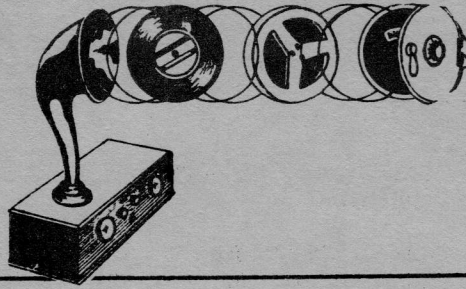


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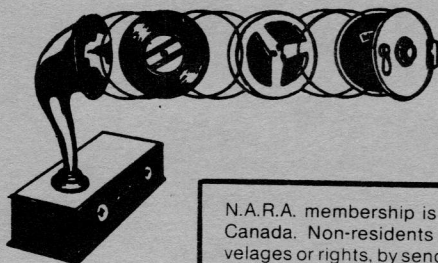
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LETTERS TO THE



Dear Editor:

Up here in Canada this summer we've been fortunate to have a radio program on the CBC network on which all sorts of OTR shows turned up: Jack Benny in Toronto in WW II, The Happy Gang (same era) and other rare comedy shows.

It's harder to come across the older Country Music. Recently however I did locate two good shows: Stuart Hamblet and his Woolly West Revue (July 1937) and Cecil Brower and his kilocycle Cowboys from Odessa, Texas (mid-40s.)

Keith Titterington
Calgary, Alberta, CANADA

Ed. Note: Glad to hear from you, Keith, we've been getting a lot of interest shown in the country and western singers of OTR and hope to run another article on them soon in a future issue.

Dear Jack,

Back at work part-time now, I am trying to write letters to all those who called or wrote during my absence, especially to you people for past kindnesses.

Special thanks to Steve Ham for providing the Library with back issues of NARA NEWS; they are so helpful to us for research.

Catharine Heinz
Broadcast Pioneers Library
Washington, D.C.

Ed. Note: Glad to see you're back on the job, Catharine, we missed you. Hope all is continuing to go well with you, your library, and your staff. Looking forward to seeing you at the next OTR convention.

Dear Editor:

I am trying to locate the "Perry Mason Minute Mysteries" series. Any readers out there that can help me?

Dr. Robert Berstein
P.O. Box 42552
San Francisco, CA 94112

Ed. Note: We appreciate your interest, John, and we're passing this on to our many readers who share your interest in Western singers of the past. Let us know of their response.

Dear Editor:

I'm a big fan of the De Zuirk Sisters, stars of the WLS Barn Dance from Chicago during the 30s and 40s. They were also with Eddy Arnold on the Purina Feed portion of the Grand Ol' Opry Show during the mid 40s.

Would appreciate hearing from any readers who can furnish me with any material on these famous yodelers.

John Bell
A3700 64th St.
Holland, MICH 49483

Ed. Note: We don't seem to be able to locate this show right now, sir, but we hope that our vast readership will be able to come up with some info--and hopefully some copies of that program for you.

Dear Editor:

I enjoyed the bits in the last issue by Clarence Runden under the heading of "Radio Odds 'n Ends," especially the squib about radio advertisers.

Back at the University of Indiana our class made a survey of these advertisers and while I didn't retain a copy of the results, I do remember several unusual ones or combinations: Melody & Madness (Old Gold Cigarettes), Voice of Experience (Pinkham Medicine), Valiant Lady (Gold Medal), The Women in White (Pillsbury Flour), Groucho & Chico Marx (Kellogg's Corn Flakes), and Our Gal Sunday (Old English Wax.)

Mrs. Betsy Vines
Hancock, MD.

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.



TRANSCRIBED FROM TORONTO

by John Pellatt

LIVE FROM LONDON

"Stand by studio, we're going for a take". Producer Jenny Campbell's voice rings out in the Paris Studio's auditorium. In fact it's not Paris at all but lower Regent Street in the heart of London but that is the name of this BBC Radio Light Entertainment studio-theatre never-the-less.

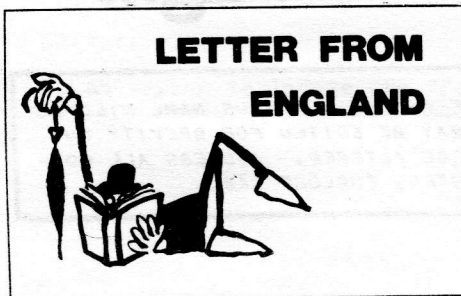
A distorted voice comes over the speaker from another room. "Tape rolling". On the control room wall the red recording light goes on. Recording engineer Max Alcock's hand fades the microphone controls up and studio manager Colin Duff rolls the theme music.

Down in the studio proper, actor Jon Glover leans slightly into his microphone preparing for his cue. In the control room Jenny Campbell says "Cue" while Max Alcock fades the music slightly and Jon takes a deep breath. Over the control room speakers we hear his words live now just as they will be heard recorded, later tonight, all over Great Britain. "Weekending" "a look back at the last seven days with Bill Wallis, David Tate, Jon Glover and Sally Grace".

The Paris Studio is empty now except for the four actors on stage and the control room team behind the thick dividing glass at the back of the theatre.

Another episode of BBC Radio's brilliantly satirical series "Weekending" is just about in the can. They have been hard at it since 9am this morning and it is now almost 3pm. They have taped perhaps fifteen skits and now the producer and engineers will have to piece it together into its final form before broadcast later the same day.

But as they prepare to leave another team and another set of actors prepare to come in for rehearsals. Producer Alan Nixon drops his pile of records, scripts and tapes on the control table. He and his team have a long afternoon and evening in front of them, for tonight at 730pm the Paris Studio will open its doors to almost 200 people as they record another episode of "Whizzalongawavelength", a new comedy series recorded before live audiences.



Meanwhile, back at Broadcasting House, the headquarters of BBC Radio in London, a producer of radio drama, Glyn Dearman, rubs his eyes wearily as he listens to his actors over the control room loudspeaker. He presses down the red intercom button in front of him on his desk. "No, that's not quite right; can we do it again please?" Dearman creates a positive

working environment for his cast and crew. "If we aren't having fun, if we can't enjoy it, how can our audience?" he speculates. It has been a very long day but his cast and crew rally round and energy levels audibly perk up once that unblinking red light goes on yet again.

These are just three examples of the incredibly exciting radio comedy and drama output from BBC Radio Four. At any given time there are dozens of productions in the studio, or in post-production editing, or in script form awaiting another meeting with writer, producer and cast.

What is even more impressive is the staggering number of hours per week of original radio comedy and drama on BBC. Approximately twenty hours or so on average, each week, in stereo. Jeremy Mortimer, a radio drama producer himself and senior script editor is largely responsible for the content of some afternoon drama slots. He worries that with such a massive output quality may be diminished. There is never enough time to do it properly he told me. But on the other hand, he mused, if we did not have such a massive scheduling hole to fill, some very fine and exciting radio drama might not have happened. And with the threat of budget cutbacks always in the air the Drama Department will fight any notion of reduced drama output.

You quickly sense how dedicated and loyal to the medium these highly talented people are and how hard they must work to provide what is still, after all, a minority service.

But there is always an underlying good humour or craziness. One engineer tells me the story about the special events scheduled for the BBC's 50th anniversary. One included bringing back a retired drama producer and letting her recreate an old radio drama. Lovely, she said, let's do it live-to-air like in the old days. No, said the brass, today everything is recorded so there can be no errors, no fluffs and everything is perfect. She argued back but in the end they won and the production was taped. What happened? During broadcast the tape broke and the national audience was treated to the perfect sound of dead air and a very confused continuity announcer who didn't know what had happened or what was going to happen next!

"Pay Any Price" is the popular thriller serial on the radio at the moment (autumn 1983). It is a dynamic adaptation of espionage-spy novel writer Ted Allbeury's new book of the same name. It is no surprise that it is so well done, Ted Allbeury wrote the scripts himself. Ironically Allbeury was also once the manager of a pirate radio station back in the sixties. And here, today in 1983, he finds himself writing for Auntie Beeb. "Pay Any Price" has been serialized over ten weeks in half hour episodes. It may soon be available for overseas broadcast via the BBC Transcription Service so if it comes to your area, listen for it!

"Thirty Minute Theatre" heard Saturdays at 2pm and repeated Tuesdays at 11am is the umbrella title for a slot devoted to individual half hour plays. "Saturday Night Theatre" heard at 830pm and repeated Mondays at 3pm usually goes about two hours and is the "prestige" popular drama showcase, offering a new major work each week. "Pay Any Price" is heard Sundays at 7pm, repeated Wednesdays at 1230pm. A more serious or "classical" drama serial is heard in the Sunday 9pm slot (repeated Fridays at 3pm). These are an hour each and are spread over perhaps ten weeks and are usually adaptations of great literary works. During the week "Morning Story" offers a new fifteen minute short story every day at 1030am, while "The Monday Play" heard at 8pm (repeated Sundays at 230pm) is a 90 minute showcase for more popular drama, either comedy or drama, that often deal with contemporary issues and events. The evening counter-part to "Morning Story" is called "A Book At

Bedtime". Heard weeknights at 11pm it presents books read by actors but serialized over many nights. "Afternoon Theatre" on Tuesdays at 3pm and Wednesdays at 3pm present two new hour long plays each week, while the same slot on Thursdays seem to favour new 45 minute plays. Indeed the length of a play here is based upon artistic concerns rather than pressures of the clock or filling in commercial time. "Story Time" afternoons at 440pm presents stories for younger listeners. And one cannot forget the longest running agrarian soap opera of the air "The Archers", set in a rural backwaters part of the country, which is heard daily, or almost daily, for 15mins an episode. In addition to all of this on Radio Four, Radio Three often presents "heavier" dramas and dramatized specials as a regular part of their broadcast day.

I should explain at this point, that there are four national BBC Radio networks...Radio One (the pop or rock service); Radio Two (the Middle-of-the-road service); Radio Three (the classical music and "serious" drama and literature service); and Radio Four (the most intriguing from our point of view) providing daily drama, comedy, spoken word features, documentaries, interviews, stories, and almost anything else. There are also BBC local stations all over the country serving regional interests, as well as the World Service which you might listen to in North America on shortwave.

BBC Radio comedy is called "Light Entertainment" and there is no shortage of that. In addition to "Weekending" heard every week (a satirical show dealing with very topical events and especially things-political) and "Whizzalongawavelength" (Fridays at 1030pm, repeated Saturdays at 530pm) there is also "The Smash of the Day" (Sundays at noon) rebroadcasting BBC comedy classics. This autumn, so far, they are broadcasting the highly esteemed "Goon Show" to my personal great delight. "Son of Cliche" is a new series of skits and sketches going out every week, while Radio Two has a quiz show "The Name's The Game" followed by a show created to showcase the talent of Britain's best impersonators, "The Impressionists" (Tuesdays at 930 and 10pm respectively.) "Funny You Should Ask" is a quiz show on Wednesdays at 10pm while Thursdays at 10pm presents "Punchline" a skit show where the actors have to make up the end of a number of sketches. The famous Jeeves from the pen of the late P.G.Wodehouse comes to life again Thursdays at 1230pm in a repeat series of "What Ho Jeeves" from about 1975. And there are still more I haven't even covered!

From this you can appreciate that radio is still a vibrant force in the entertainment community here even though it too is dominated by television (in sheer audience figures.) Fortunately at the BBC, that is not an overwhelming consideration.



In addition to the BBC there is also ILR--Independent Local Radio. Like local BBC Radio, ILR have local stations serving regional markets. On the whole they are just like any commercial station in North America--although to my delight I discovered in conversation with the head of programming of Capital Radio (London's big ILR station) Peter James, that Capital is "in to" a lot of special programming.

Each week they record several hours of live concerts around town to broadcast at a later date. They have their own chamber orchestra who record a show every week. And more interestingly from our point of view, Capital has had some dramas and comedies in their line up, and although this remains largely the monopoly of the BBC (because of the enormous cost and long hours involved) they will include more in the year ahead.

Peter James originally came from New Zealand and started work in radio in Britain in the 1960's aboard a pirate radio station, Radio Caroline. In those days the BBC did have the monopoly and dozens of pirate stations sprung up around Britain in ships moored outside of the 3 mile limit. Eventually they were all closed down by the end of the sixties but they had made their mark. BBC Radio would change and ILR would be created.

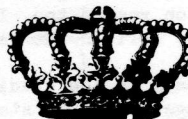
Today Radio Caroline has started up again in a new ship off the south-east Essex coast trying to serve the large London market. All provisions to the ship will come from Spain so they are getting around U.K. laws that way. Is there still a need or indeed an audience for Radio Caroline today? Yes, according to the American based backers. Unlike its 1960's counterpart which was highly "Top 40", the new Radio Caroline will play whole albums without stop and very little chat. With the cost of records soaring still sky high this may be a very attractive way of hearing and taping new records for the home library.

Of course, over here, it is technically illegal to record anything off the air...except live broadcasts I think. If you record records or for that matter, comedies or dramas, you are in fact breaking all sorts of complicated copyright laws. The authorities are unlikely to crack down on people who do it strictly for their own personal use but are becoming very tough on the tape "pirates" (especially in the video area) who bootleg tapes and sell them without copyright clearance or the copyright owners' permission.

And...there are about 50 or so landbased pirate radio stations operating in Britain...most of them around London. These usually play pop music all the time and attract advertising revenue to stay alive. How they do it I do not know. Apparently it is illegal to broadcast on VHF (FM) here but not on Medium Wave (AM). So if they broadcast on AM all the authorities can do is check the equipment. And if they broadcast on VHF they either move around or keep the studio location secret by broadcasting to an unmanned VHF transmitter from the studio on some ultra high frequency that the authorities cannot trace. Their signal is then relayed via the VHF transmitter. So if the authorities do track the VHF signal, all they will get is one small unmanned VHF transmitter worth about £100 but no studio or staff or records. Amazing.

On the AM dial you can, of course, pick up all the European stations too since they are only a few hundred miles away. Shortwave is used a great deal in Europe and Radio Canada International comes in very clearly during the evening with the magazine radio-journalism show "As It Happens" (also heard in the US on various NPR outlets).

The "Radio Times" is the BBC weekly radio and TV guide--a bit like your TV GUIDE but without as many ads and much more detail. Radio coverage and background gets as many pages as television, but of course here, radio is a bit more interesting to report than most of our Top 40 outlets.



Ian Weir, a university lecturer from Vancouver, British Columbia recently flew out here on holiday and to see the BBC production of his play "Passings". Apparently the CBC in Canada didn't express any interest in it but a visiting BBC producer did and commissioned it. Radio drama is produced using multi-track facilities and digital techniques if need be. In one studio there are even two tv screens--one showing graphically the various sound levels of microphones and sound effects, etc., the other showing a part of the studio where the actors were that could not be seen directly through the control room window.

And yet radio plays need not be commissioned. Anyone, anywhere in the world can send a script in to be considered for production. It may take many months to be considered and read but rest assured, everything sent in **does** get considered! Because of the vast quantity of scripts submitted each year even if a script is accepted there is often a year or so wait between the original submission, the various rewrites required, and the actual production. And THEN it has to be scheduled in for broadcast!

A case in point is British magician Bob Coultie. He recently wrote and hosted an entertaining and informative half hour examination of the history of "tarot cards" for BBC Radio. But he also had a script he'd thought about for several years. And so he wrote it and submitted it. One producer required a whole series of changes which he made. Then another producer wanted the changes changed back to the way the script was originally. That happens a lot too! Finally, it was recorded and broadcast and his half-hour surreal fantasy-drama "Principles of Rocketry" was heard and appreciated by a national audience. And even more exciting from the author's point of view...the BBC commissioned a sequel, a second part or follow up. See? It doesn't JUST happen in Hollywood!

For many of us in our early or mid-twenties, one of our earliest memories of radio, of its exciting and evocative potential (albeit of 1960's pop radio) is the sound of four mop-topped musicians from Liverpool with the unlikely misspelt name of a small insect.

If you had wandered down the still magnificently tree lined streets of St. John's Wood in London's affluent northwest end this past summer you would have heard sounds unlike any others heard here or around the world in over twenty years.

Love me do, Whoa...love me do.
Someone to love, somebody new.
Someone to love, someone like you.



For this past summer, EMI's Abbey Road Studios opened--and closed--their doors for the first time ever to the general public.

Abbey Road was the recording home of The Beatles from 1962-1969 and was made world famous by their final album of the same name. After its release EMI were forced to change the name to Abbey Road Studios.

Today it is the shrine for Beatle fans around the world. A far cry from a warm July day in 1931 when they first opened and recorded their first recording, Elgar's Pomp & Circumstance.

And of interest to OTR fans, Abbey Road is also the home of a number of British comedy records..including some with The Goons...Peter Sellers and Spike Milligan. George Martin, later to be The Beatles' producer, produced The Goons on record too. In fact that is one reason why The Beatles got along with him so well in the first place. They were all ardent Goon fans.

But back to the studios themselves. Walk down the main corridor past the lobby and go down some stairs. Turn right and right again and you are in the famous (well famous to beatle fans anyway) Studio 2--virtually unchanged this past summer since the early 2 and 4 track days of Please Please Me and With The Beatles. Most people comment on the immensely high studio ceiling--their eyes following the stairs up to the control room door. Beside it is the enormous glass window from which producer George Martin used to peer down at the studio floor--and The Beatles.

But Studio 2 is no shrine whatever the fans think. EMI studio manager

Ken Townsend told me "We've got to keep moving ahead. This is no museum... we cannot close down indefinitely...in fact we have it booked again for recording the day the doors close to the general public (Sept.12th)".

In fact the only reason the public were allowed in at all this past summer was that Studio 2's control room was undergoing a complete refurbishing and EMI hoped to recover a fraction of the estimated £30,000 pounds sterling it would lose during lost studio time.

For many visitors, the highlight of a visit was not just standing in the studio that The Beatles and The Goons etc. had worked in, but a special audio-visual presentation put together by EMI staff Paul Bates, Kathy Varley and John Barrett about The Beatles.

"We took the sound right off the studio masters" Paul Bates told me, "So it sounds as if the songs had been recorded only this morning. We used the actual original tapes and some were in pretty bad shape and we weren't sure if they would get through the machine in one piece". A total of twenty five Beatle songs are heard throughout the hour long, multi-screen presentation, including rare and laughter-provoking outtakes hitherto unheard as well as rare spine-tingling alternate versions of such Beatle songs as While My Guitar Gently Weeps. I can attest to the fact the original tapes were used for the stunningly powerful soundtrack—I held in my hands the actual original master tapes afterwards for Please Please Me and Help.

Narration for the show was supplied by Capital Radio disc jockey Roger Scott. Fan reaction was unreservedly positive in their admiration and appreciation but such was the impact of hearing and seeing the group again in the very studio that they had originally recorded in that even the most ardent cynic was captured.

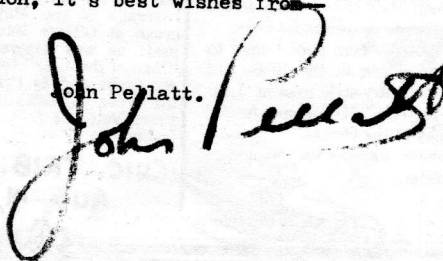
In response to the never ending rumours about dozens of unreleased Beatle songs in the EMI vaults, Ken Townsend told me bluntly "There are only four unreleased songs. One of them, Leave My Kitten Alone, was in our show. Anyway we can't release anything without permission from the group". But ardent fans still hope for a treasure trove of undiscovered material to still come to light one day in the EMI archives. Who knows what surprises may still be there?

A book is available on the history of Abbey Road Studios and the famous and not so famous who recorded there. I expect a collectors' LP and video to be released next year commemorating the activities this past summer at Abbey Road.

Needless to say, there is so much more to see and do and report on from this beautiful country but this is not the place to do it. I will just say if you ever get the chance to come to Britain on holiday, DO IT! You will never regret it.

Until next time, Live From London, it's best wishes from

John Peelatt.



IN MEMORIAM

Singer-Actress Judy Canova Dies of Cancer at Age 66

LOS ANGELES (AP)—Judy Canova, 66, who sang and yodeled country music and acted her way from the stage to radio to television, died of cancer Aug. 5 at the Hollywood Presbyterian Hospital here.

Born Juliet Canova in Jacksonville, Fla., she first appeared in the Broadway review "Ziegfeld Follies of 1936" when she was 20. She later was host of the "Judy Canova Show" on NBC network radio for 12 years and was a recording artist with RCA records.

In addition to the Follies, she appeared on Broadway in "Calling All Stars" and "Yokel Boy" and toured with "No No Nanette." Her film credits included roles in "Artists and Models," "Puddin' Head," "Sleepy Time Gal," "Huckleberry Finn" and "Cannonball."

She was a guest star on several television series over the years, including "Love, American Style," "Police Woman," "Alfred Hitchcock Presents" and the Johnny Carson show. Her last appearance was in 1980 on "The Love Boat."

Miss Canova was one of the first vocalists to sing country and western music on network television. She got her start as a singer with Paul Whiteman's Orchestra and was a regular featured singing guest on the Edgar Bergen and Charley McCarthy radio show. After a stint on the "Woodbury Soap Half Hour" radio series, she anchored her own radio show.

She took her corn pone humor to the silver screen in the 1930s and 1940s in country-style roles in "Louisiana Hayride," "Oklahoma Annie" and "Joan of the Ozarks."

Survivors include two daughters and a sister.



JUDY CANOVA

1943 photo

WASH. POST. 8-7-83

Fahey Flynn, 67, whose bow ties and nightly greeting ["How do you do, ladies and gentlemen."] were a hallmark of Chicago television for more than 30 years; for the last 15 years he worked for WLS-TV and for many years was a coanchor at WBBM-TV; he won six Chicago Emmy awards for broadcast reporting and an Emmy for outstanding coverage of the May, 1979, plane crash at O'Hare International Airport; he was honored as the 1980 "Man of the Year" by Chicago Variety Clubs and as Press Veteran of the Year in 1982 by the Chicago Press Veterans Association; Aug. 8, in Chicago.

CHIC. TRIB.
AUG 14, 1983

SEDONA, Ariz.—Harry Lee Jones, 62, the radio and television voice of the Cleveland Indians baseball team from 1961 to 1976 and the author of a nationally syndicated feature series called "Immortal Madcaps of Baseball," died Aug. 10 at his home here. The cause of death was not reported.

WASH. POST. 8-12-83



Robert Bailey in 1955

Robert Bailey, 70, an actor who appeared in two dozen Laurel and Hardy movies; during a radio career that began in 1925, he performed on the Lux Radio Theater, starred in "Yours Truly, Johnny Dollar," a CBS radio series, and also was on a Mutual Broadcasting System show, "Let George Do It"; Aug. 13, in Lancaster, Calif.

CHIC. TRIB. 8-21-83

Robert Bailey, 70, a radio actor who appeared on such programs as "The Chicago Theatre of the Air," "One Man's Family" and "The Road of Life." Bailey also appeared on "Yours Truly, Johnny Dollar," "Let George Do It," "The Story of Holly Sloan" and "Scattergood Baines." Died in Lancaster, Calif.

DETROIT FREE
PRESS, 8-21-83

deaths elsewhere

Ann Tyrrell, 74, the wisecracking, impetuous friend and roommate of Ann Sothorn on the 1950s television series "Private Secretary" and "The Ann Sothorn Show." Tyrrell came to television from Broadway, where she had appeared in "The Children's Hour," "The Internal Machine" and "Cheap-side." An accomplished dialectician, she most recently had made recordings for the blind. Died of a heart attack in Pasadena, Calif.

Hal (J. Akuhead Pupule) Lewis, 66, once described as the world's highest-paid disc jockey. He had a 36-year Hawaiian broadcast career. His career hit a low point in the early 1960s when he was fired from a station then owned by industrialist Henry Kaiser. He returned to KGMB in 1965 and had been there ever since. He entertained an estimated 117,000 people on his "Morning Show" for 18 years. Died of lung cancer at his Honolulu home.

7-24-83 — DETROIT FREE PRESS — 7-23-83

Eddie LeBaron, Big Band leader

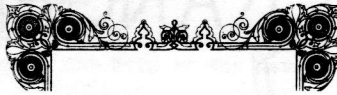
Eddie LeBaron, 76, leader of one of Southern California's most popular orchestras in the 1930s and owner of the famous Trocadero Cafe. Born Eduardo Albacini Gastine in Venezuela, for nearly a decade he led a Latin band at the Ambassador's Coconut Grove, alternating with Freddie Martin and others of the Big Band era. He married Burnice Smith, heir to a typewriter fortune, in 1939. In 1940, he and his brother Albert bought the Trocadero, one of Hollywood's best-known night spots. They sold it in 1944 after LeBaron was drafted into the Army. Died in a Los Angeles hospital of a stroke complicated by kidney problems.



1941 Photo

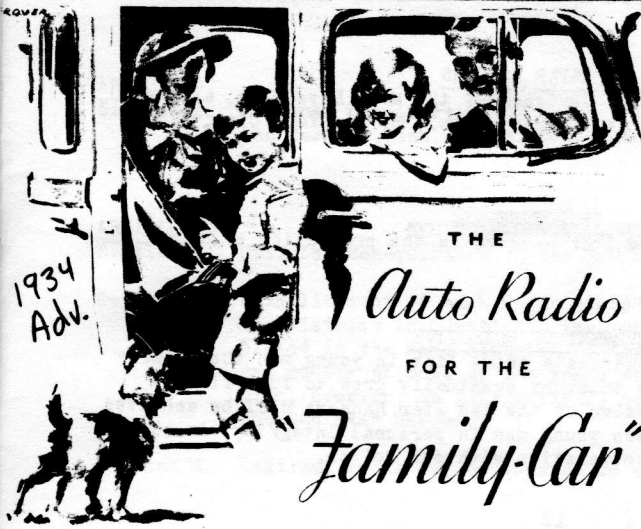
LeBaron

DETROIT FREE PRESS
AUG 26, 1983



Edward J. McKernan Jr., 76, president of Bluestem Broadcasting Inc. His career spanned more than a half-century. Bluestem Broadcasting owns and operates KVOE-AM and KLRF-FM in Emporia, Kan. Died at an Emporia hospital after a long illness.

DETROIT FREE
PRESS, AUGUST
27, 1983

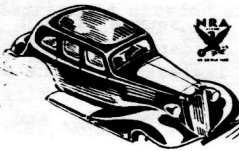


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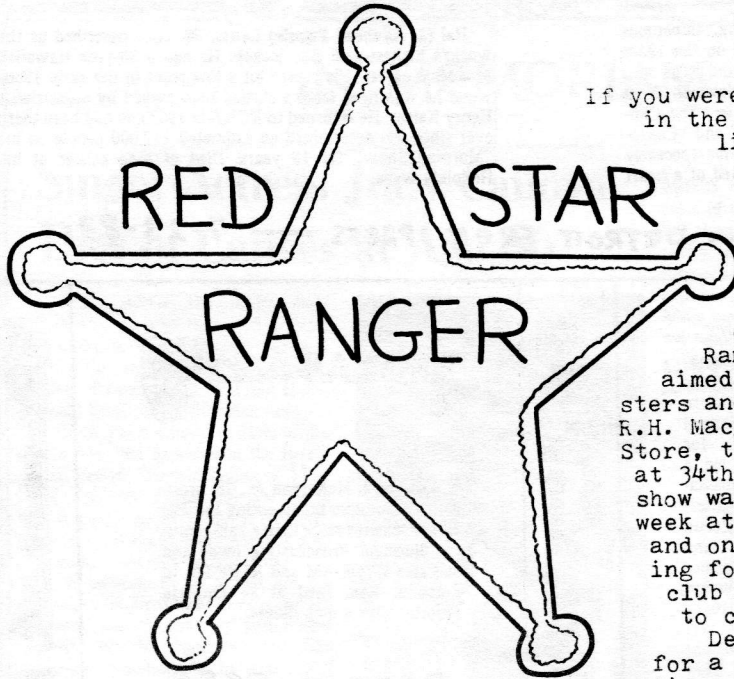
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PHILCO TUBES
in your radio—and a
**PHILCO
DIAMOND GRID
REPLACEMENT
BATTERY**
in your car



If you were a kid growing up in the mid-30s within the listening distance of Radio Station WOR in New York City, you may just recall a program that featured an airwaves club called "The Red Star Rangers." It was one aimed strictly at youngsters and sponsored by the R.H. Macy Company Department Store, then and now located at 34th and Broadway. The show was broadcast once a week at 5:15 every Friday and on each Saturday morning following, all the club members were urged to come to the Boys Department at Macy's for a "Red Star Ranger" meeting which would include

a special "guest appearance" by some personality. Since the primary objective of the "Red Star Rangers" was the prevention of crime, the majority of the speakers dealt with the subjects of integrity, fair play and cooperation with law enforcement authorities.

Below we've reproduced the first two pages from the official "Manual of the Red Star Rangers":

ARTICLE 1. THE RED STAR RANGERS
Section A. The Red Star Rangers are a division of the Macy Boys Club, and are sponsored by R. H. Macy and Company, Inc., of New York City.

ARTICLE 2. OBJECTIVE
Section A. The objective of the Red Star Rangers is the prevention of crime.

ARTICLE 3. ACHIEVEMENT OF OBJECTIVE
Section A. The source of much of America's crime lies in young men whose early tendencies toward petty thievery eventually grow to full-fledged lawlessness. The objective of the Red Star Rangers will be achieved through interesting these young men in personal integrity, in clean sportsmanship, and in cooperation with our Police.

ARTICLE 4.

PLEDGE

Section A. The Pledge of the Red Star Rangers, which is committed to memory by every Ranger, is as follows:

"On my honor as a Red Star Ranger, I pledge allegiance to the principles of integrity, clean sportsmanship, and cooperation on which my organization is founded".

ARTICLE 5.

SALUTE

Section A. The Salute of the Red Star Rangers is given by raising the right hand to the forehead just above the right eye, keeping the fingers and thumb of the right hand held closely together.

Section B. The Salute is given whether the hat is on or off. When saluting with the hat on, the right hand touches the brim of the hat.

Section C. Ranger Scouts and Officers give the salute when repeating the Pledge, when giving or receiving orders, and at the conclusion of each meeting.

ARTICLE 6.

COLORS

Section A. The colors of the Red Star Rangers are red and white.

ARTICLE 7.

GEOGRAPHICAL ORGANIZATION

Section A. Inasmuch as the problem of America's crime is nationwide, the geographical boundaries of the Red Star Rangers are the boundaries of America.

ARTICLE 8.

QUALIFICATIONS OF MEMBERSHIP

Section A. Boys of every race, creed and circumstance, who are ten years of age, or more, are eligible for membership in the Red Star Rangers.

ARTICLE 9.

NATIONAL HEADQUARTERS

Section A. National Headquarters of the Red Star Rangers are located at R. H. Macy and Company, Inc., 34th Street and Broadway, in New York City.

ARTICLE 10.

RED STAR RANGER REGIONAL POSTS

Section A. District Headquarters of the Red Star Rangers are called Regional Posts.

Section B. Establishment of each Regional Post is dependent upon the population of the district in question. Two, or more, Regional Posts may be established in the same district if that district is crowded and a sufficient number of boys of ten years or more in age live there. This decision, however, is left entirely to the judgement of the Commander of the Red Star Rangers.

Section C. Regional Posts may be located in a school, church, synagogue, American

Legion Post, Veterans of Foreign Wars Post, home of a Ranger, special clubhouse, or any other suitable place where the necessary permission has been granted for use.

Section D. Weekly meetings are held at the Regional Post, and are attended by the Rangers enlisted at that Regional Post. The Regional Post is also used as a headquarters when meetings are not being held, and the Regional Post's equipment is kept there. Each Regional Post must have a radio in good working order; and should be equipped with a desk or table for use of the Officers, as well as chairs for the Scouts attending meetings.

Section E. A regional Post must have enlisted at least one Squad, consisting of 7 Ranger Scouts under the immediate command of 1 Sergeant, before it receives its certificate of membership from Headquarters, and its Official Equipment.

Section F. After enlisting its first Squad, each Regional Post may increase its enlistment to a maximum total of 9 Squads; as 3 Squads form a Platoon, 9 Squads would form 3 Platoons, which constitute the full enlistment of a Regional Post. A Post at full strength therefore consists of 14 Ranger Officers and 63 Ranger Scouts.

— BROADWAY PROFILE —

BREAKFAST WITH LES AND BESS

Ten seconds ... three ... two ... one. ON THE AIR! "Good Morning! And how are you this fine summer day in New York City? It's July 15th, 1961 and you're having BREAKFAST WITH LES AND BESS. So, keep your radio dial where it is and put a smile on along with your clothes. Time to get up for work ... or play, whatever you plan to do today. We'll be right back after a word from one of our breakfast sponsors."

And if you're eating cornflakes, get ready. You'll never finish eating them before they get soggy. Why? Because you'll be so engrossed in the antics of Les and Bess, you'll forget about eating! (Besides, aren't you tired of eating cornflakes anyway?)

Holland Taylor and Keith Charles star in this delightfully comical account of a husband-and-wife radio team whose personal lives are coming apart at the seams, while they're on the air ... She has her head in the clouds and he has his head in the sand—yet somehow, they manage to find each other at the end of the rainbow.

Broadcasting from their Central Park South apartment, Les and Bess exchange trivia while their two 20-year-old children create havoc behind the scenes. There is never a dull moment.

Bess loves her work. She has the radio show, a daily newspaper column and is a panelist on a Sunday night celebrity game show. He is a frustrated never-has-been writer who wants to stop wasting his life on this radio show. Meantime, the kids are tired of taking a back seat to their parents' personal problems and professional vanities. So they conjure up schemes to attract their attention, while creating tension. Aaah! Another day in the life of Les and Bess.

Picture this: Their daughter comes home from a Bermuda vacation and announces she is married to a sailor (after meeting him only two days earlier). Their son is arrested for driving the car into a Central Park lake. (*Three ... two ... one. ON THE AIR!*)

**You've Never Had
So Much Fun at Breakfast!**



And Bess is on the floor, flailing like a fish out of water over the mere thought of public embarrassment or even worse, moving to Texas. (In her mind, they are one and the same.)

"BREAKFAST WITH LES AND BESS is a pleasingly old-fashioned comedy. It is also one of those rare plays that offers a solidly written script (by

Lee Kalcheim), intelligent direction (by Barnet Kellman) ... and very good acting by all." (WMCA Radio) "Dean Tschetter's set design evokes a time and a milieu to perfection, as do Timothy Dunleavy's costumes." (Jacques le Sourd, *Gannett*)

Featuring Kelle Kipp, John Leonard, Jeff McCracken and Daniel Ziskie, the play offers a wild assortment of personalities who get their wires crossed. And the show must go on ... if Bess has anything to say about it. And she has plenty to say!

BREAKFAST WITH LES AND BESS offers morning conversation that "has a screwball magic to it." (Clive Barnes, *NY Post*) They may seem to be "out to lunch" but Les and Bess are just like every one of us—people who want to make their lives work for them, without having to work so hard all their lives.

Breakfast is ready! Come and get it!



Kelle Kipp, Jeff McCracken and John Leonard (front row) Holland Taylor and Keith Charles

THE

Old

ADLIBBER!
A COLUMN
OF TRIVIA

By
"Grandpa" Ed Bates

En a whoppin big How-Dee-Doo to all my good frens in NARA Land. Hope are sizzlin summer dint fry yore noggin.

Ez you mite spect, ol' Grandpa aint much fer long trips but me en Bif Slater cranked out lebenty hunnert miles in his 68 Valiant from Jordan Run, West-by-God-Virginny to DuBois, PA. What fer, you mite ask? Wellsir, twas the 4th annuel Tom Mix Festival so we done hightailed it to DuBois, a town in Clearfield County, wayinthehell up in Northwesturn Penn. (No, Ezmarelda, it aint on the Penn. Turnpike, fact of the mattur, it aint neer nothin, lessen you count the New York state border.)

Them felers what run the Festival picked the town on account of it bein where Tom Mix was fetched up. He was borned in a naboring county, then drifted to Driftwood, Penn on the Sinnemahoning River (I aint makin this up) and then ez a 8 yr.old shavetail, Tom moved to DuBois. But after drivin there from Jordon Run, me and Bif dang well wished he'd alit out for Philadelphia insted.

Nuff of my grousen---a good tyme wuz hed by all, thets true fax. There wuz Tom Mix movies en a rite smart display of Tom Mix/Ralston radio stuff. They also riiged uppa western saloon, had square dancin, and bar-B-Q en a horse show. Tucked in wuz a bowdashus parade and even some bank rooberies what wuz staged fer us outoftowners. Coursewize Tom Mix wuz the star of the whole shebang and it run from Sept. 15 to the 18th. Me and Bif rekamend it to you fer next year....iffen you kin figger out how to get to DuBois.

Heres sumpthin in the "Didja know Dept".....Didja know who in the cartoons whats now on TV wuz are sweetie on Radio yrs. back? She now is the voice of a passle of critters, kludin Judy Jetson, Penelopee Pitstop, and Fred Flintstones mothe-in-law. So who air we ajawin about, sez you? Janet Waldo, thets who. Wal shucks, sez you, thets Corlis Archer, fer ten yrs or better on radio. Yep, sez me.

I rekon yore summer wuz bout ez hot en dry ez ares wuz in West-by-God-Virginny. Nabors, it twas a barn-burner. Q. Toot Winslow's weed by choice garden pert near died even so you kin speculate how the rest of usins fared with ares. Pansy Tates sed it wuz too hot to giva lissen to her OTR tapes but I dont know iffen Id go thet fur. Jimminy Whikers, a fellers gotta hev sum fun and thet shore means OTR anytyme...

So you good nabors, jist keep thet good thot, and ol' Grandpa will be acomin atcha with more of the same in the next issue of you know whut.



Could It Be Verse?

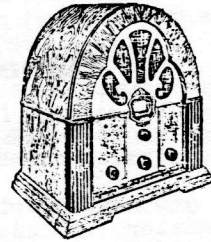
SMUGGLED TREASURE

by Muriam V. Taze

With ear cocked for impending discovery,
Rusty crouches beneath blanket
Next to golden, glowing dial
Of Mother's radio.
Tiny beads of perspiration on chin
From stuffy blanket
And two kinds of fear.
Low the volume

To frustrate detection and prolong the thrill:
"WASN'T THAT EXCITING? THERE'S ANOTHER STORY ABOUT A MAN WHO
BURIES HIS WIFE IN AN OLD WELL AND WHEN HER SISTER VISITS HIM---
...COOH, I'M SORRY...YOU HAVE TO GET OFF HERE. BUT I'M SURE
WE'LL MEET AGAIN; I TAKE THIS SAME TRAIN EVERY WEEK AT THIS
SAME TIME." (SOUND OF TRAIN)

Rusty regretfully leaves The Mysterious Traveler,
Puts the radio back,
And sleeps, on top of the blanket.



©1982

RECOLLECTIONS AND REGRETS

by Ellis Rogowski

I think that I shall never hear
Again the sounds of childhood dear:
Captain Midnight, Superman,
Let's Pretend and Charlie Chan,
Straight Arrow and Smilin' Ed,
House of Mystery, Tennessee Jed,
Tom Mix and the Ralston Straight Shooters.
Forsaking wagons, bikes, and scooters
To gather 'round the radio set,
Huddling as close as we could get.
"Supper, children!" "Aw, Mom, not yet."
"Green Hornet will nab this guy, I bet."
The Sounds of Yesterday,
(Kids' adventure radio-play)
Are still preserved, somewhat, I confess
On tapes, discs, and reels, ah yes;
But still
The thrill
Can't be the same, you see (forgive my rhyme)
Because I'm no longer hearing them for the very first time.

BREAKFAST

by C.R. Yee

Ralston
I ate
Even
When late
So I'd
Rate
With Tom Mix.
Ovaltine
I'd drink
With nary
A blink
Cuz I used
To think
Captain Midnight
Did.

©1983

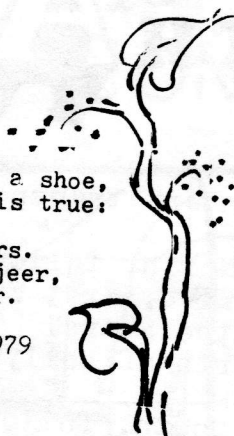
©1980

MOTHER GOOSE (REVISED)

by Mrs. Bernice Whitley

There was an old lady who lived, not in a shoe,
But in the World of Soap Opera, yes, 'tis true:
Romance, amnesia, trysts, and tears,
Promises, betrayals, hospitals, and fears.
Hardly the real stuff of life, you may jeer,
But it served her dreams for many a year.

© 1979



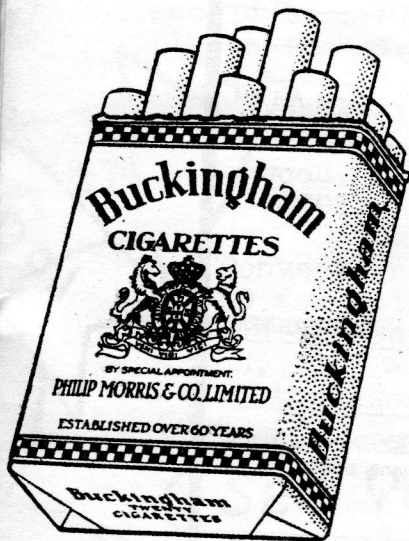
CONTRAST

by C.R. Yee

Radio
Was not
Everything
I got
As a kid.
But TV
Is now
Nothing,
And how
Glad to
Be rid
Of it.

© 1982

**"throat-easy" says
Radio Announcer**



"The dual portfolio of operator and announcer entails considerable anxiety and strain," writes A. W. (Bert) Hooper, popular radio operator and announcer -- Station CKCK, Regina, Saskatchewan.

"To broadcast regularly four times a day, requires that I pay careful attention to my throat. I find that I can smoke Buckingham cigarettes without fear of any ill effect."

Bert Hooper

Mr. Hooper is the best known and one of the most popular radio announcers in Western Canada, winning a silver cup in the competition sponsored by The Western Producer. Mr. Hooper has the distinction of being the first individual to broadcast from the first radio broadcasting station erected in Saskatchewan--the world's wheat bin.



20 for 25¢

**No Coupons
All Quality**

Circa 1930
Adv.

NORTH AMERICAN R

If you are flying to the convention, fly to LAX. The hotel runs complimentary transportation to and from airport.

Driving from the North, follow the San Diego Freeway (405) south to Century Blvd, Exit East. Take Century east to Prairie (Ave. of the Stars) Turn left and hotel will be on your right, north of Hollywood Park Race Track.

Driving from the South, follow San Diego Freeway north to Century Blvd, Exit East, and continue as set forth above.

Driving from the East, Follow Santa Monica Freeway (10) to San Diego Freeway. Follow signs to LAX or Long Beach. Take the San Diego Freeway south to Century Blvd and then follow above directions from Exit East.

If you get lost, call the hotel and ask to speak to a N.A.R.A. Staff member.

AIRPORT PARK HOTEL (Adjacent to Hollywood Park Race track and the Forum)	PLEASE RESERVE ACCOMMODATIONS FOR:
Restaurant	Name _____
Coffee Shop	Address _____
Complimentary transportation to and from L.A. International Airport	City _____ State _____ Zip _____
Outside heated swimming pool and spa	Date of Arrival — Time AM PM Date of Departure — Time AM PM
Cocktail lounge with live entertainment	CHECK ROOMS DESIRED:
Color television in each room	<input type="checkbox"/> Single (1 person) \$42.00
Air conditioned and sound proofed rooms	<input type="checkbox"/> Twin (2 persons) \$42.00
(213) 673-6161	<input type="checkbox"/> Double (2 persons) \$42.00
FOR RESERVATIONS:	<input type="checkbox"/> Triple (3 persons) \$48.00
(800) 421-3950 — Nationwide	<input type="checkbox"/> Quad (4 persons) \$54.00
(800) 242-1118 — California	NO. AMER. RADIO ARCHIVES - 10TH ANNIVERSARY (GROUP NAME)
	Release Date <u>October 4, 1983</u>
	Reservations are held until 6:00 p.m. To insure reservations after 6:00 p.m., indicate major credit card number or forward first nights prepayment, in- cluding 7% room tax.
	Credit Card _____ Number _____
	Expiration Date _____

DIRE

LO



RADIO ARCHIVES

10TH ANNIVERSARY CONVENTION

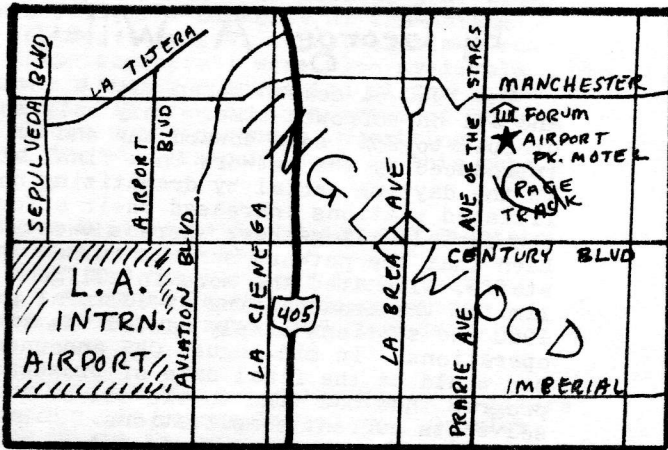
Inglewood is about 10 miles from Hollywood Universal Studios and downtown L.A. The Airport Park Hotel is about 3 miles from L.A. Intern. Airport (LAX). Disneyland and Knotts Berry Farm are both about 40 miles.

If Southern California weather permits, you may swim and sunbathe in the Pacific Ocean, 5 miles away.

Please use the coupon here to make your room reservations. It should be sent directly to the Airport Park Hotel, 600 Avenue of the Stars, Inglewood, California 90301.

Convention money (\$60 for both days) should be sent to Don Aston, 1301 N. Park Ave., Inglewood, Cal. 90302.

SEE YOU THERE!



AN ERA ENDS: (THE DAYTIME RADIO SERIAL)

by George A. Willey

PART II OF A THREE PART SERIES

The 1960-61 season began with a total of six serials, all on CBS and all on borrowed time. Only half-sold through most of 1960, they dropped to 25% sold toward the end of the year. "Best Seller" was introduced by the network in a final attempt to instill new vitality in the daytime serial by dramatizing novels but it was too late. Affiliated stations increased their efforts to force discontinuance of the serials altogether; whereas twenty years earlier their argument had been that the network serials ruined the initiative of local production staffs, alienated the more intelligent class of listener and seriously limited the broadcasting of cultural programs of regional interest, in 1960 the stations simply wanted the time released for local sales and operations. In mid-August CBS announced that the last Friday in November would be the final date of broadcast for the remaining serials. Each program thus had time to tie all of its loose ends together and to resolve its current complications. Significantly, none closed with such finality that the plot could not be resumed on a moment's notice.

AUTHORSHIP

Twenty-eight years of serials, reaching a capacity level of some three hundred and twenty episodes per week, represented a tremendous outpouring of words from a surprisingly small number of writers. This concentration of activity was due in part to the prodigious efforts of a few authors who were capable of sustaining more than one serial at a time, but even more to the mass production techniques employed by one couple, Frank and Anne Hummert.

Following the success of their second radio venture, "Bill the Barber," Frank Hummert and Anne Ashenurst married and moved in the mid-Thirties to New York to establish a radio production company. It was here that radio writing most closely paralleled factory production methods. The system employed was for Mrs. Hummert to dictate a plot outline containing suggested incidents for a period of three months. Key dialogue might also be included. Copies of this outline would be sent to a subsidiary Hummert organization, Air Features, Inc., where they would be circulated among a half-dozen of the writers on their staff, each of whom would prepare a sample script for consideration. The writer whose script was selected would then be assigned primary responsibility for developing the entire series from outlines which would continue to come from Mrs. Hummert.

This piece was originally written by George A. Willey for a seminar at the Institute for Communication Research at Stanford University on April 4, 1961. It is being reprinted in NARA NEWS as a multi-part article in this and future issues since it should be of great interest to our membership and readership throughout North America.

The procedure was to write at least one week and preferable two weeks ahead of the date of broadcast. Before reaching the air the scripts would pass through the hands of one of six script editors, receive a final check from the Hummerts, be copied by one of sixty clerical assistants and returned to Air Features for casting, rehearsal and production. The number of writers thus employed varied from year to year with perhaps fifteen or twenty acting in a full-time capacity at the height of the operation. The services of another thirty writers (sometimes referred to in this unique situation as "dialoguers") were also available to the Hummerts. The dialoguers were initially compensated at the rate of \$125 to \$200 per serial. This eventually grew to an average of \$250 per week. Considering the premium placed upon freshness in writing in the face of tremendous volume, few of the writers continued in this capacity beyond a few years.¹⁷

During their peak years the Hummerts kept between a dozen and eighteen serials on the air simultaneously, plus a small number of longer programs. In addition to "Just Plain Bill" and "Ma Perkins" their best known series included "Stella Dallas," "Lorenzo Jones," "Young Widder Brown," "Backstage Wife," "David Harum," "Helen Trent" and "Our Gal Sunday."

Although one of the most characteristic qualities of the Hummert writers was their anonymity, the single exception has become legendary. Charles Robert Douglas Hardy Andrews first attracted the attention of the Hummerts as an exceptionally prolific fiction writer for Chicago newspapers. His daily newspaper serial, "Three Girls Lost," led to his becoming the script writer for the Hummerts' first local radio serial, "The Stolen Husband." Andrews also wrote "Bill the Barber" for the Hummerts and continued writing that serial for ten years. Another of his serials was "Ma Perkins" (which Variety initially dismissed as "'Just Plain Bill' in skirts").

Andrews moved to Hollywood to take on additional writing assignments while continuing to send daily installments of "Just Plain Bill" to New York via air mail. An entire week's supply was lost in an air crash on one occasion and the loss was not noticed until shortly before the rehearsal hour preceding the broadcast. Andrews, who kept no copies, utilized the long distance telephone to dictate a new script to a stenographer at CBS in New York. She made five copies and as each page was finished it was quickly rushed to the studio where the program had begun without benefit of rehearsal. At no time did the cast have more than one page in their hands and, on at least one occasion, the last line of the page was read before the next page arrived in the studio. Despite the arbitrary placement of pauses within the dialogue the program ended on schedule.

In addition to those connected with the Hummert organization there were other writers who became closely associated with the daytime serial, of whom perhaps the best known are Elaine Carrington, Irna Phillips, Sandra Michael and Paul Rhymmer. Elaine Carrington was a successful magazine writer whose first radio series, "Red Adams," proved to be a success in 1932. The half-hour drama was carried weekly by NBC as a sustaining feature which, after three months, attracted a sponsor. The sponsor wanted two changes, however. The name 'Adams' was also the name of a business competitor and had to be changed. Furthermore, the spon-

sor wanted the programs to run as a serial in the daytime. "Red Davis" thus became one of the early serials, taken over four years later by a new sponsor who also wanted a change of title which led to "Pepper Young's Family." For dictating this serial and two others, "Rosemary" and "When A Girl Marries," Elaine Carrington enjoyed a weekly income of \$3500.

Irna Phillips was another writer who employed the technique of dictation as a means of accommodating a tremendous volume of material. After seven months of writing "Painted Dreams" for WGN (Mutual) in Chicago, she moved to NBC and began "Today's Children," a serial in which she also acted. She took on other serial assignments, eventually providing six daily serials each week.¹⁸

Sandra Michael, with assistance from her brother Peter and, to a lesser extent, from her sister Gerda, began writing "Against the Storm" in September of 1939. This serial won a measure of acclaim amidst the flow of criticism directed toward most of its counterparts. Radio editors praised not only the literate quality of the writing but the seriousness of its themes which, during a period of war, took cognizance of world events. The serial won the Peabody Award for radio drama in 1942 but neither this unusual distinction nor a strong audience rating proved sufficient to keep the series on the air; it was discontinued in December of the same year. The same trio of authors continued another season with their second serial, "Lone Journey."

Best known among the remaining writers were Paul Rhymer and Gertrude Berg. For thirteen years Rhymer's "Vic and Sade" was singled out for the warmth and humor of its writing. Similarly, it was not so much the turns of plot as the charm of writing which sustained "The Goldbergs" during its many seasons of audience favor. Gertrude Berg was the author, though it was her portrayal of Molly with which the audience most closely associated her with the program.¹⁹



Barbara Luddy

Howard Teichman wrote "Road of Life," Jane West, "The O'Neills," Martha Alexander, "The Second Mrs. Burton," and Jane Crusinberry, "Mary Marlin." "Big Sister" was written by the team of Robert Newman and Julian Funt. Another team endeavor, "Clara, Lu and Em," resulted from the experiences of three Northwestern University coeds who fashioned the characters and situations to entertain dormitory friends and classmates: Louise Starkey Mead (Clara), Isobel Carothers (Lu) and Helen King (Em). Addy Richton collaborated with Lynn Stone (under the joint name of Adelaide Marstone) to write "Hilltop House" and, for a shorter period, "This Life is Mine." Charles Jackson, planning to spend twelve months writing a novel about an alcoholic, undertook the assignment of writing a radio serial to tide him over. He actually spent two years with the serial, "Sweet River," but it was of course the novel, "The Lost Weekend," which raised him above the anonymity of radio.

STRUCTURE AND CONTENT

The similarity of writing demonstrated among the serials was more than striking; there was a strong resemblance to one another not only in content but in setting and characters, in the dependence upon narration and filtered soliloquy, and in the use of sound effects and music. There were few exceptions to this general criticism but these should be noted. Rich-ton and Stone demonstrated a genuine regard for child psychology by creating a heroine of "Hilltop House," the Superintendent of an orphanage, who dealt realistically with the problems of youngsters. Irna Phillips relied upon professional social workers to suggest problems which her serials could illustrate.

Sandra Michael was commended particularly for the manner in which "Against the Storm," involving a liberal college professor, spoke out against the dangers of fascism and conformity (The title of the serial was taken from its motto: "Against the storm we try the metal of our souls"). This serial, as well as "Lone Journey" by the same author, made use of narration beyond the normal purposes of exposition and sup-position. The characters in "Road of Life" would occasionally recite a bit of poetry or perform excerpts of classical music. "The Right to Happiness" involved a character by the name of Past who served as a voice of conscience reminding everyone of the consequences of earlier mistakes. "David Harum" once employed an audio melange effect in which hostile voices were superimposed to represent a mental struggle against temptation.

In general, however, the assembly-line character of writing resulted in compatible and virtually interchangeable parts. A period of eight and three-quarter minutes, on the average, was devoted to dramatic ac-tion; the rest of the time was divided among introduction, commercials, synopses, summaries, contest announcements²⁰ and music. Early audiences had complained of the swiftness with which the stories passed by, lead-ing to the introduction of the synopsis as a device to slow down the ap-parent speed of the action. Further complaints led to a deceleration of the action itself, ultimately resulting in the creeping pace which be-came one of the dominant characteristics of the radio serial.²¹

A few of the programs purported to carry on from the point at which popular stories, books, or plays had left off. This list would include "Kitty Foyle," "Abie's Irish Rose," "David Harum," "Perry Mason," "Mrs. Wiggs of the Cabbage Patch," "Scattergood Baines" and "Stella Dallas." Whatever the inspiration for characters and episodes might have been, the dramatic structure shared by most radio serials remained constant throughout the entire period. This structure could be characterized as a narrative continuum, an endless sequence of major and minor problems.

On the average, a minor problem was introduced within every four in-stallments. These were overlaid by major problems which constituted episodes varying in length from six or eight weeks to several months wherein the termination of one episode would be preceded by the begin-ning of the next. The connection between episodes was inconspicuous and usually irrelevant but sufficient to insure the forward motion of the drama despite the resolution of what the audience might falsely have supposed to have been the major dramatic question.

Unlike the serialization of a complete story in print, the radio serial existed as drama with no major dramatic question whatever. There were instead major rhetorical questions...can a woman over 35 find happiness? Can a little orphan girl from a small mining camp build a successful marriage with England's wealthiest, most handsome lord?

Robert Landry noted the impossibility of viewing the serial as a whole when it existed only as "fragments of promise." In contrast to the stage play, the serial has no middle and ending, just a beginning. "Rousing curtains and crescendo effects of the kind so highly prized in the theatre have little significance in a medium which must always ask the devastating question, 'and then what happened?'"²² The question usually was answered in terms of tragic, heart-stirring events which constituted what another critic described as "success stories of the unsuccessful."²³ Despite the daily introduction of "Lorenzo Jones" as "a story with more smiles than tears," happy stories about happy people were, for reasons of dramatic effectiveness, decidedly in the minority. "Vic and Sade" represented the only other significant exception, offering what Edgar Lee Masters reportedly regarded as the best humor of its day.²⁴

Warner and Henry described the natural manner in which women occupied the center of the drama: "The basic and primary theme is that good and noble women who are the wives and mothers are invincible within their own arena of life, the American family. Men, who are super-

**RADIO
LAND**
BY JENE ARSON © 1981



"GRAMPS THINKS HE'S A RADIO!"

ordinate elsewhere, are subordinate and dependent on the wisdom of the wife."²⁵ Content analyses by Rudolf Arnheim substantiate this basic theme, citing as an example the character of Ma Perkins who, with homely wisdom, solved problems that baffled the experts.²⁶ Many examples could be provided wherein the better educated, socially, professionally, and financially superior individuals, unable to handle their own affairs, were placed in positions of admiration and personal indebtedness to the lower-class heroine.

Arnheim further noted the manner in which the serials shied away from social significance.²⁷ Politicians rarely appeared, and if their political views were stated they were clouded at best. Working people appeared even less often; in a study of forty-three serials no case could be found in which a skilled or unskilled laborer played a significant role.²⁸

Radio was presented as a cultural influence but newspapers were viewed less favorable; their editors were shown to distort news and their reporters delighted in exposing the missteps of well-meaning people. Woe, the basic theme underlying the various plots, was expressed in terms of trouble originating from external sources, either of man or nature, rather than obstacles encountered in the pursuance of achievement. The typical serial, says Arnheim, "cannot be compared to a stream hampered by a dam, but rather to a stagnant lake which is troubled by a stone thrown into it."²⁹

Much of the trouble was of a romantic nature but a greater proportion of time was devoted to dramatic situations operating on two levels: episodes involving major crimes, grave danger and physical disability alternated with less intense and shorter sequences which accommodated a wide variety of difficulties ranging from loss of employment down to minor misunderstandings among friends. Murder and false accusation of murder was a particularly popular theme used at one time or another by the majority of serials. Another familiar subject would be serious illness or incapacity of a temporary and/or mysterious character, frequently astounding medical science. Temporary blindness and amnesia were disorders to which serial characters were particularly susceptible. In his series of five entertaining articles for The New Yorker, James Thurber noted as many as eight or nine amnesia cases existing concurrently in daytime radio drama. He further observed the unfortunate frequency with which paralysis of the legs would attack "the good males," either on a temporary or permanent basis. "The man in the wheel chair," Thurber concluded, "has come to be the standard Soapland symbol of the American male's subordination to the female and his dependence on her greater strength of heart and soul."³⁰

Few writers attempted any serious departure from the formula for a successful heroine stated by Irna Phillips: a small town woman plus an emotional problem plus physical danger. A few large and familiar cities were used as settings but the overwhelming majority of serials were placed in small communities which either were fictitious or remained unidentified altogether. Partly as concession to the early audience, many members of which were older women on farms, and partly because of the psychological compatibility and dramatic appropriateness of such settings to the action, the world of the daytime serial consisted of a cluster of small communities: Beauregard, Dickston, Elmwood, Great Falls, Hartville, Homeville, Oakdale, Rushville Center,

Simpsonville, and Three Oaks.

Again making allowances for exceptions, most of the serial stories were constructed around a central character, the composite of which could be described as middle-class, conservative, intuitive, philosophic, virtuous, sympathetic, and benevolent. With few exceptions they were ageless and, with fewer exceptions, unaging. They were very good people; if they appeared to be accident or trouble prone it was largely the doing of bad people and of their own predisposition to help weaker people extricate themselves from trouble.

Over a period of years the settings, characters, and episodes were determined increasingly by audience reaction. A constant supply of mail indicated preference in specific terms of approval or disapproval.³¹ Any discernible change of audience rating from one episode to the next would be interpreted as audience mandate. To whatever degree the serial character thereby reflected the attitudes of the listener, as suggested by Arnheim,³² it is certain that the content of the serial drama was designed to satisfy the apparent blend of parochial attitudes and vicarious fantasies entertained by their followers. The heroines neither smoke nor drank. There was virtually no attention paid to dancing. Sex was handled very delicately; despite its importance to the motivation and relationship between character, romance always observed the unusually strict tenets of what Thurber referred to as radio's "daytime morality."³³



Bernadine Flynn - Vic and Sade

As a consequence of their devotion to high ideals these folk enjoyed uncommon access to an eventful life, to each and every adventure which occurred within their admittedly small communities, to confidences and shared experiences reserved only for those unusually blessed in wisdom, understanding, and the unceasing courage of badly bruised convictions.

(TO BE CONTINUED IN NEXT ISSUE)

— FOOTNOTES —

17

Anne Hummert recalled one writer who lasted seven years. See "The Hummerts' Super Soap," Newsweek, January 10, 1944, pp. 80-81.

18

In addition to "Today's Children": "Woman in White," "Right to Happiness," "The Guiding Light," "Road of Life," "Lonely Women."

19

Mrs. Berg later wrote a weekly drama, "House of Glass," which was carried by NBC during the 1953-54 season.

20

James Thurber quotes his favorite line of giveaway prose as follows: "A perfect lapel pin...particularly with that gleaming gold-flashed bowknot

pin that the heart-shaped enclosure with the real four-leaf clover in it is suspended from." See "Soapland: Part V. The Invisible People," The New Yorker, July 3, 1948, pp. 37-44.

²¹The classic example is that of a woman who, because of time taken up through repeated flashbacks to her past life, took a full seventeen days to pass through a revolving door.

²²Robert J. Landry, This Fascinating Radio Business (New York: The Bobbs-Merrill Co., 1946), p. 287.

²³Robert West, The Rape of Radio (New York: Rodin Publishing Co., 1941), p. 85.

²⁴Paul Rhymer, author of the amusing series, once exercised a practical joke on all of NBC's vice-presidents by naming them in a script as a gang of unfavorable persons

²⁵W. Lloyd Warner and William E. Henry, "The Radio Daytime Serial: A Symbolic Analysis," Genetic Psychology Monographs, February, 1948, p. 62.

²⁶See Rudolf Arnheim, "The World of the Daytime Serial," Radio Research 1942-43, ed. by Paul F. Lazarsfeld and Frank Stanton (New York: Duell, Sloan and Pearce, 1944), pp. 34-85.

²⁷For dissenting view see Henry L. Ewbank and Sherman P. Lawton, Broadcasting: Radio and Television (New York: Harper and Brothers, 1952), p. 287. The authors cite the updating of older themes with contemporary situations involving reference to such topics as the draft, psychiatry and the atom bomb.

²⁸Arnheim, op. cit., p. 41.

²⁹Ibid., 44.

³⁰"Dr. Jerry Malone, by the way, has won my True Christian Martyr Award for 1947 by being tried for murder and confined to a wheel chair at the same

time. In March of this year (1948) the poor fellow came full Soapland circle by suffering an attack of amnesia." See James Thurber, "Soapland: Part II. Ivorytown, Rinsoville, Anacinburg and Crisco Corners," The New Yorker, May 29, 1948, pp. 30-38. An additional listing of mental and physical ailments found most often in radio serials are discussed in Whitfield Cook, "Be Sure to Listen In," The American Mercury, March, 1940, pp. 314-319.

³¹This practice has continued to the present day in television serial writing according to Leonard Stadd, author of "From These Roots." Pointing out the advantages afforded by the serial form in building characterizations and developing plots, Stadd further appreciates the opportunity to modify, amplify or re-direct dramatic situations according to audience reaction. "If a particular story line doesn't seem to be developing as it should, I can correct it. In a one-shot drama, though, this can't be done. Once it's on the air, that's it. On the other hand, if a character catches the viewer's fancy -- and they are quick to tell us -- we can build up the role." NBC feature release, March 13, 1961, 2pp. (Mimeographed.)

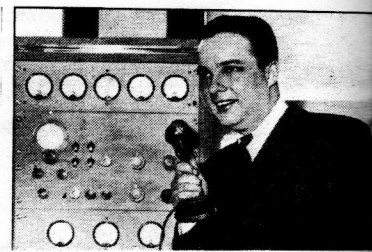
³²Arnheim, op. cit., p. 44.

³³"...the good women must float like maiden schoolteachers above what Evangeline Adams used to call 'The Slime,' that is, the passionate expression of sexual love." Thurber, "Soapland" Part II, op. cit., p. 34.



"Only Angels Have Wings" is one of the current motion pictures being raved about by critics and public alike. It's good news to radio listeners that this week a radio adaptation of the story will be presented on "Lux Radio Theater," and the stars of the movie, Cary Grant and Jean Arthur, will appear in the radio play. It's the story of an aviator and a showgirl

MOVIE-RADIO GUIDE JUNE



Orchestra-leader Bob Crosby tried out new Radio News all-purpose transmitter-receiver, to be exhibited at forthcoming radio-parts show in Chicago. The instrument has twenty-seven features in one

NARA'S 10TH ANNIVERSARY OTR CONVENTION

WHEN: NOVEMBER 4 AND 5, 1983

COST: \$ 60.00 PER PERSON

WHERE: AIRPORT PARK HOTEL

ROOMS: \$42.00/NIGHT SINGLE OR DOUBLE

600 AVENUE OF THE STARS (PRAIRIE AVENUE)

INGLEWOOD, CALIFORNIA 90301

WORKSHOPS - CELEBRITIES - FUN - ENTERTAINMENT - AWARDS - FUN - HONORS - DOOR PRIZES

The invited guests include Stan Freberg, Rudy Vallee, Howard Duff, Lurene Tuttle, Frank Nelson, Veola Vonn, Carleton E. Morse, Paul Frees, Parley Baer, John Dehner, Sam Edwards, Janet Waide, Marvin Miller, Steve Allen, Jayne Meadows, and many many more.

Friday night November 4 will be a GET ACQUAINTED BUFFET. Plans for the evening include speakers from the Audio recording industry such as Pioneer and Akai who will make a presentation on the state of the art in recording equipment. A TRIVIA CONEST and PRIZES are being scheduled.

The activities for Saturday November 5 begin at 9:00 AM with workshops on such topics as making good tape copies, how to avoid X-talk, radio history research, and Old Time Radio and its use in the classroom. Discussion groups will meet over such topics as collecting and trading OTR material, why are so many radio shows hard to find and why have so many disappeared? A Radio sound effects demonstration and script readings are also planned as part of the day's activities. If you wish to lead a workshop or discussion group, contact Don Aston as soon as possible so plans can be implemented.

All day Saturday from 9:00 AM till 3:00 PM there will be a display room featuring OLD RADIOS and other collectables. This room will also have traders and sellers of OTR and OTR related material. If you wish to set up a table to trade or sell Old Time Radio items and other nostalgia, make your table reservations now by sending \$10.00 to Don Aston. Space is limited so it will be first come, first served.

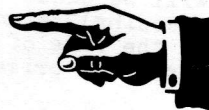
Saturday night features a BANQUET where HONORS and AWARDS will be presented. The evening will begin with a drop-in no host cocktail hour where members and guests will mingle and maybe sign a few AUTOGRAPHS. The BANQUET will follow and the entertainment will be produced by Fank Bresee who does the GOLDEN DAYS OF RADIO on the Armed Forces Network.

REGISTRATION: Send your CONVENTION preregistration checks, made out to N.A.R.A., to the N.A.R.A. Secretary/Treasurer Don Aston., 1301 N. PARK AVENUE, INGLEWOOD, CALIFORNIA 90302. The amount for the entire convention is now \$60 (prior to Oct 4th it was \$50.) This will include all WORKSHOPS, DISCUSSION GROUPS, BUFFET, BANQUET, and all activities on Friday and Saturday.

Send your hotel reservations directly to the AIRPORT PARK HOTEL. To insure your reservations will be held for you, indicate a major credit card or forward the first night's prepayment including a 7% room tax.

If you wish to only attend either Friday night or Saturday, the price is \$35.00 for one day's activities.

SEE YOU AT THE 10TH ANNIVERSARY CONVENTION 1983



PEN NAME CONTEST



It doesn't matter what you term it: pseudonym, pen name, or nom de plume, it's the same thing...a fictitious name assumed by an author or journalist for purposes of anonymity or effect. A time-honored practice in literary circles, it has been utilized by most wordsmiths at one time or another, for a variety of reasons. Ben Franklin wrote his famous almanac for 25 years under the pseudonym of Richard Sanders. For some authors, their pen name overshadowed their real name: Moliere (Jean-Baptiste Paquelin) O. Henry (William Sydney Porter) and Mark Twain (Samuel L. Clemens.)

Over the past few years, your current editor has been forced to create material under various pseudonyms in order to fill the pages of NARA NEWS. Some of the pen names were obvious creations, just whimsical, playful names that most readers guessed were bogus. Other pseudonyms were carefully chosen to mislead the average reader into assuming they were genuine identities.

At any rate, in the eleven issues produced by the present editor (not including this current issue) over 22 pseudonyms have appeared in various places throughout NARA NEWS, as authors of articles, as bogus staff members, and even in the Letters to the Editor column (... "My God, is nothing sacred?".....)

In this NARA NEWS contest, entrants are asked to correctly identify as many pen names as they can, drawn from the past 11 issues (Fall 1980 VIII:3 through Summer 1983 XI:2).

***** CONTEST RULES *****

- 1) Contest is open only to current members of NARA, excluding NARA officers, staff members or their immediate families. Officers, staff, and family may submit entries, but they will not be eligible for any prizes.
- 2) Contestants are to submit only one list; it must be typed or printed and contain their list of the pseudonyms appearing in past 11 issues. Only the names should be listed, not the issue they appeared in. They need not be in any particular order.
- 3) One point will be accorded to each correct pseudonym; two points will be deducted for each incorrect name. (That's to discourage wild guessing) Winners will be chosen on the basis of the highest score. In the case of ties, the entry with the earliest postmark wins. Duplicate prizes will not be awarded.

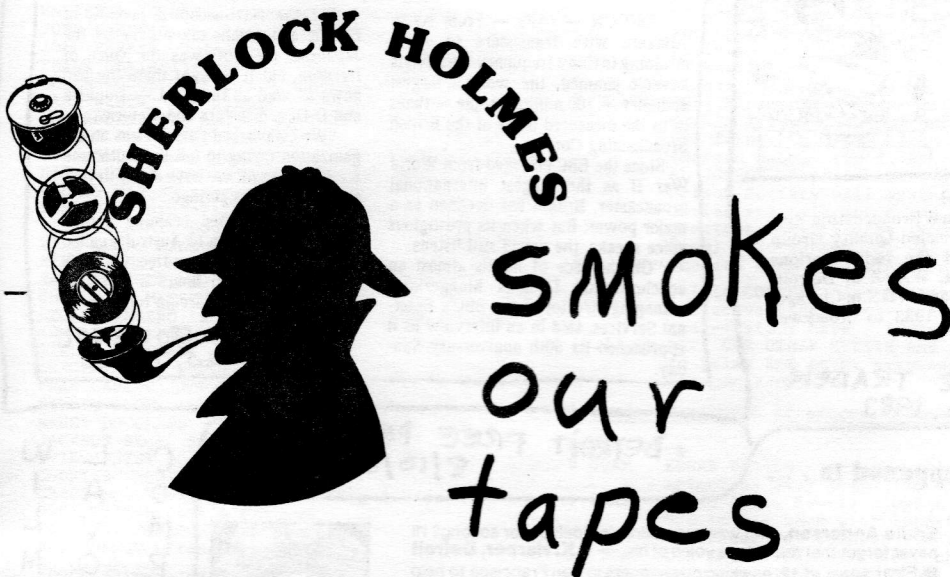
4) A nom de plume may be found in virtually any section of NARA NEWS. However phoney names located within the text of Grandpa Bates' column will not be counted or included. (We suspect he makes up most of the stuff he writes and we have no way of verifying it anyway.)

5) All entries must be postmarked before January 6, 1984. They are to be mailed only to: Editor Jack French, 5137 Richardson Dr., Fairfax, Virginia 22032. All contestants must include their complete name and address and NARA membership number. All entries must also include your choice of prizes for 2nd and 3rd place, otherwise your editor will make the selection for you, should you win.

6) Winners will be announced in the next issue of NARA NEWS. First prize is a 2-volume record set of Frank Bresee's "The Golden Age of Radio: Original Radio Broadcasts." Second prize is your choice of a tape-cassette of either: Suspence, Fibber McGee & Molly, or the Green Hornet. Third prize is your choice of a box of any breakfast cereal that ever sponsored an OTR program. (Do not ask for Kellogg's Pep or other discontinued brands.)

GOOD LUCK TO ALL:

CC



REEL TO REEL TAPES:

Hal Widdison
Box 15300
N. Arizona Univ.
Flagstaff, AZ 86011

CASSETTE TAPES

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

LOOK Magazine
Feb. 13, 1951

GERTRUDE BERG

Though the radio version of *The Goldbergs* was finally silenced after 19 years, it inspired, during that time, a comic strip, a Broadway play (*Me and Molly*), a television program (WCBS-TV, Mon., 9:30 p.m. EST) and a movie which has just been released. And it made a millionaire out of its creator, writer and principal performer.

Mrs. Berg says "people are most interested in each other," in explanation of her formula. Her tolerance and recognition of human frailties have given the desperate but minor crises of her family an almost universal appeal. At the same time, they have made her show "one of the most potent forces in the land for interracial understanding."



MUTUAL SYSTEM

On radio the Mutual Broadcasting System was originally called Quality Group Network. It linked the radio stations WOR in New York, WXYZ in Detroit, WLW in Cincinnati and WGN in Chicago.

It was formed in 1933 to broadcast, "The Lone Ranger."

TRI-STATE TRADER
AUG. 6, 1983

whatever happened to . . .



Anderson in
Detroit, 1940

Eddie Anderson, who was Jack Benny's sidekick for so long? I'll never forget that marvelous voice of his. — **L.K. Harper, Detroit**

■ **First seen at 12**, hawking newspapers in San Francisco to help support his family. "We thought the loudest voice sold papers," he said later. "It wasn't true but I ruptured my vocal chords straining them." The gravel voice was his trademark later.

■ **Broke into show business at 14**, went on to vaudeville and nightclubs as a song-and-dance man. In 1937, he played Rochester, a pullman porter, on Jack Benny's radio show. He was so popular, he became a regular as Benny's valet. The partnership lasted until poor health forced Anderson to retire.

■ **Famous for his affectionate put-downs of "Mr. Benny."**

■ **Last seen in Jack Benny TV specials** in the early 1970s. Anderson died at 71 of congestive heart failure in 1977.

— Bettelou Peterson



Anderson on
radio in the '50s

OTTR CLIPPINGS

DETROIT
FREE
PRESS

NOW PAGING more than 8 000 people is NBC. The network is looking to honor those who served as pages and tour guides at its New York Guest Relations Department since Nov. 11, 1933. Alumni are asked to contact NBC at NBC Guest Relations Golden Anniversary Celebration, 30 Rockefeller Plaza, New York, N.Y. 10020.

AUG
8
1983

Britain's voice turns 50

LONDON — (AP) — From Asian villagers with transistors to Poles straining to find a frequency the Soviets haven't jammed, the world's largest audience — 100 million people — tunes in to the measured tones of the British Broadcasting Corp.

Since the BBC emerged from World War II as the biggest international broadcaster, Britain has declined as a major power. But when its prestigious voice speaks, the world still listens.

"On the face of it, it's almost an anachronism," Douglas Muggeridge, managing director of the BBC's External Services, said in an interview as it approached its 50th anniversary Sunday.

For the Nazi-occupied peoples of Europe and Asians taken over by the Japanese, the BBC was the voice of freedom, but it brought them the bad news as well as the good — Dunkirk and D-Day, disasters and victories.

"We established ourselves as an organization trying to tell the truth, and we like to think we have stuck to that since," says Muggeridge.

The BBC started beaming abroad with a transmission to Australia called the "Empire Service" on Dec. 19, 1932. It now offers 730 hours a week of broadcasting in 36 foreign tongues.

FAIRFAX JOURNAL
DEC 20, 1982

DETROIT FREE PRESS
8/10/83

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Cast your shadow on the 8th ANNUAL

FRIENDS of OLD TIME RADIO CONVENTION and meet the cast of The SHADOW and The QUIZ KIDS shows

Nov. 11&12 Holiday Inn North Newark International Airport, NJ

GUESTS

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

KENNY DELMAR, Fred Allen
 KEN ROBERTS, announcer, The Shadow
 RAYMOND EDWARD JOHNSON, Inner Sanctum
 WALTER B. GIBSON, creator of The Shadow
 JOHN NANOVIC, writer
 JOAN BARBER, Quiz Kids
 FRANK NASTASI, actor
 HELEN COULE, Hilltop House
 KARL WEBER, Dr. Sixgun
 LEO ROSENBERG, newscaster, KDKA
 ED HERLIHY, Kraft Music Hall
 JOAN SHEA, many shows
 DICK OSGOOD, producer, director, WXYZ
 AUDREY MARSH, singer
 ROSA RIO, organist, The Shadow
 BOB GUILBERT, Don Winslow
 BILL OWEN, announcer
 EZRA STONE, Henry Aldrich
 SARAH SEEGER, actress
 CHARLOTTE MANSON, Nick Carter
 GEORGE ANSBRO, announcer, Young Widder Brown
 ANN LORING, many shows
 STELLA REYNOLDS, writer
 ARNOLD MOSS, Greatest Story Ever Told
 FRAN CARLON, Joyce Jordan
 SIDNEY SLON, Abbott Mysteries
 NANCY DOUGLASS
 JACKSON BECK, Superman, Cisco Kid
 EVIE JUSTER, Let's Pretend
 COURT BENSON, Tennessee Jed
 GRACE MATTHEWS, The Shadow, Big Sister
 JACK GRIMES, Let's Pretend
 PATRICIA PEARDON, Let's Pretend
 PAT HOSLEY, Frank Merriwell
 FRANK NELSON, Jack Benny Show
 VEOLA VONN, Eddie Cantor Show
 ARTHUR ANDERSON, Let's Pretend
 RUTH DUSKIN FELDMAN, Quiz Kids
 DWIGHT WEIST, Big Town
 GERTRUDE WARNER, The Shadow
 MARGOT STEVENSON, The Shadow
 BOB READICK, Johnny Dollar
 JANE WARD, Lorenzo Jones
 PAT CONLON, Quiz Kids

EVENTS

EVENTS: Times are tentative, but may change by convention time.

Friday, November 11, 1983

12 Noon Convention opens; meet guests and fans as they arrive; video tapes of past conventions and other items of interest are viewed; dealers set-up, some will be open for business
 6:00 PM Cocktails
 7:15 PM Dinner
 8:30 PM QUIZ KIDS presentation with Ruth Duskin Feldman, author and Quiz Kid, and former Quiz Kid, Joan Barber (Bergen Room) (to 9:30)
 8:30 PM AL JOLSON Representatives of the Jolson Society will again present movies and talk about one of radio's greatest entertainers (Monmouth Room) (to approx. 11 PM)
 8:30 PM Dealers Room (Essex/Hudson) (to 11PM)
 9:30 PM TRIVIA CONTEST, Jay Hickerson gives the convention's only contest this year---study hard. (Bergen) (to 10:15)
 10:15 PM MEET OUR OTHER GUESTS and have a chance to relax and enjoy everyone's company. (Bergen Room)

Saturday Morning & Afternoon, November 12:

Bergen Room

9:00AM EDGAR BERGEN's career will be examined by Gary Yogy (to 9:45)
 9:45AM RADIO LOGS: how to compile them and how to use them with long-time collector Ray Stanich (to 10:30)
 10:30AM OTR RADIO WORKSHOP: Your chance to be in a real live radio play! (to Noon)
 1:30PM TAPE DECKS with expert Manos Nomikos (to 2:30)
 2:30PM RADIO'S FLOPS with David Reznick Radio's darkest moments (to 3:30)
 3:30PM LET'S PRETEND is again recreated by many of the original cast. Their last get-together is still fondly remembered. Arthur Anderson is again leading this event.

COST

Saturday Evening, November 12

- 5:30PM Cocktails--meet and mingle with guests and fellow fans
- 7:00PM Dinner: a special Golden Age Medley with Karen Nater; a very special organ recital with Rosa Rio; a planned reuniting of the SHADOW cast; our annual awards to our guests who made the age of radio truly golden.

Essex/Hudson Room:

- 9:00AM DEALERS ROOM with over 40 tables where memorabilia can be traded, purchased, or admired. (to 3:00PM)

Monmouth Room:

- 9:00AM CARE AND FEEDING OF ETs with Bill Jaker Bill will explain electrical transcriptions, how they were recorded, and how to handle them today (to 9:45)
- 9:45AM LONE RANGER'S BIRTHDAY PARTY held this past June will be reviewed by Fran Striker, Jr., Dick Osgood, and collector Terry Salomonson (to 11:00)
- 11:00AM MERCEDES McCAMBRIDGE's career in radio was full, to say the least. Author Ron Lachman will review this fine actress' years in radio. (to Noon)
- 12:00 Noon FRANK NELSON & VEOLA VONN will entertain and be entertained by us. Spend a delightful time with our first West Coast guests. Mary Lou Wallace and Walt Mitchell will have some recorded surprises for us. (to 1:30)
- 1:30PM REBROADCASTING OTR Some collectors who share their collections over the public airwaves will give some insight into this interesting aspect of our hobby (to 2:30)
- 2:30PM RAYMOND "Your Host" EDWARD JOHNSON will scare us again with another creepy story. (to 3:30)
- 4:30PM THE SHADOW will be the subject of a special panel comprised of our guests who appeared on the program or played important parts in the character's formation. Author Anthony Tollin will chair the panel. (to 5:30)

GETTING THERE

Holiday Inn North at Newark International Airport is extremely convenient.

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

By bus: Bus service from Manhattan's Port Authority to Newark Airport, then take shuttle bus.

By car: From NJ Turnpike, take exit 14; take second right marked Service Road after toll booth. Hint: stay on right after toll! From Garden State Parkway south 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 Rt 1&9 North to Service Road.

Reserve your spot as soon as possible!
Prepaid tickets are held at the door.

Friday, November 11, afternoon only
(12PM to 6PM) \$3.00 per person

Friday, November 11, afternoon and evening
including buffet dinner (12PM to 11PM)
\$17.00 per person.

Saturday, November 12, afternoon only
(9AM to 5:30PM) \$6.00 per adult, \$5.00
per child under 16 or senior citizen.

Saturday, November 12, all events (9AM to 11PM)
including dinner (cash bar at cocktails)
\$26.00 per adult, \$24.00 per child under 16
or senior citizen

Dealer's Tables are \$10 each PLUS registration fees. There is no longer a limit on number of tables. Tables reserved after October 15, 1983 will be \$15.00 each.

Hotel: \$48/single, \$53/double. Reserve rooms when you send in convention registration. Pay for rooms on arrival. Rooms should be reserved by October 28. Give details (names, nights, etc.) with registration.

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:
STUART WEISS (212)948-7872 between 7-10PM
JOSEPH WEBB (516)667-8319 between 8-9:30PM

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

New England: Jay Hickerson (info. above)

Upstate NY: Gary Yoggy (607)962-5171 or 962-9208

Washington DC: Ron Barnett (703)751-3238

Southern: Ron & Linda Downey (704)648-5647

Midwest: Ken Piletic (312)837-2088

West: Dave Reznick (415)344-8645

Other committee members not mentioned in schedule or above are:

Dave Siegel, Bob & Carol Witte, Dave & Barbara Davies, Gary Kramer, Andy Blatt, Karen Hickerson, Anne Webb, Doug Smith, Brad Gromelski

Be sure to cast your pre-convention vote for the Allen Rockford award for the collector or fan who has made the extra effort to make our hobby more enjoyable. Past recipients include: Ken Piletic, John Dunning, Charlie Ingersoll, Charles Stumpf, and Roger Hill

The 60-Second (Sob!) Soap

WASH.
POST
8-10-83

The Daily Melodrama:
As Close as Your Phone

By Lois Romano

Frustrated and annoyed because something as mundane as your job prevented you from learning of Rick's heart tumor on "General Hospital" until days later? And you never even knew that Don forced Maggie to decide between him and Mickey on "Days of Our Lives"?

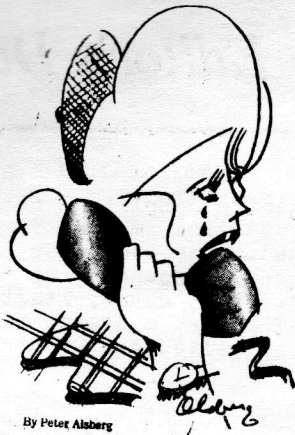
The newest in dippy drama is available at your desk: Dial-a-Soap in New York (212-976-6363)—complete with a cast of crackpots that will relieve midday boredom Monday through Friday. It offers the best of life in the lurid lane, eavesdropping on the phone calls of the staff at the fictitious America Magazine.

Maurice Peterson, 31, and Jon Rupp, 32, two veteran scriptwriters from New York, created, cowrite and produce the five-day-a-week phone soap, which has proved rather lucrative in its first month. The service is set up through New York Telephone (Bell), and since July 5 more than 300,000 callers have checked in to hear whom Vince is sleeping with now. Peterson and Rupp receive 2 cents for every call made. Next month, they take the production to Chicago, and then on to Detroit.

Yesterday, star reporter Vince (the cad) called his wife, Sue (the martyr), to tell her he's stranded with Carla (the sleaze). Here's what you missed:

Sue: Oh, Vince, I've been worried sick since the shoot-out. You weren't shot, were you?

Vince: Nah. I'm the man of steel.



By Peter Alberg

(Small laugh). Carla got a little bruised.

Sue: Is she there with you?

Vince: We got to keep low, Sue. For tonight anyway.

Sue: You're not hiding out with that disgusting—

Vince: Hey, hey. You know if I came back home they'd get me. Maybe you, too. So I can't come home.

Sue: Vince, Where are you? You're not going to sleep with her, are you?

Vince: Get off it.

Sue: I could meet you someplace, anyplace. We could go underground together.

Vince: That's a laugh. No. Carla would be scared here without me.

Sue: What about me, Vince?

Vince: I'll call you real soon.

Sue: Don't go.

Vince: Love you.

Click.

"About a year and a half ago, I had a very tedious job and would do anything to pass the time," says Rupp. "I'd call Dial-a-Joke, Dial-a-Prayer—anything. I figured there must be other people just as bored, so why not put a soap on the phone."

And so they came up with Vince, Sue, Carla, Sherry, Dr. Autrey . . .

"Vince," explains Peterson, who used to write for "The Young and the Restless," "is the man real men wish they were—virile, successful and reckless. Pity the women he gets involved with, and there are plenty of them, including his wife, Sue."

Sherry is Sue's sister, the young photographer who is crazy about Vince.

"She's a mess," says Peterson. "You'll never trust your own sister again after listening to this."

And, of course, there's the young ambitious doctor who's crazy about Sue and seems to be everything Vince isn't.

"But he may have a sexual malfunction," notes Rupp.

It all gets very confusing and complicated. But one 60-second coffee break a day will keep you abreast of the goings-on. If you live in New York, the call shows up simply as a message unit. As far as calling from Washington, it could be embarrassing when the number turns up on the bill and your boss calls it—only to find out Sherry has attempted suicide again.



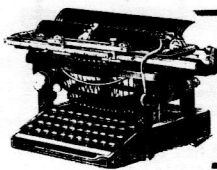
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(1949 Ad.)



From The Editor's Desk...



In response to legitimate complaints from some of our contributors regarding the short deadline imposed for submissions, a new policy has been established. The deadlines for each quarterly journal will be standardized, announced (up to a year in advance), and all printed inside the front cover, starting with this issue. We hope this practice will insure a steady flow of contributions from our readers, something we've been missing in the past several months.

This lack of contributions and the subsequent creation of material by your editor under a variety of pseudonyms has resulted in a new NARA contest. You can read all about it on page 30.

If your editor may be permitted a little expression of parental pride, two of the French clan contributed to this issue. Daughter Marquita, our med-tech who returned to house-sit while her parents vacationed in the Midwest, found time to type about half of this current issue. Eight year old Matthew, who is interested in everything Daddy does, sat down on his own and created the Sherlock Holmes collage, promoting our tape library.

The response to any mention in NARA NEWS of country 'n western music stars on radio has been quite gratifying. The two letters to the editor appearing in this issue from Keith Titterington and John Bell are typical of the warm reaction from our readers. We hope that some of our budding authors out there will favor us with another article on the cowboy/cowgirl singers of the Golden Age of Radio; are you listening, Nadine Dreager?

Our thanks to the generous poets who gave us their permission to re-print in NARA NEWS their works. You'll find them under the title: "Could It Be Verse?" We thought their poetry deserved a wider audience and we may feature more of this material if the readers so wish it.

The 10th Anniversary NARA Convention is literally upon us. If you haven't yet pitched in to help, please contact Don Aston or Steve Ham right away. Their addresses are, of course, inside the front cover. If you prefer to telephone them instead, both are listed in their respective directories. The most important thing is to lend a hand.....NOW!

Next issue will include the final segment of our three-parter on the soap operas by George A. Willey, which most of you seemed to be enjoying.

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

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

Tom Price of Salinas, California for the following magazines:
ILLUSTRATED PRESS (issues 68 through 79), SPERDVAC RADIOGRAM
(issues VII:9 and VIII:3 through VIII:6), MEMORIES (fall issue,
1962), COLLECTOR'S CORNER (issue 33), THE GOLDEN YEARS OF RADIO
AND TV (issue 2)

Charles Ordowski of Livonia, Michigan for a photocopy of "Rip
Discovers Radio," in which Rip Van Winkle, having slept from
1898 till 1939, awakens and learns about radio from an RCA
tour guide

Fred Westwood of Chadderton, England for info on Norman Corwin and
Bob Hope

Roger Cheung-Hill of San Francisco, California for assorted clippings

Jerry Nadel of Albany, New York for a package of miscellaneous CTR
clippings, articles, and obituaries

Keith Titterington of Calgary, Alberta, Canada for donation of one
cassette containing cowgirl songs of Patsy Montana and Cathy
Fink as recently aired on CBC

Dave Tribble of Morehead, South Dakota for contribution of three
blank tape boxes and sixteen rubber bands

Charles Ordowski (again) for three packages of assorted CTR clippings,
articles, and obituaries

Angeline Garcia-Ramirez of New York, New York for material concerning
the Macy's "Red Star Rangers"



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