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AMERICAN
RADIO
ARCHIVES**

Presents:

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our staff



Treasurer

Don Aston
1301 N. Park Ave.
Inglewood, CA
90302

Membership

S. & G. Bland
P.O. Box 11962
Reno, NV
89510

Editor

Jack A. French
5137 Richardson
Fairfax, VA
22032

Printed Materials Librarian

Al Inkster
3051 S. Jessica
Tucson, AZ
85730

Tape Library (Reels)

S. & G. Bland
P.O. Box 11962
Reno, NV
89510

Tape Library (Cassettes)

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

Publisher

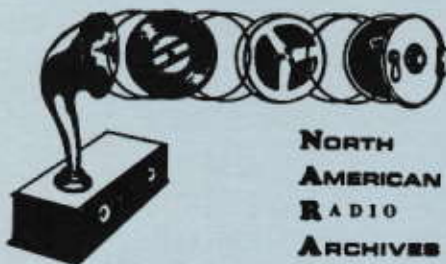
Steve K. Ham
4418 Irvington
Fremont, CA
94538

Staff Artist

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

Canadian Editor

John R. Pellatt
47 Stuart Ave.
Willowdale, Ont.
M2N 1B2
CANADA



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Table of Contents

DEPARTMENTS

Letters to the Editor.....	2
Reel to Reel Library (by S. & G. Bland).....	9
From Other Publications.....	11
In Memoriam (obituaries).....	13
The Old Ad-Libber (by Grandpa Ed Bates).....	17
Transcribed From Toronto (by John Pellatt).....	37
Treasurer's Report (by Tom Price).....	49
Cassette Library (by R.C. Kula).....	51
Editor's Notes.....	59
A Tip of the Atwater Dial.....	60

ARTICLES

Calling All Cali Letters (by Chick Meyerson).....	14
Information Please (by Jack A. French).....	21
Sound Effects (by Escot Altamont).....	43
So Get Yours Today (by Paul Daniels).....	53

SPECIALS

Radio News & Notes.....	7
The FBI in Peace and War.....	8
Star Wars and Other New NPR Shows.....	16
Life's Darkest Moment (Webster cartoon reprint).....	19
Tom Mix 1940 Radio Premiums.....	30
How To Know If You're a Real OTR Buff.....	32
Charlie McCarthy vrs. W.C. Fields (cartoon reprint).....	33
Who Am I ? (an OTR quiz by A. Von Bart).....	34
NAB Library Services and Schedule.....	42
Ronald Reagan: WHO to WHO (reprint).....	48
Lorne Greene/Town Hall (reprint).....	50
Old Time Radio Favorites (Photographs).....	52

Letters to the Editor



Dear Editor:

Just received the Fall Issue of the N.A.R.A. NEWS and I'm happy to see how much it has become increasingly improved. I know all the hard work you and the Staff have put into it..... congratulations! "Through the Horn" has also improved since its beginning and is a good supplement to The News. So here's hoping all is well and my best goes out to the Staff!

Gene Larson
Salt Lake City

Ed. Note: We appreciate that very much, Gene, your comments are well taken since we know that you have a good eye for news and graphics. It is hoped you'll like the additional changes in this issue also; we've tried to keep all graphics sharp and clear, more use of "headlines" in different styles, and modification in the way we set up the table of contents. All of these changes will hopefully make for a better NARA NEWS.

Dear Editor:

Thank you for writing about the National Association of Broadcasters Library in the Fall 1980 issue of NARA News. I do wish, however, to point out several statements which are not accurate.

Our book collection numbers over 5800 volumes (4400 titles). Hundreds of these books are about radio. And, while I do not know your definition of "Old Time Radio," we surely have more than 20 books pertaining to this subject. The NAB Library was founded in 1946, a time when most broadcasting books were about radio.

We retain all of our periodicals which pertain to broadcasting and bind those for which we have complete holdings each year. We do not index these periodicals. (Some are included in published indexes.) We do keep newspaper clippings, filed by subject.

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.

While we are not able to provide extensive reference service to persons other than staff and members, we do respond to persons who call us or write to us for help. We are able to provide brief responses to many inquiries and to suggest sources for persons doing extensive research.

Thank you for telling your readers about the NAB Library. I hope this letter clarifies our collection and service.

Susan M. Hill
Librarian

Ed. Note: The article in question still appears to us to be accurate in both the letter and the spirit. We find no disparity between the figures in our article and ones quoted in your letter, i.e. several hundred books versus 5,400 books. As to the number of "OTR books" we were referring to those dealing with the performers and programs of OTR (for a good example, note those listed in Prof. Gary Yoggy's article in same issue of NARA) although your library contains a substantial number of volumes on other phases (engineering, regulation, etc.) But to be absolutely fair, we're re-printing your new hours and policy on pg. 42 of this issue.

Dear Editor:

I want to tell you how much I enjoyed your first issue of NARA NEWS. Good job! I can appreciate the hard work you put into this volume. The result is a very professional looking publication. By the way, I've been sending clippings, etc. to either Al Inkster or Steve Ham; should I now send them to you?

Charles Ordowski
Livonia, Michigan

Ed. Note: Always glad to hear from our contributors, and certainly one who thinks of NARA everytime he spots something that might be of interest to our readers or researchers. As to future submissions, all books and magazines go to Al Inkster. Clippings, illustrations, etc. can go to Steve Ham, Al or myself. One of us can forward to the other if necessary; the important thing is that it is sent to some NARA staff person. In the meantime, keep watching and keep clipping!

Dear Editor:

It was my privilege, in 1977, to originate a midwest, "Golden Age Radio Reunion Show", which, because of its tremendous popularity has become an annual festival under my direction. The show has been one of the events of the Council Bluffs, Iowa, Labor Day week end Pioneer Exposition for the past 4 years. Because of the limited space and time allotted to us, plus the fact that our time has been strictly donated, we are moving to another location and expanding the show to a 2-day affair in June 1981. Each year's program has attracted a larger audience, as well as program participants.

My primary objective, in annually presenting this show, is to perpetuate and preserve the midwest "heyday" of radio. On a very limited basis, because of lack of funding, I have published a small booklet containing a resume of each program performer. However, preparations are in the planning stages for a book on midwest radio stars.

Noting your Archives center address on the "Source List" of the Pioneer Broadcast Library, I thought perhaps, for your records, you might be interested in having my address and the information on the show, should any student wish to research radio stars of this area.

We also have cassette tapes of the Reunion shows from the years 1979-80 for sale.

We are constantly searching for new features for our program. Should you have any suggestions, or need any of my material, please contact me.

Nadine Dreager, Director
Golden Age Radio Reunion
8 Gayland Drive
Council Bluffs, Iowa 51501

Ed. Note: We're glad to hear from you and to learn of your efforts out there. While some of our Mid-West subscribers may have already been aware of your organization and your good work, it was news to us and we want to share the knowledge with all of our readers in North America. As you have been separately advised by our letter, you are invited to tell us all about Radio Reunion in greater depth, possibly even an article for a future issue of NARA NEWS, in any event, please keep us advised. The World of OTR needs more good people like you.

Dear Editor

Thank you for writing and publishing the article about the Broadcast Pioneers Library in the Fall 1980 issue of NARA News. I do wish, however, to point out some errors in fact in it which are of importance to the Library's continued existence.

First of all, the Library was not initially principally funded by individual gifts of the NAB Board of Directors; those early "seed money" gifts came from members of the Broadcast Pioneers organization. Moreover, the majority of the original funds came from the three networks, broadcast groups, stations, and individuals. The NAB did generously donate space on the first floor of its new building, and the Library has been located there since it opened in April of 1971.

Secondly, and most importantly, we are not "now largely self-supporting through monetary and material tax-deductible gifts." Actually, the Library is fast running out of funds, and if substantial financial support is not forthcoming it will close its doors at the end of 1981. Perhaps you will be good enough to inform NARA News readers of this situation by printing the enclosed pledge card in an early issue.

We are happy to learn that you consider the Library to be "cozy, informal, cluttered and friendly," for we work hard to improve the image of libraries and librarians. You wrote, too, that because of short staff the Library sometimes closes for a few hours or asks a patron to answer the phone. Though our staff is indeed small in number, in our nearly ten years of operation we have managed to keep the Library open every day from 9 to 5 Monday through Friday -- with perhaps three exceptions when we found it necessary to ask our patrons to cover for a few minutes.

We do appreciate your having informed your readers about the Library, but to avoid misunderstanding, we do hope you will publish this letter in your next issue. Thank you again.

Catharine Heinz, Director
Broadcast Pioneers Library
Washington, D. C.

Ed. Note: We regret any misunderstanding our article may have caused. You have been advised separately by our letter from the Editor of our apology and explanation. The terms "cozy, informal, cluttered and friendly" were meant as genuine compliments and we're sure that most of our readers (the just-plain-folks kind) felt the same way. In any case, there was no attempt to slight you, your staff, or your library; all of which can only be considered top-notch. As for the mis-statements on your financial condition, we stand corrected and your letter have been printed in toto as agreed, and to further correct our error, the request for donations is printed on page 20 of this issue. Ordinarily we decline such publicity for appeal of funds from groups (we've got our own money problems) but since we mis-lead our readers, we thought you were entitled.

Dear Editor:

I am sending you this letter in an effort to locate information which would provide me with the location or archive which may have the following broadcasts preserved on recordings, ie. wire or records of some sort. The broadcasts which I am searching for are listed below. Any assistance you may be willing to give me will be very much appreciated. Of course I will entertain your request for a reasonable fee.

1. "Tularemia" (Rabbit Fever)
Public Health by Radio
#305 Broadcast (Treasury Department)
Release Date: January 1, 1928
2. "The Automatic Man"
by Innis Osborn
Episode XIX from Danger Fighters
February 6, 1932
3. "Tularemia" (Rabbit Fever)
by Edward Francis
National Institute of Health
November 24, 1933
Columbia Broadcasting System

4. Episode broadcast about Dr. Edward Francis and Tularemia (Rabbit Fever) from book by Paul deKruif December 3, 1938
5. "Tularemia" (Rabbit Fever) series "The Doctors Talk It Over" sponsored by Lederle Laboratories November 20, 1945

Thank you in advance - I look forward to your reply.

Susan W. Rockwood, Ph.D.
Professor, Microbiology
Miami University
Oxford, Ohio 45056
Telephone: 513, 529-5422

Ed. Note: Dr. Rockwood has been furnished by our editorial staff, a complete listing of all current OTR magazines and organizations, addresses and telephone numbers (if known) of her state archivist of audiovisuals in Ohio, The U.S. Archives, Library of Congress, Nat. Museum of Broadcasting, Radio Hall of Fame, etc... If any readers know of any other possible source of the above programs, please contact her directly, say you saw her letter in NARA and provide any leads you have.

Dear Editor:

I certainly want to compliment the staff of NARA NEWS on the Fall issue which I just received; it was a very fine job by all concerned.

Of particular interest was the wonderful article, "Vic and Sade" by Henriette Klawans. I know it will interest your readers and lead them into the rich joys and humor of that delightful series.

The feature on the Radio Libraries of Washington was a very informative one and we would be interested in publishing the addresses of the three libraries so our club members and other OTR buffs can contact the libraries by mail. May I have the addresses for them, please?

Barbara Schwarz,
Secretary of the
Friends of Vic and Sade

Ed. Note: The BPL and NAB Library are in the same building and have the same address; you'll find it on page 20 of this issue. The address for the third library is: Performing Arts Library, 3rd Floor, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566.

RADIO NEWS & NOTES

Roger Hill is alive and well....in Hawaii. He says he is doing fine and the difficulties of the past are behind him. Any of his friends can call upon him at, or write to him, or whatever,current address: 1725 Kahulikai, #9, Honolulu, Hawaii 96817.

* * * * *

Music lovers and OTR fans in the area were saddened to hear of the death of Iris Berstein, who had her own radio program on the Mutual Network, Iris and her Violin. This show began in the 1930s and was heard throughout most of the Golden Age of Radio. Mrs. Berstein was 64 when she died last November; she and her family had lived in the Washington, D.C. area since World War II. She was born Iris G. Glou in Brooklyn, N.Y. and later attended Ithica College of Music. A child prodigy, she appeared with several symphony orchestras throughout Pennsylvania.

* * * * *

Listening to our OTR tapes of Gunsmoke the other night, we were reminded of the comments of J. Fred MacDonald (author of "Don't Touch That Dial") when he appeared on WEBB-TV in Chicago last spring on the show: "It's Worth Knowing." Fred said that Gunsmoke marked the final maturity process of the Western on OTR after a long period of cowboy shows which nearly always were juvenile in theme and presentation. However, he also pointed out that the Western programs were, in effect, modern morality plays, and as such, were a positive social force.

* * * * *

For the OTR trivia collectors.....radio broadcasting as we know it today began with a \$5 bet on the accuracy of a \$12 watch. In 1915 Dr. Frank Conrad, asst. Chief engineer at Westinghouse, argued with a friend over the accuracy of his new watch and then he built a small receiver to pick up time signals from the Naval Observatory. The following year his transmitter was licensed as station 8XK and in 1919 he became radio's first DJ playing records.

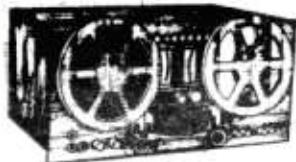
* * * * *

In 1946 your editor was 10 years old and the detectives dominated the adventure and mystery programs; Phillips H. Lord had five shows alone (G-Men, Counterspy, Gangbusters, Mr. District Attorney and Policewoman.) Sam Spade (played by Dick Powell) and Effie Perrine began on July 12, 1946. An airborne crime-solver also got his start that year: Sky King, and although he started as a 15-minute show, it later was made into a half-hour program. (Remember his two tag-alongs? Penny and Clipper...)



J. Edgar Hoover, Director of the Federal Bureau of Investigation, introducing the opening broadcast of This is Your FBI on April 6, 1945. His statement was recorded in the studios of WMAL in Washington, D.C. This particular series was destined to run for eight successful seasons on ABC, pleasing everyone including the sponsor, the Equitable Life Assurance Society.

The Golden Age of Radio featured several programs about the FBI, with or without Hoover's official sanction. In 1935 Phillips Lord started G-Men with Hoover's blessing, and after this was withdrawn, Lord changed it to Gangbusters. The FBI cooperated with the show The FBI in Peace and War which started in 1944, as well as I Was a Communist for the FBI which began in 1952 with Dana Andrews as double-agent Matt Cvetic; the former show had the popular theme, "Love for Three Oranges" an opera by Sergei Prokofiev, composed in 1921. Prokofiev wrote another opera in 1946 entitled "War and Peace" and although its title approximated the FBI show, no one considered changing the theme song.



REEL TO REEL

TAPE LIBRARY

S. & G. BLAND

Tapes in the reel-to-reel library are different prices; please refer to previous pages in catalog for details. Generally tapes are \$1 or \$2 rental for most reels; the big grab-bag "random" boxes of tapes are \$10 and usually include from 7 to 9 reels. Address all requests on reels to S. & G. Bland, P.O. Box 11962, Reno, NV 89510; include SASE if reply requested. All inquiries relating to cassettes should be addressed to R.C. Kula, P.O. Box 273, Emerald, N.D. 58228.

All of the reels in this issue of NARA NEWS are 1/4 track. The first reel, #623, is \$2.00; the others are 1200 foot reels recorded at 7 1/2 ips and are \$1.00 each.

- | | |
|-----------------------------------|---------------------------------|
| #623 GUNSMOKE 1800 ft. | |
| #16 "The Kentucky Tolmoms" 8-9-52 | #24 "Gain" 10-3-52 |
| #18 "Shakespeare" 8-23-52 | #25 "Hinks-5x" 10-10-52 |
| #19 "The Juniper Tree" 8-30-52 | #26 "Lochinvar" 10-17-52 |
| #22 "Drop Dead" 9-20-52 | #27 "The Mortgage" 10-24-52 |
| #20 "The Brothers" 9-6-52 | #28 "Overland Express" 10-31-52 |
| #23 "The Railroad" 9-27-52 | #29 "Tare" 11-7-52 |

The ABOVE REEL is \$2.00

- | | |
|------------------------|----------------------------|
| #624 GUNSMOKE 1200 ft. | |
| "Kitty" 11-29-52 | "Post Martin" 12-13-52 |
| "I Don't Know" 12-6-52 | "Christmas Story" 12-20-52 |

- | | |
|-----------------------|-------------------------|
| #625 GUNSMOKE 1200ft. | |
| "The Cabin" 12-27-52 | "Word of Honor" 1-10-53 |
| "Westbound" 1-3-53 | "Paid Killer" 1-17-53 |

- | | |
|------------------------|---------------------|
| #626 GUNSMOKE 1200 ft. | |
| "The Old Lady" 1-24-53 | "Round-up" 2-14-53 |
| "Cavalcade" 1-31-53 | "Meshougah" 2-21-53 |

- | | |
|------------------------|---------------------|
| #627 GUNSMOKE 1200 ft. | |
| "Trojan War" 2-28-53 | "Cyclone" 3-14-53 |
| "Absalom" 3-7-53 | "Pussycats" 3-21-53 |

- | | |
|-------------------------|----------------------|
| #628 GUNSMOKE 1200 ft. | |
| "Quarter-Horse" 3-28-53 | "Gonif" 4-11-53 |
| "Jayhawkers" 4-4-53 | "Bum's Rush" 4-18-53 |

- | | |
|-------------------------|---------------------|
| #629 GUNSMOKE 1200 ft. | |
| "Sky" (no music) 8-8-53 | "Jesse" 8-29-53 |
| "Gone Straight" 8-22-53 | "The Sutler" 9-5-53 |

- | | |
|------------------------|-----------------------|
| #630 GUNSMOKE 1200 ft. | |
| "The Soldier" 4-25-53 | "The Big Con" 5-16-53 |
| "Tacetta" 5-2-53 | "Boy" 8-1-53 |

#631 GUNSMOKE 1200 ft.
"Sky" 8-8-53 "Gone Straight" 8-22-53
"Moon" 8-15-53 "Jesse" 8-29-53

(same as reel #629 but for one show)

#632 GUNSMOKE 1200 ft.
"How to Die for Nothing" 10-10-53 "The Buffalo Hunter" 10-24-53
"Yorky" 10-17-53 "How to Kill a Woman" 10-31-53

#633 GUNSMOKE 1200 ft.
"The Sutler" 9-5-53 "There Was Never A Horse" 9-19-53
"Prarie Happy" 9-12-53 "Fawn" 9-26-53

#634 GUNSMOKE 1200 ft.
"Stolen Horses" 11-7-53 "Custer" 11-21-53
"Professor Lute Bone" 11-14-53 "Kick Me" 11-28-53

#635 GUNSMOKE 1200 ft.
"The Lamb" 12-5-53 "Big Girl Lost" 12-19-53
"The Cast" 12-12-53 "The Guitar" 12-26-53

#636 GUNSMOKE 1200 ft.
"How to Kill a Friend" 10-3-53 "The Killer" 2-13-54
"Big Broad" 2-6-54 "Last Fling" 2-20-54

#637 GUNSMOKE 1200 ft.
"Stage Hold-Up" 1-2-54 "Nina" 1-23-54
"Joke's On Us" 1-9-54 "Gunsmuggler" 1-30-54

#638 GUNSMOKE 1200 ft.
"Bad Boy" 2-27-54 "Confederate Money" 3-13-54
"The Gentleman" 3-6-54 "'Old Friend" 3-20-54

#639 GUNSMOKE 1200 ft.
"Blood Money" 3-27-54 "Greater Love" 4-10-54
"Mr. and Mrs. Amber" 4-3-54 "What the Whiskey Drummer Heard"
4-17-54

#640 GUNSMOKE 1200 ft.
"Murder Warrant" 4-24-54 "The Conetable" 5-8-54
"Cars" 5-1-54 "The Indian Horse" 5-15-54

#641 GUNSMOKE 1200 ft.
"Monopoly" 5-22-54 "Blacksmith" 6-5-54
"Feud" 5-29-54 "The Cover Up" 6-12-54

The End



PLEASE REMEMBER ALL RANDOM REEL BOXES ARE \$10.



FROM OTHER
publications

(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 that are listed in the below entries here are selected from many. We believe that each of the publications is worthy of financial support, some perhaps more worthy than others, although individuals would differ as to which publications are "the best" and might be influenced by a particular issue. If you think that any of the below publications appeals to your interest or specialty, please contact the editor of that periodical directly and request subscription rates or membership fees.)

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

In his column "Wireless Wanderings" Jim Snyder traces the development of radio advertising in the 1920's. New York station WEAF, owned by American Telephone and Telegraph, pioneered the form in 1922. At first those who bought time delivered educational messages that worked their way around indirectly to the sponsor. Listeners received such benefits as talks on the history of Christmas cards by a greeting card company and on the fashions in beards throughout history by Gillette Razor Blades. Next came the indirect form of advertising in which the performing group took the sponsor's name as part of its title: for example, the Browning King Orchestra, the Ipana Troubadors, the Cliquot Club Eskimos, and the A & P. Gypsies. Snyder cites the first presentday type commercial as being in 1929 on the recently formed CBS Network, a pitch for Cremo cigars which claimed the cigar cost five cents and contained no spit. Snyder comments, "Not only was the price mentioned, but in the very same ad we dropped to the poor taste shown in commercials today."

Gene Bradford presents a provocative argument that radio was never guilty of racism, only of discrimination based on ethnic qualities. Bradford says of THE JACK BENNY SHOW, featuring the ethnically rich character of Rochester: "Certainly no one ever evolved from that show as superior racewise." Although others find racism in BEULAH, AMOS 'N' ANDY, and other shows, Bradford maintains, "My examination of the many shows broadcast on network radio of the Golden Era fails to find any show that focused on race as an issue itself or assumed any superiority or dominance for any race or creed."

(No. 52: December, 1980)

HELLO AGAIN (Monthly, Newsletter published by Jay A. Hickerson, Box
G, Orange, Conn. 06477)

Old time Radio Convention 1981 scheduled for October 16-17 and reservations are starting to come in. Lon (Nick Carter) Clark has indicated he may attend this affair; other tentative OTR "greats" include Grace Matthews, Court Benson, Raymond Johnson, Lee Allman and Arthur Anderson.

Kate Smith is not well but in good care; letters and cards will reach her at 5812 Chelsea Place, Raleigh, NC 27612. Fred Waring making his farewell tour of U.S. this spring. Issue also has mini-obits on Anne (Stella Dallas) Matthews, Adele Astaire, Richard Boone, Beulah Elondi, Bernard Lee, and others.

ON THE AIR (Bi-monthly publication of the Golden Radio Buffs
of Maryland, 7617 Chestnut Avenue, Baltimore, MD 21211)

Owens L. Pomeroy has taken over as the new editor of ON THE AIR in part of a board decision by their organization to "get back to basics" of an Old-Time radio newsletter. Pomeroy, a talented artist, writer, and editor, pledges to deliver what the readers of ON THE AIR have come to expect. The January/February 1981 issue has a brand new format and contains both good writing and excellent graphics; the latter has been the strong point of this publication for years.



IN MEMORIAM

Allyn Joslyn

Allyn Morgan Joslyn, 79, character actor in films, radio, television and the stage, died Jan. 21 of cardiac failure at the Motion Picture and Television Country House, Woodland Hills, Calif.

After beginning at age 16 as a chorus boy in the show "Toot Toot," Joslyn appeared on the New York stage with John Barrymore in "Richard III" and in George Abbott's original production of "Boy Meets Girl," as well as in "Arsenic And Old Lace." He acted in over 3,500 radio shows, mostly New York-originated, also writing some of them.

Making his Hollywood film debut in Lana Turner's first picture, "They Won't Forget," in 1937, he went on to appear in over 100 features, including "Hollywood Hotel," "Sweethearts," "Only Angels Have Wings," "No Time For Comedy," "The Great McGinty," "Bedtime Story," "My Sister Eileen," "The Immortal Sergeant," "Heaven Can Wait," "Moonrise," "Harriet Craig," "The Jazz Singer," "I Love Melvin," "Island In The Sky," "Titanic," "The Fastest Gun Alive" and his last film, in 1972, "Brother O'Toole."

He also performed on television in such shows as "The Addams Family," "Don't Call Me Charlie" and "Where's Raymond."

He is survived by his daughter, Linda Joslyn Bishop.

JIM BRITT

A broadcaster of the Red Sox and the old Boston Braves baseball games in the 1940's, Jim Britt, was found dead Dec. 31 in his Monterey, California apartment. He was 70 years old.

Britt was a nationally known sportscaster on the old Yankee net radio and the former WNAC. In his years on radio, he usually was on the air for NBC or Mutual.

His contemporaries included Grantland Rice, Bill Stern, Ted Husing and Harry Wismer. In his later years he worked in Cleveland, and then went back to Boston for WHDH-TV and radio where he was a newscaster; later a host on Dateline Boston.

Britt had no known survivors, but he shall not be forgotten by his many listeners and friends throughout the East Coast and Midwest.

Anne E. Matthews, Played 'Stella Dallas'

Anne E. Matthews, 78, a radio actress who portrayed "Stella Dallas" on NBC for over 18 years, died Jan. 29 at Doylestown (Pa.) Hospital after a stroke.

Mrs. Matthews was born in Lake Charles, La., and aspired to become an actress from the time she was a little girl.

She appeared professionally in "Sun Up," first in Provincetown and then on Broadway. Her theatrical experience led her into the then new medium of radio, and her roles included Mother Gibson on "The Gibson Family," Just Plain Bill, Maverick Jim and Martha Booth in "Trouble House," and Mary Weston in "Wilderness Road."

During her radio career, which spanned two decades, Mrs. Matthews performed in over 1,000 programs.

She is best known as "Stella Dallas," the role she played on the NBC Radio Network from 1937 to 1955. The show was about a poorly educated but intelligent and compassionate Boston seamstress who lived in a rooming house. She spent much of the time solving the problems of her daughter, Laurel Dallas Grosvenor.

Mrs. Matthews won the 5th annual Golden Mike Award in 1976 and was a member of the Screen Actors Guild.

She lived in Stockton, N.J. with her husband, Jack. The family suggests that expressions of sympathy be in the form of contributions to the Stella Dallas Memorial Fund, Christ Episcopal Church, in La Plata, Md.

ALVAR LIDELL: A mainstay of the BBC team of superior newscasters, Alvar Lidell died on December 27th in Great Britain. He was 72 years of age. For nearly forty years his was one of the more respected news voices in Europe. (See John Pellatt's column on page 40 of this issue for additional details.)



My area of research in radio I believe is unique, although if there is someone already into this phase I shall relinquish (or perhaps share) the title of Librarian of S.I.I.L., the Station Identification Identification Library. My purpose is to correctly identify exactly what each station's identification call letters represent or stand for, although it appears as if some station's identification letters do not stand for anything.

Most of the below have been identified by logical guess or reasoning; the few that I have positively determined through official verification orally or in writing from station officials are marked by asterix.

I am interested in learning the significance of all radio station identifying letters and encourage all NARA NEWS readers to send any and all they have to me: Chick Meyerson, 7429 Teasdale, St. Louis, MO. 63130. All contributions will be gratefully received and I will answer any letter requiring same.

The below represents a very small sample of the total I've identified (over a thousand so far) but it will give you an idea of the variety of the identifying call letters.

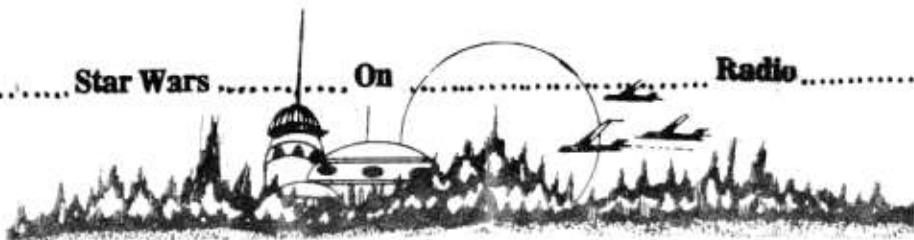
KAVE in Carlsbad, NM is for their famous cave, KBAY in San Jose, CA boasts of its bay, KETC*in St. Louis stands for Educational Television Channel, KFUC*in nearby Clayton, MO is the abbreviation for Keeping Forward Upward and Onward, and down at the Univeristy of Arkansas at Fayetteville it's KHOG, bragging of the team's nickname and mascot.

The vast majority are simply a contraction of the city or state name, for example: WPEO in Peoria, WOSH in Oshkosh, KNOM in Nome, KMSP in Minneapolis/St. Paul, KWYS in West Yellowstone, WNOR in Norfolk, WNAH in Nashville and WSOO in Sault St. Marie.

Less obvious are my favorites, and a joy to discover, as witness: WSB* in Atlanta equals Welcome South Brother, WSOY in Decatur stands for Soy, the Home of Staley, KICY in Nome puns itsweather (icey), KORN in Mitchell, S.D. is home of Corn Palace, KWTO in Springfield, MO means Keep Watching the Ozarks.

I hope the above will give you some idea of the fun of collecting these radio identifications and I hope to hear from you readers who agree.

KPNE	<u>N. Platte, NE</u>	KWEI	<u>Weiser, ID</u>
KPCW	<u>Powell, WY.</u>	KWLM	<u>Willmar, MN</u>
KPWD	<u>Plentywood, MT</u>	KWYN	<u>Wynne, AR</u>
KRML	<u>Carmel, CA</u>	KYNT	<u>Yankton, SD</u>
KSAL	<u>Salina, KS</u>	WALF	<u>Alfred, NY</u>
KSLM	<u>Salem, KS</u>	WAMY	<u>Amory, MS</u>
KRTN	<u>Raton, NM</u>	WANE	<u>Ft. Wayne, ID</u>
WABY	<u>Albany, NY</u>	WBKW	<u>Beckley, WV</u>
WACO	<u>Waco, TX</u>	WBEL	<u>Beloit, WI</u>
WAKN	<u>Aiken, SC</u>	KCBY	<u>Coos Bay, OR</u>
WALA	<u>Mobile, ALA</u>	KCHE	<u>Cherokee, IA</u>
WBUF	<u>Buffalo, NY</u>	KDVS	<u>Davis, CA</u>
WCGA	<u>Calhoun, GA</u>	KFWT	<u>Ft. Worth, TX</u>
WCHN	<u>Norwich, NY</u>	KGLA	<u>Gretna, LA</u>
WCLA	<u>Claxton, GA</u>	KGRE	<u>Greeley, CO</u>
KPOS	<u>Post, TX</u>	WCPR	<u>Coama, PR</u>
KPUB	<u>Pueblo, CO</u>	WCRM	<u>Clare, MI</u>
KRSB	<u>Roseburg, OR</u>	WDAO	<u>Dayton, OH</u>
KTOE	<u>Mankato, MN</u>	WDBQ	<u>Dubuque, IA</u>
KTON	<u>Belton, TX</u>	WELB	<u>Elba, AL</u>
KTUC	<u>Tucson, AZ</u>	WELC	<u>Welch, WV</u>
WSGA	<u>Savannah, GA</u>	WEVE	<u>Eveleth, MN</u>
WSGW	<u>Saginaw, MI</u>	KLMR	<u>Lamar, CO</u>
WSTU	<u>Stuart, FL</u>	KLON	<u>Long Beach, CA</u>
KUSH	<u>Cushing, OK</u>	KMAD	<u>Madill, OH</u>
KVAN	<u>Vancouver, WA</u>	WLAN	<u>Lancaster, PA</u>
KVEG	<u>Las Vegas, NV</u>	WMPS	<u>Memphis, TN</u>
KVEL	<u>Vernal, UT</u>	WOXF	<u>Oxford, NC</u>
KVIC	<u>Victoria, TX</u>	WPMH	<u>Portsmouth, VA</u>



Good news for all Sci-Fi fans and lovers of good radio drama! National Public Radio has announced that it will be presenting NPR Playhouse this spring. This will be a new daily series offered to public radio listeners everywhere in the U.S. The show will premiere with an exclusive 13-part radio adaptation of STAR WARS, and later in the year will air EARPLAY (both in one hour and half-hour specials) and also THE HITCH-HIKERS GUIDE TO THE GALAXY.



STAR WARS, which will have thirteen half-hour programs, will feature Mark Hamill as "Luke Skywalker" and Anthony Daniels as "See Threepio", both from the original cast of the very successful movie. This radio series has been based upon characters and situations created by George Lucas, but not appearing in the motion picture series.

Among the new material is an episode in which Princess Leia travels to Alderaan to meet her father but ends up captured by Darth Vader. Other episodes include one which explains how Artoo Detoo and See Threepio met.

THE HITCH-HIKER'S GUIDE TO... was reviewed very thoroughly in John Pellatt's NARA NEWS report in the previous issue. John was very laudatory of this BBC series and recommended it highly as "fun, exciting and wonderful." Need we say more?

EARPLAY, a weekly radio theatre, will provide a variety of good radio drama in a number of different settings, several of which will be based on classics, i.e. "I Never Sang for my Father" and "Kowalski's Last Chance."

Exactly when these programs will be aired in your area is difficult to say. Some East Coast affiliates have already announced their schedules for most of the above. In the Baltimore-Washington, D.C. area STAR WARS will start March 1st on WBUC-FM at 6 pm and thereafter every Sunday evening at that time. As a bonus that station will air SPACE PATROL, an OTR show, right after each STAR WARS program. WAMU-FM in Washington will begin STAR WARS on March 2 and every Monday thereafter at 11 pm. THE HITCH-HIKER will begin on that station on March 6 at 11 pm and be heard every Friday night. EARPLAY on WAMU-FM will be heard Tuesdays and Wednesdays nights. Call your local NPR affiliate for your area.

Old Ad Libber

a column of
trivia by "Grandpa" Ed Bates

Well, neighbors, looks like we finally got a feller in the White House who knows, loves, and had a purdy good job in, Old Tyme Radio. Ronald Reagan, fresh otta college back in 1932, landed hisself a job in Davenport, Ioway with radio station WOC.

Then long about 1934 er so, he got an even better job at a bigger station, WHO in Des Moines. This wuz quite a jump up from WOC cuz there he wuz doin' football games as sports announcer fer five bucks a game plus busfare. Anyhoo, for WHO he got sent to Californ-i-ay to cover the Chicago Cubbies spring training, and lo 'n behold, a talent scout fer Warner Brothers Studios spotted our future Prez. And that, as they say, "wuz all she wrote."

But lookes here now, Ronald Reagan twarn't the first feller in the White House who made it there on account of becuz of radio. I reckon most Americans old enuf to know better figger that FDR's success story wuz as much radio as it wuz anything else. Shore, it twarn't no big shakes in the election of thirty-two, cuz those of us astrugglin' 'n ascratching in the Greeeast Deeeepression probably wudda took a bald-bottom duck over Mr. Herbert Hoover. I mean to tell yuh, friends, we wanted a Change!

Come nineteen-hunnerd-and-thirty-six and the Deeeepression was easin' a sate, but FDR's voice during his "fireside chats" wuz so soothin' and comfortable that ol' Alf Landon, a feller with a voice as flat 'n dry as Kansas, had about as much chance as a furry bug in the henhouse.

Well, that mebbs so, yore probably sayin', but how about Wendell Wilkie in 1940? Warn't he a jimdandy orator and a crackerjack on the radio to boot? Tis true, I must 'fess up, but yuhsee, his whole trouble boiled down to using that bow-dacious great voice too much, too long, afore he took to radio in the closin' months of the campaign. Well sir, he got in front of the mike, and his voice was too low, too strained, and danged iffen it didn't crack a couple a times.

Meanwhile back at 1600 Pennsilwanias Avenoo, the President, jest as fresh as a daisy, cranked out a few more of them fire-side chats, and 'tho the poplar vote wuz purdy clost, that electoral college went for FDR full-swoop.

Wellsir, by the election of forty-four, them Republicans done got the message---twarn't nobody gonna FDR lessen he could cut the mustard on the radio. Yuh know, by this time there wuz roughly fifty million radios in America, or jest 'bout one fer every voter here. One big-city newspaper even speculated that

iffen the G.C.P. couldn't collar a top-notch feller to tote the barge, FDR would win a heretofore unhesered-of third term, "in a radio romp..." (whatever that is)

So long comes Tom Dewey, a fancy-pants, crime-bustin' DA who best of all, sounded teerific on the radio waves. So onst agin the voters got the oil poured to 'em over the radio and a Jiminy-cricket battle it twas. The results wuz soon in, and tho the election wuz alot closter in poplar vote, FDR hadda good edge in the electoral vote. The barn door wuz slammed on the Republicans fer another four years.

1944 wuz by far an' away the biggest and bestest year what radio ever had. The ol' race fer the White House helped a heap, but there wuz also The War. I speculate the ol' Hooper rating scale went plumb offen them charts on June 6th. (That's D-Day, for you young sprouts) Ever network went to 24 hour coverage of the invasion news from acrost the Ocean, all reglar programming wuz dropped, in fact, them sponsors even forgot to insist on stickin' in their dad-blamed commercials. Yessirree, I tell you, neighbors, ever Yank on the globe had ears a-stickin' to the radio that day.

Of courst, that year iffен we take 'er week in by week out, the yuks and yodels were a-pushin' sartain radio shows to the top of the heap, leastwize iffен Mr. Hooper kin be believed. In 1944 he done ranked the tippy-top shows as follers (...may I have the envelope, puh-leeez?...) number one: Bob Hope, number two: Fibber McGee and Molly, tied for third place: Jack Benny and Walter Winchell (two very funny fellers) and in the fourth spot: Kraft Music Hall. Roundin' out the five-spot wuz a show hardly nobody nowadays ever heerd of: the Sealtest Village Store.

Well, so much fer Ancient History....yesterday I read in the paper (C.K. so Maude read it to me) that a delegate over in my neighborin' state of Merryland done intro-dooosed a bill in their assembly to support Clayton Moore in that fellers bowdacious fight to git hisself declared the Real Long Ranger or whatever. Myself I figger to take no great store in who the "real" Long Ranger is now er then. Seems-like Brace Deemer wanted mightybad the TV job that Moore got 'stead of him. The way she looks to me, time ain't never goin' back for nobody or no thing, nossir.

Shuckins, neighbors, thet jest about duz it fer now. I reckon I've been ramblin' on fer a long enuf spell so I'll jest say So long fer now, and iffен the Good Lord's a-willin' and the corn don't freeze, I'll be chattin' at you folke in the very next issue of NARA NEWS, yessirreebob.

In the meantime, iffен yer passin' thru West-By God-Virginee, stop in iffен you're near Jordan Run. That's bout 6 north of Smoke Hole Caverns off Hiway 28. I spect you'll find me in Keefer's Gen. Store with my feet on the stove. So fer now, bye-bye and be good....

LIFE'S DARKEST MOMENT



Another classic by H.T. Webster, this one from the pre-World War II era. (copyright N.Y. Herald Tribune)

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Premiere
8:00 AM
you never
heard it before

THE BIG SHOW

6:30 THE BIG SHOW with
TALLULAH BANKHEAD
Fred Allen, Ethel Merman,
Jimmy Durante, Minky
Corson, Danny Thomas,
Marjorie Wilson

7:30 The Phil Harris-Alice
Faye Show

8:00 Tales of the Texas Rangers

8:30 Theater Guild On The Air
July - August 1958 in "The
Advent" in Boston, Dallas, Phila-
delphia and in South Washington

10:00 The 5th Avenue

10:30 Meet Me In St. Louis

all tonight on

WHAM 11:00
AM YOUR
SHOW

THREE CHIMES MEAN GOOD TIMES ON NBC

MEET CORLISS ARCHER
DAILY 11:30 AM
"MEET CORLISS ARCHER"
WMLP 8:30 AM, 11:30 AM, 12:30 PM



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4/6/59

INFORMATION

PLEASE

by Jack A. French

Quiz programs occupied a substantial portion of air time in the 1930's and most of them involved an announcer propounding questions of varying difficulty to contestants selected from the studio audience. The value of the prizes received for correct answers usually escalated with the perplexity of the question. This pattern was modified in other quiz shows, some of which pitted two or more contestants against one another. However this method still resulted in competitors before the mike who had average skill and intelligence.

About 1937 a radio promoter named Dan Golenpaul conceived the idea of a quiz program which would reverse the normal pattern. Golenpaul, a New York city native, was in his mid-thirties and had been active in radio since his graduation from Columbia University. His original premise was to have a team or panel of "experts" answer correctly questions submitted by the radio audience, and if they failed, the person who had provided the question would win the prize. In this manner everyone in the listening audience would theoretically have an equal chance to win a prize, without the arduous task of getting on the the show and answering tough questions.

To further enhance the program, Golenpaul wanted "experts" on the panel who were not only knowledgeable, but also articulate, witty and entertaining. His show was named "Information Please" and it began on the NBC Blue Network on May 17, 1938 as a sustaining series on Tuesday nights. At first the panel consisted of F.P. Adams, the quick-witted columnist for the New York Post, and five other "guest" panelists who change each week. However very shortly, the panel was reduced to four members: two guests and two regulars (Adams and John Kieran, a New York sports writer.) Rounding out the program was an erudite master-of-ceremonies, Clifton "Kip" Fadiman, the whiz-kid of the publishing world.

NBC executives, convinced that the program in both its theory and format was too "highbrow," gave it little chance for success. The prizes were very modest, even in that era, \$2 for each question used on the program and \$5 if the query stumped the experts. Behind the scenes, Dan Golenpaul worked hard to quicken the pace, enrich the format, and snare fascinating guest panelists. He tapped the talent reservoirs of show business, literature, politics, and sports to fill the guest slots on his quiz program and the resultant personalities, while not always brilliant, were usually articulate and frequently

amusing. In the months to follow they would include: Deems Taylor, Orson Welles, Elliot Roosevelt, Gene Tunney, Alfred Hitchcock, Rex Stout, Gracie Allen, Louis Bromfield, and New York mayor Fiorello La Guardia. Needless to add, one's chances of being chosen a guest panelist improved considerably the closer one lived to New York City; Golenpaul had no money to pay travel expenses.

During the summer of 1938 the show gained modest, but measurable, audience appeal. F.P. Adams and John Kieran, the two regulars, provided both intellectual balance and witty ballast to the panel and they set the tone of clever repartee and anecdotal rejoinders that characterized the program. After correctly identifying Polonius as the Act III, Scene IV victim of Hamlet's sword, one panelist added, "He was stabbed in the arras." On another occasion, author John Gunther had finished giving his answer to a question on Persia when he was challenged by moderator "Kip" Fadiman "Are you shah?" Gunther, without missing a beat, replied, "Sultanly," and the radio audience howled.

F.P. (Franklin Pierce) Adams was born in Chicago, Illinois on November 15, 1881; his presidential namesake had been born on the 23rd of that same month, three-quarters of a century earlier. There was nothing in his background to suggest he would achieve popularity in radio. After a sputtering start at the University of Michigan (where he would later recall, "I almost completed my freshman year") he became an insurance salesman. Adams drifted into humorous journalism and poetry for a Chicago newspaper, made the jump to New York City without great difficulty, and shortly thereafter was one of the Big Apples most successful columnists.

His brief stint in World War I was summed up in a two-liner:
"I didn't fight and I didn't shoot,
But, General, how I did salute!"

By 1931 F.P.A.'s (he used the three initials so often that some of his readers knew him only by those letters) column "The Conning Tower" in the New York Herald-Tribune was being syndicated in five other newspapers and Adams' annual salary was over \$20,000. His sharp wit, literate intellect, and mental deftness in print lead Dan Golenpaul to believe F.P.A. would captivate the radio audience on "Information Please." The theory proved correct.

John Kieran, the second "regular" on the show, was another native of New York City. The son of the president of Hunter College, he had graduated from Fordham University cum laude in 1912 at the age of 20. In the mid-1920's he was a journalist for the prestigious New York Times, and quite possibly was the only sportswriter on their vast staff who was also an expert on botany, Shakespeare, and orinthology. Golenpaul may have brought Kieran unto the panel because they were getting a lot of tough sports questions, but it soon became obvious to all that Kieran's wide range of knowledge was nearly encyclopedic. John Dunning, in his "Tune In Yesterday," called the calm sportswriter, "Mr. Know-It-All....the hardest panelist to stump."

By the fall of 1938 Canada Dry had picked up the sponsorship of "Information Please", the ratings were getting better, and Dan Golenpaul had gradually raised the salary of his regular panelists from \$40 a show to \$200. Many years later Kieran noted in his autobiography that the \$200 for the one-half hour show each week equaled the salary he was then being paid at the New York Times seven days a week.

It was about this time that the third, and last, regular panelist was brought on the program, Oscar Levant, an acid-tongued concert pianist and composer. Levant seemed much more glib and grouchy than one would expect a 31 year old musician to be. Unlike Adams and Kieran, he appeared on every other show so when he was on the panel there would only be one guest, on the alternate shows there would be two guests.

Although Levant stayed on the show for five years, and it added measurably to his popularity, his 1940 autobiography gave "Information Please" less than half a page. In that book, Levant merely said, "Due to an accidental circumstance, by which my impertinence had become a saleable product, coupled with the widespread misconception that I was infallible in musical knowledge...It was in the summer, and nobody was in town, when Dan Golenpaul...needing a fourth for his tournament of occasional information, approached me." Twenty-five years later, the truculent pianist produced a second autobiography, "The Memoirs of an Amnesiac," and this time the quiz program merited several pages.

"Information Please" in the space of less than a year became the most popular quiz program on the air. Hundreds of thousands of listeners anxiously awaited what became the traditional opening: a cock crowing followed by the announcer (Ed Herlihy, Milton Cross, or Ben Grauer) saying, "Wake up, America! It's time to stump the experts." And what a wonderful and varied collection of experts they were! Among the guest panelists in the early forties were: Wendell Wilkie, Moss Hart, Herbert Marshall, Sir Cedric Hardwicke, Henry Cabot Lodge, Jr., Christopher Morley, Leonard Bernstein, Sir Julian Huxley, Lefty Gomez, Sir Thomas Beecham, Carl Sandburg, Clare Booth Luce, George M. Cohan, Randolph Churchill, Albert Barkley, Ralph Bunche, and Stephen Vincent Benet. In the decade "Information Please" was on the air, over 400 notables from every field of expertise appeared as guests. It soon became both an honor and a distinction to be asked on as a guest panelist since it became synonymous with intelligence and sense of humor.



After the opening commercial (Lucky Strike had replaced Canada Dry as the sponsor in 1940) moderator "Kip" Fadiman would explain, "how we play the game." Listeners could send in as many questions as they wished on any subject whatsoever. If the query was used on the program, the sender was given a Book of Maps from

Encyclopaedia Britannica. In the not-too-unlikely event that the question actually stumped the expert panel, the originator was also awarded a 24 volume set of Encyclopaedia Britannica (and during World War II a \$50 war bond was added to the winner's booty.)

Many of the questions called for a multi-part answer and in that case the panel would have to correctly get three out of four or a similar ratio if there were more parts to the answer. Of course, "kip" Fadiman had the option to up the ante, particularly on a night when the panel was "hot," and he could propound a six part query and demand they get all six answers without error. This tilted the odds greatly in the questioner's favor, much to the audience's delight.

What kind of questions did the rotating panel of experts face each week? Here are a few actual queries that were used on the program during the 1940's. (Answers appear at the end of this article.)

1) Identify five different sports in which a ball may be hit after it bounces?

2) We all know that a solid with six surfaces is called a cube. What do we call a solid with a) four surfaces? b) three surfaces? c) two surfaces? d) one surface?

3) What fish suggests: a) an old military weapon? b) a bird roost? c) to find fault? d) a black eye?

4) What was the year the first Rose Bowl Game was played? What two football teams competed in it? What was so unusual about that game?

5) Several of our U.S. Presidents were at one time store clerks in small towns. Which president was minding the store in a) Clover Bottom, Tenn? b) Galena, Ill? c) Clinton, N.Y.? and d) New Salem, Ill?

Quite a few musical questions were asked of the panel, and it was not uncommon for panelists to be tasked with identifying a piece of music. On those occasions, Fadiman would call upon the services of the show's pianist, Joe Kahn, to play anything from pops to classics. Not infrequently the question might contain four or more musical excerpts and the panel was charged to identify all the selections and their respective composers.

Sometimes the muffed answers provided greater mirth on the show than the wit of a correct reply. Rex Stout stumbled over an easy recipe question taken from one of his Nero Wolfe books. The musical genius, Sir Thomas Beecham, failed to recognize a familiar cadenza from the popular Nutcracker Suite. On one rare instance a clever listener sent in a multi-part question that "struck out the side;" this query asked each member of the panel: When is your spouse's birthday? What is your wedding anniversary? What is the birth date of each of your children?

One evening the guest panelist was Harpo Marx, a sensitive and intelligent man in private life. He chose not to speak on the air and instead portrayed the zany mute of the movies. As Harpo whistled and mimed each answer the tiny studio audience was

amused but millions of "Information Please" listeners throughout the country were perplexed or bored. This particular program settled once and for all the future of mime on dramatic radio.

During World War II the show underwent several minor changes but its popularity kept climbing. The program had been moved to Friday evenings about the time Lucky Strike took over the sponsorship. In 1942 Dan Golenpaul became very upset with his cigarette sponsors; he specifically took issue with the veracity of their slogan, "Lucky Strike green has gone to war," which referred to the scarcity of the dyes used to make the green outside wrapper which forced Luckies to be marketed in white packages, as they are today. Golenpaul won the battle for in February 1943 Heinz Foods became the new sponsor of the quiz program, which by that time was airing on Monday nights. With Heinz 57 Varieties doing the commercials, all the winners on the show, in addition to getting a set of encyclopaedias, also received (you guessed it!) \$57 in war bonds and saving stamps.



OSCAR LEVANT

The year 1943 also marked the exit of Oscar Levant from the panel of regulars. The chain-smoking, sleeping pill-popping musician was not easy to abide, even in his few sunny moments, and while his insults amused many people, they probably antagonized just as many. "There is a thin line between genius and insanity," he bragged, "I have erased that line." Probably only Levant and Golenpaul knew which proverbial straw destroyed the dromedary's back, but at any rate Levant and "Information Please" parted company permanently.

In 1945 Mobil Gas became the sponsor and for the one-year period they paid the bills the hoofbeats of their Flying Red Horse preceded the traditional rooster crowing at the beginning of the program. (Kieran noted in his autobiography that he always wondered how one could "hear" the hoofbeats of a "flying" horse?) The confusion, if any, ended in 1946 when Parker Pen Company became the new sponsor. It was about this period when "Information Please" left the NBC Network where it had been for eight years and moved to CBS where it was put in a Wednesday evening slot.

The popularity of the program, judged by any reasonable standards, was nothing short of phenomenal. In the 1940's over 20,000 questions poured in each week to be examined by Golenpaul, his faithful secretary Edith Schick, and a dozen resourceful readers. Any radio show's total number of listeners can only be based upon educated estimates, but "Information Please" was, at its peak, conservatively pegged at 10 million, and as high as 15 million by more optimistic pollsters. To further attest to its wide-spread popularity, it was one of the few non-dramatic radio shows that made the transition from microphone to movies without

changing a syllable.

The program was filmed as a series of movie shorts, most of them by Pathe Studios, and were about the same half-hour length as the radio version. Soon the movies were playing in theaters all over the United States and as Kieran recounted in his autobiography later, the panel regulars who were formerly just voices in the night, but now "...our faces were exposed to public view and we were in trouble. In no time at all we were being halted by strangers who had something to say about the program and our parts in it."

One of the many amusing stories that resulted from those on-the-street identifications of the panel regulars concerned F. P. Adams. He was accosted on the street the morning after the weekly show had been aired. The female who recognized him gushed over the way he had answered a particular question, but the aloof Adams merely reminded her that his only response to that inquiry had been: "I don't know." "Of course," she cooed in reply, "But you said it so grandly, just as though it were the only thing you didn't know!"

Although apparently nearly a hundred of these short films were made, and many were in regular circulation for years, no copies are known to exist today. However another offshoot of the quiz program is still with us today, the "Information Please" almanac. In the mid-40's Golenpaul and his staff began planning and researching what would eventually become the "Information Please" Almanac, the first edition of which came out in 1947 as a 1014 page hardback that retailed for two dollars.

Golenpaul wrote a two page introduction to this edition, pointing out its expanded index, superb organization, and impressive contributing editors. The latter claim was hardly idle bragging for, in addition to John Kieran as overall editor, Dan Golenpaul had snagged these experts to edit the following areas: Grantland Rice (sports), Deems Taylor (music), John Mason Brown (theater), and Harold Stassen (United Nations.) Even the almanac's biographies of the U.S. Presidents were not slighted; they were authored by Arthur Schlesinger, Jr.

Nevertheless Golenpaul was the real brain and heart of the almanac, as Kieran readily acknowledged in 1964: "I bore the title of editor, but it was a hollow crown. The almanac and practically everything original in it came from the fertile convolutions of the Golenpaul brain and, after a few years, I persuaded him to turn me loose and own up that he was the editor as well as the publisher of the book."

From 1947 to 1948 the "Information Please" quiz show ran as a sustaining program on the Mutual Network, slowly losing its radio audience, but still a strong contender in its time slot. In June of 1948, after ten years of having produced one of the most popular radio shows, Golenpaul quietly took it off the air.

In the early 1950's Golenpaul agreed to produce a television "Information Please," but both the pilot films and "live" shows were very unsatisfactory to no one's surprise for they lacked the incomparable Clifton Fadiman (another falling-out with Golenpaul), Oscar Levant (who never returned) and F.P. Adams (who quit after a few times in front of the TV cameras; he was in failing health.)

The format was the same, but the traditional zest, vitality, and sheer entertainment were no longer there. A merciful death and burial of the TV version came in the summer of 1952 while it was a struggling summer replacement for the Fred Waring show. It would be the final end to "Information Please" as an entertainmet series. The quiz program that began on radio, and was later produced as both movie shorts and TV shows, would survive now only in the publishing field as a first-rate almanac.

All of the regulars on the original radio show continued on in their strong fields of interest. F.P.Adams remained in journalism and literature and although politically motivated (he had twice run unsuccessfully for the Connecticut legislature) he generally kept politics out of his columns and books. In 1952 his own version of Bartlett's Book of Quotations was published, and while FPA included categories for numerous past-times including baseball, the press, tobacco, the stage, and railroading, there was not one single quotation in the entire 914 page book about radio. In 1955, suffering from arteriosclerosis, Adams entered a New York City nursing home where he died five years later at the age of 78.

Oscar Levant continuing performing, composing, acting in movies (including "Rhapsody in Blue" and "An American in Paris") and writing. He was a frequent TV guest in the 1950's but became almost a recluse in the 1960's, hounded by real and imaginary diseases. When he died in his sleep on August 14, 1972 in Beverly Hills, he had been a virtual prisoner of coffee, sleeping pills, cigarettes, and neurosis.

Always loyal to the city of his birth, Dan Golenpaul remained there, chiefly devoted to the publishing of his "Information Please Almanac." Illness forced his retirement in the late 1960's and he died at age 73 on February 13, 1974. His widow, Anne, continues to reside in New York City, and the almanac he founded is still published in the Big Apple and still has his name proudly on its masthead.



The intellectual jack-of-all-trades, Clifton Fadiman, continued as writer, publisher, editor, lecturer, commentator, as well as moderator on radio and TV shows. During the period 1950-1980 he translated several European classics, compiled many anthologies, and probably wrote more introductions to prominent books than any other living American. An infatiguable toiler in the world of literature, Fadiman, who turned 76 last May, still serves

as a contributing consultant or board member for over a dozen magazines, encyclopaedias, book clubs, and educational centers.

Today Fadiman resides in Santa Barbara, California where he is at work on a three-volume anthology of children's literature to be published in 1962. His new column on books and essays began with the January 1961 issue of Realities magazine. He and his wife, Annalee Whitmore Fadiman (a talented correspondent, author, and screen writer) celebrated their 30th wedding anniversary last year.

The last "Information Please" regular panelist now lives just 3000 miles east of Fadiman, in the little town of Rockport, Massachusetts. John Kieran, after the radio and TV days of that quiz program were over, stayed with the almanac for a while and then went on to writing, occasional TV work, and lecturing. Shortly after he reached his 60th birthday in the summer of 1952, he and his wife Margaret relocated to the coastal village of Rockport, where Kieran could mix nature walks and bird watching with his typewriter activity. In August of 1974, eleven days after his 82nd birthday, he was honored at the Baseball Hall of Fame in Cooperstown, N.Y. as one of the great sportswriters of the past.

This 88 year old journalist and his wife continue to live their life of quiet, contented retirement in their coastal cottage where they can smell the salty Atlantic surf, savor the morning fog, and listen to the calls of various beach fowl every evening. And perhaps, he recalls with some regularity, another feathered creature crowing followed by a familiar voice saying, "Wake up, America! It's time to stump the experts."

Answers to Questions: (1) tennis, handball, ping-pong, cricket, and squash (2) a) pyramid b) cylinder c) cone d) sphere
(3) a) pike b) perch c) carp d) shiner
(4) In 1902 b) University of Michigan and Stanford University
c) Michigan was leading 49-0 when Stanford ran out of substitutes to put in for injured players so the game was never officially finished (5) a) Andrew Jackson b) U.S. Grant c) Grover Cleveland d) Abraham Lincoln

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INFORMATION PLEASE ALMANAC

1947

JOHN KIERAN, *Editor*



Planned and Supervised by

DAN GOLENPAUL ASSOCIATES

Doubleday & Company, Inc.,
and Garden City Publishing Co., Inc.



Ray Lee Jackson
FRANKLIN P. ADAMS



JOHN KIERAN

1935

Catalogue

of



COMPASS AND MAGNIFYING GLASS

Just the thing for hikes and camping trips. Useful in school. For one top and 20c.



TOM MIX TARGET GUN

All-metal, long range . . . fine for target practice. Rubber suction cap sticks to target. FREE for ONE Ralston Box Top.



AUTOMATIC PENCIL

Automatic propel, repel and expel pencil. Made of genuine essence of Sea Pearl. Unbreakable barrel. Pearl white with red top and gay red checkerboard band decoration. Eraser and extra leads included. It's a knockout! For only 1 Box Top and 20c.

STRAIGHT SHOOTER STATIONERY

Write your friends on TM Bar Brand stationery. Tom Mix' famous TM Bar Brand is stamped in color on both letterheads and envelopes. 15 sheets and 15 envelopes to match. For 1 Ralston Box Top and 20c.



BANDANA

Full size just like the cowboys wear. Red, white and blue with Tom Mix' signature across the center and Tom Mix' own TM Bar Brand in the corners. FREE for only 2 Ralston Box Tops, or 1 Top and 10c.



COWBOY CHAPS

Just like the cowboys wear. Genuine leather with adjustable belt. Chaps are tan trimmed with dark brown. Pocket on right side has TM Bar sewed on. These are the best looking chaps you ever saw. In four sizes. To get the size you want, be sure to state your height. For 2 Ralston Box Tops and \$2.00.



STRAIGHT SHOOTER BRACELET

A beautiful bracelet engraved with Tom Mix' famous TM Bar Brand. For 1 Ralston Box Top and 25c.

Straight

Shooter

Premiums



SWEAT SHIRT

Made of fine cotton yarn close knit for long wearing. Fleece on inside for warm. Ribbed collars, cuffs and bottom band for a snug fit. Trimmed in red and white, with TM Bar Brand stitched on front. For all sports—tennis, football, basketball, etc. For 1 Ralston Box Top and 75c. Be sure to state age when ordering.



COWBOY SHIRT

In gay plaid colors like real Westerners wear. Five button front and turn-down collar. Has TM Bar Brand stitched on pocket. It's a beauty. For 1 Ralston Box Top and 75c.



STANDARD FELT COWBOY HAT

Wide brim. Made of tan felt. Comes in four sizes: 6 $\frac{3}{4}$, 6 $\frac{7}{8}$, 7, 7 $\frac{1}{8}$. Be sure to state your hat size. For 2 Ralston Box Tops and \$1.00.



SPURS

They jingle when you walk. Made of metal with wide leather straps branded with Tom Mix' TM Bar Brand. No cowboy outfit complete without these. For 1 Ralston Box Top and 45c.

COWGIRL SKIRT

Beautiful skirt of genuine leather. Skirt is light tan trimmed with brown and gaily decorated. Pocket on right side has TM Bar Brand sewed on it. Comes in four sizes. For 2 Ralston Box Tops and \$2.00.



STRAIGHT SHOOTER CAP

Just like big league ball players wear. Cap is light grey with bright red visor. Has Straight Shooter's brand on the front. It's a dandy! For 1 Ralston Box Top and 20c. Three sizes: Small, Medium and Large.



COWBOY VEST

Genuine leather. Vest is tan with dark brown pockets and canvas back so you can wear it under your coat on cold days. Has TM Bar Brand sewed on pocket. In four sizes. To get the size you want, be sure to state your age. For 1 Ralston Box Top and 75c.



HOW TO KNOW IF YOU'RE A REAL OTR BUFF.....

(Submitted by Lenore Quigst)

YOU KNOW YOU'RE A REAL OTR BUFF when you enjoy OTR radio commercials so much that you feel cheated if they have been cut out of the taped program broadcasts you've acquired....and that includes even commercials you hated 20 years ago when you first heard them.

YOU KNOW YOU'RE A REAL OTR BUFF when you spin the dial on today's radio, through the spectrum of disco, call-in shows, news by announcers (never by commentators) rock music and other "canned" noise, and you give up after a few minutes without finding one reason to leave the radio on.

YOU KNOW YOU'RE A REAL OTR BUFF when you catch yourself wondering why there's nothing interesting to read on the cereal boxes anymore.

YOU KNOW YOU'RE A REAL OTR BUFF when you are convinced that the static and scratches on your OTR tapes are not only authentic and necessary but they actually add to your enjoyment of the program, particularly the scary ones.

YOU KNOW YOU'RE A REAL OTR BUFF when you find yourself telling your fellow-employees and neighbors that the worst of OTR shows were, and are, better than the "best" of TV programs today.

YOU KNOW YOU'RE A REAL OTR BUFF when you can remember a time when radio announcers and commentators got and held their jobs based on their knowledge, talent, and voice quality, not because of their "popular" name or hair stylist.

YOU KNOW YOU'RE A REAL OTR BUFF when it occurs to you that you're the only one in your office who knows that most "soap operas" pushed detergents in their commercials, not soap, and secretly you're happy no one ever started calling them "detergent operas."

YOU KNOW YOU'RE A REAL OTR BUFF when you find most spectator sports, especially baseball and football, are rather boring on TV or even in the stands, but the same games on radio are as exciting as ever.

YOU KNOW YOU'RE A REAL OTR BUFF when you're attending a symphony or concert and you find yourself listening for musical themes that were utilized by various OTR programs, and pretty soon you hear one, and you start humming and smiling until your spouse stops you with a nudge in your ribs.

OLD TIME RADIO IS WHERE YOU FIND IT...

...and here we find it in a childrens' magazine. DYNAMITE magazine, published by Scholastic Magazine of New York City, is written for the 8-13 year old group. Their approach was to take an OTR script and then have their artist, Sam Viviano, illustrate it in cartoon fashion. Here in these two pages is the result of the Charlie Mc Carthy--W.C. Fields feud that was so popular on radio. Notice that Viviano has drawn a microphone in each cartoon panel with the call letters "RADIO" on it.

Funnydom's Famous Feud

In the world of great comedians, W.C. Fields was no dummy — he could top almost anyone with his witty one-liners and snappy comebacks. Charlie McCarthy was a dummy (who belonged to ventriloquist Edgar Bergen) and he could top the great Fields! When the two got

together on radio in the 1930's and 40's, their war-of wits made history! Charlie was forever making cracks about Fields' nose while Fields hurled back threats of termites and woodpeckers at his little wooden opponent.

MR. FIELDS,
IS THAT
YOUR
NOSE,
OR ARE
YOU
EATING
A
TOMATO?

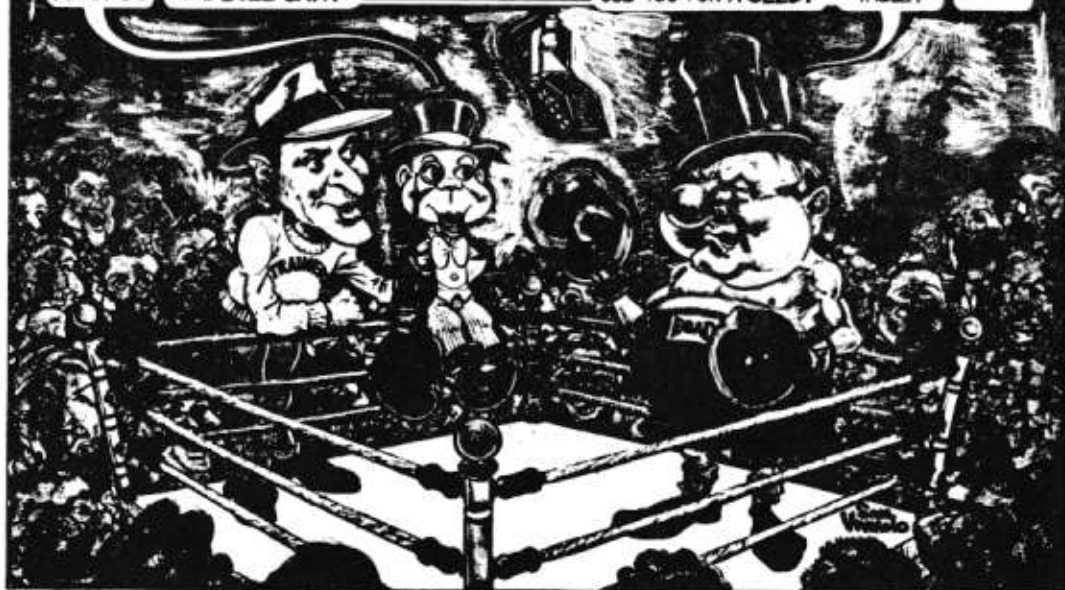
VERY FUNNY! VERY
FUNNY CHARLES!
YOU MUST COME
DOWN WITH ME AFTER
THE SHOW TO THE
LUMBER YARD AND
RIDE PIGGYBACK ON
THE **BUZZ SAW!**

IS IT TRUE, MR. FIELDS,
THAT WHEN YOU STOOD
ON THE CORNER
OF HOLLYWOOD AND
VINE 43 CARS
WAITED FOR YOUR
NOSE TO CHANGE
TO GREEN?

GO AWAY YOU WOOD-
PECKER'S LUNCH! SOME-
ONE MUST HAVE LEFT
YOU OUT IN THE RAIN:
YOUR **BRAIN** IS WARPED!
I'LL NAIL SOME RUNNERS
ON YOUR STOMACH, AND
USE YOU FOR A **SLED!**

TELL ME,
CHARLES,
IS IT
TRUE YOUR
FATHER
WAS A
GATE-LEG
TABLE?

IF IT
IS—
YOUR
FATHER
WAS
UNDER
IT!





SOMETIMES IT SEEMED FIELDS WAS GROWING SENTIMENTAL ABOUT HIS LITTLE PAL—BUT NOT FOR LONG!



BERGEN TRIED TO KEEP THE TWO FROM FIGHTING—HE EXPLAINED TO FIELDS THAT CHARLIE WAS ONLY HURTING HIMSELF WITH HIS RUDE BEHAVIOR...



Who am I?

An OTR quiz by A. Von Bart

Here's a little test to help you determine how much you know, or can remember, about Old Time Radio personalities. Each of the below people are going to provide a series of clues to their identity. Some are difficult, some rather easy....see how you do. (All answers appear at the end)

1) I was born June 29, 1905 in Astoria, N.Y. and was named Edward Poggenberg but hardly anybody knows me by that name. Before making it big in radio in 1941, I had a long obscure career in a variety of jobs: piano player, railroad dispatcher, miniature golf salesman, and Broadway play director. At one time I was married to actress Shirley Booth. I created the show that made me famous and was the chief character in both it, and the movie that was based upon the radio program. The setting for both was a New York saloon on Third Avenue. Who am I?

2) My name is very Teutonic although most people don't notice it because I've used only my first two initials and my surname since World War I. I was born in Milwaukee on July 9, 1878 but grew up in Merrill, Wisconsin. After a brief career as a reporter, I entered Harvard, and after graduation, I married a baroness. I was a prominent European correspondent over the airwaves since the 1920's. In addition to my newscasting, I've authored several books. Who am I?

3) On November 16, 1899 I was born in Paris (Paris, Missouri, that is) and as a child we moved from one farm to another every time my father got "itchy feet." Eventually I worked my way to and through the School of Journalism at the University of Missouri. I was a successful reporter and editor for several newspapers before making the big time on radio. On the air I used both my real name and a pseudonym, Martha Deane. I've written a number of books, including two autobiographies. Who am I?

4) Tom Mix and I met death in the same manner, but he was killed six months before I was. My untimely demise was a severe blow to the continuity of the radio show I was starring in at the time, but the problem was resolved and the program went on successfully for years. I was an unlikely candidate to become a radio actor since I held three college degrees and was a lawyer. Who am I?

5) Although born in Lincoln, Nebraska on September 1, 1900, I was raised in Colorado and claim Denver as my hometown. I was a football star at the University of Colorado, and after graduation, I left a business career to join a trio of singers. We got on radio in 1927 and that's where I stayed. I went from

singer to sports caster to announcer. In 1934 I landed a job on a comedy show that ensured my fame, in fact, shortly thereafter I was voted the "most popular" NBC announcer for several years in a row. In 1942 I married a countess from Poland. My hobby is music. Who am I?

6) I was born in Los Angeles, California on January 27, 1886 and at the age of 12, I decided to become a journalist. After college I covered the West Coast for the San Francisco Bulletin, was a foreign correspondent in Russia, and edited McCall's Magazine. I began on radio in September 1940 with my own talk show, and by 1942 my program topped the Crossley ratings in its category. My husband, Bill, frequently appeared on my radio show. Who am I?

7) I'm a native of Columbus, Mississippi although many people assume I'm originally from Brooklyn. My interest in radio began during my college days at the University of Florida. I was a sports announcer in Cincinnati for five years before coming to New York City. My first name's Walter but everybody calls me by my nickname; it's one derived from the color of my hair, or at least the color it used to be. Who am I?

8) Since I've always tried to keep my age a secret, let's say I was born about 1900 and raised in Louisville, KY. My parents were in vaudeville and I was on stage before my first birthday. I became a singer and literally toured four continents; I was also a movie stunt-woman. CBS gave me my own show in the late 1930's and I sang largely songs from the "Gay Nineties" My husband is my accompanist. Who am I?

9) A native New York Citizen, I was born there on September 1, 1898 and spent nearly all of my life there. I got into radio as a result of my research in the Marital Relations Institute, which I founded. Despite my popularity in radio, I kept my educational background and family life a secret from the media; some of its members doubted qualifications I claimed I had. I also wrote numerous books on marriage problems. Who am I?

10) I was born on May 1, 1909 in Greenville, Virginia and by the time I reached 1st grade, I wanted to be a singer. My parents insisted on my becoming a nurse but music won out. Before my success on radio, I was briefly on the musical stage, including "Flying High" with Bert Lahr. I began on radio in 1931 with my own singing, variety show. During World War II I was very active in selling U.S. War Bonds. Two particular songs, one of which was written by Irving Berlin, are permanently associated with me. Who am I?

A N S W E R S

1) Ed Gardner of "Ditty's Tavern" 2) Hans (An) Kallenborn
3) Mary Margaret McBride 4) Earle W. Gesser, "The Lone Ranger"
Killed in auto accident, 1947 5) Don Wilson of "Jack Benny Show"
6) Beatie Beatty 7) "Red" Barber 8) Beatrice Kay 9) John J. Anthony 10) Kate Smith.



transcribed from toronto

The Canadian CRTC has finally approved the formation of an Ontario wide radio network, based with CKPH in Toronto. CKPH was founded over thirty years ago by pioneer radio broadcaster Foster Hewitt. Hewitt won his fame in radio broadcasting by becoming the first--and most well known--hockey broadcaster in radio. CKPH has been purchased by the new network organizer, Philippe de Gaspé Beaubien, the man responsible for organizing and running Expo '67 in Montreal. He has a similar network in Quebec and owns four other stations in Ontario. He claims that his new network will exchange news and sports programming as well as develop new Canadian musical and creative talent. We shall see!

The latest issue of the Goon Show Preservation Society (GSPS) Newsletter (Number 26, January 1981) has just arrived. As always, it is full of good things for fellow Goon Show enthusiasts, although I suspect that people not in touch with Spike Milligan's brand of crazy humour would not understand it! For those of us who love the Goons it is always good fun to read. In this issue they report that the new BBC Enterprises LP of vintage Goon Shows is out: Goon Show Classics Volume 7 which includes two brilliant episodes ("The Man Who Never Was" and "The Case of the Missing C. D. Plates"). I have heard the LP and it is a must for all Goon fans. Available on disc (REB 392) or tape (ZCF 392). If you would like to learn more about the GSPS contact Mike Covenay, 7 Frances Gardens, Ramsgate, Kent, England CT11 8AF.

The second series of six half hour episodes of the innovative BBC comedy-science fiction-fantasy, The Hitchhikers' Guide to the Galaxy by Douglas Adams, has just been aired in Canada by the CBC. Although it was not quite as good as the first series, it was still much better than it had any right to be! According to my semi-reliable sources, BBC Television is now broadcasting a TV series based upon the first radio series. The reports are favorable. I hope we shall see the series on this side of the Atlantic before too long. By the way, the two LP album of the first radio series is available directly from Megadodo Publications, P.O.Box 101A, Surbiton, Surrey, England KT6 5AX. It costs about seven pounds (British sterling) but you had better write first and ask for the cost of overseas postage.

Still more news about British comedy: The Mask Behind The Mask by Peter Evans, first written in 1968, has now been updated and rereleased in paperback by Signet books. This remains one of the most intelligent, well-written biographies of Peter Sellers. It is entertaining, informative and does give you some feel for the scope of Seller's enormous talent, and also the rather sad, unusual context from which that talent evolved.

Sellers was a very complex individual. However enjoyable this book may be, Sellers still remains an enigma. As the author (Peter Evans) said to me in recent correspondence: "It was a fascinating book to write but, like you, I finished it with no more understanding of the man than the day I started it". Nevertheless, it is worth reading if you are a Peter Sellers fan.

CHRE-FM 105.7 MHz in St. Catharine's, Ontario, Canada (with a signal quite clear in Western New York state), plays an old radio show comedy classic as part of their hour long comedy record show (Sunday nights at 10pm). At 11pm they play the CBS Mystery Theatre series. Meanwhile in Toronto, CHUM-FM 104.5 MHz still plays an hour of OTR each Sunday night from 11pm to midnight. The first half hour is usually Dragnet or Sherlock Holmes or The Shadow; the second half hour is usually the always welcome Suspense series. CHUM-FM is also heard quite clearly in western New York state.

Still more good news about British comedy: Roger Wilmut, the author of the invaluable The Goon Show Companion and the comprehensive Tony Hancock: Artiste, has just published a new, exciting book on British humour. The new book is entitled From Fringe to Flying Circus, and is subtitled, Celebrating A Unique Generation of Comedy 1960 to 1980. It is published in hardcover by Eyre-Methuen. If you are "into" British humour, then this book is a "must". It chronicles the whole stream of sketch or revue comedians who emerged from Oxford and Cambridge Universities in the early 1960's and who changed the course of British humour from then on. These were the people who created Beyond The Fringe (Jonathan Miller, Alan Bennett, Peter Cook and Dudley Moore); That Was The Week That Was (including David Frost); Private Eye (the still thriving British satirical magazine); I'm Sorry I'll Read That Again (a marvellous mid-1960's BBC Radio comedy series); The Goodies (BBC-TV comedy); and of course, the wonderfully infamous Monty Python's Flying Circus (just to name a few). Wilmut skilfully interweaves script extracts, interviews, personal commentaries, illustrations, photographs, and a most articulate narrative, into a book that succeeds (for me at any rate!) in capturing some of the fun and magic of these gifted humorists, and without burying them under six feet of academic eulogies. Naturally this book will have little or no appeal for those individuals who (i) have never heard of any of the above, and/or (ii) who don't like British humour anyway. But for those of us who find this generation of British humorists both inspired and insanely imaginative, this excellent book is required, compelling reading. We look forward with renewed interest to Wilmut's next endeavour. He attacks his subjects with thoroughness, perception and intelligence; and yet obviously enjoys them so much himself that the result are books that capture the vitality, life and animation of his subjects without reducing them to a dull, lifeless state of non-being (as do so many serious books on comedy.) Wilmut's own sense of humour plays a key role in understanding how to do this so well. His new book is as entertaining and informative as all his others.

CBC Radio has taken a wise first step in fostering more new radio drama. They are now accepting applications from professional Canadian playwrights and stage directors for a new radio drama training course. This is a positive step for radio drama in Canada. I will add the actual CBC Press Release about the workshops at the end of this column

with the hope that you find it as interesting as I do. Let us hope it is successful. CBC Radio Drama is to be congratulated for this first step in the right direction. It has a lot of potential. Now perhaps if they could do the same thing for radio comedy?

Variety Tonight, heard nationally on CBC-AM Radio weeknights from 8pm to 10pm, continues to waste national airtime. This is the awful show that replaced such terrific shows as Dr. Bundolo's Pandemonium Medicine Show (comedy from Vancouver); Pulp & Paper (satire from Toronto); CBC Playhouse (light drama and comedy from across Canada); etc. The standing joke about this show is that it has more producers than audience! The executive producer was recently fired but that did not help. They plan to put it live-to-air (instead of on tape) to inject some new life into it. I wish them well but they still tend to over look the obvious: they continue to repeat the same old, tired, banal, boring, insipid people and features; they fail to offer anything progressive, innovative, fresh or original. Their excuse has been that they want to appeal to the "people in St. Rupert" (or where ever) but I think they under-estimate the people out in St. Rupert. If this does appeal to St. Rupert, I will be the first to send them a wreath. Even the superb Bob & Ray (heard once a week for five minutes, cut down from more active participation) cannot save this ten hours a week turkey. I know that it does appeal to some people and that it has much potential. Tune in next time to see if it improves or if I'm forced to write a eulogy for it.

Fortunately, CBC Radio is still presenting a lot of excellent shows! Festival Theatre is heard Mondays at 9pm on CBC-FM nationally and presents such enjoyable adaptations as the classic Somerset Maugham comedy, The Circle, as well as original scripts. These are original radio productions and since every show runs about three hours, this is a weekly major theatrical endeavour in any medium! CBC-FM is to be congratulated upon their work and demonstrate once again the exciting potential of both the medium and of the network itself.



Nightfall, the uneven CBC Radio horror-mystery series, is now into repeat broadcasts. I say that it is "uneven" because it has presented shows that are superb (some radio adaptations, for example, by the Canadian playwright Len Petersen of such classics as The Telltale Heart or The Monkey's Paw) and others that are absolutely terrible (no names please!) The series has however demonstrated that a return to innovative, fun "theatre of the mind" is a commendable goal on whatever limited basis, and I hope that the Nightfall series will return later this year with even more new productions. Certainly the CBC Radio drama workshops will hopefully produce writers capable of creating quality radio scripts. Therein lies the major obstacle to date, since the acting and productions themselves are always usually first rate. Nightfall is heard nationally on the CBC-AM network Fridays at 730 pm (EST) as well as on CBC Shortwave and affiliated stations; and on the CBC-FM network, nationally, Saturday nights at 1030pm (EST).

Veteran Canadian playwright Rick Salutin (best known to radio for his satirical work in the 1960's and 1970's on the CBC Radio comedy

series, Inside From The Outside) has become a noted stage playwright in recent years. His new play (just opened in Toronto) is about the late, infamous Toronto theatre critic and reviewer, Nathan Cohen. Rick Salutin is also involved in a number of current projects, including his weekly classes at the University of Toronto on Canadian culture.

David Leacock, at CHFI, recently presented an introductory look at the great radio comedy shows, on his Sunday Evening Special (CHFI-FM 98.1 MHz, Toronto.) David often features old radio shows. Also at CHFI, Charlotte Odele has won the highly coveted American award, The Armstrong Award for radio broadcasting, for her Tapestry series, heard nightly on CHFI at 11pm to midnight. Tapestry is a pleasing blend of contemporary popular music, and a delightfully wide ranging assortment of literary extracts. The words and music combine to present a programme (each night) on a single, given topic or theme. Charlotte hopes that the show will now become syndicated on American radio, although it is already heard on many Canadian radio stations. Her unique delivery, plus her interest in literature and words generally, and her On-Air freshness, make Tapestry a programme worth waiting for when and if it comes through syndication to your local station.

Sadly, I have to record the passing late last year, of veteran BBC News announcer, Alvar Lidell. For thirty seven years he was one of the BBC's best known voices. Before the war he read the announcement of the abdication of King Edward VIII (in 1936); later in 1939 he introduced Prime Minister Neville Chamberlain when the latter announced the declaration of war against Nazi Germany. Before the war BBC announcers were anonymous but during the war they identified themselves in order to avoid listeners believing bogus Nazi broadcasts by mistake. During the war, Lidell's introduction to the news was one of the best known in the British Isles. In his deep, melodious voice he would announce: "This is the 9 o'clock news read by Alvar Lidell." He retired in 1969; he died last year at age 72.

Another death late last year that I must include: Al Leary, well known Toronto radio pioneer, sportscaster and advertising executive died at age 71. During the 1930's Leary was the announcer on radio for the (now-defunct) Toronto Maple Leaf baseball team, International League (I don't even remember an International League!) He was a manager of radio CKCL Toronto (now CKEY) and helped to found CHUM Radio in the early 1950's (Toronto's first and number one rocker.) He was born in England but came to Canada and was educated at the University of Toronto. After graduation he went to work for the Daily Telegram paper, Toronto. Later he joined an advertising agency and in 1931 joined CKCL. In 1939 he covered the Royal Visit of King George VI and Queen Elizabeth to Canada for CKCL.

I am pleased to report that a number of old radio shows as well as The Goon Show from the BBC have received a most enthusiastic response from our audience at University of Toronto Radio. In fact as a result, we have been engaged in a number of original dramatized productions for campus radio syndication, including a number of short stories programmes, and my own semi-weekly comedy series. These have received excellent responses from our listeners and offer proof that radio can be much more than just spinning hits for younger, as well as older listeners.

Congratulations go out to CJRT-FM 91.1 MHz in Toronto for their transmitter high atop the C. N. Tower. Their new signal strength and antenna height will mean many, many new listeners in Southern Ontario and Western New York state. This is a small, non-profit, commercial-free, independent station that offers a diverse, alternative range of programming. Their evening jazz shows are excellent; and their range of classical music, folk music, educational radio shows (including degree college credit courses on-the-air), science/arts/literature shows, childrens' programming, BBC material, etc. make CJRT worthy of your financial support if you are a listener. If you live in their coverage area, check it out. You may find it a pleasingly intelligent choice. For details you can write to them at 297 Victoria Street, Toronto, Ont. Canada M5B 1W1.

And that just about does it for this time. Thankyou for reading these rambling notes and I hope you enjoyed it as much as I did. Until next time--may your spools never spilt; your tapes never tangle; your equalizer never enfeeble; your speakers never snap; and your recorders never get ruined!

--John Pellatt

**RADIO
LAND**
BY GENE
ARSON ©1980



JUNIOR! YOU'VE BEEN LISTENING TO 'SUPERMAN' TOO MUCH!



VISITORS' GUIDE TO THE
NATIONAL ASSOCIATION OF BROADCASTERS

The NAB Library is a private library designed to serve NAB staff and members. As a courtesy, the library is open to researchers by appointment.

The library staff cannot do extensive reference work for persons other than members and staff.

HOURS: By appointment, Tuesday through Friday from 10 a.m. to 5 p.m.

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"Don't open that closet McGee!"



"He hunts the biggest of all game..."



"Heavy Abbon"

SOUND[♪] EFFECTS



BY ESSCOT ALTAMONT

The below article is based upon information appearing in Chapter 28 of Radio and Television, by Giraud Chester and Garnet Garrison, published by Appleton, Century, Crofts, NYC c 1950

Sound effects, "the stuff of radio," were used primarily in OTR dramatic and documentary shows for four general purposes: to establish locale or setting, advance the action, tell time, and establish mood. They were used selectively in the better programs, rather than just reproduced frequently with realistic faithfulness.

As most NARA members know, in the early days of radio, all sound effects were manual or human ones, i.e. a small wooden box was actually smashed by the sounds effects man, but gradually the recorded sounds supplanted these until at the end of the Golden Age of Radio, almost (but not quite) all of the required sounds came from the turntable.

Imagination and experimentation were vital to the effective use of sound effects and this required both a good director and a good sound effects man working in concert. Some script-writers knew exactly what the sound effects department could and could not do; other writers requested near-impossible audio effects. The classic story to illustrate the latter is the one writer who put in an actual script: SOUND OF SNOW FLAKES FALLING.

Although no one could duplicate the sound of falling snowflakes (or any other inaudible sound) the audio presentation of virtually everything else was created on radio at one time or another. (Can you remember the sound of a human body being pulled inside-out by the dark gray smoke on a very popular horror show?) But let's get back to our basic principles.

Sound effects were used to establish locale or setting. A background noise of crickets mixed with an occasional frog suggested at least three things to the average listener: nighttime, outdoors, and in the vicinity of nearby pond. The total of these three, mixed in the listener's audio reception, then created a fourth element of the setting: rural area.

Of course, many of the sound effects were much less specific (for example, general crowd noises) and they were then

tailored to represent an exact place by the spoken dialogue over the crowd noise: "Harry, these seats in the grandstand are so high we'll never see the game." "Ah don't like thuh sound of that mob, Sheriff, mebbe we're got a lynchin' brewin' out there." "Listen to the crowd, Millicent, you'd think they've never seen an ocean liner dock before."

The volume level of sound lends itself to a basic selectivity principle, that is, the sounds should be suggested, not reproduced exactly. Therefore only characteristic sounds of a given location (not every single sound) are used to create the locale for the listener. Take the example of a crowded restaurant where we would hear much conversation, clatter of dishes, silverware, and glasses, cash register ringing with its drawer opening and closing, and perhaps even some music in the background.

To set the scene, the radio director would have a few of the basic sounds used at normal level at the beginning (some conversation and clink of plates) and then as the characters begin speaking, the background noise drops down low and may even disappear. But the director, by setting in motion a selective process for the listener's ear, can then concentrate it on only that which is most important. It really matters not how low the background noise eventually gets, for once the listener has the locale set in his mind, he will retain the scene until the radio story informs him of a scene change.

Some fairly common locales, like the above described restaurant, would be standard for the typical, middle-class, busy restaurant. But it too could be modified easily with one or two additional sounds to create an entirely different place. For example, to the above restaurant, add a foghorn and "cheap" music and we have a waterfront dive. Or instead add a string quartet playing Strauss and we have an expensive, posh place. To change both the place and the time, we might insert steps on wood and a piano playing "Oh Susanna" and the result is an eating establishment in the Old West, the familiar saloon.

A cardinal rule of good sound effects is to identify each and every sound which could cause any misconceptions (usually identifying it by dialogue) and do it before it occurs. If not the listener may incorrectly attach to the sound a wrong interpretation, which is difficult to erase. Actually, an inexperienced director or writer can cause the sound effects to confuse, instead of describe, because very few sounds are self-identifying. The roar of Niagra Falls sounds just like a heavy truck motor or a large dynamo. Pity the poor listener who has visualized a couple riding along in a large truck, only to be jolted into the realization they're been standing on the precipice of Horseshow Falls.

By the same token, the roars of many large animals sound much the same and if two radio explorers in a strange terrain are suddenly confronted with a loud growl, the poor listener is befuddled unless the dialogue has already told him what to expect. In this case, the confusion could have been eliminated

by something like: "Watch your step, Blackie, lions love to hide in these thickets." Or "I think it was just about this spot on the trail where that Kodiak bear killed Chief Red Feather." Or even "Thuh boss said he'd give a hunnerd silver dollars tuh thuh first guy thet spots the Abominable Snowman."

The timing in the execution of the sound effects is crucial. If the sound is a beat too soon or too late, it's incongruous. The body fall must be an exact interval after the violent blow is struck or the mood is destroyed by the humour produced. NARA readers will probably recall that Jack Benny once built an entire sketch in which all the humour was derived from the sound effects, usually because of the timing. In "Buck Benny Rides Again," he was racing across the plains on a horse at full gallop when he yelled "Whoa!" and the horse took only three more steps and quit cold. Later on the same program, it was "All right, you sidewinder---Take that!" (Sound of blow struck---loooong pause--sound of body falling.)

Sounds can tell time and thus establish a century, a particular year, a season, or even a precise hour. As noted above during the restaurant discussion, "Oh Susanna" played on a piano connotes a tavern in the Old West of the period before or after the Civil War. Similarly, if the program takes place on a ship, and we hear creaking ropes and sounds on wood, not metal, we'll know we're on a sailing ship of another era. When we hear a cold wind, footsteps crunching in snow and a fireplace crackling, we may be safe in concluding it's wintertime. And when we hear the factory whistle blow on a radio show, we'll know it's time to start work or time to quit.



One thing we seldom heard on OTR (although we assumed we heard it many times) was the sound of a clock striking midnight. In terms of radio time, it simply took too long to strike a clock gong twelve separate times. Instead the sound effects man would fade it on the last few bongs and then we'd have a character in the show say something like: "...ten...eleven...twelve. It's midnight, Skipper, now let's see if the Blue Ghost will be returning to Old Creek Graveyard...."

Mood was established through a variety of sound effects, although the most common was the most simple: music. Many times an orchestra (or a recording of one) was utilized but for sheer economy and convenience, many OTR radio shows relied on one, talented organist. A lot of us associate organ music in our minds with just the soap operas, but actually the kids' shows, the adventure and mystery shows as well as others frequently called upon the organ to underscore, punctuate, bridge, and create scene changes. Bobby Benson, Ellery Queen, Charlie Chan and Straight Arrow, among many others, used the organ in this manner.

For those purists into OTR nostalgia (and nearly all of us think we are) there are a few common misconceptions about manual versus recorded sound effects. The true OTR buffs (including this author) love to dream of the era when all sounds were done manually, limited only by the skill and the imagination of the sound effects man: crunching a box of powdered sugar (footsteps in the snow), twisting cellophane paper (a crackling fire), a basketball bladder with BB shot rolling around inside (the surf), and rubbing dueling foils together (skates on ice.)

We like to think that the manual sounds were more authentic and their gradual replacement with recorded sound effects was capricious, unnecessary, and perhaps even motivated by the American love of electronics. In actuality, the recorded sound effects superceded the manual ones for three basic reasons: 1) the improved fidelity of broadcasting equipment revealed that the simulated sounds were inadequate imitations, 2) the large difference in cost (a \$2 record of auto sounds versus the purchase of a car) and 3) the records took up very little space but many of the manual ones occupied a great deal, i.e. the "rain machines" were often 2 ft. X 3 ft. X 6 ft. high.

There were many sounds that should have been (and nearly always were) presented live...long after the recorded sounds were available. A knock on a door can be given so many ways: light tapping by a timid girl, vigorous pounding by the law, a knocking in code, a light or heavy door, for off-mike or on beam. No recording could provide such a variety of knocks, and to some extent, the same is true of footsteps.

The below sound effects were usually produced manually, since they had to be tailored to individual scenes:

Door knocks	Body blows, falls, struggles
Footsteps	Horses
Gunshots	Fires
Telephone	Silverware and dishes
Water	Doors (opening & closing)
Motors	Destruction (crashes, etc.)

Recorded sound effects have been around now for many years and even the sound effects men who may not have been impressed originally by the better quality, economy, and savings in space, were eventually won over to the records because of the flexibility and increased latitude of the latter. With a "Sound truck," usually consisting of three turntables and 4 to 6 pickup arms, all connected to a moveable speaker cabinet, one good sound effects man could produce audio effects that would have been impossible with manual sound effects, even with two or more helpers to assist him. Consider these options:

1. The normal speed may be varied, i.e. increase of turntable speed gives increase in speed of auto
2. One continuous effect may run longer than the record by using a second or third pickup arm

3. Reinforcement by second arm, two horses from one record or one car can pass another

4. Any sound may change in volume by fading in or out

The successful combination of manual and recorded sound effects, suggested by the writer, chosen by the director, and produced by the sound effects man was, in many cases, the difference between a good program and a great one in OTR.

We shall now end this article by listing a basic minimum of recorded sound effects that a good sound department of radio would have had in the late 1940's. (This would be in addition to the things needed to produce the manual sound effects listed on the preceding page.)

Airplanes (three records)

Multi-motor
Single engine (idle,
flight, landing)

Sea/Marine (three records)

Harbor, fog horns
Ocean liner
Outboard motor

Animals (5-7 records)

Birds
Cattle
Dogs
Horses

Automobiles (5-6 records)

Old and modern
Start, stop, skid
Horns, sirens
Traffic

Crowds (four records)

Small and large
Applause or boos
Excitement
Restaurant
Babies crying

Industrial (one record)

Whistles
Machinery

Music (one record)

Piano
Calliope



Train (3-4 records)

Passenger, steam, diesel
Start, stop, running
Freight over trestle

Warfare (4 records)

Shots and battles
Artillery and
machine guns
Explosions, shells
Tanks
Old West guns, rifles

Weather (2-3 records)

Rain, thunder
Wind, all types
Surf

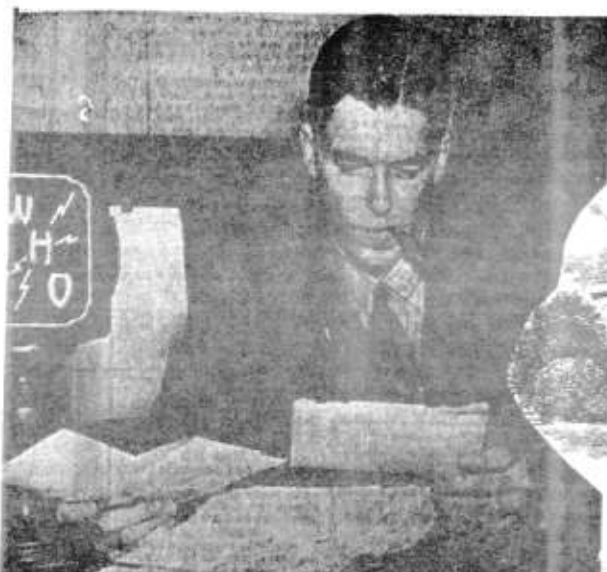
Miscellaneous (2-4 records)

Printing presses
Machinery, teletype
Clocks, Big Ben, churches
Fire, siren, police
Crickets, frogs



from **WHO** to

White HOuse



Associated Press



(Article condensed from
Washington Star 1-18-81)

"Almost every summer afternoon in the mid-thirties, the voice of Dutch Reagan would sail across the cornfields of Middle America. Reagan would sit behind a desk in a 5 by 8 studio on the first floor of radio station WHO, the National Broadcasting Company's affiliate in Des Moines, Iowa. In front of him was a big square microphone with 'he call letters printed on the sides. Reagan, his hair parted in the middle and combed back in the pompadour style of the times, waited for the Western Union operator in the next room, visible through a big window, to hand him a piece of paper through a slot. On the paper was written a brief description of the action in a Chicago Cubs or White Sox game that was being played more than 100 miles away.

"All Reagan had to work with were a few code letters for each play. From his imagination, he filled in the rest. This is how he perfected his speaking ability and learned how to sell soap, cars and major league baseball by the power of his voice." — From "The Rise of Ronald Reagan," by Bill Soyarsky.



William
Taaffe

"By the power of his voice . . . Even now, Dutch Reagan will tell you how much fun it was taking those pieces of paper from old Curley Waddell, the Western Union man, and describing the game the way he thought it looked. He could create a small world for his listeners.

They say that to understand Reagan in those days you have to realize he was a bit of a square. He had gone to Eureka College in Illinois and dreamed of a career in show business. In the Midwest in those times, that amounted to radio and the Saturday night barn dances at the Shrine Auditorium. He had never been beyond Chicago, much less Hollywood. So he started in Davenport, Iowa, for radio station WOC, announcing Iowa football games for \$5 and bus fare. He was 21 then. The year was 1932. As he wrote in his autobiography, "I was out in the world at last."

The thing about recreations was that an announcer couldn't just take his cue from whatever he saw, as they do nowadays. He had to have a little of the dreamer in him. According to George Mills, a semi-retired political reporter for WHO who used to listen to Reagan on the radio, it went like this:

"Curley would sit there at the wire and the damned thing would chatter. It was on the other side of the glass, so you couldn't hear it on the radio. Just as Curley would read the wire and start typing his message, Dutch would say, 'Warneke's tooting the rubber, he's into his windup, and here comes the pitch!' By the time he got the piece of paper, he could tell what happened.

"Suppose the paper said '2B1C.' Dutch would say, 'There's a crack of the bat, it's a liner over the short-stop's head. Uh oh, it's going between them to the wall! And there goes Jones in two second with a stand-up double!' He did it very dramatically with good excitement in his voice. He was better than Kubek and who's his pal — Garagiola? Dutch made it sound like you were really there."

TREASURER'S REPORT

BY TOM PRICE

In the summer of 1976 Roger Hill, then president of NARA, invited me to assume the responsibility of the treasurer of our non-profit educational organization, and after some consideration I accepted what became four years of interesting, and sometimes exciting work with some mighty fine old-time radio volunteers. Among those wonderful people were (in alphabetical order) Gayle and Sherill Eland (membership and tape librarians), Jack French (writer, and now Journal editor), Roger Hill (NARA pioneer and president through early 1980), Al Inkster (former Journal editor and now continuing printed materials librarian), Gene Larson (staff artist), John Pellatt (writer and Canadian editor/correspondent). Others who have recently joined the staff are Steve Ham (editor of "Through The Horn"), Ron Kula (cassette tape librarian), Fred McLaren (contributing artist), and John Wesche (former asst. editor to Al Inkster).

As of the first of January 1981, I am handing the treasury and check book over to Don Aston of Inglewood, Calif., a most capable and spirited man in our field who has offered his time and talent to keep our bills paid, the check book balanced, and the tape decks rolling.

Our financial picture for 1980 was one of sustenance and fair solidarity, but not an experience of considerable gain. We were able to add an excess of 160 reels to the library, and a considerable collection of rare scripts from Chici Studebaker as well as numerous books to the printed materials library. Thus services to you, the membership was expanded in these fields, but we did fall behind in printing the Journal, mainly due to a change-over in editorships.

In January of 1980 we opened with a balance of \$987.61 at Welles Fargo in Salinas and closed the year at \$760.09. Total income for 1980 was \$4,334.17. Add to this figure the opening balance of \$987.61 to give NARA assets of \$5,321.78. Subtract the 1980 closing balance of \$760.09 and we see a total expenditure of \$4,561.69 for the calendar year of 1980.

NARA's three income sources are membership dues, library fees, and monetary donations, the 1st being the most significant. Here's how we spent this income in 1980:

I. Printing Costs	\$2,486.04
II. Tape Library Supplies (excl. postage & shipping)	764.30
III. Printed Materials Library Purchases (excl. postage)	201.03
IV. Tape Library Hardware Maintenance	91.22
V. Postage and Shipments	759.13
VI. Long Distance Telephone Calls (officers' communications)	18.19
VII. Advertising00
VIII. Checking Account Monthly Fees	36.00
IX. California State Annual Filing Fee	2.50
X. Miscellaneous	203.28
TOTAL EXPENDITURES	\$4,561.69

The retiring treasurer thanks all of you for continuing to support NARA in these times of double-digit inflation - all the greater reason to maintain your membership with us. Where else can you borrow thirty to forty hours of OTR tapes for \$7.50?

Tom Price

Greene back in radio

Toronto Sun Feb 6, 1981

By-line article: SYLVIA TRAIN

* * * * *

Lorne Greene was in our town yesterday for the day, to star in a radio version of *Our Town* for CBC Stereo with Fletcher Markie at the helm as director.

We were all having lunch at the Celebrity Club and Greene looked amazingly well, his black eyebrows still startling against his white hair and slightly tanned face. He hadn't aged a minute since I'd seen him last a couple of years ago — he's slim and fit looking. He told me he's lost weight since his *Bonanza* TV days. "I take off two or three pounds a year, and since I expect to live a long life," he burst out laughing, "I shall eventually disappear."

Although his background is radio (practically every old-time actor in this town went to his broadcasting school in the late forties and early fifties), he hasn't worked in a radio drama since '53. "But I'm not worried, it's a craft you never lose."

Greene reminisced about his old school The Academy Of Radio Arts. The large old home he bought to house it used to sit on the parking lot next to the Celebrity Club. "I paid \$20,000 for it and thought I really did well when I sold it for \$90,000," he said shrugging his shoulders. "but it must be worth three-quarters of a million now."

He talked about the series he's thinking of doing with Louis L'Amour. He'll play a geologist who's as much at home on a horse as in his private jet. They'd sketched out the story outline four years ago. "It was the wrong time. The only TV series the networks were interested in then, were comedies. Louis and I both feel the time is right, now," said Greene. "We hope to get the green light to go ahead and make a two-hour pilot."

He's planning on taking over another role in the future — one of producer. He said he has two feature films on the fire, but he wouldn't divulge what they were. In fact when I asked him, he coyly chided me, giggled and then thumbed his nose at



Sylvia Train, Sun

LORNE Greene to star in *Our Town* for CBC radio.

me, and we all broke up.

So much for the picture of a dignified Greene.

The oh so familiar voice of Pa Cartwright told me he doesn't get tired of people asking him for autographs. "I'd get tired if they didn't."

He was planning on leaving today for Hollywood hopefully in time for dinner. "I better, we're having guests in."

Markie has been around radio a lot, directing dramas. He did 130 for CBS's *Sears Radio Theatre* two years ago and 130 more last year for The Mutual Radio Theatre. "It's great work, because you do six months of shows and then they're repeated and I can sit back and just take in the residual cheques," said Markie.

THE NEW YORK TIMES, THURSDAY, FEBRUARY 12, 1981

Public Radio Broadcasts From Town Hall

By JOHN ROCKWELL

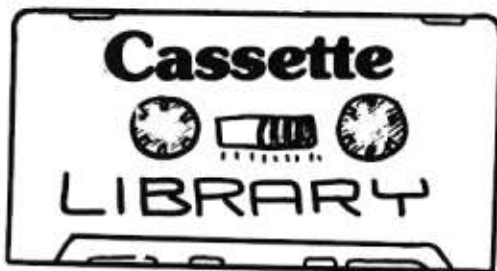
TOWN HALL and National Public Radio in Washington are close to an agreement that could have a far-reaching impact on both organizations. The agreement, which could be implemented as early as next fall, will make Town Hall the site of frequent live, nationwide broadcasts, co-produced by the network and a variety of musical organizations ranging from classical to avant-garde to jazz.

The broadcasts will give public radio a forum from the country's cultural capital that it has lacked up to now. And although Town Hall will continue to rent its facilities for events unrelated to public radio, association with the network may restore the hall's sense of purpose. Despite its fine acoustics and a distinguished history dating back to 1921, Town Hall has become increasingly marginal to New York concert life since the construction of Lincoln Center.

According to John Bos, public radio's director of arts and performance programs, and Lawrence Zucker, managing director of Town Hall, the agree-

ment has been reached in principle but awaits both boards' formal approval. Town Hall is trying to raise \$1.2 million to \$1.5 million for general renovations. Public radio would raise its own funds for the installation of \$200,000 worth of broadcasting equipment. Mr. Bos added that possible Federal budget cutbacks would have no effect on the Town Hall plan.

Mr. Bos has already had talks with a number of concert producers. Most of the programs would be taped or broadcast live by the network itself, but member stations from New York and around the country would also be enlisted.



R.C. KULA

P.O. Box 273

Emerado, ND 58228

Editor's Note: As of our publication deadline for this issue, the current report from Ron Kula has not yet be received. As such, we have no listings for you for the Cassette Library; we expect to have as complete a listing as possible for our readers in the next issue of NARA NEWS. Some NARA programs are available on reel-to-reel, some are available on cassette, and some are available on both.

Initial cassette order is \$ 4 for the equivalent of four reels; thereafter the same rates apply to cassettes as they fo to reels. The initial two sets are sent upon receipt of your order; the other two will be sent in two weeks.

Until Ron Kula compiles a complete catalog of cassette tapes, please write him to determine the availability of any given program. He has indicated he would like to hear from NARA members on which programs they want transcribed for the cassette library. As usual, please enclose a SASE if you desire a reply.

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.

OLD-TIME RADIO FAVORITES



PENNY SINGLETON and ARTHUR LAKE

"BLONDIE"

CBS



JAY JOSTYN

"MR. DISTRICT ATTORNEY"



ONA MUNSON

"Ona Munson in Hollywood"
C.B.S., Friday Night, 6 P.M.

C.B.S. Open House
Mondays 4 P.M.

SO GET YOURS TODAY!

— Persuasion In Radio Commercials —

by PAUL DANIELS

The growth of business allowed Americans and other members of the developed nations to free our hands from the tasks of day to day survival so that we might pursue what we perceive to be the "finer things of life." Advertising is the mainstay of modern business.

This is not to say that early businesses did not make extensive use of advertising, but in today's world of big business oligopolies and cut-throat competition, effective advertising is no longer a luxury, but a necessity. Advertising, in its fundamental forms, can be traced to the very origins of sales. Word-of-mouth is certainly the oldest, and probably still one of the most effective, means of spreading the word about a certain product or service. However, since word-of-mouth is as uncontrollable as it is unpredictable, the purist would probably not view it as actual advertising. The first business originated and controlled forms of advertising would have been written, such as pamphlets, billboards, and newspaper and magazine ads. Then, with the turn of the century and the eventual dawn of commercial radio, came the audio advertisement spot. Later, this form evolved into the audio-visual ads of today's television.

The most important period, with respect to the evolution of advertising to its present state, was undoubtedly the early years of radio programming from the 1920's to the late 1950's. This era is most frequently referred to as radio's "golden age." Since radio was America's chief source of entertainment before the days of television, it was also one of the greatest media for advertising. Most of the advertising techniques that were conceived and developed during this period are still in wide use today. Such methods include the use of comparisons, celebrity endorsements, and jingles to make a product more appealing or memorable. All of these forms of advertising have one particular purpose in common. That purpose is persuasion.

Persuasion is a concept which is at once broad and specialized. It is "conceived as that body of effects in receivers, relevant and instrumental to source-desired goals, brought about by a process in which messages have been a major determinant of those effects." (1) In addition to this generalized definition, there are further criteria that dictate the nature of a persuasive event. The effect of persuasion must conform to the following: be relevant to the source's goals; be instrumental--a means to an end; be largely generated by message impact; involve the perception of choice for the receiver; be interpersonal. (2) These qualifications serve to narrow the field of potentially persuasive events, as well as, to help us to understand their means and goals.

The idea of persuasion is not new nor is the idea of analyzing its techniques. Aristotle recognized what he called the three types of artistic proofs (persuasions). (3) The first he called "pathos," the affective or emotional state of the receiver. The next was the "logos" or words, the actual text of the message as a logical argument. Finally, and usually most effective, was "ethos," the feeling of good will and wisdom that a respected source might convey. These are the artistic effects that the ancient, as well as modern day, persuader attempts to capture.

With these basic concepts in mind, let us analyze radio advertising. Advertisers prepare a message for an audience with a particular goal in mind for their product or cause. There are four possible goals: adoption, continuance, deterrence, and discontinuance. (4) Adoption is the most common goal where the advertiser attempts to get the market to try and use a product that it might not be using. Continuance is the goal with well-established products where the advertiser tries to retain customers. The design of deterrence is to dissuade people from doing something, such as campaigns against passage of The Equal Rights Amendment. And discontinuance is an attempt to make people desist from an undesirable action, such as child abuse. Radio advertisements can be easily classified and analyzed within these four categories.

Business sponsorship in the golden age of radio was of a considerably different nature than it is today. Production of a program was usually arranged and controlled completely by an advertising agency. So,

an agency such as J. Walter Thompson would hire writers, actors, directors, and musicians, arrange for air time, bear the responsibility for the production of the entire program, and sell the package to a single company. Thus we had Ford Theatre, Hallmark Playhouse, The Pepsodent Show, and the Jell-O Program. Such complete sponsorship allowed for any sort of advertising format that the company would choose to present unlike today's fifteen, thirty, or sixty second slots.



Since these programs were weekly, and sometimes even daily presentations, it was especially easy to create a running advertising campaign. For the most part, such campaigns were designed to familiarize the audience with the product by making it recognizable and memorable. So the ability to repeatedly air jingles and slogans to the followers of a daily or weekly show had a great deal to do with the techniques that were employed.

During the golden age of radio, the cigarette industry had a better image than it does today. In those days, the cigarette's effect on the smoker's health was not as openly scrutinized, hence its advertising was not restricted. The cigarette trade was a competitive one with different brands rising and falling constantly. And since smoking is a leisure activity, unlike eating or washing clothes, many people changed brands quite often simply for diversion. This high degree of brand changing caused cigarette advertising to focus almost exclusively on the goal of adoption. Fatima cigarettes stressed the idea that they were something new that everyone should try:

"You'll be amazed when you compare Fatima with other long cigarettes. You'll find they now cost the same, but in Fatima, the difference is quality. You see, Fatima is the quality king size cigarette because it contains the finest Turkish and domestic tobaccos superbly blended. And Fatima is extra mild with a much different, much better aroma than any other long cigarette. So try comparing Fatima yourself. Fatimas now cost the same as other long cigarettes, but your first puff will tell you: 'Ahh, that's different!' Yes, in Fatima the difference is quality. Ask your dealer for Fatima, the quality king size cigarette, best of all long cigarettes. Start enjoying Fatima tomorrow."⁽⁵⁾

Throughout the ad, Fatima claims to be of such higher quality that one should compare it to the others, looking for that all-important difference. The appeal of this ad works in what is known as the cognitive dimension, that is, aiming to influence the beliefs of the audience, rather than its feelings. Such advertising usually concentrates on the "logos" of the message, in order to make the audience want to try Fatimas for reasons x, y, or z. For a rational adult audience, this may be the most effective appeal for adoption, whereas the endorsement of a favorite radio or sports figure might be better for a juvenile audience.

There are some products on the market that have remained popular for so long, without any significant changes, that an adoption goal is no longer of primary concern. Such a product is Maxwell House coffee. For many years Maxwell House has been stressing the persuader's goal of continuance to maintain its share of the market. One of the more popular ways of doing this has been to demonstrate additional uses for the product in order to retain its market. Such is the case with this Maxwell House coffee ad:

"Maybe you're planning one of those old time 4th of July picnics tomorrow, the kind where truly American food is a gala part of the celebration. Where fried chicken, grilled frankfurters, potato salad, and ice cream will be accompanied by a favorite American beverage, iced coffee. Now while you take pains with the rest of your picnic preparations, don't overlook the coffee. Because weak and watery iced coffee will be a big disappointment after a delicious outdoor meal. So start right by choosing today's extra vigorous, extra rich Maxwell House for plenty of that full bodied coffee flavor. You see, the extra coffee goodness blended into Maxwell House today makes Maxwell House a perfect base for iced coffee. Then, because of melting ice, make the coffee half again as strong. You'll find iced coffee made with Maxwell House superbly flavored. And because of its fine flavor, more people buy and enjoy Maxwell House than any other brand of coffee in the world. Yes, Maxwell House is just as delicious icy cold as it is piping hot. Always dependably good to the last drop."⁽⁶⁾

Instead of introducing a new product, the company is simply suggesting a new way to use the old one. Combined with this new idea is a reminder of the longstanding prestige and popularity that Maxwell House has enjoyed. This is illustrated by the statement that it is the highest selling coffee in the world, and by phrases such as "Always dependably good to the last drop." The general idea is to keep a good thing going, therefore much of the ad is de-

voted to the affective factor, or the feelings of the audience. This can be seen in the delicious description of the old time patriotic 4th of July picnic, where Maxwell House coffee becomes a part of the celebration. In this case, the "pathos" of the message supercedes the actual textual logic of the ad, for it is more of an appeal to feelings that already exist on the subject than to the logical reasons for thinking in that way. This is how many well established products create successful ads with the goal of continuance.

Some of the most creative advertising campaigns exist for products that may not be particularly noted for their reliance on advertising for market survival. For instance people are likely to buy soaps if



they are advertised or not, because they are something that is considered a necessity. On the other hand, if it were not for advertising, the market for items such as bubble gum or frisbees would probably be negligible. So advertising in the former type of market is often quite different than it is in the latter. The idea is to get people who buy soap to want to buy a particular brand of soap. Sometimes this is done in a structurally logical manner, and other times it is not. An example of a somewhat less than completely logical soap ad can be found in an early Life Buoy spot:

That sentimental little ballad is called 'Hands Across the Table.' Whether it conjures up a picture of two romantic people holding hands, or a picture of junior reaching across the table for a second piece of cake, I want you to remember this one fact. Those hands, no matter whose they are, can spread the germs of many common diseases. That's why I want you to realize how important it is to keep hands clean, to wash them regularly, and always before meals, with Life Buoy which not only removes the dirt, but it helps to remove the germs. Teach the children this habit. Perform it yourself. Always use Life Buoy for hands and face, as well as the bath. (7)

Here the product makes a good, artistic case for why people should buy a soap like Life Buoy for cleanliness, but gives no reason why it should be Life Buoy in particular. Indeed, the name of any body cleanser could be substituted in the ad without changing it at all. The ad seems to be a backhanded form of deterrence message, that is, "avoid the spread of germs by using Life Buoy soap." While this is a fine sentiment, the ad almost implies that the only way to avoid the spread of germs is with Life Buoy soap. However, if the advertisement is capable of making the mental link in the minds of unsuspecting listeners between disease prevention and Life Buoy soap exclusively, then it has served its purpose well, however illogically.

The more reasonable soap ad would be one which would give comparative reasons for choosing one soap over another. There is a fine example of this type of development in an Ivory soap commercial from the program The Gibson Family. As was typical of many of these early sponsored shows, the actual actors in the show would do the commercials, often in character. In this case, Sally Gibson is speaking with Hilda:

- Sally: "Quick Hilda, hold this dress. I've never been this excited in my whole life."
- Hilda: "It's really wonderful, isn't it Miss Sally?"
- Sally: "Too wonderful. That scene in the garden..."
- Hilda: "It made me think of Henrey, Miss Sally. Miss Sally if I had your complexion do you suppose Henrey would..."
- Sally: "What Hilda?"
- Hilda: "Tell me what's wrong with my face, Miss Sally. Those red blotches just won't go away."
- Sally: "Soap, probably. What kind are you using? Some beauty soap, I suppose."
- Hilda: "Yes, Miss Sally. That one that promises radiant beauty, glamorous youth, irresistible loveliness. Oh Miss Sally, I had hoped Henrey would..."
- Sally: "Yes, so did I once. And then I learned the truth. Hilda, you can't feed the pores of your skin with beauty oils and mysterious ingredients."
- Hilda: "No?"
- Sally: "And many highly perfumed, prettily colored soaps contain fatty acids and free alkalides that really irritate and harm your skin."
- Hilda: "But Miss Sally..."
- Sally: "My doctor recommended Ivory. He said all any soap can do is cleanse, and to protect the fine texture and pores, a soap should cleanse gently. And to do that, a soap must be pure. He said Ivory would help keep my skin smooth and fine."
- Hilda: "Miss Sally, do you think Henrey would..."
- Sally: "Quick, my gloves, Hilda. There's the bell for the second act."
- Anncr: "No, Hilda will never get a Grecian nose by using a beauty soap, but we do hope she gets Henrey." (8)

The conversation gives a coherent account of why Ivory is better for the complexion than beauty soaps and why Hilda should give up her present soap (demonstrating the persuader's goal of discontinuance) and begin to use Ivory. This ad not only shows fine development of the "logos" effect, but it also contains a potent mixture of "pathos" and "ethos." The hint of romance, as well as the plight of the poor blotchy-faced Hilda, would both work to spawn emotion in the hearts of many of the women who might have been listening. To compound this effect, the characters in the commercial were the same ones the audience had come to know and possibly respect. So Miss Sally's recommendation of a brand of soap might rival Fred Astair's recommendation of a brand of shoe. This use of "ethos" is found again in the reference to the doctor as an authority on the subject. Altogether, this advertisement demonstrates a fine grasp of the devices of the persuader.

Radio brought a new world of voices and sounds into the American home.

It would be hard to overestimate the extent of its contribution to the education and awareness of the people of this nation. The advertising techniques that developed during this period form the basis for the sophisticated advertising of the present day.

FOOTNOTES

- (1) Wallace C. Fotheringham, Perspectives on Persuasion (Boston: Allyn and Bacon, Inc., 1966), p. 7.
- (2) Fotheringham, p. 8.
- (3) The Rhetoric of Aristotle, translated by Lane Cooper (New York: Appleton-Century-Crofts, Inc., 1932), pp. 8-9.
- (4) Fotheringham, p. 33.
- (5) Transcribed from tapes in the recording library of Mr. James Greenwood.
- (6) Ibid.
- (7) Ibid.
- (8) Ibid.

ABOUT THE AUTHOR: Mr. Daniels is a resident of McMurray, PA and a sophomore at Washington and Jefferson College in Washington, PA. He recently completed an Old Radio course there under Prof. James Greenwood, a NARA member.



Illustration from "Don't Touch That Dial" by J. Fred MacDonald (1979)

The relationship between children's breakfast foods and radio adventure serials for kids is apparent in this ad in 1943. (Courtesy of Quaker Oats)



Editor's Notes



This issue contains something old, something new, and all things gathered just for you. John Pellatt's column, formerly called the Ontario Report, has been re-titled "Transcribed from Toronto" at John's request. He believes the new title more accurately describes his writings and we hope our readers will enjoy John's column even more under his new logo.

Debuting in this issue is a column by "Grandpa" Ed Bates from Jordan Run, West Virginia. While he has only been a NARA member a short time, he thinks his seventy-plus years entitle him to propound his views and theories. The only restriction he put on the use of his column was that no corrections in spelling or grammar be made by the editorial staff and the entire contribution be printed exactly as submitted. Although his style is somewhat unorthodox, we will respect his wishes.

"Grandpa" Bates discusses Ronald Reagan's radio career, and our President is also featured on another page entitled: WHO to WHO. Astute readers will recall that the radio days of "Dutch" Reagan were mentioned in the NARA NEWS, Vol. 7, No. 1 (Spring 1979) which included a 1930s photograph of him.

We have changed the page numbering with this issue; the table of contents is now page 1 instead of page 3. That means you are getting two extra pages in each succeeding issue.

No one in our vast readership was able to solve the Philip Morris mystery, or if they did, no one wrote us with the solution. As of now, we still don't know how many "Johnny's" there were, or who was the original. We hope to solve this riddle in the future and share it with our readers.

This issue begins another regular feature we expect to continue, an obituary page captioned "In Memoriam." On this page we'll pay tribute to the great and almost-great from the Golden Age of Radio who have passed away since our previous issue. We hope that our readers will continue to send in contributions for this page, and please include the date and source of each submission. It's very confusing to receive a clipping with no date and read, "John Jones died yesterday at his home....etc."

Well 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.....

Jack French

TIP OF THE ATWATER DIAL TO....

Prof. James Greenwood of Washington & Jefferson College in Pennsylvania for submitting three OTR articles for NARA NEWS from students who recently took his OTR course at that college.

David & Janice Easter of Fallston, Maryland for information on Star Wars, The Hitch-Hiker's Guide to the Galaxy and other National Public Radio programs

John Pellatt of Willowdale, Ontario, Canada for news clipping on Lorne Greene, program releases on CBC Radio Drama training course, extended program guide with photographs from CJRT-FM in Toronto, and additional program releases on January programs on CBC including High Rider, the story of famous black cowboy, John Ware, and Automatic Pilot starring Fiona Reid

Nadine Dreager of Council Bluffs for information on the Radio Reunion Festival of Iowa and her offer to write an article for NARA NEWS explaining this wonderful event

Chick Meyerson of St. Louis, Missouri for compiling twenty-seven pages of identifying call letters from radio stations throughout the continent of North America

Clifton Fadiman of Santa Barbara, California and Jerry Soucy of Beverly, Massachusetts for their assistance in the research of the article "Information Please"

Several NARA members who have submitted articles, photographs, and other OTR materials to various NARA staff people in the past six months but to whom individual credit cannot be given because their names and addresses became separated from their contributions as they've traveled about during the previous confusing time for NARA NEWS

Lenore Quigst of Spotted Rump, Montana for supplying us with a copy of "How To Know If You're a Real OTR Buff..."

Gene Larson of Salt Lake City, Utah for submission of three great OTR cartoons to NARA NEWS and others to be used in Through the Horn

L. Peter Korecct of New York City for news clipping on the Town Hall appesring on National Public Radio

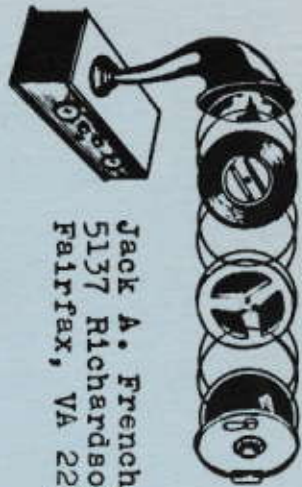
COMING IN FUTURE ISSUESperhaps even the next issue****
an article on one (or two) of the few bright spots in contemporary radio: Chicken Man (bring back the bawk) and the Tooth Fairy****where Claude Ernest Hooper and Archibald Maddock Crossley came from, what they meant to each other, and what they meant to the Golden Age of Radio*****also a special feature on captured German sound recordings in the National Archives and how you can obtain them*****Other great OTR articles and features from contributors out there in Hinterland waiting to be discovered*****All this and more too, zowie!***



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Jack A. French, Editor
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