. Included are programs from these series: "Washington Interview," "The Puerto Rican Story," "The Jeffersonian Heritage," "Document: Deep South," "Atoms for Power," "New World of Atomic Energy," "Indian Country," "The Great Lakes," and "New Horizons in Science."

Records of the United States Air Force Commands, Activities, and Organizations.

RG 342

1961. 14 items.

Recordings of two radio broadcast series, "Great Moments to Music" and "Our Date With History," covering various aspects of aerospace technology.

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\*Most of these are located in the Archives Branch of the Washington National Records Center.



# RADIO: Then and now

"Major networks and stations have notoriously bad records (pun disclaimed) in the matter of preserving their own product. Most of them sold their original metal-based discs of radio programs for scrap, just as one might sell rusty pipes and auto carcasses....The collector, more genially known as buff, is an enormously valuable citizen of the arts and of the media in general. Even in a day when the technology of recording is so highly developed...the collector is often the only agency that stands between preservation and oblivion."

Norman Corwin, August, 1974

"Radio, the most modern form of communication, has revived the most primitive language known to man--sign talking. Radio has gone back to the Stone Age for a language suitable to broadcasting....By means of this highly specialized deaf...language, studio technicians exchange ideas, deliver commands, and direct the action of (their) performers."

Popular Mechanics, May, 1935

"Rudy Vallee pioneered the national variety show in broadcasting and was so successful that a guest appearance with him was enough to launch a career for other entertainers....(he) started Alice Faye toward film stardom, brought national attention to Frances Langford and provided the first major radio exposure for Beatrice Lillie, Milton Berle and Tommy Riggs. The popular radio shows Henry Aldrich and We the People were first heard as skits on Vallee's program. He is said to have launched the career of Judy Canova... (and) Edgar Bergen and Charlie McCarthy made their radio debut with Vallee."

John Bailey, Tacoma News Tribune  
July, 1977

"Webley Edwards (who died October 5, 1979) was the originator, main producer, and announcer of the weekly radio program, Hawaii Calls, through nearly 37 years. In the history of radio, only the Mormon Tabernacle Choir broadcasts from Salt Lake City, have been on the air a longer period."

The Oregon Stater, October, 1979

"The first home radio set advertisement to appear in print anywhere...(was) in the magazine 'Scientific American' in the issue of January 13, 1906. The Telimco Wireless...complete set, both receiver and transmitter, at first was marketed for \$ 7.50. This was later raised to \$10, at which price most of them were sold."

Hugo Gernsback, Radio Electronics,  
January 1980

Magazines

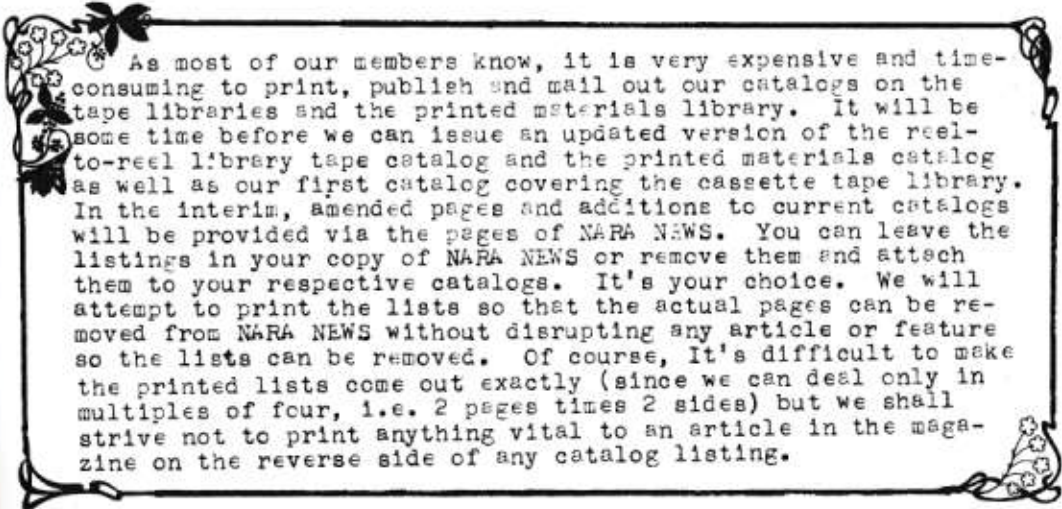
M-167 TALKS: A QUARTERLY DIGEST OF ADDRESSES, PRESENTED IN THE PUBLIC INTEREST BY THE COLUMBIA NETWORK, April, 1943.  
(Donated by Rich Odlin)

M-168 RADIO TIMES, National Edition, May 31-June 6, 1980.  
(Donated by Fred Westwood)

M-169 RADIO TIMES, North West Edition (BBC Radio Manchester), Feb., 1980.

A Recommendation and a Plea: As Rich Odlin said in a note enclosed with his donation of TALKS (M-167 above), "It contains an interesting group of talks from a fascinating instant in our history." I'll drink to that. Just consider a few of the fifteen selections: "We Need Each Other" by Anthony Eden, then British Secretary of State for Foreign Affairs; "Controlling the Black Market" by Claude R. Wickard, then U.S. Secretary of Agriculture; "I Watched 'Em Bomb Bremen" by Paul Manning, then CBS correspondent in London; "Nazis 'Celebrate' Tenth Avenue" by William L. Shirer, then CBS news analyst; "Meeting in Casablanca" by Charles Collingwood, then CBS correspondent in Algiers. Reading primary sources such as these can greatly add to one's understanding of the World War II era.

Rich's comment that he found the magazine while cleaning out old boxes and "was going to throw it out" makes me shudder almost as much as do those stories about records of old radio programs being pushed into the sea by bulldozers. Thank goodness he remembered NARA in time. I urge every housecleaner who stumbles across radio related materials to avoid destroying items from the past; instead, send them to NARA so that they may be shared with others who are interested in radio history. Sharing the past is what NARA is all about.



As most of our members know, it is very expensive and time-consuming to print, publish and mail out our catalogs on the tape libraries and the printed materials library. It will be some time before we can issue an updated version of the reel-to-reel library tape catalog and the printed materials catalog as well as our first catalog covering the cassette tape library. In the interim, amended pages and additions to current catalogs will be provided via the pages of NARA NEWS. You can leave the listings in your copy of NARA NEWS or remove them and attach them to your respective catalogs. It's your choice. We will attempt to print the lists so that the actual pages can be removed from NARA NEWS without disrupting any article or feature so the lists can be removed. Of course, it's difficult to make the printed lists come out exactly (since we can deal only in multiples of four, i.e. 2 pages times 2 sides) but we shall strive not to print anything vital to an article in the magazine on the reverse side of any catalog listing.





R.C. KULA

P.O. Box 273

Emerado, ND 58228

As of this time, I'm not able to list all of the cassettes that are available for borrowing. We are transcribing reel-to-reel programs unto cassettes based upon suggestions received from members who are interested in the cassettes. Please continue to let me know which ones you feel will be most in demand.

The tape library lists that S. and G. Elend publish in NARA NEWS will indicate which programs are available on cassette. The rates and restrictions they have for reel-to-reel will also apply to the cassettes, with one change: an initial order of \$4 for the equivalent of 4 reels worth is allowed. The first two sets will be sent immediately with the second two sets following in two weeks.

Until we print a separate cassette tape library list, feel free to write me on the availability of individual shows or any special types you're interested in. As is our NARA custom, please include SASE with your inquiry.

We're thankful for the many members who have donated their time, talent, and/or material blessings to NARA. Those who have donated to the cassette library are noted in this issue's A TIP OF THE ATWATER DIAL TO... Of course both the Blands and I can always use tapes, boxes, etc...(just make sure all the reel-to-reel stuff is sent to Nevada and cassette materials to North Dakota.) I'm currently working on a plan to obtain better quality cassette mailers, and H. Clark Fuller has given me some leads that may prove fruitful.

I recently purchased an Apple II Plus home computer for my book store business and am researching the possibility of putting NARA's mailing list on a computer...(and further down the road, putting all NARA programs on the computer.) Of course, I don't have a printer right now, just a computer with 48k memory and one disc drive. If anyone has suggestions on how we might best use the computer for the benefit of NARA, drop me a line.

If anyone is interested in a trading tapes club on a formal or informal basis, please contact me. I presently have 200 reels of CTR shows I'll be donating to NARA within the next year. And let me know what programs you want on cassettes; right now most of the members who've written me seem to prefer shows in the period 1941-45.

## Book review BY AL INKSTER

John Dickson Carr. THE DOOR TO DOOM AND OTHER DETECTIVE FICTIONS, edited and introduced by Douglas G. Greene. NY: Harper and Row, 1980. 352 pp. \$12.95.

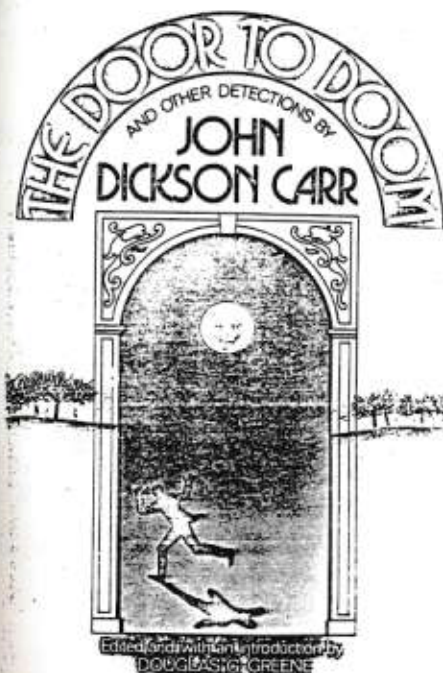
An examination of the 25 page bibliography section which Editor Douglas G. Greene compiled for this work reveals that mystery writer Carr was prolific. During his approximately fifty years at the trade he produced 82 books of fiction, 49 short stories, many non-fiction articles and reviews, introductions for the works of others, 3 stage plays, and 84 radio scripts.

For this collection Greene has chosen five stories of crime and detection, three stories of the supernatural (including the title piece), two parodies of Sherlock Holmes done as skits and performed at meetings of the Mystery Writers of America, two essays, and six radio scripts. Of the latter all were performed on *SUSPENSE*: three in 1942 ("The Bride Vanishes," "Will You Make a Debt with Death?" and "The Devil in the Summerhouse") and three in 1943 ("Cabin B-13," "The Phantom Archer," and "The Hangman Won't Wait"). Unfortunately, doubtless because of printing costs, the publishers have used a margin to margin format instead of providing indentations of dialogue and separate lines for sound directions as does the standard radio script format.

Greene's introduction concentrates on tracing briefly the career of Carr, noting a few of the facts about the personal life of the American born author who lived most of his life in England. Praising Carr as "probably the most innovative of all the detective novelists," Greene maintains that the writer was able to make his rational explanations of seeming impossibilities believable because of his punctilious attention to details.

In one of the essays, "The Grandest Game in the World," in which he discusses rules that a mystery writer should obey and comments on some of the masterpieces of the art, Carr defines the game played by the mystery writer and the reader: "It is a hoodwinking contest, a duel between author and reader. 'I dare you,' says the reader, 'to produce a solution which I can't anticipate.'" Those who have listened to the Carr stories on the early *SUSPENSE* programs know that he was a worthy opponent in the game. The stories and scripts in *THE DOOR TO DOOM* reenforce the conviction.

Carr, who also wrote under the pen name Carter Dickson, was a native of Uniontown, Pa. He died at age 70 on February 27, 1977 in Greenville, S.C. Carr created detectives Dr. Gideon Fell and Sir Henry Merrivale among others and he wrote an excellent biography of Sir Arthur Conan Doyle published in 1949.





**HEATTER, GABRIEL** (hèt'ér) 1890-  
Radio commentator  
Address: b. c/o WOR, Newark, N. J.

In January 1941 Gabriel Heatter, who has been sponsored by "everything from a brewery to a personal loan company," added Forhan's toothpaste to his current list, which included *Liberty Magazine* and *Kreml*. Five times a week he presents the news over the Mutual Broadcasting System.

As a news commentator, Heatter has broadcast from a caisson below the Hudson River, from the roof edge of a Manhattan skyscraper, from a coal mine, from an airplane (he frankly admits he prefers clean, quiet studio broadcasts). He has talked about national,



GABRIEL HEATTER

international and local affairs, and once said: "Facts should be presented unbiased by per-

sonal beliefs and editorial interpretations should be eliminated." But at the same time he has been able to make them really alive. In recognition of this the Women's National Committee in Radio chose him as one of the two outstanding radio reporters, citing especially his colorful presentation, his high standard of English and his excellent diction.

Heatter's *We, the People* programs, which were on the air 1937 to 1941 aroused just as much enthusiasm. As director he introduced a half dozen or so representatives of the American public—a deep sea diver, a lady wrestler, a farm girl, an Arctic explorer, for instance—and let them tell about themselves. It was a fascinating job and inspired him to start on a book about the 50 to 75 most important people who turned up among hundreds of others on the program. Finally, though, he gave it up in order to devote all his efforts to his newscasts.

Heatter came to radio and newsreel commentating with newspaper and author training. Born on Manhattan's lower East Side in 1890, he was a reporter by the time he was 13 and in school there. Two years later he was covering Brooklyn, and acting as messenger as well, for Hearst's *New York American*. At that time Hearst was running for Governor and thought it might be a good idea to have a boy orator precede his orations. Heatter got the job and went all over New York "trumpeting the virtues of candidate Hearst."

From the *American*, Heatter went to a full-time job on the old *Brooklyn Times*, reporting crime stories. There was a short period then when he felt he wanted to be a lawyer and matriculated in the New York University Law School. This ambition lasted only until he got a real "scoop," startling the journalistic world by unearthing the hideout of a prominent, embezzling banker. From the *Times*, Heatter went to Hearst's *New York Journal*, where he mostly reported activities in New York's slums and won that day's equivalent of a Pulitzer Prize for his article

*Children of the Crucible*. And from the *Journal*, Heatter went to the *New York Herald*, working as a political correspondent in Albany.

Heatter's success in Albany got him a chance to go abroad as the Paris representative for the Foreign Language Publishers' Association shortly after the War, doing articles on conditions abroad. At this time and later he was also active writing stories and articles under his own name and ghost-writing material for many prominent Americans. It was Heatter's writing, in fact, that actually got him into radio. In 1932 he wrote a series of articles for *The Nation*, debating socialism with Norman Thomas, which created quite a stir. Donald Flamm was so excited by them that he signed him up as news commentator on Station WMCA in New York City.

It was in 1936 that Heatter first appeared on the "big time" when he covered the trial of Bruno Hauptmann for MBS and distinguished himself for his impartial observations. When Hauptmann was executed Heatter unexpectedly found himself in the position of setting a record for ad libbing. The execution had been scheduled for 8:05 p. m. but it was close to 9 when Hauptmann actually died, and for 50 minutes Heatter had to keep talk going over the microphone. From then on he was one of the nation's foremost broadcasters—heard over MBS, CBS and NBC.

Heatter is a large man, six feet tall, with dark brown eyes, and is usually dressed in tweedy tweeds and blue oxford shirts. He is married and has a daughter, Nada, who is a fashion designer, and a son, Basil, who is the author of a number of radio shows. The family keeps pretty much together, especially in the country, where Heatter is an expert on dogs and a popular judge at dog shows. But all of them are aware that their country home, like their New York penthouse, is wired for the latest radio and news bulletins and that Gabriel Heatter may have to dash off any moment either to write a news story or broadcast it.

The 1941 biographical sketch of Gabriel Heatter contains much of what was known about him in the war years. His baritone voice was regularly on the air until he retired from his nightly broadcasts on the Mutual Network in 1961. Heatter's last radio appearance was on a Miami radio station on May 23, 1965. That was the same year he suffered the stroke that paralyzed his right side and handicapped his pronunciation. On March 30, 1972 Heatter died in Miami Beach at the age of 81, a victim of pneumonia.

During the dark days of World War II, he would open his broadcast with the words, "Ah, yes, there's good news tonight..." Many years later, Heatter explained why: "Bad news was so overwhelming then that I felt someone had to combat it, so I would search the news dispatches for just one gleam of hope."



PROGRAMMING BACKGROUND NOTES  
COMEDY AND ADVENTURE SHOWS

by R. W. Hill



- FIBBER McGEE & MOLLY** - This series was one of the longest running and best-loved shows on radio. Sponsored by Johnson's Wax for most of its time, Harlow Wilcox would handle the commercials as though he was personally in love with the product. The commercials were ingeniously worked into the program and were looked forward to as much as any other part of the show. In a typical program, Fibber would be attempting to accomplish something (fix a sled, trim a tree) and would be continually interrupted by people dropping in. Beulah and Gildersleeve made their debut on this series before moving on to their own shows. The trademark of the program was Fibber's closet which someone usually managed to open by mistake. Marian Jordan played Molly McGee, Sis, Teeny, and an occasional other one-appearance person. Jim Jordan played Fibber, Hal Peary was Throckmorton P. Gildersleeve, Arthur Q. Bryan played Doc Gamble, Marlin Hurt was Beulah and Gale Gordon verbally jousting with Fibber as Mayor LaTrivia. Perhaps the most amazing performer was Bill Thompson who took the voices of: The Old Timer, Wallace Wimple, Horatio K. Boomer, Nick Depopolous, and Uncle Dennis (most often heard of than heard from).
- AMOS 'N' ANDY** - Another long-running series. Played by Freeman Gosden and Charles Correll (both white), they were among the very first to insist that Black Americans be allowed to act on radio. Gosden played Amos Jones, George "Kingfish" Stevens, and Lightnin'. Correll was Andrew H. Brown, Henry Van Porter, and an occasional other "one-shot" voice during the early years. Lawyer Calhoun was played by Eddie Green who also did Stonewall Jackson. Ernestine Wade was George's wife Sapphire. Elinor Harriot was Ruby Taylor; Harriette Widmer as Madame Queen, Lou Lubin as Shorty the Barber and announcer was Bill Hay.
- LUM 'N' ABNER** - In 1930, Chester Lauck and Norris Goff joined to develop a radio show patterned after AMOS 'N' ANDY. They came up with L & A instead, which began April 26, 1931. The story centered in the Jot 'em Down store in the mythical town of Pine Ridge, Arkansas. In 1936, the town of Waters, Arkansas changed its name to Pine Ridge and installed a Jot 'em Down store modeled after the one on the radio show. Chester Lauck played Lum Edwards, Grandpappy Spears, Snake Hogan and Cedric Wehunt. Norris Goff was Abner Peabody, Dick Huddleston, Doc Miller and Squire Skimp.
- MR. DISTRICT ATTORNEY** - "Champion of the people...defender of truth...guardian of our fundamental rights to life, liberty and the pursuit of happiness." "And it shall be my duty as District Attorney not only to prosecute to the limit of the law all persons accused of crimes perpetrated within this country but to defend with equal vigor the rights and privileges of all its citizens."
- THE WHISTLER** - "I am the Whistler...and I know many strange things, for I walk by night. I know many strange tales hidden in the hearts of men and women who have stepped into the shadows. Yes...I know the nameless terrors of which they dare not speak."



THE SHADOW - "Who knows what evil lurks in the hearts of men! The Shadow knows!" "Once again your neighborhood Blue Coal dealer brings you the thrilling adventures of The Shadow...the hard and relentless fight of one man against the forces of evil. These dramatizations are designed to demonstrate forcibly to old and young alike that crime does not pay." "The Shadow, mysterious character who aids the forces of law and order, is in reality Lamont Cranston, wealthy young man-about-town. Several years ago in the Orient, Cranston learned a strange and mysterious secret...the hypnotic power to cloud men's minds so they cannot see him. Cranston's friend and companion, the lovely Margot Lane, is the only person who knows to whom the voice of the invisible Shadow belongs."

The three major Shadow actors were Orson Welles, Bill Johnstone and Brett Morrison. Others in the cast included Agnes Moorehead, Kenny Delmar, Santos Ortega, Keenan Wynn, Everett Sloane and Andre Baruch.



#### PROGRAMMING BACKGROUND NOTES

##### KID'S SHOWS

by R. W. Hill



BUCK ROGERS IN THE 25TH CENTURY - This was one of the many shows based on comic strips. Buck supposedly fell asleep in a cave and didn't wake up until the 25th century. The show was sponsored at various times by Kellogg's, Coco-malt, Cream of Wheat and Wheaties. Cast included: Matt Crowley (also played Dick Tracy), Walter Tetley and Everett Sloane. Sound effects were done by a woman.

SUPERMAN - Also based on the comic strip, this series had Clayton "Bud" Collyer as Clark Kent/Superman, Jackie Kelk as Jimmy Olsen and occasional appearances of Robin and Batman (played by Matt Crowley).

THE GREEN HORNET - "He hunts the biggest of all game! Public enemies who try to destroy our America! With his faithful valet, Kato, Britt Reid, daring young publisher, matches wits with the underworld, risking his life that criminals and racketeers, within the law, may feel its weight by the sting of the Green Hornet!" The LONE RANGER was on Mondays, Wednesdays and Fridays while the GREEN HORNET took over on Tuesdays and Thursdays. Both were created and written by George W. Trendle and Fran Striker. The original opening referred to "public enemies that even the G-men cannot reach" but the FBI objected to this since they were having problems catching some crooks. Kato was Filipino-Japanese before WW II (and played by Tokara Hayashi) but became just Filipino after Pearl Harbor. Britt Reid, son of Dan Reid (the Lone Ranger's nephew), ran the Daily Sentinel newspaper. The serial was originally proposed as THE HORNET but copyright caused them to use an adjective. Green was chosen by chance rather than design ("whoever heard of a pink or blue hornet?").

KALTENMEYER'S KINDERGARTEN - This show featured Professor August Kaltenmeyer, doctor of Utter Nonsense. After WW II began, the title was changed to KINDERGARTEN KAPERS with Prof. Ulysses S. Appelgate. Cast included Durwood Kirby and Marian & Jim Jordan (The McGees).

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Jack A. French

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## Editor's Notes

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The Editor's page was purposely moved to the back of the magazine so that this issue would serve as an introduction to your new editor. It all started out last September when yours truly read of the need for an editor in Steve Ham's "Through the Horn." I talked to Steve and also Al Inkster, both of whom were very supportive and urged me to try it. The day after Halloween a gigantic cardboard box, bearing \$ 6.20 in postage stamps, arrived on my door step after a 3000 mile journey from Fremont, California. It contained about seven pages of "paste-ups", dozens of folders crammed with notes, clippings, photos, etc. in a wonderful jumble of confusion. That was the beginning and you're holding the finished product.

NARA NEWS has always been a team effort and my thanks go to all the contributors in this issue: former editors R. W. Hill and Al Inkster, our librarians S. & G. Bland and Ron Kula, as well as writers John Pellatt, Henriette Klawans, Don Koehnemann and Gary Yoggy.

The reason I volunteered for this editorship is because I felt that this journal is essential to the life of NARA, just as NARA is vital to the magazine. NARA NEWS has become too important to hundreds of OTR fans to collapse entirely or just sputter along with occasional issues. It's a little scary when you read the list of deceased OTR publications that Jay Hickerson compiled recently; he listed the following pubs no longer being printed: Radio Dial, News and Reviews, Radio in Depth, Radio Historian, Great Radio Shows, National Radio Trader, Golden Days of Radio, Airwaves, Nostalgia Radio News, Epilogue, Radio Nostalgia, Stand By--On the Air, Echoes of the Past, Golden Radio Journal, Stay Tuned, and Remember When.

You won't find many major changes in this issue; I'll continue on in the tradition of Al Inkster. You'll probably notice more use of graphic art and less reprints but our styles are pretty much the same.

I'm not the typist that Hill or Inkster are, either in speed or accuracy, so I would beseech contributors to submit "camera-ready" copy if possible. Standard typewriter pages, reasonable margins, and double-space only between paragraphs, not every line.

As the new kid on the block, I'll be very interested in your comments so do keep those cards and letters coming in, folks. I see by the ol' clock on the wall that it's time to say good-bye, so until next time, don't touch that dial.....



A TIP OF THE ATWATER OF DIAL TO . . .

- Rich Odlin of Tacoma, Washington for the April, 1943 issue of TALKS:  
A QUARTERLY DIGEST OF ADDRESSES PRESENTED IN THE PUBLIC INTEREST  
BY THE COLUMBIA NETWORK (M-167)
- Madge Williams of Totowa, New Jersey for Stanley Leinwoll's A HISTORY  
OF RADIO COMMUNICATION FROM SPARK TO SATELLITE (B-235)
- John Ochsenrider of Marion, Indiana for a donation of two slide file  
boxes to the Printed Materials Library
- Fred Westwood of Chadderton, Oldham, England for a May 22, 1980 copy  
of THE LISTENER and the May 31, 1980 issue of RADIO TIMES (M-168)
- Arthur Retzlaff of Burton, Michigan for a complete set of promotional  
materials for the one year run of SEARS RADIO THEATRE
- James Greenwood of Washington, Pennsylvania for Richard F. Shepard's  
NEW YORK TIMES feature about Ezra Stone, radio's Henry Aldrich,  
now 62 and director of the David Library of the American Revolution  
of Washington Cross, Pennsylvania but also occasionally director  
of Los Angeles stage shows
- Gene Larson of Salt Lake City for a clipping of LOS ANGELES TIMES'  
writer James Brown's article on the sad state of contemporary  
radio drama
- Charles Ordowski of Livonia, Michigan for back issues of CHUCK SCHADEN'S  
NOSTALGIA NEWSLETTER AND RADIO GUIDE (21), NOSTALGIA RADIO NEWS  
(9), ON THE AIR (1), HELLO AGAIN (1), and STATION BREAKS (1);  
cassette tapes of WXYZ's RECOLLECTIONS OF THE LONE RANGER; and  
clippings about Edgar Bergen and Charlie McCarthy, the death of  
Milton Stone (Doc on TV's GUNSMOKE), the death of A. C. Nielsen  
(radio and TV ratings expert), the death of Charles Kenneth  
Banghart (longtime radio and TV reporter on NBC radio), the  
death of John B. Froling (violinist of the Gypsy Baron Orchestra),  
Abe Burrows' book HONEST ABE, the death of Victor C. Diehm, Sr.  
(president of the Mutual Broadcasting System from 1969 to 1972),  
the retirement from Chicago's WGN of Carl Greyson (veteran  
announcer from radio's golden days), the death of actor Norman  
Shelley (who on radio during World War II impersonated Winston  
Churchill's reading of the famous "fight them on the beaches"  
speech while the prime minister was busy elsewhere), a recipe  
for radio rolls (which calls for two cups of Wheaties), a Jackie  
Klein feature contrasting commercials of radio past and television  
present, the death of Willie Johnson (founder of the Golden Gate  
Quartette), radio as a booming business during the Depression,  
OZZIE AND HARRIET, Walter Gibson (creator of THE SHADOW), Producer  
Hi Brown's ability to frighten listeners of CBS MYSTERY THEATRE,  
and the sense of loyalty that listeners felt for radio stations  
and the lack of such for TV channels, Norman Gibson's reminiscences  
of THE LONE RANGER radio program (ANN ARBOR NEWS, May 4, 1980),  
the death of Julian Funt (radio-TV writer for GRAND CENTRAL  
STATION, YOUNG DR. MALONE, CITY HOSPITAL, SEARCH FOR TOMORROW),  
John H. Platt (executive who helped create THE KRAFT MUSIC HALL),  
the death of Paul "Hezzie" Tietch (washboard player for the  
Hoosier Hot Shots

Tom Price of Salinas, California for clippings about Lowell Thomas, THE MUTUAL RADIO THEATRE, EARPLAY, the death of Archbishop Sheen, the Museum of Broadcasting in New York City (EIKS MAGAZINE, December, 1979), talk radio (NEWSWEEK, Oct. 29, 1979) and for a collection of columns from the CHICAGO DAILY NEWS of 1934

Jack French of Fairfax, Virginia for the 1936 edition of THE RADIO AMATEUR'S HANDBOOK (B-231), Charles a Siepmann's RADIO, TELEVISION, AND SOCIETY (B-230), Paul P. Ashley's SAY IT SAFELY (B-229), Richard Lamparski's WHATEVER BECAME OF . . . ? , 1976 (B-233), Norman Corwin's ON A NOTE OF TRIUMPH (B-12), Stanley Field's TELEVISION AND RADIO WRITING (B-126), Bob Hope's HAVE TUX, WILL TRAVEL (B-236), Alfred a Ghirardi's RADIO PHYSICS COURSE (B-235), STOP ME IF YOU'VE HEARD THIS ONE (B-237), OPINION AND PROPAGANDA (B-238) and for articles about the convention to celebrate the 189th birthday of Samuel F. B. Morse, inventor of the code, EARPLAY

Anna Kauffmann for donations of rubber bands and paper clips to the tape library

H. Clark Fuller of Lincoln, Nebraska for donstions of pens, rubber bands, and a \$5 check

An anonymous NARA member who sent an CTR book on radio premiums to Roger Smith of Beaverton, Michigan who had won the previous NARA quiz but had not received his promised prize.

S.G. Caweleti of Clifton, Virginia for donating \$15 and providing duplication machine services

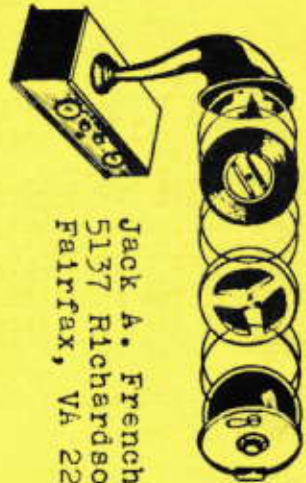
John L. Ochsenrider of Marion, Indiana for several cassette tape programs (now being dubbed by R.C. Kula)

Edward Wong-Ligda of Claremore, Oklahoma for his occasional, but very essential, services as artist/illustrator

COMING UP IN NEXT ISSUE: A full-length article on the popular quiz show Information Please with history, guests, jests, low-down and update on the stars and gripes plus a where-are-they-now on the panelists of that great program\*\*\*\*\*Pictures of CTR greats and unknowns\*\*\*\*\*A short feature disclosing the exact whereabouts of Roger Hill\*\*\*\*\*More great articles and specials on Old Time Radio from contributors yet to be discovered\*\*\*\*\*All this and more in actual black and white print\*\*\*



# NARA NEWS



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