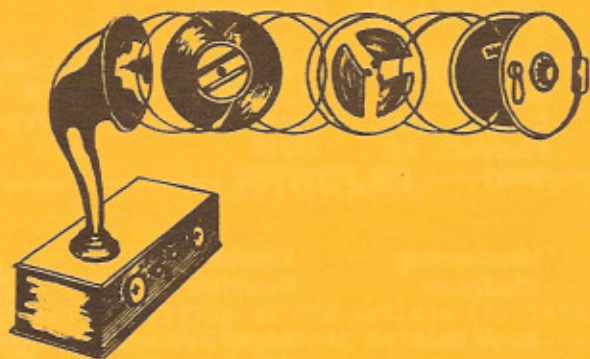


NARA NEWS[©]

A JOURNAL OF OLD TIME RADIO



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TO THE



Dear Mr. French:

We know of your longtime interest in radio history and we invite you to place NARA's papers, journals, recordings, scripts and books in our Division of Rare Books and Special Collections. Any collections received can be indexed in the National Union Catalogue of Manuscript Collections (Library of Congress.)

We have a new library with excellent facilities. Please do not think us presumptuous, but so much material on the history and development of radio has vanished. If you decide to send us your materials, we will assume all packing and shipping costs.

Gene M. Gressley, Director
Div. of Rare Books & Special Collections
University of Wyoming
Laramie, Wyoming 82071

Ed. Note: While we expect to keep our archival holdings for our members for some years to come, it is probable that if we ever disband, all materials will then be turned over to a reputable library such as yours. Rest assured that we value this material too much (and we worked so hard to collect it) that we won't permit it to "vanish." We will keep your generous offer on record.

Dear Editor:

We would like to locate any and all recordings, by or about, General George S. Patton, Jr. Of special interest would be news broadcasts (including Drew Person's when he told of the slapping incident in Sicily) and any featuring the General himself.

We will be willing to buy or trade for any recordings. If you have none, please advise of other organizations who might help us.

Charles M. Province
President & Founder
The Patton Historical Society
11307 Vela Drive
San Diego, CA 92126

Ed. Note: By separate letter you are being furnished a list of all OTR clubs, magazines, and archival holdings known to us. Your best bet for tapes about the General may be: Les Waffan, Audiovisual Department, National Archives, 8th and Pennsylvania, Washington, D.C. 20408.

Dear Jack:

I have been collecting copies of old time radio programs for over two years and have a small collection of over 100 records and 300 tapes.

Recently I have been experiencing difficulty with duplications of programs. With over a dozen sources, there seems to be little conformity to researching the "original" title of each episode and/or the broadcast date. I realize that some programs were repeated so more than one broadcast date can apply, but I am sometimes given the same broadcast date for two different programs.

Can you offer any assistance in locating a source (other than reviewing the newspapers at the library) as to how I might resolve this problem?

Tom Monroe
1426 Roycroft Ave.
Lakewood, Ohio 44107

Ed. Note: Wish we could give you a simple answer, Tom, but there just isn't any such thing. Recently one of our members, Tom Price of California, and his associates completed years of research just to get the correct titles and dates for one series, or one reoccurring character: Jim "Fibber McGee" Jordan. They poured over thousands of newspapers (mostly on microfilm), Network archives, and etc. to complete this project. There is no single compendium for all programs, nor will there ever be: the research is too expensive and there's not enough market for it anyway. The only ones researched on a selected basis, one series usually, have been researched and printed privately by OTR fans. Any other ideas, reader?

Dear Editor:

We are interested in locating tapes, scripts or any information on a program called "The Ave Maria Hour" which was aired on Station WMCA at 6:30 p.m. Sundays in 1938.

H.J. Walsh
Keep the Faith, Inc.
P.O. Box 254
Montvale, N.J. 07645
(201) 667-5969

Ed. Note: We're sending you a list of OTR magazines, clubs, archives, and libraries known to our staff. Your request is a difficult one, and we invite our readers to contact you separately and provide any leads they may have.

Thank you for writing...

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.

Speaking out



NARA NOTE: Generally we prefer to abridge long letters from members, however Jim Davis so elegantly addresses a serious problem that we are departing from our usual practice and reprinting his letter verbatim below.

10 August 1982

Open letter to fellow members of NARA:

I was more than a little upset when I read the letter in the latest NARA NEWS complaining about the "poor quality" of the previous (Spring issue) journal. I am one of the world's best complainers and could write pages of single-spaced typewritten complaints of what is wrong with NARA without even breathing hard. If the people doing all the work were full-time paid professionals, I might.

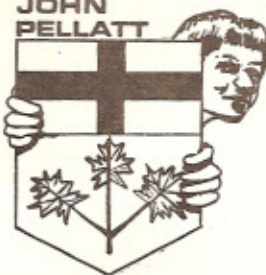
We must remember that all of these people are generously giving of their own free time, or as Ole used to say on the old Fibber McGee and Molly program, "I'm yust donatin' my time." These people are not just giving us their free time for a weekend or so, but month after month, and year after year. I love OTR and am grateful for ANY assistance that my fellow members can donate to this cause. One of my regrets is that my other duties preclude my giving any time to NARA or SPERDVAC. Without people like the Blands, Ron Kula, Tom Price, Jack French, et al, there would be no NARA, and I for one would miss it deeply.

If you don't like the NARA NEWS, instead of complaining, why not donate some of your time and talent to improving the journal? Having been a free-time volunteer for other organizations, I know a little bit about what a thankless job this can sometimes be. I thought Jack French replied to this complaint like a gentleman. I don't think I could have restrained myself as well. I certainly say "Thanks and well done" to our behind-the-scenes fellow members in whatever capacity they serve, big or small.

Sincerely,

James L. Davis
Palo Alto, CAL.

JOHN
PELLATT



transcribed from toronto

Canadian radio history played an interesting role in Toronto dinner theatre this past summer. SONGS FROM THE FRONT AND REAR starring Charlotte Moore, Gerry Salsberg, Shawn Lawrence and Edda Gaborek, was featured this past summer at Harbourfront's Studio Theatre. SONGS was written by Patrick Rose and is loosely based upon THE HAPPY GANG--the famous CBC radio variety show of the 30's and 40's. It was, in its own time, the most successful and popular of all Canadian radio programmes. Audience response to SONGS --a combination of song, comedy and drama--has been quite favorable.

Speaking of THE HAPPY GANG, we must sadly add that Lou Snider passed away this past summer. Snider was one of Canada's "most accomplished pianists" and a former member of THE HAPPY GANG. He died in June of a heart attack. He was 64. Snider was hailed at the age of ten as a prodigy and later played in as many as twenty programmes a week on CBC Radio during the 30's and 40's. He gained his early experience in vaudeville and later during WWII served in the Royal Canadian Air Force "helping to entertain his fellow countrymen".



Lou Snider: He's shown here in a 1957 picture.

There is some talk that if (and when) the CBC finally get around to building a new, centralized headquarters in Toronto, that it could well be the best possible location for a national museum relating to Canadian broadcasting history.

The ASCRT (Asc. for the Study of Can. Radio & TV) held its 1982 Conference in Toronto this past spring. Included in the conference: Emmanuel Ronse of Simon Fraser University presented a paper on the development of radio broadcasting in Vancouver prior to WWII. By 1938 Vancouver (British Columbia) had six stations, four of which survived the war.

The conference also concluded that without official government support for broadcasting archives, the future appears somewhat "bleak".

It also featured a luncheon on CBC Radio Drama during its "golden days". Harry Boyle, characterized by Ernie Dick of the Public Archives of Canada as a "fabled person in Canadian broadcasting", spoke of the emphasis on the

attainment of social justice in the plays of that bygone era--which is "less clear" in the broadcast plays of today. He added that such great CBC Radio Drama producers as Andrew Allan and Esse Ljungh certainly provided the creative talent with the necessary room to work effectively. Len Peterson, a longtime writer for the CBC who began in the 40's also spoke of Allan. "He was a dapper, precise, blond perfectionist. He invited ambitious playwrights to give him their personal statements and he made them work on radio...The shows were real, honest and true; optimistic home-grown programmes designed to conform to a united war time effort".

Alice Frick, a veteran script editor for Allan, read a paper she is preparing for publication. She said that he "always stressed content over presentation...He demanded high standards from everyone...he and the cast together served the interests of the script, (the writer), and the audience. He... tried to present the listener with a wider world than perhaps they were aware of...he felt that a director should never under-estimate an audience. If one makes no demands, one gets no attention". Andrew Allan is perhaps most fondly remembered for his work on the excellent CBC Radio drama series, CBC STAGE, in the 40's and 50's.

After Frick, Sharon Blanchard read her paper on CBC Radio Drama producer Esse Ljungh, outlining his background and his early days in radio and radio drama in Winnipeg in the 40's. He later came to Toronto and produced a number of programmes including CBC STAGE and then took over as Director of Drama in 1957. He retired in 1969.

Broadcasters Morris Wolfe and Bill McNeil report that their book on the early years of Canadian radio broadcasting will be published October 1982. The book is scheduled to be a big "scrapbook" including many reprints of early radio publications. We hope to get a copy of it to review in our next column.



This past year (1982) marked two significant anniversaries: it was the 50th anniversary of "public broadcasting" in Canada. The CRBC or Canadian Radio Broadcasting Commission was set up in 1932 to serve a national audience. Later in 1936 it would become the CBC or Canadian Broadcasting Corporation. The other anniversary--in Great Britain--is that of the BBC. It is the 60th anniversary since the creation in 1922 of the British Broadcasting Commission (later to become the British Broadcasting Corporation).

Howard Engel and John Reeves conclude in their report on the conference in the recent ASCRT Bulletin that Harry Boyle remarked that all four of the major drama producers of the era (Allan, Ljungh, J. Frank Willis and Rupert Caplan) were fine actors. "If the country at that time had had a national theatre, radio would have lost them. How much better for us that they decided to create a national theatre on radio".

CHUM-FM (104 MHz) in Toronto plays BOSTON BLACKIE and ESCAPE shows Sundays at 11pm.

The Memorial University of Newfoundland Folklore and Language Archives (MUNFLA) has over 4000 collections in its archives relating to "the folklore language and oral history" of that province. Of most interest to OTR fans, and that's where we come in folks!--is the large collection made to them in 1979 by CBN and VONF Radios in Newfoundland. The donation consists of over 350 ET's from the 1939-55 period; over 400 tapes from the 1950-76 period--

and others--including WTJ newscasts; the 1958 Springhill Mine Disaster; local variety concerts; a complete serial from Australia called A MAN CALLED SNE HARD; British War Office shows such as YOU CAN'T DO BUSINESS WITH HITLER; the Royal Tour of 1959 and much more. In fact it has so far only been partially catalogued and promises to be "the most important collection" that MMFLA has on that province's radio broadcasting history.

David Mattison reports that Dick Hahed's Radio: The Remote Years is now published by that author for \$10.00. Hahed began at the CBC in 1939 and obviously has a wealth of information and anecdotes to share with his readers. Mattison describes it as "worth acquiring...as a record of a brief era in Canadian communications history" despite its shortcomings. Perhaps we will be able to obtain a copy and review it in an upcoming column.

GOON SHOW FANS will be delighted with the current GOON SHOW PRESERVATION SOCIETY NEWSLETTER (#31) which features (amongst other things for the Goon-aficit): an article on TAKE IT FROM HERE (another CBC Radio comedy from the 50's); letters; recollections; quiz pages; drawings; news from Australia; and much more for Spike Milligan/GOON SHOW fans. Must reading!



Bud Knapp: Had a leading job in CBC Radio's "Golden Age."

This column would be incomplete without the sad news that one of the leading actors in CBC Radio's "golden days", Bud Knapp, died this past summer of cancer. He was 69. Bud Knapp appeared in innumerable radio dramas during the period 1932-1982 and found his greatest fame as one of the most familiar and beloved voices on CBC Radio drama. He co-starred in the radio serial JOHN AND JUDY and would later recall that he had to run immediately afterwards to another studio for the next programme, CASHEIRE BOUQUET--where he sang as part of a trio! Perhaps his most respected work--certainly his most memorable in recent times--was his brilliant characterization of Inspector Maigret in the 1960's and 1970's CBC Radio dramatizations of the George Sinenon novels. Indeed, I can still recall with great clarity his portrayal of Maigret in the CBC Radio THEATRE 1030 series, broadcast five-days-a-week in serial form during the 1970's and late 1960's. Few who heard Knapp can now read a Sinenon novel without hearing the voice of Bud Knapp as the Inspector Maigret. Knapp also worked extensively in the early days of live Canadian TV drama before moving out to L.A. for several years. He later returned to Canada to appear again on radio and television. His last international film role was last year in ON GOLDEN POND which was filmed in British Columbia. He leaves his wife (actress Pat Arthur) and a daughter Penny who lives in India.

The BBC's WITCHAMERS GUIDE TO THE GALAXY radio series moved very successfully to TV. Perhaps you saw it this past summer on PBS? It is being telecast this fall in Ontario on TVOntario, our provincial educational TV network. Usually radio dramas fail to transfer well to the visual medium--it seems that radio's "theatre of the mind" concept is never equalled by a TV art director's limited budget--but in this case, I am pleased to report, the BBC did an extraordinarily fine job. I hope to have more on the transfer from radio to TV of this exciting sci-fi humour series in my next column.

Also from the BBC, in light of the last NARA NEWS and its article on copyright infringement, it is interesting to read the BBC 1982 General Handbook and Annual Report. In it is the following mini-article on this very subject (and I can only wonder if I am breaking some kind of copyright by citing it here!): "There is a general misconception that BBC Programmes may be recorded on tape or video cassette for private use without infringing copyright. Most recording would, in fact, infringe not only the BBC's copyright

but also the copyright of contributors to our programmes (record and film companies, composers, writers, etc.) A leaflet on this subject is available free from; Head of Copyright Department: S. Edwards at the BDC, Broadcasting House, LONDON, England W1A 1AA". I can certainly see their point--those entitled to payment for their work should not be "ripped-off"--and especially by those peddling goods for the big bucks. But private use as well? How can they ever hope to enforce such regulations? Are they being practical or too idealistic? What do you think?

In recognition of the 50th anniversary of public broadcasting in Canada (although radio in this country pre-dates that anniversary by many decades) I thought you might like to look at some photographs taken from the early days of radio in Canada--even before the CRBC! The accompanying shots are from the early 1920's when the CNR even ran a radio network of sorts--no doubt to provide passengers on their railway "radio cars" with something aside from static to listen to! (I hope to have more about the 50th anniversary event in my next column. But then, I also hoped the post office would deliver my last column! (They didn't.)



Man using
real phone
for radio
"phone
effect"
C.N.R.
trademark

An early CNR radio drama by Madge Macbeth (centre) in Ottawa.

In closing, I would like to thank the ASCRT and their Summer 1982 ASCRT Bulletin for providing some of the information in this column. I cannot commend them enough for their tireless efforts to preserve, protect and encourage interest in broadcasting history in this country at a time when very little has been done and so much remains to be started.

Until next time--remember that old radio traders never die--they just trade away!

John

IN MEMORIAM

TUESDAY, APRIL 27, 1982

Don Wilson, 81, Announcer Who Was Jack Benny's Foil

PALM SPRINGS, Calif., April 26 (AP) — Don Wilson, the rotund announcer who was Jack Benny's foil on radio and television for more than 40 years, died Sunday of a stroke. He was 81 years old.

Mr. Wilson was found unconscious at his home in Cathedral City and was taken to Eisenhower Medical Center. Doctors were unable to revive him and gave the cause of death as a cerebral vascular accident.

Mr. Wilson had lived in the Palm Springs area for about 10 years, where at one time he was host of a radio and television show. He and his wife, Lois

Virginia Corbet, occasionally appeared in the theater. He was last in "The Big Broadcast of 1944," which toured in the East with Dennis Day, who had been the singer on the Benny show; Gordon MacRae, and Harry James and his orchestra.

Mr. Wilson joined the Jack Benny radio show in 1933 after working as a sports announcer for NBC. He was the announcer, but he soon became a character on the show. His wife also eventually became a character on the radio and television shows, along with Eddie (Rochester) Anderson, Dennis Day, Phil Harris, Mary Livingston, Artie (Mr. Kitzel) Auerbach, Mel Blanc, Bea Benaderet, Verna Felton, Frank Nelson and others.

"He was a great foil for Jack," said Irving Fein, the producer and longtime associate of Mr. Benny. "He was the hearty announcer who tried to get the commercial on the air and Jack would try to thwart him. Sometimes Don would have the Sportsmen Quartet sneak in the commercial. Don would tell Jack the Sportsmen were going to do a song. Then they would sing a chorus of a song. Don would then tell Jack they had one more chorus — and they would sing the commercial."

Mr. Wilson also spent a year as the announcer on "The Kraft Music Hall"



Don Wilson

and on "The Tommy Riggs and Betty Lou Show," both on radio.

The Jack Benny show began on radio in 1932; the television version began in 1950. It ended in 1965.

Mr. Wilson was married to Miss Corbet, a radio actress, in Santa Barbara in 1960. It was his fourth marriage and her first.

CHICAGO TRIB.
JAN 31, 1982

Jack Owens, 69, a singer-songwriter who was known as the "Cruising Crooner" on Don McNeil's "Breakfast Club" radio program; he was voted the nation's 10th most popular male vocalist during his eight years on the show, from 1937 to 1944; Jan. 26, in his Phoenix, Ariz., home.

Detroit Free Press
March 12, 1982

Aaron Samuel Bloom, 73, a radio-television producer and advertising executive. He created the radio series "Something to Think About," which ran for almost 40 years over hundreds of stations. Died in San Francisco.

CHICAGO TRIB.
May 9, 1982

Hugh Marlowe, 71, longtime motion picture, stage, television and radio actor who began his career in Chicago and who created the original Ellery Queen role for both radio and television; he portrayed Jim Matthews, a central character in the daytime soap opera "Another World" for 13 years; May 2, in his New York apartment, of a heart attack.

Detroit Free Press, July 31, 1982



Dan Seymour, 68, who served as president and later chairman of the board of the J. Walter Thompson advertising agency in the 1960s and early '70s. He began his career as a radio announcer and played the announcer who, in Orson Welles' 1938 broadcast of "War of the Worlds," terrified listeners with realistic bulletins on Martian invaders. He was also the announcer for the human-interest radio and television program "We the People" and served as announcer and master of ceremonies of such radio staples as "Duffy's Tavern," "The Aldrich Family," "The Benny Goodman Show" and the "Camel Caravan Swing School." Died of a heart attack in New York.

SEVEN STEPS TO WRITING AN OTR ARTICLE

by Dave Lamonio

You say you wanna see your name in print? You say you wanna write an article for NARA NEWS? You say you never wrote one before and you don't know how? Tell you what I'm gonna do.....I'm going to explain just how to do it in seven easy steps. And when I'm finished, you can take those seven easy steps and create your own written piece.

1 Pick an OTR topic that interests you. Any subject will do, i.e. your favorite show, the best cowboy programs, the biggest radio set you ever owned (or played), the scariest mystery, your favorite advertizer and what they sponsored or ten people in OTR shows that all had red hair. Any topic will do, for if it holds your interest, it should the readers'.

2 Research it historically. You could start with two obvious books, The Big Broadcast and/or Tune in Yesterday. Your local library should have copies of them; if not, you can borrow them from the NARA Library. Any other books that bear on your subject should be consulted. Make notes on the people that appeared in the program. What other shows were they in? What network(s) aired the show and when?

3 Read collalary data. How did your show come about? Did it originally come from a novel, like The Thin Man? From the comics, like Dick Tracy? From the movies, like Roy Rogers Show? Or was it a spin-off from another radio program, like The Great Gildersleeve? Try to find some of the original sources and then contrast and compare them to the eventual radio show. (See use of this technique in Charlie Chan article in NARA NEWS, Summer of 1980.) You may want to check old magazines and newspapers at your library; if you're not familiar with the Reader's Guide to Periodical Literature, your librarian can show you how. These old periodicals may tell you about the ratings, the premiums, and give you insights about performers on the show. Take good notes on each significant or interesting fact. Later, if you wish, you can combine your footnotes into a bibliography at the end of your article. (See use of this in the Scholarly Journalist article in NARA NEWS, Spring 1981-OR The Lone Ranger in winter 1979 issue.)

4 Listen to tapes of the show, either yours or a friend's or borrow NARA's. Why was the show so good? Or so bad? How ere the commercials handled? How did the show change over the years? Were the sound effects great, so-so, or non-existent? You may wish to analyze a series of one program. (See use of this in Vic and Sade article in NARA NEWS, Fall, 1980.or the Sherlock Holmes one in the Spring 1980 issue.) Did the actors and actresses on the show change over the years? Did the different voices cause the program to vary? in what way? Did the length of the program change over the years? If it switched networks, was the change obvious? How rare are the tapes of this show? What is the quality of the NARA tapes?

RADIO QUIZ

FROM THE "QUIZ BOOK OF THE SEVEN ARTS"
BY J. RANSON AND R. PACK (SUMMIT PRESS, 1946)
WE'VE PICKED THESE PUZZLERS. ANSWERS ON PG.

1. One of the folkways of the broadcasting business is that a radio show must have a theme song. Don't ask why. But in any case, a sponsor would no more think of having a themeless broadcast than a plugless program. Can you name the titles of the compositions used as themes for:
 - a. Bob Hope
 - b. Amos 'n' Andy
 - c. The old Rudy Vallee Hour
 - d. Kate Smith
2. And can you hum, whistle or yodel the theme songs usually associated with:
 - a. Bing Crosby
 - b. Eddie Cantor
 - c. Dinah Shore
 - d. Paul Whiteman
 - e. The Happiness Boys
3. Sponsor identification is always a headache for the bright boys of the advertising agencies. It seems that research surveys frequently show that many top-ranking radio shows, despite their popularity, fail to impress their listeners with the name of the product that pays the bills. Can you name the sponsors of:
 - a. Bob Hope
 - b. Fibber McGee and Molly
 - c. Jack Benny
 - d. Fred Allen
 - e. We the People
 - f. Suspense
4.
 - a. Mr. District Attorney sells....
 - b.sponsors Gabriel Heatter
 - c. Can You Top This? advertises....
 - d. Take It or Leave It plugs....
 - e. The Radio Theatre on Monday nights ballyhoos....
 - f. Our Gal Sunday is sponsored by....
5. Radio comedians and gag writers like to point out that air comedy is an insatiable consumer of gags and comedy routines. In the old days of vaudeville, they explain, a good act could last a comic for years. But, in broadcasting, the funnyman needs new material each week, thirty-nine weeks a year. Maybe so. But the fact is that most radio comics have established certain character "props" and references out of which they have wrung laughs, year after year. For instance, what radio laughmakers do you associate with:
 - a. Stinginess
 - b. Baldness
 - c. His mother
 - d. His daughters
 - e. Horses
6. Look into the crystal ball, consult a source close to a

usually reliable source, and then tell us what news commentator or overseas reporter is brought to mind by these identifying phrases:

- a. Ah, there's good news tonight
 - b. Goodeveningmisterandmrsamericandalltheshipsatsealetsgo-topress
 - c. The news from Russ-y-i-ah----
 - d. I predict----
 - e. This---is London
 - f. As the clock strikes-----
 - g. Patience and fortitude
 - h. So long until tomorrow
7. How good is your ear? What programs, past and present, are identified with the following sounds:
- a. Squeaking door
 - b. Telegraph key
 - c. Barking dogs
 - d. Footsteps
8. Norman Corwin is one of the few writers of distinction produced by radio. If you're a Corwin fan, you should be able to give the titles of his radio plays which deal with:
- a. A boy and his dog
 - b. A boy and a caterpillar
 - c. A Yuletide Revolution
 - d. VJ Day
9. The following headlines are written as they might appear in Variety. Translation please:
- a. NBC PREXY NIXES VIDEO SKED
 - b. WEB AK'S PREDICT SOAPS SWITCH TO NIGHT TIME
 - c. SPOT BIZ BLITZED AS BANKROLLERS EXIT
 - d. FLACKS HYPO CUFFO AIR PLUGS FOR MAGS
10. Fill in the last names of the following:
- a. Harry Lillis...
 - b. Walter Lanier...
 - c. Raymond Gram...
 - d. George Carson...
 - e. John Reed...
 - f. Hans von...
11. Like many screen stars, many of the big name performers of radio are using performing aliases. Match up the real names in column one with the nom-de-broadcast.
- | | |
|-----------------|-----------------------|
| Eugene McNulty | a) George Burns |
| James E. Jordan | b) Tom Howard |
| F. Chase Taylor | c) Lou Costello |
| L. F. Cristille | d) Colonel Stoopnagle |
| Thomas J. Black | e) Fannie Brice |
| Nathan Birnbaum | f) Dennis Day |
| Fannie Borach | g) Fibber McGee |
12. Do you know who's who in the sister acts? The three Boswell sisters are...;...and...The three Andrews sisters are....,and...

5 Consider related items. What about the sponsoring company? Does it still exist? Still sell the same product? Quaker Oats (Sgt. Preston's sponsor) is currently being sold on the grocer's shelf, but Kellogg's Pep (Superman's sponsor) is gone forever. Old Golds are still puffed but Fatimas went up in smoke. You might consider writing the sponsor for current information on the company. If you can't find their address on a package of their product, any good library will have a number of reference books containing the address of every corporate headquarters of U.S. firms. But don't expect them (the sponsor) to know too much about a program they paid for years ago. Nearly all of them left that up to a separate advertising firm and today they may know little, if anything, about shows they were associated with over the years. But try anyway.....

6 Update Your Data. Where are the people now who were in the show? Are they still alive? This is probably the hardest step (unless you've started with this information and worked backwards, which is not a bad idea.) because stars fallen from fame usually have to wait for their obituary to get their next press notice. There are a few books and periodicals that might help: Who's Who in America, Current Biography, and/or radio and TV almanacs. You might contact the radio libraries in Washington, D.C. whose addresses appeared in NARA NEWS, Vol. 8, No.4.

7 Assemble your data into written form. This sounds like the hardest step, but it's really the easiest, provided you've completed the first six steps. You can write your article chronologically, but it doesn't have to be in any set order. Read your old issues of NARA NEWS and study the articles you liked best. Do not worry about style (or grammar or structure) unless you really know the difference. Our editorial staff can re-write it, if you so specify, so don't let that slow you down. You're writing for friends and fellow-members of NARA, so just write it as though you were telling an interesting story.

That's all there is to it. Mail it in to the editor, with or without footnotes or bibliography, and include any illustrations you may have. (Line drawings are best.) Now sit back and relax: you are about to enter that select group of people.....published authors!

Collecting TODAY for TOMORROW

by
DAVID ALAN HERZOG

Arco Publ (NYC, 1980) 128 pgs \$10

On the next two pages we have some illustrations from this book on OTR premiums, etc. Herzog's book contains 20 pgs. of price lists for these and related items. The author gives these tips on collecting: 1) choose stuff associated with a popular (not obscure) character or series 2) Avoid things from soap operas 3) Never pay more than it's actually worth to you 4) Be leery of expensive items; valueable pieces have fewer potential buyers 5) The material can be plastic, metal or paper...just so you followed the other cautions listed above. Oh..and just for starters, Green Hornet show only had one radio premium in all the years on the air. It was a ring; it's now worth about \$ 100.

HERE'S OUR NEW 1938 5-STAR MEMBERSHIP PIN



Radio Orphan Annie's 1938 Telematic Decoder Pin was "the most important secret symbol of Radio Orphan Annie's Secret Society!"



This Dick Tracy Detective Club Shield Badge dates from about 1937.

HOW TO USE THE SECRET COMPARTMENT



Place your thumb against the side of the stone directly above the shaft of your ring. Press gently and watch the stone slide out, revealing the hidden compartment underneath. Note how you can hide a short note written on thin paper to pass along to a friend who knows the secret of the hidden compartment and how to open it. To close your ring, simply press the stone back in place. Be sure the edges of the stone are in the metal groove as the sides.

Published by
SECRET SQUADRON HEADQUARTERS
360 N. MICHIGAN AVENUE
CHICAGO, ILLINOIS

The Story of Your SECRET SQUADRON

MYSTIC SUN-GOD RING



by
CAPTAIN MIDNIGHT



This movable-arm decoder lets you send secret messages and decipher the ones sent to you.



The Buck Rogers Chief Explorer Badge was an early Cream of Wheat premium.

DIAL BACK THE YEARS.....

BY ARTHUR RETZLAFF

Do you remember when radio was king? Do you remember what it was like to have "television without pictures" at your command as family entertainment? When it was more than "news and bulletins and music"the adventure dramas, the serials, the big comedy and variety shows? Such a tremendous variety of fun in sound only!

Let's recall what might have been a typical day of radio listening in a typical year, say 1938. Franklin D. Roosevelt was President then, and it was the year that Hitler took over Austria and the Sudeten area of Czechoslovakia. Radio broadcasting on an organized basis had been in existence for about 18 years (not to be confused with point-to-point radio communication, which of course, had begun some years earlier than that.) and the network radio had begun 12 years before. The shows we'll recall won't necessarily be the best ones available at each hour (after all, that is a matter of personal taste) but they'll be some of the best known ones offered by the various networks at that time.

Early morning radio then was much like radio today....news, weather, music, time....the musical clock or "wake-up" kind of program. But even as early as 8 a.m. you could have a variety of network shows. Incidentally, we're assuming you lived in the Eastern Standard Time Zone; if you lived further west, you most likely heard these shows at an earlier hour.

At 8 a.m. Malcolm Claire, who also appeared on the National Barn Dance and Sinclair Minstrel shows, was on the air with children's tales while he assumed the roles of Whitewash, Spare Ribs, and the Old Witch. At 8:15 you could hear the "Hi Boys" instrumental quartet, and if you wanted to quiet things down for a half hour, at 8:30 there was organ music with Fred Feibel. Then at 9 o'clock we heard, "Good Morning, Breakfast Clubbers, good morning to ya; we woke up bright and early just to howdy-do ya!" Yes, it was "The Breakfast Club" with Aunt Fanny, the clowning Sam Cowling, the many singers over the years, and of course, Don McNeill, who personified wake-up time for so many Americans for 35 years.

By 10 o'clock it's time to listen for the first of the daytime serials, those seemingly endless "true-to-life" stories which had such phenomenally rabid listening audiences. Yes, they carried over into television, but was the addition of the visual really an improvement? Or has it proved to be a disadvantage? When we heard the stories, our imagination provided the scenes. Yet to produce all those imagined scenes on TV would be impossible, to even try would be prohibitively expensive. Also at 10 was "Linda's First Love" and at 10:15 began one of the earliest and most famous shows, "Myrt and Marge" starring Myrtle Vail and Donna Damerel Flick which first aired in 1931.

At 10:30 we could hear "Tony Won's Scrapbook" which started in 1930

and developed a large following due to Tony's romantic poetry reading style. At 10:45 it's back to another hour with the serials. There was "Woman in White," one of a number of serials based on the fictitious (very fictitious) lives of doctors and nurses. Then we had the story of "Mary Marlin" the lady Senator whose long lost husband, Joe, was eventually found in Siberia! Next came "Backstage Wife," the story of Mary Noble, and what it meant to be the wife of the famous Broadway actor, the dream sweetheart of "a million other women." This show was produced by Frank and Anne Hummert whose company (Air Features, Inc.) created daytime serials in wholesale quantities, as well as numerous other popular radio shows. At 11:30 there was "How to be Charming." At 11:45 we could hear Edward MacHugh, The Gospel Singer whose program of favorite church hymns was on the air for many years.

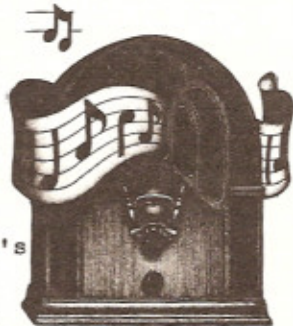
For a change of pace at 12 noon there was Mary Margaret McBride with an interview program that was widely listened to. In those days there was no such thing as news on the hour; such an idea didn't fit into the network schedules. News programs came where they would fit in, or where the sponsors wanted them. The very respected commentator Edwin C. Hill was heard at 12:15 on Your News Parade. At 12:30 it was "The National Farm and Home Hour," a long-running program with music and features. Everett Mitchell would always say "It's a beautiful day in Chicago," which it often wasn't...but then he'd always add "and we hope it's more beautiful wherever you are."

The serial at 1 p.m. was "Betty and Bob," on which the title roles were portrayed from time to time by such personalities as Arlene Francis, Mercedes McCambridge, Don Ameche, Les Tremayne and Van Heflin. For a musical interlude at 1:15, we could hear the popular singing group, The Escorts and Betty. Then at 1:30 it's back to the "soapers" with "Arnold Grimm's Daughter," followed by "Valiant Lady." The serials became known as "soapers," "soaps" or "soap operas" due to the fact that so many of them were sponsored by two or three of the leading soap companies. In actual fact, however, they had sponsors in many other categories of business also.

At 2 p.m. we can hear a half-hour of pleasant music by the Jerry Sears orchestra...and at 2:30 there follows the "American School of the Air," one of the leading educational programs of the era. It began in 1930, and was required listening in many classrooms, as it dramatized current events, history, and fine literature.

From 3 to 4 p.m. we find a block of four serials which are among the most popular. The first was "Pepper Young's Family," in which the title role was most closely associated with Mason Adams...then the one and only "Ma Perkins" which was on the air for 27 years, 7,065 programs, with Virginia Payne playing "Ma" for the entire time. "Ma Perkins" was one of the very few daytime serials to be aired simultaneously on both CBS and NBC (at different times of the day.) Next came "Vic and Sade," which was not so much a serial story as a comedy classic. With Art Van Harvey as Vic, Bernadine Flynn as Sade, Bill Idelson as Rush and Clarence Hartzell as Uncle Fletcher, Paul Rhymer's comic sketches of typical (?) mid-Western family life have never been equalled before or since, for family appeal.

At 3:45 we could hear "The Guiding Light," the story of the Reverend



John Rutledge, written by Irna Phillips, one of a small fraternity of writers who dominated the writing of the serials. Some of the others, in addition to the Hummerts, were Sandra Michael, Elaine Sterne Carrington, Jane Crusinberry, Carl Bixby and Don Becker, and Robert Hardy Andrews... writers who perhaps never created great literature, but who certainly knew what their audiences wanted.

Also, the cast list of the serials is literally a "who was who" of radio drama, even though very few of them gained real fame from this field. In the cast of any one of them we find such names as Charlotte Manson, Sunda Love, Mercedes McCambridge, Bret Morrison, Willard Waterman, Lauret Fillbrandt, Betty Lou Gerson, Marvin Miller (whose list of program credits was the longest in radio), Raymond Edward Johnson (the "Raymond" of Inner Sanctum, who had the second longest list of credits), and many others.

At least one radio program magazine carried story summaries of many of the serials. So if you missed some of your favorites for a time, you could catch up on the action by consulting the magazine.

At 4 o'clock it's time for music and light comedy for an hour, with Club Matinee, a show which gave their starts in network radio to Ransom Sherman and Gary Moore.

At 5 o'clock the children's adventure programs began with the Junior Nurse Corps, starring Sunda Love as Clara Barton. Don Winslow of the Navy followed at 5:15, a program that started in 1936, based on a comic strip that began in 1934. It was said that technical authenticity was maintained by constant research and careful following of current events.

At 5:30 it was time for the one and only Jack Armstrong, certainly the most famous of the radio shows for children. None of the others quite equalled the high school hero who roamed the world with his friends, Billy and Betty Fairfield and their Uncle Jim, performing daring rescues, fighting crime and injustice, and in between adventures winning all those games for good old Hudson High!

At 5:45 we heard another very remarkable children's adventure show, a wild melodrama starring a little girl not yet in her teens. Little Orphan Annie and her friend Joe Corntassel, her dog Sandy, Daddy Warbucks, and the rest made as unlikely an adventure combination as you could imagine, but there was certainly no question as to their popularity with the youngsters.

6 to 6:30 p.m. was devoted mostly to musical programs, except that the famous children's show "Let's Pretend" ran in this period during the course of the week, as well as some other educational programs.

At 7 o'clock it seemed as though there were very few radios that were not tuned to Amos and Andy. If there had been a radio popularity poll at that time, this program when at the height of its popularity would certainly have broken all records. Starting in 1928, Freeman Gosden and Charles Correll created the world of Amos Jones and Andrew Hog Brown, with their friends, George (Kingfish) Stevens and his wife Sapphire, Madame Queen, Lightnin', Brother Crawford, Henry Van Porter and all the rest... and had a following that has never been equalled, before or since.

At 7:15 we could hear Pat Barrett as Uncle Ezra in a purely "country" comedy show. By this time we're ready for an interlude of music, perhaps

by baritone John Herrick at 7:30, followed by the Ennio Bolognini orchestra at 7:45.

This brings us to the big three hours of evening headline programs, 8 to 11 p.m. On Monday evening (we'll get to the other evenings later), at 8 we could have heard the capers of a pair of veteran vaudevillians, George Burns and Gracie Allen...not everyone's favorite comedy show perhaps, but with a fine supporting cast they achieved a consistently high standard of comedy.

At 8:30 there followed the Voice of Firestone, a concert starring tenor Richard Crooks, with Alfred Wallenstein conducting the orchestra and chorus, the first unit of what later became an entire evening of fine music on that network.

The most famous radio dramatic show of all, followed at 9, the Lux Radio Theater. With the director of directors, Cecil B. DeMille as host, you might hear such movie stories and movie stars as "To Have and Have Not" with Bogart and Bacall, "Great Expectations" starring Rock Hudson, "My Man Godfrey" with William Powell and Carole Lombard, "Jane Eyre" with Orson Welles and Loretta Young...the list went on and on. It was a tremendously popular series, especially with movie fans, who at that time were legion.

Then at 10 we had the Carnation Contented Hour, a program of medium light music with the Lullaby Lady, and starring soprano Maria Kurenka, the male quartet and the Marek Weber orchestra. A dramatic program, "Brave New World," followed at 10:30.

At 11 o'clock we had news, and then at 11:15 there began the famous late evening programs of "big band remotes"...dance band shows mostly picked up directly from hotel dining rooms, clubs and better dance halls... this typical 1938 evening, for example, listing Jimmy Dorsey, Sammy Kaye, Lani McIntyre and Kay Kyser.

Let's look now at Tuesday through Friday evenings for this same three-hour period, 8 to 11 p.m. On Tuesday at 8 we had "Those We Love," a serial drama that rose at least somewhat above the "daytime" level, since it is here on an evening and was aired at times on Sunday daytime, with a very avid following. The 8:30 show starred a man who many called "the greatest showman" of all time, Al Jolson, who in 1938 was being aided by Martha Raye, Parkyakarkus, and the Victor Young orchestra.

Al Pearce and his gang followed at 9, a show remembered for Al's character of the low-pressure salesman Elmer Blurt, Arlene Harris' Human Chatterbox, Bill Comstock's Tizzie Lish, Harry Stewart's Yogi Yorgeson and others. At 9:30 we could hear Fibber McGee and Molly, so well and fondly remembered that we need hardly even mention such characters as Gildersleeve, Doc Gamble, Mayor LaTrivia, Wallace Wimple, the Old Timer, Teeny and the rest. (Gotta clean out that closet one of these days!)

The Hour of Romance followed at 10, with the fine pianist Eddy Duchin and his orchestra...at 10:30 Jimmy Fidler's Hollywood gossip show, and at 10:45 Dale Carnegie, the How to Win Friends and Influence People man.



On Wednesday at 8 p.m. there was One Man's Family, without a doubt the top favorite and most constant award-winner of all the serialized dramatic programs. The deeply felt writing of Carlton E. Morse and his later assistants, the powerful theme of "family" and the top-rank radio acting of the cast (with three 27-year members: J. Anthony Smythe, Bernice Berwin and Page Gilman), put One Man's Family on the top rank, all by itself.

The 8:30 show starred ex-vaudevillian Eddie Cantor whose songs and easy-going style made him very popular. Then there followed Fred Allen, about whom entire books could be written (and have been.) In 1938, some years before Allen's Alley was opened for residential development, Fred was already riding high on Town Hall Tonight, with the Town Hall News, unusual interviews, the Mighty Allen Art Players and music by Peter Van Steeden's orchestra and male quartet. We have very rarely had a comedian and a true humorist both in one person, but Fred succeeded in achieving this happy combination.

At 10 o'clock it was Gangbusters, Phillips H. Lord's greatest (and noisiest) success, the program that carried the art of radio sound effects to new heights. And at 10:30 we could hear a somewhat unusual show, Dave Elman's Hobby Lobby, which featured people with unusual and interesting hobbies.

On Thursday evening our big three hours were filled by three one-hour programs. The first was the Rudy Vallee show, one of the most famous shows of its day...not only due to its star being such a popular singer and band leader, but also due to the rich harvest of new talent he brought to his microphone, many of whom became stars in their own rights.

Then came Major Edward Bowes and his Original Amateur Hour, which began in 1934, and used a gong to notify contestants that their performances failed to achieve the minimum acceptability. He was famous for his "units that toured the country, and for the wheel of fortune...round and round she goes, and where she stops nobody knows.

The third of the evening's big three was the Kraft Music Hall with Bing Crosby. If Jolson was king of the showmen in his era, certainly Bing inherited the crown; although of course Jolson's era and Bing's overlapped by some years...and when the two got together, on the air, which they often did, some truly memorable moments resulted. Few if any one-hour shows had elaborate halfway station breaks like that on the Music Hall, when announcer Ken Carpenter would sing the KMH Fight Song which began, "Hail KMH, Hail, rain and snow...Onward to victory, forward we will go," leading up to the NBC chimes.

The Friday evening block began with the dramatic program that was known for its opening: "As the bullet seeks its target, shining rails in every part of our great country are aimed at Grand Central Station!"... and so on. The plays, which were all supposed to be connected in some way with Grand Central, varied considerably in quality.

At 8:30 we could hear The Lone Ranger, the Detroit-based Western adventure that began in 1933, and popularized the William Tell Overture (its theme music.) From 9 to 10 we heard Hollywood Hotel, a variety show with music, interviews and a dramatic sketch, generally based on some current movie. This show in early 1938 starred singers Frances Langford and Anne Jamison, comic Ken Murray and Raymond Paige conducting the orchestra.

Another dramatic program known for its format followed at 10, First Nighter, the program that made you think you were attending an opening night at the Little Theater off Times Square. The plays were often romantic comedies...and the best known leading players were Les Tremayne (later Olan Soule) and Barbara Luddy.



At 10:30 we heard the Friday night boxing matches, usually from the old Madison Square Garden, a very popular series which continued for many years.

Thus you have an idea of what radio was like, back in 1938, Monday through Friday. What about the weekends? Without going into details, let's recall the weekend in general, plus a few highlights.

There were then, as there are today, many Sunday religious broadcasts; although these were largely local station features, rather than network, except for such listings as Church of the Air and Radio Pulpit. But other Sunday morning network programs included Coast to Coast on a Bus, with Milton Cross; Dreams of Long Ago (musical drama of old-time songs); Texas Rangers; The Silver Flute (drama); and the Major Bowes Capitol Family. Near mid-day we had the University of Chicago Round Table, the Radio City Music Hall of the Air, and the Salt Lake City Tabernacle Choir which began on the air in 1929 and is still broadcast in 1982.

Further along on Sunday there was Poet's Gold with David Ross, The Magic Key of RCA with Dr. Frank Black conducting the symphony orchestra, the Dr. Christian dramas with Jean Hersholt, and Radio Newreel with Parks Johnson and Wallace Butterworth interviewing persons in the week's headlines.

Sunday afternoon was the special time for symphony concerts, and so we had the New York Philharmonic with John Barbirolli conducting.

As the afternoon continues, we find a comedy team, Senator Fishface and Professor Figsbottle; also the Metropolitan Opera Auditions of the Air, the Mickey Mouse Theater of the Air with Walt Disney as master of ceremonies, and the Joe Penner comedy show.

The Sunday evening headline shows begin at 7 with the Jack Benny program with tenor Kenny Baker and the Phil Harris orchestra. At 7:30 it was the Phil Baker comedy show with Beetle and Bottle; and at 8 the Edgar Bergen hour with songs by Dorothy Lamour and additional comedy by the Stroud Twins. (Whatever became of the Stroud Twins?)

9 to 10 p.m. Sunday was dominated by musical programs: The Manhattan Merry-go-round, the American Album of Familiar Music, and the Ford Sunday Evening; although Walter Winchell's quarter-hour of journalistic brinkmanship was on the air at 9:30. Sundays after 9 p.m. seem to have descended to the second-rate.

Second-rate also seemed to describe Saturdays, which seemed to be a kind of step-child around 1938 on radio. There were only a few features even worth mentioning.

The Breakfast Club held forth on Saturday as usual, and at 10 we had songs by May Singhi Breen and Peter DeRose. The Cincinnati Conservatory

of Music had a program at 11; and the Metropolitan Opera matinee was on the air at 2, on one particular Saturday presenting Bizet's "Carmen" starring Bruna Castagna, Rene Maison and John Brownlee, conducted by Gennara Papi.

Here's one for your "do you remember" list: at 7 p.m. Kaltenmeyer's Kindergarten from Chicago starring Bruce Kamman (Jim and Marian Jordan were in the cast.)

We could hear the Columbia Workshop at 8 p.m.; the Jack Haley comedy show at 8:30; at 9 the National Barn Dance, or Professor Quiz with Bob Trout; and at 10 the NBC Symphony orchestra, or the Hit Parade with Freda Gibson and Buddy Clark, the Songsmiths quartet and Carl Hoff's orchestra. Opera tenor Jan Peerce is listed as the guest on the Hit Parade on one Saturday (doing what, I wonder?)

There it is---a typical week with radio in 1938. Restricting ourselves to this one week, we have been able to mention only a few of the many, many wellknown network programs that delighted us from 1926 until 195-? 196-? 197-? when? Actually they never entirely stopped, although they came very near to doing so there for a while. And there was a tremendous variety which required only our imagination, to bring to living reality...a reality which the other, the expensive medium has tried to equal, but has found itself completely out of its depth. The great radio era can never come back. The world must move on. But tell your local radio station what you'd like to hear. That's the only way they'll know.

....the end?

Shhh! Let me tell you about the best kept secret in fandom. The World of Yesterday, a magazine devoted to films, radio, TV, plus discographies, filmographies, photos, classifides, etc. Send \$2.00 for sample or SASE for back issue list. The World of Yesterday, Rt. 3, Bcx 263H, Waynesville, NC 28786.

World of Yesterday
Rt. 3, Box 263H
Waynesville, NC 28786.





A Message

FROM THE PRESIDENT.....

I hope everyone had a good summer. In August we had a NARA Staff meeting in Flagstaff, Arizona. It was held there so I could help Harold get the Tape Library in shape and get the information necessary for the new tape catalog. The Widdisons allowed me to stay with them and I want to take this opportunity to publicly thank them.

If the treasury will permit it, we will be increasing the size of NARA NEWS in the near future.

Because of an error by the Flagstaff Post Office which caused Harold to announce a higher rate for borrowing tapes, we are canceling the rate increase at this time. There is a possibility of eliminating or severely reducing the number of grab boxes in the tape library. The new tape catalog will list all of the tapes, and will include grab boxes, if any. Members will be sent the new catalog when it's published, sometime in the next four months. All new programming will be on quarter track to conserve tape, cost, and permit more programming on a single tape. Most members have a stereo recorder where they can select single channels so the quarter track will work O.K.

We still need help with the convention from members in the L.A. area. We need suggestions and/or donations for door prizes for the convention and for fund-raisers.

Currently available to our members is a poster designed by Gene Larson, our staff artist. It is great, in color, and suitable for framing (see next page); just a \$5 donation to NARA will get you one of these posters. At a later date, buttons, bumper stickers, and new T-shirt as well as some special tapes will be offered to members. These items will be available at the NARA Convention.

With the Holidays just around the corner, we will all be busy, but if there is any way you can help NARA by volunteering to record for us, to assist with the convention, to obtain door prizes, to donate tape or office supplies, or any other way, please let us know.

We are definitely a "non-profit" organization and we need whatever help anyone can give us. Remember, you will receive a "Tip of the Atwater Dial" and a receipt for tax purposes in appreciation for your gift. The success of this organization has always been due to the generosity of its members, and that will always be true.

Have a good autumn,

Steve H.

Friends of Old Time Radio Convention

October 22-23 Holiday Inn North, Newark International Airport, N.J.

EVENTS

EVENTS: Times listed are tentative, but will not significantly change by convention time. Events marked with * are 90% confirmed.

Friday, October 22, 1982

- 12 Noon Convention opens; meet guests and fans as they arrive; video tapes of past conventions will be viewed
- 6:00 PM Cocktails
7:15 Dinner
8:15 Musical Trivia
9:15 Tape Deck presentation with Manos Nomikos of TEAC, with Question & Answer session
10:15 Movies and other possible presentations

Saturday Morning & Afternoon, October 23

- Rooms 2&3:
9:00 to 3:00 Dealer's Room with over 40 tables for memorabilia to be traded, purchased, or admired
- Room 1:
9:00 AM National Broadcaster's Hall of Fame
10:00 Compiling Radio Logs with Ray Stanich
11:00 Meet New Collectors, moderated by Bob Witte
12:30 PM Acting and Sound Effects Workshop with Brad Gromelski; your chance to act in a radio play!
- 2:00 Al Jolson Special with the members of the International Al Jolson Society. A look at one of entertainment's greatest personalities!
- 3:45 Afternoon Radio Show Recreation with guests
- Room 4:
9:00 AM Old Time Radio Clubs with representatives from the major OTR clubs with moderator Ken Piletic
10:00 Lux Radio Theater, examined with fan Jim Snyder
10:30 Old Time Radio Books and Publications, or, Compiling the Ultimate OTR Library; Gary Yoggy reviews the available literature on our hobby.
11:15 *Grover's Mill, New Jersey, a town famous for an event that never happened—the incredible Martian landing from Orson Welles' Mercury Theater broadcast. We've located some town residents who remember the stir the program caused!
12:30 PM The Lone Ranger, radio's most remembered western is discussed by Terry Salomonson
1:15 Trivia Contest—your chance to show your OTR knowledge; Prizes!
2:00 Radio Flubs and Fluffs—Radio's inadvertent and funny moments with Charlie Stumpf, Mary Lou Wallace, and Walt Mitchell
2:45 Radio Collecting Experts; Ron Barnett chairs another session of this popular event

- 4:30 WXYZ—The Station that Brought Us The Lone Ranger, The Green Hornet, Challenge of the Yukon; Dick Osgood and other WXYZ regulars talk about the great station

Saturday Evening, October 23

- 5:30 PM Cocktails—Meet and Mingle with the guests and fellow fans
7:00 Dinner; Radio Program Recreations (in the past we've reunited casts of NICK CARTER, SHADOW, and others); followed by our Awards

GUESTS

SPECIAL CONVENTION GUESTS who have given definite or tentative acceptance of our invitations:

- LEE ALLMAN, The Green Hornet
ARTHUR ANDERSON, Let's Pretend
GEORGE ANSBRO, Young Widder Brown
IRA ASHLEY, director, Grand Central Station
CHARITA BAUER, Our Gal Sunday, many soaps
JACKSON BECK, Superman, Cisco Kid
COURT BENSON, Tennessee Jed
DONALD BUKA, Crime Does Not Pay
RALPH CAMARGO, Road of Life
FRAN CARLON, Big Town
HENRY DENKER, director, Greatest Story Ever Told, Radio Reader's Digest
ELSPETH ERIC, Joyce Jordan, Girl Interne
FRED FOY, The Lone Ranger
WALTER B. GIBSON, creator of The Shadow
JACK GRIMES, Archie Andrews
ARTHUR HUGHES, Just Plain Bill
ELAINE HYMAN, The Lone Ranger
EVIE JUSTER, Let's Pretend
JIM LAWRENCE, writer, Silver Eagle, Mountie
ABBY LEWIS, Road of Life, Dimension X
ANN LORING
CHARLOTTE MANSON, Nick Carter
AUDREY MARSH, singer
GRACE MATTHEWS, Margo Lane on The Shadow
ELIZABETH MORGAN, Stella Dallas
ARNOLD MOSS, Against the Storm
DICK OSGOOD, writer, producer, at WXYZ
BILL OWEN, announcer, ABC Network
FRANK PAPP, director, Right to Happiness
PATRICIA PEARDON, Let's Pretend
STELLA REYNOLDS, writer
LEO ROSENBERG, pioneer broadcaster
RUTH RUSSELL, Just Plain Bill
STEFAN SCHNAHEL, Chick Carter
JOHN SEYMOUR
EZRA STONE, Henry Aldrich
ARTHUR TRACY, The Street Singer
SYBIL TRENT, Let's Pretend
BETTY JANE TYLER KARP, Land of the Lost
JOAN VALENTI, singer
VICKI VOLA, Mr. District Attorney
BLAIR WALLISER, director, Chandu the Magician
JANE WARD, Lorenzo Jones
FLORENCE WILLIAMS MARSHALL, Front Page Farrell
...more guests will be added by convention time...

CONVENTION FEES

Convention Fees: Reserve your spot as soon as possible! Prepaid tickets held at door.

Friday, October 22, all events, \$15 including dinner

Saturday, October 23, afternoon events only (9am-5:30pm), \$6/adult, \$5/child under 16 and \$5/senior citizen.

Saturday, October 23, all events, including dinner, \$24/adult, \$21/children under 16, \$21/senior citizen

Dealer's Tables: Reserve now! \$5/table, limit 3 per dealer, plus registration fees.

Hotel: \$45/single, \$50/double. Reserve rooms when you send in convention registration. Rooms should be reserved by October 3. Give details (names, nights, etc.) with registration.

GETTING THERE

Holiday Inn North at Newark International Airport is extremely convenient:

By air: Call free shuttle bus from airport. From LaGuardia or Kennedy, take limousine or helicopter service to Newark Airport, then free shuttle bus.

By bus: Bus service from Manhattan's Port Authority Terminal direct to Newark Airport. Call shuttle bus.

By car: From N.J. Turnpike, take Exit 14; take second right marked Service Road after toll booth. From the Garden State Parkway south of the airport, take Exit 142 and follow

Rt 24/178 to Exit 58B marked Service Road. From the Garden State Parkway north of the airport, take Exit 140 to Rt 22E to Rts 1&9 North, Local. Follow to blue sign marked Service Road, follow to hotel. From Newark International Airport, exit airport and follow Rts 1&9 North to Service Road.

REGISTRATION

Advance dinner reservations must be made. Make checks out to:

JAY HICKERSON, Box C, Orange, CT 06477
(203)795-6261 or (203)248-2887

For further information, you can also contact:

JOE WEBB (914)237-5332
STUART WEISS (212)948-7872

or contact the following regional coordinators, including car pool or other transportation information:

New England: Bob & Carol Witte
(203)227-6905
Upstate New York: Gary Yoggy
(607)962-5171 or 962-9208
Washington DC area: Ron Barnett
(703)751-3238
Southern area: Ron & Linda Downey
(704)648-5647
Midwestern area: Ken Piletic
(312)837-2088
West Coast: Dave Reznick
(415)344-8645

Be sure to cast your vote for the Allen Rockford Award for the collector and fan who has done more than their share in advancing the hobby of OTR! Previous winners have been Ken Piletic, John Dunning, Charlie Ingersoll, and Charlie Stumpf.

Answers to Radio Quiz on pg. 18:

- ① a) Thanks for the Memory b) The Perfect Song c) My Time is Your Time
d) When the Moon Comes Over the Mountain ② a) Blue of the Night b) One
Hour With You c) Dinah d) Rhapsody in Blue e) How Do You Do Everybody
③ a) Pepsodent b) Johnson's Wax c) Lucky Strike d) Tender Leaf Tea, Blue Bon-
net Margarine, Sal Hepatica e) Gulf Oil f) Roma Wine ④ a) Vitalis, Sal
Hepatica b) Kremel, Barboso, Serutan, Zonite c) Colgate-Palmolive-Peet
d) Eversharp e) Lux f) Anacin ⑤ a) Jack Benny b) Edgar Bergen or Jack Benny
c) George Jessel or Milton Berle d) Eddie Cantor e) Bing Crosby ⑥ a) Gabriel
Heatter b) Walter Winchell c) H.V. Kaltenborn d) Drew Pearson e) Edward R.
Morrow f) Wythe Williams g) F.H. LaGuardia h) Lowell Thomas ⑦ a) Inner Sanc-
tum b) Walter Winchell c) Old Cliquot Club Eskimos d) Bulldog Drummond
⑧ a) The Odyssey of Runyon Jones b) My Client Curley c) The Plot to Overthrow
Christmas d) On a Note of Triumph ⑨ a) President of National Broadcasting
Company turns down television schedule b) Network oldtimers (or insiders)
predict daytime serial programs will be moved to evening time slots c) Spot
commercials curtailed as sponsors leave the air d) Press agents pressure
results in more free radio advertising for magazines ⑩ a) Crosby "Bing"
b) Barber "Red" c) Swing d) Putnam e) King f) Kaltenborn ⑪ Eugene McNulty (f)
James E. Jordan (g), F. Chase Taylor (d), L.F. Christille (c), Thomas J.
Black (b), Nathan Birnbaum (a), Fannie Boroch (e) ⑫ Connie, Martha and
Vet Boswell, LaVerne, Patty and Maxine Andrews

RADIO Odds 'n Ends

COMPILED BY YVONNE PZECH

The home taping issue continues to bubble on Capital Hill....and may come to a boil soon. Lawyers and lobbyists on both sides of the issue are pleading their cause(s) in Washington, D.C. Bills are pending in both houses now which seem to say: "Home taping is going to be legal but we're going to tax it." A group called the Audio Recording Rights Coalition believes that home taping does not deprive artists but a tax will--because it will be eaten up by the buzeaucracy! Moreover they claim home tapers use their recorders for plenty of non-copyrighted material and it would be unfair to clamp a tax on every blank tape at time of sale. Besides, how would the government know who to share the "royalties" with that they've collected in tax?

* * * * *

Any break-up in a talented pair is no cause for joy and that's the way we feel about the split in Dick and Bert. in the NARA NEWS article "Chicken-Mannnnnnnnnn" you read of the talented duo of Bert Berdis and Dick Urkin and their impact on radio of today. The partnership is now "kaput" and they've parted to form separate firms. Their respective managers could give no reason for the bust-up.

* * * * *

Listening to an old Radio tape of the "Baby Snooks" show the other night, starring Fannie Brice and Frank Morgan (as Daddy), I was enjoying the portion of the program when Carmen Dragon's Orchestra was on. On this show he featured a lovely singer named "Eloise" (no last name) and her voice reminded me of the woman who did the voice of Snow White in the Walt Disney cartoon of the same name. Could Eloise be Adriana Caselotti? Anybody out there know for shure?

* * * * *

On this coming November 5th Roy Rogers will be 70 years old. We all remember him for his movie roles, but he was on radio too. He went on the air in November 1944 for Mutual, switched to NBC two years later, and then alternated between them to about 1950. His theme song then is his theme song now, "Happy Trails to You."

* * * * *

I can't seem to get past October without thinking of the famous Orson Welles' Mercury Theatre production of that scary Halloween show in 1938. Until that night, the program, which was up against the Chase and Sanborn Hour with Edgar Bergen & Charlie McCarthy, had been getting poor ratings since July when it started. But in one night the entire country became aware of Mercury Theatre. Welles had no idea of the impact the show would have, in fact the whole week before was spent in re-writes and poor rehearsals as they changed the setting from London to New Jersey. And the rest.....is history!



The Editor's Desk...



Yes, we have a new cover, courtesy of the artistic gnomes who work back in our graphics department. They hope you approve. (But don't get too attached to this cover, they're already at work creating another one for our upcoming Tenth Anniversary.)

In our last issue we indicated the need for more original articles. Since we have about 400 members, one would assume that several would respond. However we received only one unsolicited article--from Arthur Retzlaff--and it's our feature article in this issue. Six people sent in reprints, clippings and reference materials but these members were the same ones who can always be counted on to submit such info. So in the meantime, we have to keep badgering a few people to do articles based on the material our staff provides; Dave LaMonio's two-pager in this issue is an example.

Nothing from our Tape Librarians this time. We have about six pages of new reel-to-reel tapes that are being re-numbered and re-priced. They will be on separate sheets enclosed with your next next issue. We haven't heard from R.C. Kula in about nine months and we hope he ends his boycott of NARA NEWS soon.

My daughter, Marquita, a med-tech graduate home looking for a job, was able to help the Editor type this issue and thus she earns her "Tip of the Atwater Dial."

Grandpa Bates' page is missing this time because the old gentleman injured his hip in a fall out behind Puttnam's Feed Store. At present he's convalescing in a nursing home run by his daughter about 80 miles from Jordan Run. If you want to mail him a "Get Well" card there, send it in care of her, Mrs. Marella Havens, #3 Western Drive, St. Albans, West Virginia 25177. We know he'd appreciate hearing from his NARA friends while he's laid up.

A recent issue of Parade, the national Sunday newspaper "Magazine", had an article about Captain Midnight, both the radio and TV versions. We may reprint some portions of that article if there's any strong interest in doing so.

Don't forget us during the upcoming holidays. Deadline for winter issue is January 6, 1983 so get your contributions in early. Don't rely on Santa to take care of the editorial staff--you do it. If the money situation improves more, and it should, we can expand the size of the Journal; that is, if we have the material. It's up to you to keep us rolling and that means plenty of good copy.

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

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

Mrs. Gene Larson and Mrs. Al Inkster of the Great Southwest for help in feeding the NARA officers during the recent staff meeting

Jerry Nadel of New York for clippings and obits

Charles Ordowski of Michigan for three packages of clippings & reprints

Marquita French of Virginia for typing this issue

Roger Hill of California for clippings and reprints and etc.

Bill and Pat Stollhans of Virginia for use of typewriter

Gene Larson of Utah for donating several of his original Old Tyme Radio posters to NARA fund-raiser

John Pellatt of Canada for clippings and reprints

Plucky Guinness of Nebraska for donation of line-illustrations and graphic squibs for use in future issues

moving?



Please let us know, so we can see to it that you don't miss out on a single copy of

NARA NEWS

And remember, we need at least four weeks advance notice and your old as well as new address—including ZIP codes.



COMING IN FUTURE ISSUESperhaps even the next issue****

A report on the Friends of Old Time Radio Convention in good ol' Newark*****Another great OTR Quiz from the same 1946 edition of "Quiz Book of the Seven Arts"*****A new article from Ulysses Genakos on the subject of books 'n stuff*****Return of Grandpa Bates (we hope)*****Up-to-date Information of our 1983 Convention and what's being planned for you*****Some more Sherlock Holmes trivia tidbits of what radio meant to him *****ancient anecdotes, radio reprints, reviews and reports, fact-filled features and members" muses**