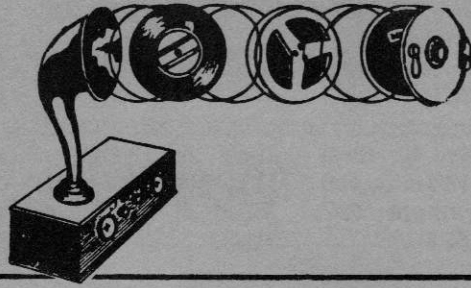


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COUNTRY AND

WESTERN MUSIC

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our staff....

| | | | |
|---|---|---|--|
| | President and Publisher | Editor | V.P. and Printed Materials Librarian |
| | Steve K. Ham 4418 Irvington Fremont, CA 94538 | Jack A. French 5137 Richardson Dr Fairfax, VA 22032 | Al Inkster 3051 S. Jessica Tucson, AZ 85730 |
| Contributing Editor | Tape Library (Reel-to-reel) | Tape Library (Cassettes) | Treasurer |
| John Pellatt 47 Stuart Ave. Willowdale, Ont. M2N 1B2 CANADA | Hal Widdison Box 15300 N. Ariz. Univ. Flagstaff, AZ 86011 | Ron Kula P.O. Box 273 Emerado, ND 58228 | Don Aston 1301 N. Park Ave Inglewood, CA 90302 |
| Staff Artist | Membership Director | President Emeritus | |
| Gene Larson Drawer G Warm Springs, Mont. 59756 | Jackie Thompson 3601 Lakewood Dr. Cincinnati, Ohio 45248 | Roger Cheung-Hill 1231 Grove St. #10 San Francisco, CA 94117 |  |



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Letters



from our readers

Dear Editor:

As a new NARA member, I'm interested in contacting all OTR friends in the Seattle area and finding out if any area stations play OTR. Is there anyone who has information about drama programs on NPR?

Jim Gajkowski
13825 S.E. 60th Street
Seattle, Washington 98006

ED. NOTE: We're printing your letter, Jim, with the hope that OTR folks in your area will get in touch with you.

Dear Jack:

I enjoy DX-ing on the AM Dial on winter nights and I'm looking for a guide that would list all AM stations in the U.S. by call letters, number on the dial, and address.

Can you recommend a reliable mail order company from which I may purchase same? There are none available in my area.

Jackie Thompson
Membership Director
Cincinnati, Ohio

ED. NOTE: Glad to help, Jackie; we contacted FCC Headquarters and relayed your request. They don't publish any such directory and they said the only one they knew of was the one by Broadcasting Publications. A phone call there to a helpful lady named Debra DeZarn disclosed that they publish exactly what you're looking for: a directory of all stations (AM, FM & TV) in the U.S. and Canada. It contains the call letters, frequencies, and a abbreviation format (i.e. News, Top-40, Farm, etc.) and it's compact enough to fit in your glove compartment. This directory is called "Across the Dial" and it costs \$ 6.95 (which covers postage and handling) from Debra DeZarn, Broadcasting Magazine, 1735 DeSales Street, N.W., Washington, D.C. 20036. If you want it sent to you 1st class, instead of 3rd class, add \$ 1.25 extra.

Dear Editor:

Read about your group in an old McCoy's catalogue, hope you're still alive. I collect radio and TV shows, tapes and scripts. I try to get comedy shows with sketches in them: Jackie Gleason, Steve Allen, Ernie Kovacs, etc. Am trying to locate scripts or recordings of a 15 minute radio show of 1959 with Peter Lind Hayes and wife Nancy. It was on about 8:45 a.m. every morning.

Brad Ashton
288 St. Paul's Road
Islington
London N1 2LR, ENGLAND

ED. NOTE: Yes, we are very much alive, Brad, we just celebrated our 10th Anniversary. One of our staffers, John Pellatt, is in London and we're furnishing you his address by separate mail. He'll be able to tell you everything about NARA.

Dear Jack:

A lot of memories flooded through my mind while drawing the center-fold for this issue. I was a "C&W" disc jockey for about half of my 11 year broadcasting career. In my alter-ego of "Grandpa Oldtimer", I interviewed many of the top stars: Merle Haggard, George Jones, Whitey Ford, Marty Robbins, Roy Rogers, Loretta, Tammy, Dotty, Conway, Dolly, Etc..etc..

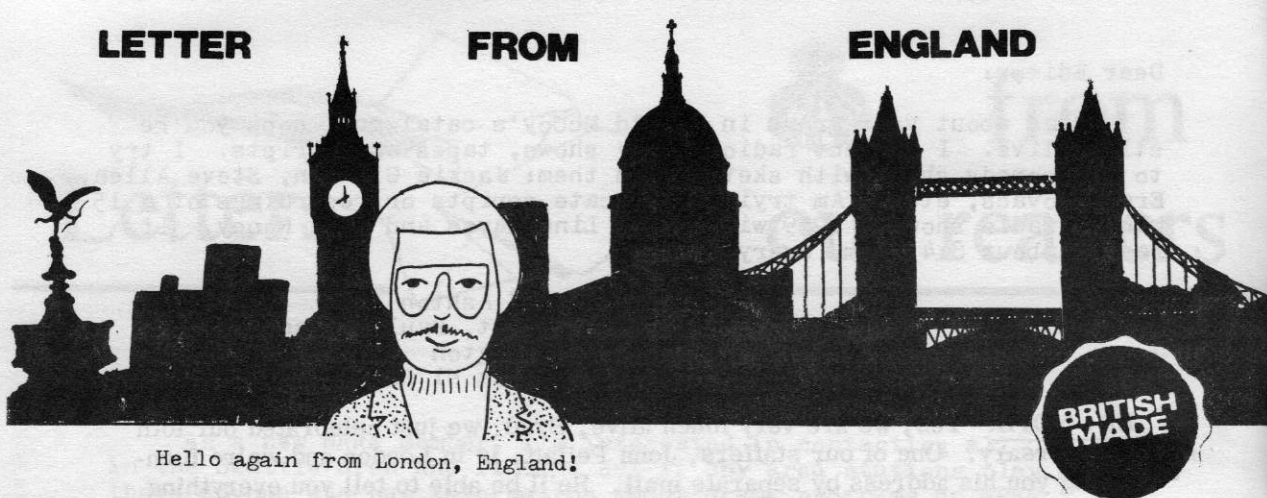
When I worked a C&W station in Seattle we brought a C&W headliner to the Seattle Opera House each month. Once a year we had a C&W picnic that would attract 40,000 fans. I really miss those years so you can see I really enjoyed this issue's artistic assignment.

Gene Larson
Staff Artist
Warm Springs, Montana

ED. NOTE: Thank you, Gene, for sharing those lovely memories with us. Our readers in the state of Washington will particularly enjoy your recollections.

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 CORRESPONDENCE TO EDITOR; IF REPLY REQUESTED, ENCLOSE SASE.



Hello again from London, England!

Collectors of old radios had a field day in London's fashionable South Kensington towards the end of February as over 200 old radios went up for sale by auction at Christies, a large British auctioneer. The radios were originally the property of the late Tony Rickman, a Dutch businessman, who kept them all carefully stored for years and years in his barn in Holland. The earliest was not really a radio at all but an elegant French telegraph machine, which was made around 1850. Other interesting objects in the collection included an attractive Atwater Kent Breadboard receiver --called a "Breadboard" because all of its tubes and bits were openly displayed on its outside all in a row on a board resembling a breadboard-- which was a popular model apparently in the 1920's. Rickman even had a very early television set--called a "televisor"--which had a three inch screen and operated on 30 lines. (North American television operates on 525 lines today) and also played 78 rpm records. It sold for well over five thousand dollars! to an Australian museum.

Have you heard the rock group QUEEN'S latest single RADIO GA GA? If not, give it a thorough listen...it's also available on their recent LP entitled THE WORKS. RADIO GA GA is an affectionate tribute to the "golden days of radio" written by Queen band member Roger Taylor, and recalls radio's power to create "theatre of the mind" and bemoans its current status as provider of background aural "wallpaper". Give it a listen if you like pop music...the song has been Number One for several weeks here in Europe and it's nice to see not everyone has forgotten what radio WAS and CAN BE like!

BBC Radio Drama script editor Richard Imison headed a studio-study group which went abroad to investigate the latest equipment and developments in radio drama techniques. His group visited dozens of studios in Germany, Europe, the US and Canada in order to gather more information to help the BBC plan the construction of new radio drama studios in the 1990's.

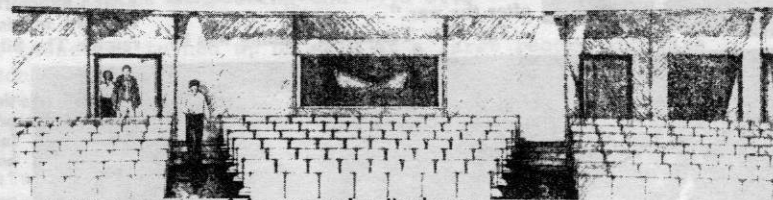
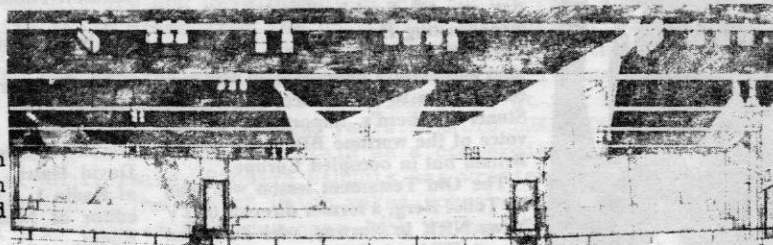
The Imperial War Museum here in London, a museum dedicated to illustrating and recording all aspects of the two World Wars as well as more recent conflicts involving Britain and its Commonwealth, has an extensive oral history department. This includes a Broadcast Recordings collection...recordings acquired from radio and TV including material broadcast during World War II...with speeches, news reports, commentaries, actualities, interviews and narrations from all main theatres of the war, including the British home front. It also includes broadcasts made by important British, German, American and other international leaders, military figures as well as the recorded voices of ordinary civilians and servicemen. Other recordings in the

collection are sound effects from the war, recordings of popular musicians from the war and some drama and variety broadcasts...including a short extract from a live comedy show broadcast during the war (ITMA) which had to be stopped because of overhead bombing. Fascinating! I hope to have more information for you on its Department of Sound Records in an upcoming column...but if you ever do get over here I recommend you visit the Imperial War Museum.

The NATIONAL PORTRAIT GALLERY here in London, another recommended visit, currently has a collection of portraits and photographs of popular personalities involved with mass media and the entertainment business. This includes a new exhibit of paintings of Paul McCartney but perhaps more interesting to NARA NEWS readers is the collection of portraits of British "golden age of radio" broadcasters...including a brilliantly cruel caricature of Lord Reith (the BBC's founder and iron-willed first Director-General) as well as popular wartime radio personalities Wilfred Pickles, Vera Lynn, reporter Richard Dimbleby and comedians Tony Hancock, Tommy Handley, Bud Flannagan and other well-known British wireless stars.

BBC Radio in Manchester (an industrial town north of London) hopes to have a new three million dollar radio theatre to replace their existing Playhouse. The new radio theatre would have seats for 350, with a music library and technical facilities. It would be utilized primarily for live music and comedy programmes recorded in front of an audience but could be used for television if the need arose.

The existing old radio theatre, called simply "The Playhouse", is an old Edwardian music hall, with over one hundred years of performance behind it and that kind of tradition can NEVER hope to be replaced, no matter how advanced the new facilities are!



Artist's impression of the proposed radio theatre.

The current "Playhouse" is apparently well-liked by audiences, for its 500 seats are usually completely filled for music and comedy shows produced there. So why consider new facilities? Michael Green, head of Network Radio said in a recent article "it's just getting very dilapidated. It needs large sums spent on it just to keep it going...I don't think we should be spending that kind of money on it". So the BBC are slowly acquiring land for the new theatre. What will be the fate of "The Playhouse"? Michael Green again: "I hope it will always stay alive... perhaps as a community theatre or something...if and when we pull out".

Looking over the current BBC Radio schedule, Michael Bentine (one of the four founding members of the infamous GOON SHOW) has a new comedy series on Radio 2 in which he plays (thanks to the miracles of tape and brilliant technical production!) all the various characters in his sketches himself.

I'M SORRY I'LL READ THAT AGAIN, a BBC comedy show from the late 1960's which I know many of you collect is being rerun Sundays at Noon on Radio 4. COMEDY CLASSICS, a weekly slot devoted to rerunning some of the best vintage BBC shows currently plays THE MEN FROM THE MINISTRY, a very funny farcical series based upon characters in the civil service and first heard in the very early 1970's.

In my last column I told you about the death of BBC announcer Stuart Hibberd who was one of the best known and most beloved voices on British airwaves from its early days and most notably during World War II.

Below is the writeup from the BBC staff newspaper ARIEL about the memorial service for Stuart which was held at the end of December last year.

Stuart kept a daily diary of his involvement with the BBC and extracts were included in his book THIS IS LONDON which was published, I believe, in either the late 1940's or early 1950's and gives an intriguing insight into both his career and wartime broadcasting.

Wartime allies are united again to remember Stuart Hibberd



by MARGARET HEIGHTON

FIVE of Britain's wartime allies were represented at the the memorial service for Stuart Hibberd, held last Wednesday at All Souls' Church, opposite Broadcasting House.

The French, Belgian, Dutch, Norwegian and Danish embassies all sent representatives to the service, underlining Stuart Hibberd's importance as the voice of the wartime BBC, not only in Britain but in occupied Europe.

The Old Testament lesson was read by Tollef Berg, a former director of TV News NRK in Norway, who described Stuart Hibberd as "a dear voice for Norwegian listeners, before, during and after the war."

The New Testament reading was by

John Snagge, Stuart Hibberd's close colleague for nearly 30 years. Two other former announcers, Peter Fettes and Andrew Timothy, were in the congregation.

Also present were Assistant Director-General Alan Protheroe; Radio's Managing Director Richard Francis and his Deputy Colin McClelland; Director of Programmes, Radio, Monica Sims; Derek Chinnery, Ian McIntyre and David Hatch, Controllers respectively of Radio 1, 3 and 4; and John Wilson, editor of News and Current Affairs, Radio.

The address was given by the Rev Elsie Chamberlain who produced Stuart Hibberd in his weekly religious programme The Silver Lining.



John Snagge (right) with Tollef Berg, wartime head of Norwegian radio news, stand in front of an arrangement of the five Allies' flags at All Souls' Church, Langham Place. The two men read the lessons at the memorial service to Stuart Hibberd. Inset: John Snagge and former announcer Mary Malcolm leave the church.

She told the large congregation: "Producing Stuart was a privilege for which I am grateful. I don't think he ever knew how much he taught me."

Striking a lighter note, she passed on Stuart Hibberd's recipe for living to 90 — the age he was when he died in November.

"His advice was to take a short siesta every day with your feet a little higher than the head: 'It rests the heart,' he said."

The service, broadcast live on Radio 4 — the first time a memorial service to a former member of BBC staff has gone out on the air — was conducted by the Rev Hubert Hoskins, a former senior producer in Religious Programmes, Radio, and the psalm and anthem were sung by the BBC Singers, with Barry Rose at the organ.

I think one of the best comedy shows on the BBC Radio right now is something called LEGAL, HONEST, DECENT AND TRUTHFUL (I might have it in the wrong order!) which is a devastating takeoff of the advertising industry. Last week featured a character called in to do "voice over" work for a commercial who ended up being extremely difficult to work with during the recording process. It was funny enough on its own but what many people didn't realise—couldn't have known—was that it was a very clever parody of a bootleg tape currently circulating amongst collectors of Orson Welles taping a commercial voice-over. We all know how talented and important Orson was to radio but lately he's sometimes been a bit—how shall we put it?—difficult to work with...as the bootleg tape will prove if you ever hear it. The writers must have heard Orson's outtakes tape...because this particular programme did a very funny takeoff of it. (Sorry Orson!)

BOOK DEPARTMENT...1960's pop radio pirate and television funnyman Kenny Everett relives those exciting pirate days in his hilarious autobiography THE CUSTARD STOPS AT HATFIELD. Some of you may have heard his comedy radio serial CAPTAIN KREMMEN or seen his syndicated TV series...I agree with the comments in the last NARA NEWS: all Bob & Ray fans must dash off to get a copy of FROM APPROXIMATELY COAST TO COAST...IT'S THE BOB & RAY SHOW. Some great sketches in there...British Broadcaster Roy Plomley's book DAYS SEEMED LONGER recalls his early days in commercial broadcasting in Europe before the war and vividly describes how he and his wife were almost stranded on the continent, unable to get home to England, as the Nazi's rolled into France...RADIO DRAMA edited by Peter Lewis, is a comprehensive scholarly look at the history and development of BBC Radio drama and compares and contrasts it with radio drama from the US, Canada and Australia... HUMAN VOICES by Penelope Fitzgerald is a fictional novel set in the wartime corridors of the BBC but creates such evocative scenes that it must very nearly capture the true feeling of what it was like to be at the BBC during those exciting and no doubt often harrowing years...RADIO LUXEMBOURG celebrates 50 years of broadcasting in English to Britain as a commercial station and to mark this special anniversary, Richard Nichols has written "an affectionate history" of the "Station of The Stars" which makes for absorbing reading.... in the next column I'll look at BBC announcer Jack de Manio's hysterical book TO AUNTIE WITH LOVE which describes countless amusing behind-the-scenes anecdotes that happened at the BBC during the 1950's...

Some stray RADIOLA cassettes turned up on sale at a large record and tape shop here in London for just over a dollar each...I wonder if there are any new OTR fans over here as a result?

The new Winter 1983 edition of THE GOON SHOW PRESERVATION SOCIETY's newsletter is now out and features an excellent cartoon on its front cover by Hunt Emerson of the three intrepid Goons, and news and views to delight all fans of Goonery; with articles attempting to find the origins of the word GOON; a review of "The Silent Bugler" episode; and requests for overseas news from Goon Show collectors in the US. Any offers?

I think all of the comedy radio shows over here are recorded at the moment, but the BBC is getting daring again by going LIVE to air with a comedy revue show IN ONE EAR which will broadcast, in front of a studio audience, Saturday nights at 1130pm during May and June this year. No chance for retakes, no way to correct mistakes; good luck to the actors and crew involved!

Well, that's all for now. If you have any questions I'd be happy to answer them...you can send them in care of Jack and I'm sure he'll forward them on to me here in the U.K. Until next time then...

Good luck & best wishes from John... live in London!

IN MEMORIAM

Stuart Hibberd's life draws to a peaceful close

STUART HIBBERD, one of the best known and loved voices on the air in the first decades of the BBC, died last week. He was 90.

He joined the Corporation at Savoy Hill in 1924, and quickly became "chief announcer", a position he held until he retired in 1951. In fact it was an unofficial title: no such post existed and it was a measure of his ability and personality that he was accorded it by everyone from John Reith downwards.

It was Stuart Hibberd who, as King George V lay dying, made the memorable announcement "The king's life is drawing peacefully to its close". He announced the accession of King George VI, brought the first news of the disaster to the airship R101, and in 1945 told the nation that the war in Europe was over. He also read the first postwar weather forecast (they had been stopped in 1939 for fear of helping enemy aircraft).

In the Twenties and Thirties the job entailed more than it does now. He not only read the news but chose the scriptural readings for The Epilogue and, dressed in a dinner-jacket, acted host to broadcast-

ters from outside and reassured nervous speakers. Later he had his own programme, The Silver Lining.

He had a voice often described as "golden", and could have had a career as a singer. But he possessed the ability to project a sympathetic personality over the air, and although until the outbreak of war he was a "mystery voice", he enjoyed unrivalled popularity with listeners. This quickly became apparent when, in 1939, Reith's ruling that announcers must be anonymous was reversed, and they started authenticating news broadcasts with their names.

The year 1939 took him to Bristol, the BBC's major war-

time headquarters, and later to Bedford. But ill-health dogged his later years and he never moved, as many of his colleagues did, to television when it restarted after the war.

Stuart Hibberd kept a daily diary throughout his 25 years in the BBC, and this formed the basis of his book, This — Is London.

John Snagge, who joined the Corporation within three weeks of him, remembers him with affection: "He was a man for whom I had the most profound regard. He was kind to everybody. All through his career he treated new announcers with courtesy and went out of his way to help them with their job — as indeed he helped me."

Tributes to Stuart Hibberd were broadcast on both radio and television. "He was the golden voice of radio," said John Humphrys on The Nine O'Clock News, while Radio News referred to his "precise, gentle manner" and claimed "for millions of people over the years he became the voice of the BBC".

Plans are being made for a memorial service in the near future so that his friends and former colleagues can pay their personal tribute:

FROM
"ARIEL"
London
newspaper
11-9-83



WASHINGTON POST, FEB 1, 1984

LEWISVILLE, Tex.—Al Dexter, 78, the country-western singer and songwriter whose biggest hit, "Pistol Packin' Momma," has sold more than 10 million copies, died here Jan. 28 after a heart attack.

Mr. Dexter had 14 songs that sold more than 1 million copies during the 1940s through 1960s, including "Rosalita" and "New Broom Boogie."

John Raleigh, Tribune war reporter, author

By Kenan Heise

JOHN McCUTCHEON RALEIGH, 72, a war correspondent for The Tribune from 1939 to 1940, covered the German invasion of Poland and the destruction of Warsaw. He also was a radio newscaster in World War II and wrote two books, "Behind the Nazi Front" and "Pacific Blackout."

Mr. Raleigh, who retired in 1976 to Kamuela, Hawaii, died Wednesday in Honokaa Hospital, Waikoloa, Hawaii. Burial will be at sea Wednesday.

Mr. Raleigh, nephew of the late Tribune cartoonist John T. McCutcheon, graduated from Purdue University in 1936.

In August, 1939, he was traveling through Europe with his younger brother. While in London preparing to return home, he received word from The Tribune to go to Germany and join its Berlin bureau under Sigrid Schultz.

Within weeks, Adolf Hitler invaded Poland and World War II had begun. He went to the front with the German armies and into Warsaw.

Mr. Raleigh also covered the war for the NBC Radio network and was one of the first correspondents to broadcast from war-ravaged War-

saw, where he interviewed Hitler.

His life-long interest in armies and military tactics worked to his benefit in many dispatches, which penetrated the style, weaknesses and strengths of the armies about which he wrote or broadcast.

He was expelled from Germany, he later said, for "failure to follow the Nazi propaganda line."

Two years later, no longer with The Tribune, he went to the South Pacific to cover the war for CBS. His book "Pacific Blackout," published in 1943, was about the fall of the Dutch East Indies to the Japanese in 1942. He was one of the last to escape from Java before the Japanese captured the then Dutch colonial island.

"By the end of the first two weeks of war," he wrote in his book, "the Dutch had turned in a belligerent performance that would have warmed the heart of every great tactician of the past and every history-shaping lover of history."

His book "Behind the Nazi Front" was published after the war.

He was a broadcaster for radio and television in New York and Philadelphia in the late 1940s and the 1950s.

Survivors include his wife, Elizabeth; a daughter, Shannon Tunnard; a granddaughter; and a half-brother.



Russell G. Salter

Russell G. Salter, 70, president and chairman of Salter Broadcasting Co., owner of radio stations in Wisconsin, Florida and Illinois, including stations in Aurora, Naperville, and Rockton, Ill.; he previously was a part owner of stations in La Grange and Dixon, Ill., and at one time was an announcer for WIND, WJJD and WLS in Chicago; Nov. 26, in Hinsdale.

CHICAGO TRIBUNE
DEC 9, 1983

Ronald Dawson, 81, an actor who played the part of "Maynard," the valet in the television series "Edge of Night" in the early 1970s and who performed in numerous other radio, stage and film productions, died of pneumonia Jan. 24 at the Carriage Hill nursing home in Silver Spring.

Mr. Dawson, who had lived in Silver Spring since moving to the Washington area in 1975, was born in Johannesburg, his family said. He came to this country in the early 1920s and worked briefly in Baltimore. He then went to New York.

His credits include the film "Mutiny on the Bounty"; the "Martin Kane, Private Eye" radio series; the "Inner Sanctum" radio series, for which he was a writer as well as a player; the "Sing Along with Mitch" television series, of which he was the director; and the "Believe It or Not" radio series.

His wife, Minnie, died in 1975.

Survivors include a daughter, Rosellin Blatt of Bethesda, and one grandchild.

WASHINGTON POST 1-27-84

John F. MacVane, 71, among handful of U.S. radio reporters to cover early days of World War II in England, died of heart attack Jan. 28 in Brunswick, Me., hospital. MacVane broadcast from Europe for NBC until conclusion of war, returning to New York as United Nations correspondent in 1946. In 1949, he joined UN bureau of ABC, was named bureau chief in 1954, and remained in that post until his retirement in 1977. He is survived by his wife, Henriette, and two sons.

Gertrude Golden Broderick, 85, radio and television education specialist with Office of Education (now Department of Education), Washington, until her retirement in 1975, died of heart attack Jan. 25 at home of her sister in New York. She joined office in 1935 as first secretary of Federal Radio Education Committee, was named assistant radio education specialist in 1942, and radio-TV specialist in 1946.

Ronald Lewin, 69, a British military historian and former chief of the British Broadcasting Corp.'s domestic radio service. Among Lewin's writings were books analyzing the military leadership of Winston Churchill and of World War II field marshals Erwin Rommel of Germany and Bernard Montgomery of Britain. Died in Surrey, England.

DETROIT FREE PRESS
JANUARY 13, 1984



John MacVane in 1951

John MacVane, 71, known for his World War II radio reports for NBC and later as United Nations reporter for ABC before retiring in 1977; he had worked for the past year as a weekly news commentator for television station WMTW, an ABC affiliate in Maine; Jan. 28, in South Portland, Me.

CHICAGO TRIBUNE
FEB 5, 1984



COUNTRY 'N WESTERN



by
Roy
ULLMAN

- 1) In terms of dates of origin, which came first?
 - a) Grand Ole Opry
 - b) National Barn Dance
 - c) Louisiana Hayride

- 2) Roy Rogers made his radio debut as a singing cowboy on "Uncle Tom Murray's Hollywood Hillbillies" in Los Angeles in 1931. Between then and his becoming part of the Sons of the Pioneers, he sang with several groups. Which of the following did he not sing with?
 - a) International Cowboys
 - b) Texas Tumbleweeds
 - c) Rocky Mountaineers
 - d) O-Bar-O Cowboys
 - e) Texas Outlaws

- 3) The "Renfro Valley Barn Dance" originated by John Lair was aired on a station in Kentucky. This program had the distinction of having the first all-girl country 'n western string band on radio. Who were these talented lasses?
 - a) The Sun Bonnet Girls with Linda Parker
 - b) L'il Ellie and the Boone County Pickers
 - c) The Coon Creek Girls with Rosie and Lily May Ledford
 - d) Melinda Sue and the Corn Field Sweethearts

- 4) One of the first, and most durable, stars on the "Grand Ole Opry" was a talented musician named Uncle Dave Macon. What instrument did Uncle Dave play?
 - a) fiddle
 - b) banjo
 - c) mandolin
 - d) bass
 - e) guitar

- 5) The Prairie Ramblers, before and after Patsy Montana was with them, were a virtual fixture on the National Barn Dance (1933-1948.) For the first two years of their existence (1932-34) they had a different name. What were they called then?
 - a) The Tennessee Hillbillies
 - b) The Blue Mountain Ramblers
 - c) The Bar-X Cowboys
 - d) The Kentucky Ramblers

- 6) Gene Autry, who started singing on KVCO in Tulsa, moved to the WLS Barn Dance in 1930. A prolific writer, as well as singer, of country 'n western songs, Gene wrote all of the below songs, except one. Which did he not write?
 - a) That Silver-haired Daddy of Mine
 - b) Here Comes Santa Claus
 - c) South of the Border
 - d) You're the Only Star in My Blue Heaven



7) The Country Music Hall of Fame in Nashville, Tennessee was founded in 1961. Who was the first person voted in?

- a) Hank Williams
- b) Ernest Tubbs
- c) Hank Snow
- d) Eddy Arnold
- e) Jimmie Rogers

8) A personable duo who were regulars on the WLS Barn Dance as well as WLW in Cincinnati were in demand for personal appearances around the country for which they were paid what was a princely sum in those days: \$500 a day plus transportation, in the 1930s. Their real names were Myrtle Cooper and Scott Wiseman but we all knew them as:

- a) Bonnie Blue Eyes and Bob Archer
- b) Salt and Peanuts
- c) Lulu Belle and Scotty
- d) Grace Wilson and Arkie the Woodchopper
- e) Patsy Cline and the Flyin' Scot

9) Despite Charlie Pride and Big Al Downing, blacks are rare in country 'n western circles. However the first singer to record in Nashville, and an original star of Grand Ole Opry, was black. Who was he?

- a) Bailey Ford
- b) Ford D. Baylor
- c) D. Bailey Ford
- d) Ford Daley
- e) DeFord Bailey

10) Patsy Montana, certainly of the greats in country 'n western, has been a star performer on radio, on concert tour, in clubs, both here and overseas. But she has only been in one full-length movie. Name that film:

- a) "Take Me Back to Oklahoma" with Tex Ritter
- b) "Colorado Sunset" with Gene Autry
- c) "Yellow Rose of Texas" with Roy Rogers
- d) "The Gal from Sante Fe" with Jimmy Wakely

[Answers will be found on page 23]



Radio Valley Gang including Cousin Emmy, with ribbons in her hair, and the Wee King, third row from the bottom, first from the left



WEST BEND
THEATRE WEST BEND
1 DAY
ONLY **TUE. AUG. 8**
MATINEE & EVENING

MAMMOTH STAGE SHOW
W.L.S.
BARN DANCE
30-RADIO STARS-30
featuring
ARKANSAS WOODCHOPPER
GEORGIA WILDCATS
Winnie, Lou & Sally
W.L.S. RANGERS - HIRAM HIGSBY
HOOSIER SOD BUSTERS - EXHIBITION DANCERS



TREASURER'S REPORT

1983

1983 was another good year for NARA. We still provide our members with the best Old Time Radio magazine in the hobby. We updated and printed a new edition of the holdings in our tape library. The only negative this year was the cancelling of the 10th Anniversary Convention.

The North American Radio Archives derives income from three sources. The first is membership dues, then library fees, and the third is donations. Our income for 1983 was as follows:

| | |
|-------------------------|-----------|
| MEMBERSHIP ----- | \$2400.00 |
| REEL TO REEL LIBRARY--- | \$1032.00 |
| CASSETTE LIBRARY ----- | \$ 234.00 |
| DONATIONS ----- | \$ 60.00 |

Total income for 1983 \$3726.00

Ending Balance for 1982 \$1475.67

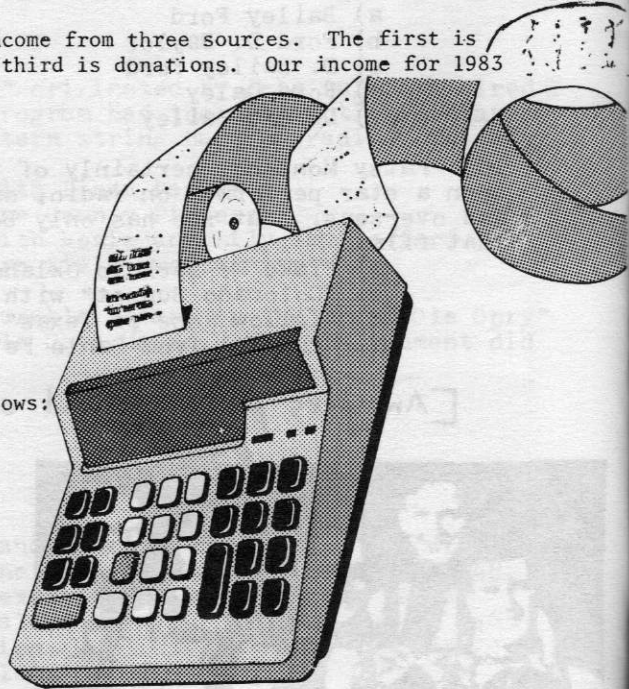
Total operating Capital
for 1983 \$5201.67

NARA Expenses incurred for 1983 were as follows:

| | |
|-------------------------|-----------|
| PRINTING ----- | \$1530.52 |
| POSTAGE and SHIPPING -- | \$ 760.33 |
| TAPE AND SUPPLIES ----- | \$ 638.61 |
| BANK CHARGES ----- | \$ 78.13 |
| CONVENTION PLANNING --- | \$ 601.00 |
| MISCELLANEOUS ----- | \$ 167.50 |

Total expenses for 1983 \$3776.09

NARA Ending Balance for 1983 - \$1425.58



The NARA needs to continue to grow. We should not let the lack of a convention hold us back. We can begin planning for a much better celebration for the archive in the near future. Lets increase our membership, gain more donations, and all of us help the NARA grow and support the Old Time Radio Hobby with more preservation and research.

Sincerely,

Don L. Aston, Secretary/Treasurer

HILLBILLY MUSIC:

LIVE FROM THE MIDWEST

BY NADINE DREAGER

It has been said that the legendary cock's greeting of a new day was one of the first morning sounds heard by thousands of rural folks in the Midwest. But, as the early risers clicked on their battery radio in the live era of broadcasting, the distinction had to be shared with crystal pure hillbilly music projecting prominently over the airwaves.

Nationally, the airwaves jammed with country/western music. Midwest radio followed the trend with live talent, back-to-back, making music...countrified. From clear channel, 50,000 watt WHO, Des Moines ("Voice of the Middle West"), to small radio stations dotting the entire countryside, country music with a folksy, rural flavor, took hold, held on fast, and became an intimate expression of everyday life of many radio listeners. One did not need to be a trained musicologist to hear the sincerity, joy, and greatness of the songs. The music was a source from which to draw strength, peace or pleasure.

Many radio staff musicians cut their musical teeth on guitar strings. An inexpensive guitar from a mail-order catalog received as a birthday gift launched many young, up-and-coming performer on a music career. Self-taught, they sang and played old songs handed down in families, or wrote new ones depicting life's trials and struggles. During this period of the Great Depression and World War II, songwriting subject material was unlimited.

When the WLS "Barn Dance" was in its heyday, one of the most successful offshoots of it was WHO's "Barn Dance Frolic." This show's beginnings mark the time when radio stations began to realize that the most successful plan of broadcasting was to give the people what they really wanted to hear, rather than try to make people like whatever the stations happened to broadcast. Edgar L. Bill, a one-time program director of WLS, brought with him to WHO the goodtime, pickin' and grinnin' music that caught on like the speed of lightening. Over the years, Mr. Bill continued to build the show until it included a cast of 100 people, and was advertised as "Iowa's largest live talent show."

The "Frolic" featured entertainers like: veteran radio performers of hillbilly music deluxe, Texas Ruby and Zeke Clements, the Dixie Yodeler; a touch of comedy with former vaudeville star, Tom Sawyer, a one-man band who found tunes in knives, balloons, musical saws, and paper money; popular yodeling cowboy, Jerry Smith. In a 1945 Mountain Broadcast and Prairie Recorder, Dick C. Land wrote: "Jerry Smith is as much of a fixture around Iowa as her cornfields and feed lots. Jerry has steady listeners writing in from the Atlantic and Pacific coasts as well as Canada and Mexico and all over the entire midwest." Fiddler Slim Hayes and his cowboy band, The Buckeroos, consisting of Red Scobie, Si Reeves, Jack Lester, Roger Kent and Cæce Huntzinger, were a top act at the Frolic Show for over 10 years.

In a Barn Dance program, "Tiny Tim" was listed as a "regular feller" of 12, and he looks even younger in chaps with a 10-gallon hat.

included: Mack and Jennie Sanders, popular husband/wife duo; Ike Everly, singer and super guitar player who took a great deal of pride in sharing the mike with his sons, Don and Phil---who were later known in their own right as "The Everly Brothers." Merle Travis credits Ike with teaching him the guitar basics that led him to become known as one of the world's greatest guitar pickers.

There was handsome Bob Stotts, "The Mile High Yodeling Cowboy;" well-known and loved fiddler, Buck "Buckshot" Dilley; Wayne Van Horne and Coy Martin, with touches of steel to tug at one's heartstrings; Zeke and Jo Ann Williams, another charismatic husband/wife duo; Elmer Axelbender, with his one-man band comedy outfit (as a straight man, he was Fred Warren, fine trumpet player); Dick Hart, "The Lone Texan," "Little Joe" Parrish; and national recording artist and author, Buddy Starcher. Patsy Montana states that her three brothers did a stint on KMA in the late 1930s; they were known as "The Three Buddies."

Down the street at Radio KFNF, with just a switch of the dial, one could hear "happy Valley" June Campbell yodeling and singing a fine tune. "Tiny Thomas and His Tune Tanglers" consisted of "Buckshot" Dilley, emcee; fiddler and guitarist, well-known for his cheery, "Hello to everybody fer and near," Pete Simmons, and Tex Randall. The sparkling Carson Sisters, Marge and Betty; Ted Henderson, "The Boy From the Hills of West Virginia"; "The Girls in Gingham;" Max Farrell, "The Golden-Haired Cowboy"; Cleo Dilley, his brother Buckshot, Harry Mack and Curley Dale made up the "Oldtimers." They were among the highlighted stars of radio KFNF.

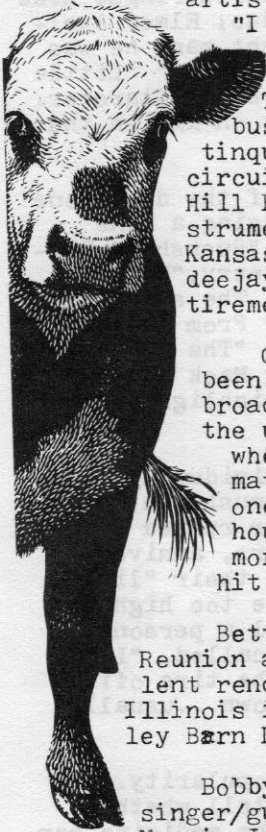
By day, the radio personalities broadcast live, individually, in duos, trios or other groups. A week's pay for a studio musician ranged from \$20 to \$60. By night the entertainers bounced over rutted country roads and did "personals" for barn dances, box suppers, anniversaries and all types of socials. This was the source of their "living wage"--which one musician interjected, "If we didn't live too high on the hog." Icy or muddy roads were no deterrent to cancel a personal appearance. Dick Hill, on radio in central Nebraska, recalled, "If the mud got too deep and we had a flat tire, we'd take the tire off, throw it in the back seat and raise the rims back into town...usually just in time to go on the air the next morning."

An artist's mail was a prime indicator of his/her popularity. An actor on stage can hear the applause. The preacher can tell whether his sermons hit the mark by the attendance at church. The medicine man knew success by the volume of business he had. But the only way to rate the popularity of a musician was to count the mail. Hence, there was a great deal at stake when the performer signed off the program with "Keep those cards and letters comin' in, folks...a post card will do." Jimmy Morgan's success warranted a fan club. Most of the studio artists have kept scrapbooks of the mail they received during their energetic careers on radio. The notes from fans everywhere are a sound indication that the stars were revered deeply within the hearts of their listeners.

To list all of the "hillbilly" entertainers on Midwest radio would take volumes of print. Through my memory, the "KMA Guides," personal interviews with the stars of live radio and the Radio Reunion shows, I have highlighted those best known to me.....

A trip down Dreager's Memory Lane is another adventure in old time radio: In 1977 my radio hero, Jimmy Morgan, and I originated the

"Golden Age of Radio" Reunion Festival. It was a dream of Jimmy's to bring together annually the musical stars of radio and he saw his dream come true before he passed away on July 2, 1978. During the past seven years, the Reunion has joined together as many as 45 entertainers from California, Indiana, Texas, Colorado, Nebraska, Kansas, Missouri, Utah and Iowa and from faraway Berlin, Germany. It has enabled many to broaden their education of country/western stars who appeared on radio all over the U.S. from 1930-1950.



Patsy Montana, who was the first female country/western recording artist to sell a million records (it was her own composition, "I Want To Be A Cowboy's Sweetheart") is a favorite of the Reunion Alums. She continues to foster an appreciation for the music by touring the U.S. and Europe annually. This year marks her 50th "official" one in the music/movie business. Lucky Chamberlain, of Toole, Utah is another distinguished associate of the Reunion. He traveled the radio circuit with the "Swinging Hotshots of Oklahoma" and the "Flint Hill Boys." A top fiddler, Lucky also plays many stringed instruments. His career in radio began at KGGF in Coffeyville, Kansas in 1929. He made the transition from studio musician to deejay to program director. Last year, illness forced his retirement from his International Jubilee Show from KDYL in Utah.

Other notable stars appearing on the Reunion Shows have been: Bill Callahan of Dallas, Texas, who with his brother, Joe, broadcast as the "Callahan Brothers" in the 1930s. They played the usual radio circuit before settling down at KRLD, Dallas, where they helped to launch the "Texas Jamboree" which ultimately became the "Big D Jamboree." Bill still includes the one-liner comedy in his routine. "Meet me down at the hen house, honey, and I'll egg-g-g you on" is typical rural humor used by the Callahans. The Brothers' biggest recorded hit was "She's My Curly Headed Baby."

Betty Lin, vivacious fiddler from Indiana is another favorite Reunion associate and she perks up an audience with zesty, ebullient renditions of old fiddling tunes. Betty was on WDW, Tuscola, Illinois in the 1940s and is still a frequent guest of Renfro Valley Barn Dance.

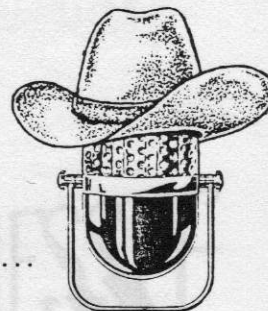
Bobby Dick, popular WIBW, Topeka, and later WHO, Des Moines singer/guitarist is a Reunion regular. He has joined bandleader Morrie Jones, along with Eddie Comer (all of old time radio) and a couple of local musicians in town to form a band well-known in the Des Moines area called "Somethin' Else." They provide the back-up music for the Reunion shows each year, in addition to performing individually.

The unvarnished sincerity of the hillbilly musicians and all their songs are corralled in country music history books. Yes, the early rooster crow will have to make room for the 4:30 a.m. announcer at the mike! "Howdy, friends and neighbors e-v-v-erywhere---we're just so glad to be here---don't forget to keep those cards and letters comin' in. But now, here's the Ranchhouse Boys to sing you a little song to get your day started off right....."

Special thanks to Janet Weaver, long-time secretary at WHO, for her research assistance to the author in preparation of this article.

Oldtime Radio Entertainers

FESTIVAL *Convention!*



...A Very Special Invitation to NARA Readers & Associates...

DATE: Friday, June 29 - Sunday, July 1

PLACE: Rose Garden, Shenandoah, Iowa
Shenandoah is the home of Southwest Iowa's broadcasting roots. Radio KMA (May Broadcasting Co.) and KFNF (Field Seed & Nursery Co.) excelled in live broadcasting's heydays. KMA launched national stars like the EVERLY BROS., who sang with their daddy, Ike...While the BLACKWOOD BROS. were mainstays of the station.

ACTIVITIES: Friday is HOSPITALITY DAY. Registration will begin at 10 a.m. Featured during the day will be tours of the KMA studios; the Kitchen-Klatter plant, where world-famous flavorings and seasonings are made - and the magazine is printed; plus other spots of interest. Sightsee - shop - visit - set up displays during the day - or have music jams. Friday evening will feature entertainment. Saturday; Entertainment with radio stars in the popular program, "Country School", workshops, evening banquet, square dance, dance or listen to the big band sounds. Sunday; Entertainment extravaganza, with music featuring country/western, gospel, pop standards, and all types of songs of the old-time radio era.

COST: Prices are not yet confirmed, but motel rates are a bargain of \$26-\$28 in this beautiful small Iowa town. (Double room). Admission rates to the shows will be priced per individual show - per day - or per total week end. Write for rates.

COMMENTS: This will be our 8th annual festival/convention. We invite radio personalities - musicians, announcers, sportscasters, homemakers, engineers, mystery-comedy-and other serial stars...in short, any and all who represent any part of old-time broadcasting to join our Reunion. We are planning workshops now. If you are interested in giving a presentation, write or call as soon as possible with your topic of interest. We extend a special invitation to record, tape and memorabilia collectors and traders. PLEASE PASS THE WORD OF THE FESTIVAL ALONG. YOUR HELP IN KEEPING THE DAYS OF OLD-TIME RADIO ALIVE WILL BE DEEPLY APPRECIATED! For further information, contact, Director, Nadine Dreager, 8 Gayland Drive, Council Bluffs, Iowa 51501.

NEWSLETTER: "Tune in to Old-Time Radio" is a newsletter that keeps you up-to-date on mid-America radio stars. It is printed quarterly. Yearly membership fee - \$7. We invite you to turn your dial to Midwest old-time radio through the newsletter. Check or money order may be made out to National Radio Heritage Association, Nadine Dreager, President and newsletter editor.



LOVE

RENFRO VALLEY →

"I'M GOIN'
TO TH' WAGON, BOYS,
THESE SHOES
ARE KILLIN' ME!"



COU



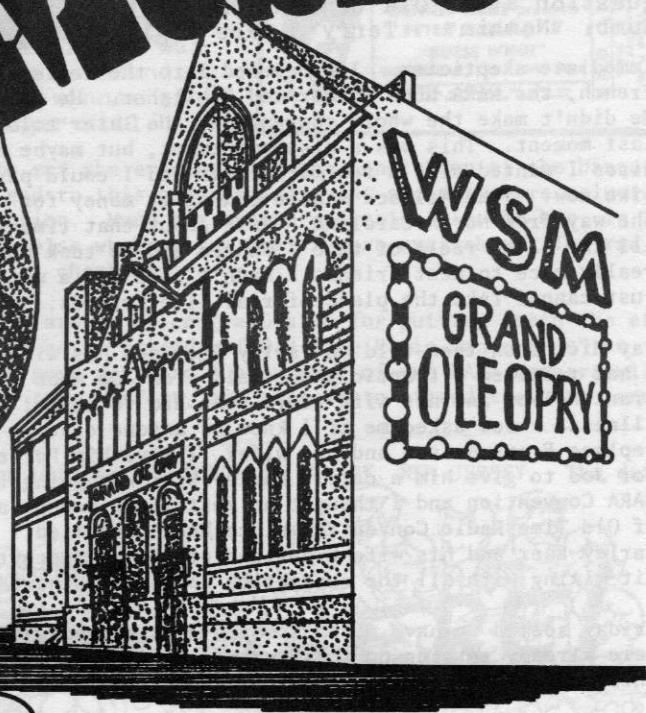
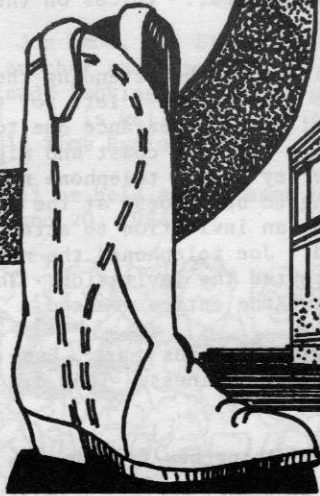
THE NATIONAL
BARN DANCE AND

ZARK JUBILEE

FROM NASHVILLE TENNESSEE...



COUNTRY MUSIC



Gene Larson 1984

FRIENDS of OLD TIME RADIO CONVENTION

NEWARK, NEW JERSEY
NOVEMBER 11 and 12, 1983

BY DON
ASTON

We, my wife Jeanette and I, literally blew into the Holiday Inn-North about noon on Friday November 11th. The weather was awful. Rain, fog, and high winds had accompanied us all the way from Schenectady, New York, where we had spent two entertaining days with John Furman of the Sandy Sound Company. Parking in front of the inn, we had to almost sit on our luggage to keep it from either floating or being blown away. It was reported that a tornado had past right over the Newark Airport at the time of our arrival.

The 7th floor view from our room had not improved since last year. The same junk yards and disposal dumps were on three sides of the inn. The lobby opened up onto a great view of the New Jersey Turnpike and Newark Airport beyond.

Leaving the inspiring panorama, I hurried down to the lobby to hand Jay Hickerson the video cassette I brought showing many OTR stars such as Rudy Vallee and Frank Nelson doing radio routines for a Christmas program in 1982. The cassette was made and sent to the convention by NARA member Frank Bresee. It was a big hit with the conventioners and was shown several times.

Several old friends descended on me. Jim Snyder pinned an OLD TIME RADIO CLUB Button on my shirt and demanded my next year's dues payment. Gene Bradford said I should pay up and I did. Terry Salomonson shook my hand and asked, "What's new?" Boy, what a loaded question at an OTR convention. I played dumb: "Nothin". Terry's face registered



immediate skepticism. I proceeded into the Dealers and Traders Room looking for Jack French, the NARA NEWS Editor and Publisher. He wasn't at the NARA table or anywhere else. He didn't make the whole convention. He later told me his plans were changed at the last moment. This was a disappointment, but maybe next year. Ed Carr said he had the discs I wanted plus a few more items and I could pay him when I thought it was convenient like now! John Wallace wanted more of my money for a cassette deck he lugged with him all the way from North Carolina. Just about that time Ron Barnett showed up and said he had all the blank reels of tape I wanted and he took most of the rest of my money. It was really nice to meet friends I hadn't seen for a whole year. Voices on the telephone just cannot take the place of real live friends.

Jay Hickerson then told me Parley Baer and his wife would be attending the convention. I had received a frantic phone call from Joe Webb just before I left for the east coast. Frank Nelson and his wife Viola Vonn had to cancel their appearance due to a severe illness. Joe asked me if I knew of anyone else on the west coast who might come and replace Frank Nelson and his wife? I gave him Parley Baer's telephone number and said for Joe to give him a call. Parley Baer was going to be a guest at the 10th Anniversary NARA Convention and I thought he just might accept an invitation to attend the Friends of Old Time Radio Convention since NARA cancelled. Joe telephoned the next morning and Parley Baer and his wife Ernestine graciously accepted the invitation. They were a great hit mixing with all the convention goers throughout the entire weekend.

Friday seemed to have more in people in attendance than previous years. Even dealers and traders were already setting up their wares and doing a brisk business. They did not do this until after the Friday buffet or Saturday morning before.

Friday evening's cocktail hour saw a lot of people making new friends and renewing old friendships. Several OTR personalities were in attendance. The after dinner program

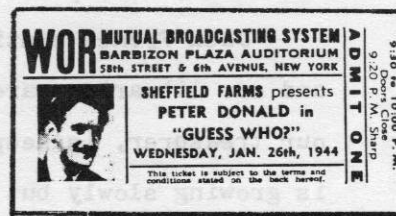
featured several former Quiz Kids, Joan Barber, Patrick Conlon, and Ruth Duskin Feldman discussing their experinces during the QUIZ KIDS Era. Ruth Feldman also was selling autographed copies of her new book WHATEVER HAPPENED TO THE QUIZ KIDS.

It was noted in the convention program that between 10:30 and 11:30 PM we conventioners could continue to meet with other OTR enthusiasts. It was apparent the next morning at breakfast by all those with very red eyes that the 11:30 PM curfew was ignored.

Saturday was an exciting day of hanging around in the Dealers and Traders Room between attending the various workshops and presentations. Panel discussions of THE SHADOW, REBROADCASTING OTR, THE LONE RANGER w/Fran Striker Jr., and RADIO FLOPS were well attended. Other workshops included E.T. CARE, RADIO LOGS, and TAPE DECKS. Talks were given on the careers of Edger Bergen and Mercedes McCambridge. An outstanding recreation of "The Brave Little Tailor" was given by members of the LETS PRETEND players and many from the orignal cast of this juvenile show participated. Parley Baer delighted a large audience for over an hour recalling his career in radio and the movies. His anecdotes on GUNSMOKE were priceless.

According to the "Hickerson Report", over 265 people attended the banquet Saturday night. The program featured an organ recital by Rosa Rio, songs by the Street Singer Arthur Tracy, and a presentation by Ted Malone of BETWEEN THE BOOKENDS. The highlight of the evening was a recreation of the SHADOW Porgram "Murder by the Dead." Anthony Tollin had gathered many of the stars from the SHADOW Series to play a part in the recreation. Ken Roberts was the announcer. Others from the Shadow's past were Gertrude Warner and Margot Stevenson. Others who helped in the dramatization were Jackson Beck, Karl Weber, Arnold Moss, Parley Baer, and Dwight Weist played the Shadow.

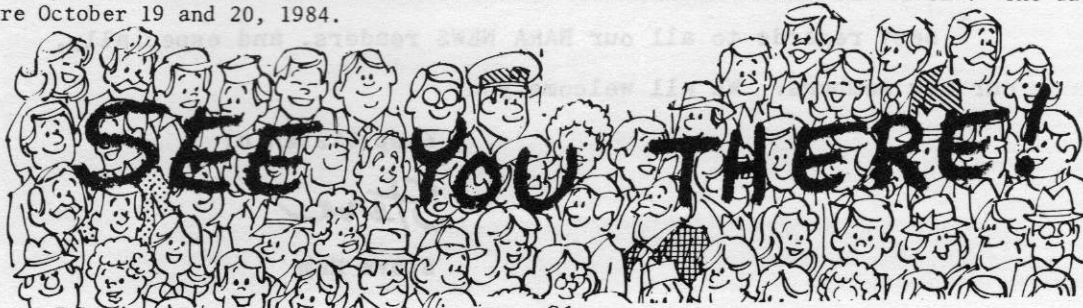
Awards were presented to all OTR guests and Parley Baer was excited to receive his. He loudly stated to us all: "Eat your heart out, Matt Dillon." The Allen Rockford Award was presented to Ray Stanich for his outstanding work on radio logs. Last year's winner of this award was NARA founder, Roger Hill.



It appeared that many did not want to end the evening with the conclusion of the banquet. Retiring for the night would put an end to this outstanding event and most were reluctant to have the convention reach a conclusion. Many sat around and talked in the bar, in the lobby, in various rooms, and anyplace else where a few chairs were available. The red eyes were even redder Sunday morning at checkout.

Jay Hickerson, Joe Webb, and Stu Weiss are to be congratulated for putting forth the effort in organizing another and possibly the best "Friends of Old Time Radio Convention" so far. I am already looking forward to next year and I hope many of you NARA members will plan to attend. It is well worth the time, effort, and expense to attend the best annual event of the Old Time Radio Hobby.

Next year it will be held at the same HOLIDAY INN-NORTH in NEWARK, NEW JERSEY. The dates are October 19 and 20, 1984.



President's Page



Jackie Thompson is continuing to be an excellent worker at her job as our new membership director. Ron Kula is still hard to get a hold of. I've had people wondering if Ron and our cassette library still exist or if both have vanished. If you're out there, Ron, please let us know.

Jack French continues to publish an outstanding NARA NEWS and our librarians are doing excellent jobs too. Don Aston, our treasurer, is keeping up the good work. Our membership is growing slowly but steadily.

If there is anything that these people or I can do for you, please let us know. We are here to serve you, the membership of North American Radio Archives.

Starting with this issue, we have a new printer. It is a talented firm of Lydian Manor, Inc. of Moline, Illinois, headed up by D.S. Lowry, President. Mr. Lowry calls his company a group of old-radio buffs "happy to make a contribution to the cause."

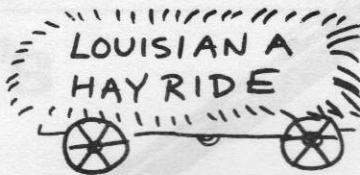
Best regards to all our NARA NEWS readers, and especially, our new members. We all welcome you!

Keep listenin'!

Steve

Steve Ham

Elvis at



Washington
Post reprint
3-4-84

MARSHALL SEHORN first heard about the legendary Louisiana Hayride tapes in 1980; they were in the possession of David Kent, an ex-disc jockey for radio station KWKH in Shreveport, La. And when Sehorn heard the tapes—and heard that voice and the crowd's reaction—he knew it was Elvis Presley.

His discovery has led, four years later, to the release of "Elvis: The First Live Recordings," a collection of five songs Presley performed live on the Louisiana Hayride radio show, taped on a one-track recorder in the concert hall. The performances from 1955 and 1956 are the earliest live recordings by Presley legally available. As such, they offer a rare and tantalizing glimpse of the man and his music at a time when he was just a regional phenomenon, touring the Deep South with his small rockabilly combo.

The Louisiana Hayride was lucky. In 1954, the show signed Presley, a virtually unknown Memphis truck driver with one record release, to a two-year contract obligating numerous live performances. At the time, the Hayride was second only to Nashville's Grand Ole Opry in popularity. Broadcast by KWKH, the Hayride was known as "the cradle of the stars," because the likes of Hank Williams, Webb Pierce and Kitty Wells had first achieved popularity there.

Much of the excitement surrounding the release of "Elvis: The First Live Recordings" stems from the conviction of many rock 'n' roll fans that Presley's 1954-1955 recordings for Sun in Memphis and his live performances of the same period are the pinnacle of his career. During this time, before the TV appearances and movies, before "Hound Dog" and "Don't Be Cruel," before hysteria and publicity elevated him to an insular and suffocating stardom, Presley was at

his best. In 1955, he was fresh, wild, inventive and free in ways he would never recapture.

There is something endearing about Presley's awkward repartee with announcer Horace Logan and his hapless stabs at humor. When he talks in his stuttering drawl, he is very much the hayseed from Tupelo, Miss., nervously shuffling his feet at the doorstep of a skeptical music industry. However, when he sings the sexually insinuating introduction ("Oh, baby, baby, baby, buh, buh, buh, buh . . .") to "Baby, Let's Play House," he is suddenly free. Now he is the Memphis Flash, sensual, confident and riveting.

It is "Hound Dog," recorded during his last Hayride appearance on Dec. 16, 1956, that shows how fast things changed. By now, Elvis had appeared twice on Ed Sullivan, had racked up six Top 10 hits, and had become The King. The concert had to be moved to the 9,000-seat Hirsch Memorial Coliseum in Shreveport.

Live, from Capital Music Hall

OCT 12, 1983
REPRINT

By Kent Schoffstall
Special for USA TODAY

Jamboree USA was country when Jimmy Durante and *Inka-Dinka-Do* were considered cool.

In 1933, Saturday nights found listeners in 18 states and six Canadian provinces switching their dials to 1170. They didn't hear Durante. They heard Ginger, Snap and Sparky sing and cut up over WWVA-AM, Wheeling, W.Va.

A swelling radio audience convinced the station to open the doors to Capital Music Hall for live performances. While thousands tuned in, fans lined up to see "Silver Yodeling" Bill Jones leave his mark on *Red River Valley* and headline a show that included the Tweety Brothers and Elmer Crowe.

"There were 3,200 seats then — and still are. There were 3,300 people crammed inside and another 1,000 turned away" on that first stage performance 50 years

ago, says Debbie Wieser of WWVA.

Saturday, this city of 43,000 bounded by the Ohio River and the Appalachian Mountains will celebrate Jamboree USA's golden anniversary. Names of 50 past performers will be embedded in the hall's new sidewalk named Walkway of the Stars.

Ginger, Snap and Sparky won't be there. But 74-year-old Yodeling Bill will, along with such modern-day country celebrities as Charlie Pride and Billy "Crash" Craddock.

The entire town is getting in the swing of things. Jamboree memorabilia has replaced ceramic cats and dogs in gift store windows. Flags and banners drape the city.

"Cooperation is really at a peak," says Barbara Palmer of the Wheeling Area Chamber of Commerce.

It wasn't always that way. Although the auditorium was usually packed, "the sophisticates" looked down their noses at Jamboree USA.

"In the beginning, country music was like a stepchild, and nobody seemed to accept it," says Doc Williams, who first performed on the Jamboree in 1937. He will share a star on the walkway with his wife Chickie. "We were called 'hill-a-billies.'"

As recently as 15 years ago, the Jamboree still lacked Wheeling's full support.

"People didn't care," Mayor William H. Muegge says. "It was hillbilly music."

The 1970s brought changes — good and bad. While federal grant money was revitalizing downtown, basic industries such as coal and steel began to stumble in the Ohio Valley. Unemployment soared. Today, Wheel-

ing's unemployment rate is at 17 percent.

The city has found a windfall in tourism via such nearby attractions as the 1,500-acre Oglebay resort and Wheeling Downs dog track.

And, Jamboree USA. "It's really something to see 60 or 70 buses roll in here on a Saturday night . . . filled with tourists who have traveled all day to see the Jamboree," says Chamber Executive Director Phillip Day.

Grant Turner, dean of Nashville Grand Ole Opry, wishes Jamboree USA well. The Opry is the oldest running country-western show, eight years Jamboree's senior.

"People ask me why shows like ours go on forever," Turner mused. "It's because we build something enduring . . . something that never changes."

GRAND OLE OPRY

(THE FIRST TWENTY-FIVE YEARS)

by P.L. "Slim" Yates

It all seemed like such a simple beginning, and it was, but, as so many of the early live shows, it grew slowly but convincingly until, unlike so many of these shows, it was to become one of the longest, continuous radio programs in America. In fact, it has been interrupted only by an occasional "fireside chat" by Franklin Roosevelt. Grand Ole Opry began with just good bluegrass music and it never really changed that uncomplicated recipe for success for many years.

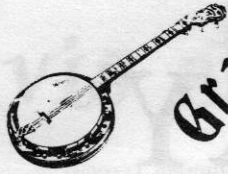
Of course, it wasn't even called "Grand Ole Opry" in the beginning. The whole thing started in October of 1925 when a 1000 watt radio station WSM took to the air in Nashville. It was owned by the National Life and Accident Insurance Company who picked the call letters ("We Shield Millions") and the whole studio fit into part of the fifth floor of their national headquarters. One of their associates, George D. Hay, who was familiar with the National Barn Dance program in Chicago, talked the insurance management into doing a similar hillbilly music show.

The program first aired on November 28, 1925 as a one hour show, performed live of course, but with only two musicians: an 80 year old fiddler, "Uncle Jimmy" Thompson and his niece, Mrs. Eva Jones, who played the piano. They did the entire first month's shows, assisted only by George Hay, who emceed the program as "The Solemn Old Judge" though he was not solemn nor old nor judicial. He was a smiling 30 year old Memphis reporter who dabbled in radio work.

In the next several weeks, Hay rounded up more local talent to appear on the show....all without pay, of course. Dr. Humphrey Bates of nearby Vanderbilt University and a group of his musical neighbors formed a band and became regulars on the program under the name of "The Possum Hunters." More bluegrass duos, trios, and bands followed them to the microphone, the Gulley Jumpers, the Fruit Jar Drinkers, and the Dixieliners. The first year the show was almost exclusively country dance music, with only a few vocals.

"Uncle Dave" Macon, a crusty 56 year old banjo player and ex-Vaudeville performer joined Grand Ole Opry in 1926. He quickly became one of the mainstays of the show and remained its top star through 1952 when he died at the age of 82. He had seven musical sons, one of whom, Dorris, also became a Grand Ole Opry regular.

By 1926 the one-hour show has expanded to three hours and had moved to Studio B to accomodate the 60 or so visitors who came to watch and hear the live program. But this was only temporary, and



Grand Ole Opry Programs



With Names of All Performers

All Programs on Station WSM Each Saturday Night



8:00-8:30 pm

Jamup and Honey
The Cackle Sisters
Uncle Dave Macon
"The Dixie Dew Drop"
with Dorris Macon

Eddie Arnold and his
Tennessee Ploughboys
with Speedy McNatt,
Leroy Wiggins, and
Gabriel Tucker

Bill Monroe and His
Blue Grass Boys with
Curly Bradshaw, Tex
Willis, Chubby Wise,
Stringbeans, Harold
Watts, and Sally Ann
Forester

9:00-9:30 pm

Curly Fox, Texas Ruby
and the Fox Hunters
with Dempsey Watts,
Tommy Page, Lloyd
George and Banjo
Murphy

Paul Howard and his
Arkansas Cotton Pickers
with Slim Idaho, Wayne
Watson, Rollin Sullivan,
Ralph Sullivan and
Judy Dean

The Poe Sisters
Nell and Ruth

The Crook Brothers with
Neal Matthews, Hubert
Gregory, Basil Gentry,
and Blythe Potteet

10:15-10:30 pm

Oscar Stone and his
Possum Hunters with
Oscar Albright, George
Ayers, Staley Walton,
Walter Liggett, and
Alcyon Beasley

Zeke Clements

Clyde Moody

Paul Womack and his
Gully Jumpers with
W. Roy Hardison, Burt
Hutchinson, Charles
Arrington, and James
Arrington

10:30-10:45 pm

Grandpappy Wilkerson
and his Fruit Jar
Drinkers with Howard
Ragsdale, Tom Leffew,
and Hubert Gregory

Mack McGarr

Ernest Tubb and his
Texas Troubadours with
Leon Short, Ray Head,
Johnnie Sapp, and the
Drake Brothers

11:00-11:15 pm

Minnie Pearl

Pee Wee King and his
Golden West Cowboys
with Becky Barfield,
Spud Wiggins, Jimmie
Wilson, Spike Summey
and Hal Smith

Duke of Paducah
(Whitey Ford)

11:45-12:00 m

Roy Acuff and his
Smoky Mountain Boys
with Oswald Kirby,
Sonny Day, Rachael
Watson, Jess Esterday,
Tommy Magness, and
Joe Zircan

Old Hickory Singers
with Ross Dowden,
Joseph McPherson,
Luther Heathwole,
and Claud Sharp

Curly Williams and his
Georgia Peach Pickers
with Sanford Williams,
Boots Harris, Joseph
Williams, Jimmie Selph,
and Joe Pope

partial reconstruction of
Grand Ole Opry program, February, 1945.

Studio C, which would hold up to 500 fans, was just around the corner. It was in 1927 that a new name for the program was created... by accident! Up to this time the show was called "The WSM Barn Dance." It was on the network schedule in a time slot following the NBC Musical Appreciation Hour, sixty minutes of symphony music with conductor, Dr. Walter Damrosch. One Saturday evening as this classical program ended, "Judge" Hay introduced his hillbilly show with a quip, "...for the past hour you have been listening to music from Grand Opera...now we present: Grand Ole Opry!" The name stuck.

The popularity of the show was amazing, both in the size of the listening audience and the crowds that showed up in person to see their musical favorites on stage. The first move outside the National Insurance building was one that took the show to the Hillsboro Theatre, and by that time, Grand Ole Opry was two separate shows, back-to-back, in an attempt to accommodate the crowds. Even that policy failed to permit everyone who wanted to see the show to get in so after the Depression eased in 1937, the show moved again to bigger spaces. This time it was the Dixie Tabernacle on Fatherland Street and it could seat 3500.

In addition to Uncle Dave Macon, the 30s talent included: the Vagabonds, Zeke Clements, Sarie and Sally, Benjamin "Whitey" Ford (the Duke of Paducah), Robert (The Talking Blues Man) Lunn, Curely (The Champion Fiddler) Fox and his wife, Texas Ruby Owen, and finally Pee Wee King and his Golden West Cowboys who joined the show about 1937. The next year, James "Cousin Jody" Summey arrived at Grand Ole Opry, an eccentric comic who pretended to be toothless and who eventually was.

The year 1939 was to be a significant watershed for Grand Ole Opry. By that date it nearly equaled the original WSN Barn Dance from Chicago in radio popularity, and with its new 871 foot tower (the "Air Castle of the South") and 50,000 watts, it could reach a great deal of North America. Roy Acuff, the first vocalist to overshadow his band, was a harbinger of future trends on this great Nashville show. The instrumental music would gradually lose ground to the singers, male and female, and these singing superstars would so dominate the show in the years to come that the talented instrumentalists would eventually be ignored.

Of course, Acuff and his Smokey Mountain Boys were only part of the new influx of singers and comedians. In 1940 Mrs. Sarah Colley Cannon, a drama major who graduated from an upper-crust Tennessee college, Ward-Belmont, put on the accent, antics, and attire of a mountain rustic and lumbered onto the Grand Ole Opry stage as "Minnie Pearl." She was virtually an instant hit and would remain so for many years, with her trademark of a "store-bought" hat with the price tag



still dangling from the brim.

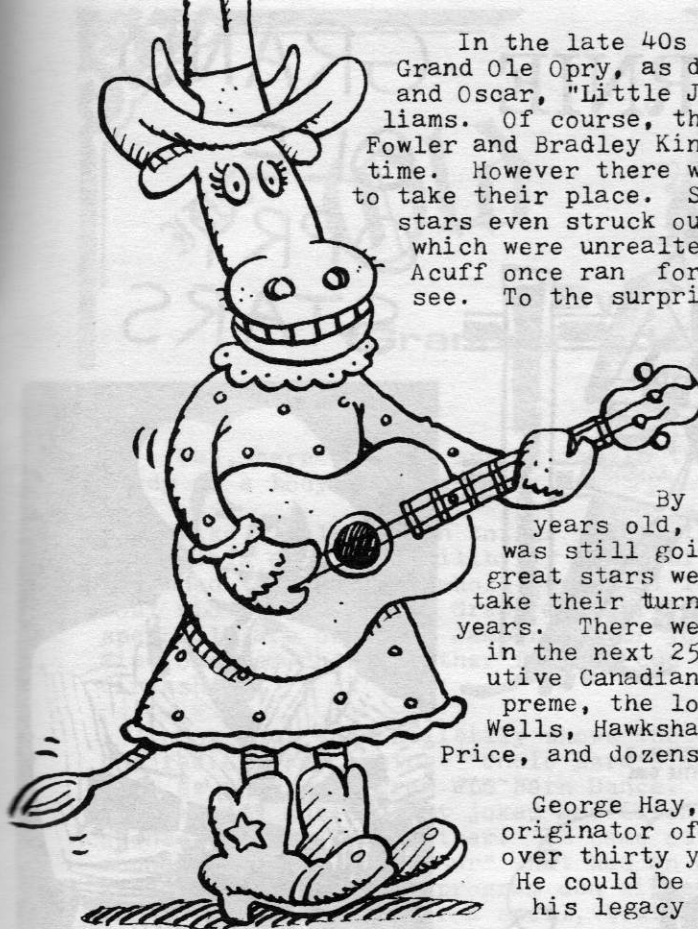
The show by this time was being performed in the War Memorial Auditorium, and as a crowd limitation technique, an admission was now charged. It was 25¢, which though meager by today's standards, was as much or more than the ticket to a first-run movie in those days. However it seemed to have little or no effect on the crowds. So in 1941 the program moved to Ryman Auditorium which had room for 3500 attendees. There it would stay for the next 30 years.

The World War II years meant bigger stars and greater success for Grand Ole Opry, with both the military and the citizens "back Home." The show was consistently the most popular one with the Armed Forces Radio Network, which broadcast the show from transcribed records on the other side of both the Atlantic and the Pacific. It was during World War II that the show expanded from three hours to four hours, running from 8 p.m. to midnight, live every Saturday night.

Ernest Tubb and his Texas Troubadors, Eddie Arnold (who had begun as an instrumentalist in Pee Wee King's band), Dave "Stringbean" Akeman, banjo wizard and comedian, were all on the Grand Ole Opry stage. Taking their respective turn at the microphone also were Lester Flatt and Earl Scruggs, Bradley Kincaid, Asher Sizemore and "Little Jimmy", Sam and Kirk McGee, along with Bill Monroe and his Blue Grass Boys. It was 240 minutes of non-stop music and comedy.



The Wilburn Brothers



In the late 40s "Red" Foley became a part of Grand Ole Opry, as did the comedy team of Lonzo and Oscar, "Little Jimmy" Dickens, and Hank Williams. Of course, there were defections too; Wally Fowler and Bradley Kinkaid left the show about this time. However there were many talented musicians to take their place. Some of the Grand Ole Opry stars even struck out into other areas of endeavor which were unrealed to music. For example, Roy Acuff once ran for the governorship of Tennessee. To the surprise of his thousands of fans, he lost! Perhaps the voters were merely trying to tell Roy they preferred him singing on the Grand Ole Opry stage to making speeches in the state capital.

By 1950 Grand Ole Opry was 25 years old, a quarter of a century and it was still going and still growing. Many great stars were waiting in the wings to take their turn at the mike in the ensuing years. There were many musicians yet to come in the next 25 years: Hank Snow, the diminutive Canadian, Chet Atkins, guitarist supreme, the lovely Carter Sisters, Kitty Wells, Hawkshaw Hawkins, Johnny Cash, Ray Price, and dozens of thers.

George Hay, the "Solemn Old Judge", the originator of the show and the emcee for over thirty years, would retire in 1956. He could be secure in the knowledge that his legacy would never be forgotten.

Of course in the next three decades Grand Ole Opry would become even bigger (and better, its promoters would claim) eventually spawning a giant recording industry, a gigantic amusement part, and an influx of thousands of tourists, many of who wouldn't know a mandolin from a peach crate. On its stage would be wealthy superstars, singing vocals churned out by songwriters who based their tunes solely upon the two topics of alcohol and infidelity. The meaningful songs that spoke of the people, the land, and their hopes and joys were seldom heard.

For some with long memories, it would never be the same. For the few purists and lovers of bluegrass music whose roots were deep in the hills, their stars had faded. To them Grand Ole Opry bore no more relevance to their souls than did "Hee Haw" on television. But no one can un-ring the bell or turn back the clock and this version of Grand Ole Opry rolls on and on. It is certainly not the show it was in the 1920s or 1930s, and perhaps there are few who would wish it so.

But the wonder of it all is still the simple message that every country and western program sent out to their listeners throughout North America: that music of love and joy and sadness will always find a secure place in the hearts of Americans of all ages.



RED and ERNIE

Part 1



RED FOLEY
and **ERNEST TUBB**

I'M IN LOVE WITH MOLLY • NO HELP WANTED No. 2
HILLBILLY FEVER No. 2 • THE STRANGE LITTLE GIRL

GRAND OLE OPRY STARS



**HANK
WILLIAMS**

the Best of Country Music

There were a few films made about Grand Ole Opry; most emphasized the music not the plot. The example below is typical of these movies.

ROAD TO NASHVILLE

Marty Robbins, Doodles Weaver, Connie Smith, Richard Arlen
A Hollywood agent hits the road to Nashville to sign up talent for a new musical. But the plot is nothing in a picture like this. It's merely an excuse to showcase Nashville's biggest stars singing 38 of your favorite songs in the brightest, most entertaining, country music spectacular to come along in many a moon. You'll see Johnny Cash, Hank Snow, Dottie West, Porter Wagner, the Carter Family and many, many others in the biggest country music jamboree ever filmed.
[110 minutes, Color



THE Old ADLIBBER!
A COLUMN
OF TRIVIA

By
"Grandpa" Ed Bates

Wal, here she be, springtyme in the mountins, lookin jist ez purdy ez a body could want....

Like I tole you in tother ishue, this here tyme ol' Grandpa is gonna talk about the hillbilly slant of Olde Tyme Radio, yessir. I figgered there'd be a whole passel of folks en stuff in this ishue bout WLS Barn Dance en Grand Ole Opry en Louisiana Hayride en most speshully are own WWVA Jamboree over yonder in Wheeling. Wal, I aint one fer chewin nother fellers cud so lemmee strike offen nother direkshun.

How bout them hillbilly shows thet warnt so allfired poplar on the radio? Fer instnst "Uncle Ezra's Radio Station" what wuz a spin-off, ez they say, from WLS Barn Dance. It started in 1934 with a litty-biddy music, jist jokes and iffen I reclect ritely it twas sponserred by Alka-Seltzer. It came otta Chicago, same ez the "Natsunal Fram and Home Hour" what had an orkestra called "The Home-steaders." This here program dun kicked its first on the airwaves in '28 en it lasted fer a spell, bout ten years er so. Don Ameche wuz on the show, seems like, en so wuz a powerful funny lady called Mirandy of Persimmon Holler, iffen you can magine that.

Them movey cowboys thet dun got ther start on radio came back evenshuually and rode them airwaves agin. Roy Rogers dun it, sos did Gene Autry, but I betcha you dint know thet even them Andrews Sisters dun it. Wal shore, it hadda purdy dum title (The Andrew Sisters Eight to the Bar Ranch) but the program twarnt too bad. They got Gabby Hayes en the Riders of the Purpel Sage to apeer withem. This show wuz in WWII er thereabouts en sponsered by some icebox company.

Nother one comes to mind never got rite poplar but I reckon it still hadda peck of folks listenin to it in the 40s. Twas called the "Harvest of Stars" and it had mostly country music en such. One of them big tracter companies wuz the primaree advertizer, coursewize, but I'll be jiggered iffen I kin member much more bout that there show. Fer the younguns, who mite reclect a show called "Bobby Benson of the B-Bar-B", their wuz a musical vershun also, called, whut elze, "Songs of the B-Bar-B." Tex Ritter wuz one of the fellers on this show playing "Tex Mason." do tell!

Thet bout raps it up fer now, good friends, en I'll shore be a mite tickled to be chattin to you in the very next ishue....

RENFRO VALLEY BARN DANCE



By Marvin
Meyerhoffer

I remember John Lair and his Renfro Valley radio programs from about 35 years ago when, as a boy, growing up in the hills of North-western North Carolina. I recall my father tuning in the kitchen radio to receive the "Sunday Morning Gathering" radio program that was broadcast from Renfro Valley, Kentucky.

My father has always been an early riser and Sunday was no exception. With a freshly perked cup of coffee, he would listen, alone in the kitchen, to the gospel music and stories featured on "The Gathering" each Sunday morning. He would keep the volume low, but I could still hear it in the front bedroom that I shared with my brother, Jerry. Our bedroom was right next to the kitchen, and the radio sat on a cupboard right next to the wall separating the two rooms. I remember those Sunday mornings and that old radio show as though it were yesterday.

At the time, I wasn't really that interested in Renfro Valley and John Lair. I got excited over shows like Amos 'n Andy, The Lone Ranger and Inner Sanctum, but I do recall that "The Gathering" program had a pleasant, down-home sound to it and its host, John Lair, had a clear convincing voice that was easy to listen to, as he told stories about life in and around Renfro Valley, about American Pioneers and about great men like Abe Lincoln. He would never preach at you. He would never raise his voice, but he held your attention. His stories were just that interesting, his voice so pleasantly professional.

John Lair was born on July 1, 1894 in Livingston, Kentucky, near the area known as Renfro Valley. He worked as a school teacher and then traveled to Boston, New York City, and Chicago where he worked as a claims adjuster and investigator for an insurance company. In Chicago he got into radio about 1932 and landed a job on Radio Station WLS' country/western show, "The National Barn Dance." He appeared on that program with people like LulaBelle and Scotty, Louise Massey, Pat Buttram, Marvin Miller, The Dinning Sisters and other well-known performers, including some that became well known in films and on television.

With his group, "The Cumberland Ridge Runners," which included Red Foley in its number, Lair continued to appear on the National Barn Dance for many years, but by the late 30s he had decided to return to Kentucky and the Renfro Valley area and start his own radio show. (A couple of years ago, when I interviewed Mr. Lair, he

told me that the area was not called "Renfro Valley" until he started his radio broadcasts from there. A creek that runs through the valley was known as "Renfro Creek.")

He built a huge, barn-like structure there, and according to Lair, was met with a lot of skepticism by the area natives who said his building would become the "biggest tobacco barn in Kentucky." But he proved them all wrong when, on November 4, 1939, Lair with a national sponsor and a radio network (Columbia) behind him, started a series of Saturday night broadcasts of his "Renfro Valley Barn Dance" show that lasted for more than two decades.

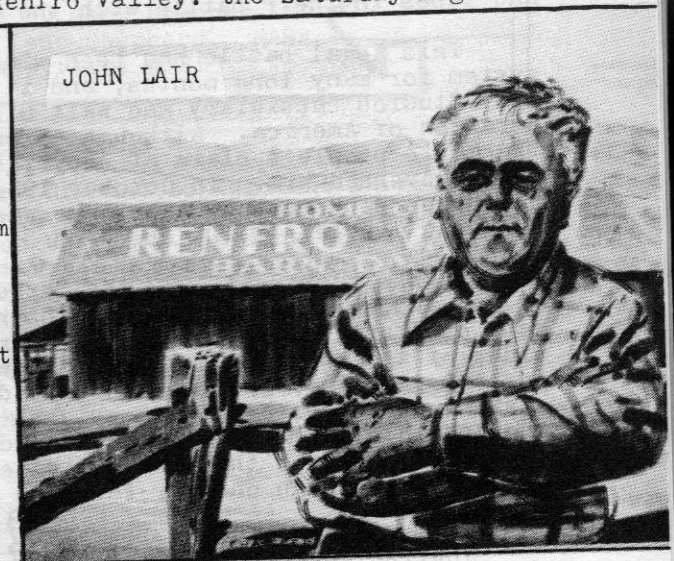
His "Sunday Morning Gathering" program, that started about the same period, is still heard on radio stations around the country and in Canada by tape syndication. (For a number of years, three radio shows actually originated from Renfro Valley: the Saturday night Barn Dance, the Sunday morning program, and a show called "The General Store." This program recreated the typical early American scene of a group of loafer around the cracker barrel, competing with tall tales and harmonizing a bit. This show was actually broadcast from Lair's General Store in Renfro Valley. The store is still there, still in business.)

Although the Saturday night Barn Dance is no longer on the air, it still goes on, twice each Saturday evening, March through October, in the same barn, built more than four decades ago. An old Post Toasties sign still hangs in a dusty corner next to the stage, a reminder that the program was once sponsored by one of the biggest cereal manufacturers in the country.

Until a year and a half ago, Lair appeared in the Saturday night shows and hosted the Sunday morning "Gathering", but because of a stroke that affected his speech and his ability to move, he was forced to turn over the duties he loved so much to others.

I produced a television program of the barn dance show in 1982 when John Lair was still appearing on the stage of it and still hosting the "Sunday Morning Gathering." I can recall meeting him for the first time and how much he looked like I thought he would, and how much that marvelous voice sounded like it did when I first heard it on radio, more than 35 years ago.

NARA NOTE: Author Meyerhoffer has a large collection of ET's (many country items) and will trade for 1st generation dubs for any good shows. Of course, he is especially interested in anything on John Lair or any of the Renfro Valley shows he aired in bygone days. Meyerhoffer's address is 2525 Hermitage Way, Louisville, KY 40222.



Supreme Court Report

BY PATTI ZIEGLER

Home-tapers (video and audio) had legitimate cause for rejoicing on January 17th as the U.S. Supreme Court ruled that the use of video recorders to tape television programs at home does not violate the federal copyright law.

In a 5-4 decision the Court ruled that the use of recorders at home to tape TV programs for later viewing is a "fair use" and does not infringe the copyrights held by film and television producers. The ruling was a major victory for distributors of video-cassette recorders and tapes in their battle with the movie and television industry.

This legal battle had been winding its way through the judicial system for many long months, and it arose out of a suit by a Universal City Studios subsidiary and Walt Disney Productions against Sony Corporation of America. Although a federal judge in Los Angeles rejected the movie people's claim of copyright infringement, a federal appeals court reversed him. In October 1981 that appellate court jolted the home-tapers by ruling that there was a violation of copyright law and Sony was liable.

In the summer of 1982 the Supreme Court agreed to review this ruling and, in the following months, heard many oral and written arguments from both sides of the question. However it was to be more than a year before the decision was rendered. It is evident from the length of time it was considered and the split-decision that the ultimate ruling was a tough one for the nine judges.

Justice John Stevens, who wrote the majority opinion, said: "One may search the Copyright Act in vain for any sign that the elected representatives of the millions of people who watch television every day have made it unlawful to copy a program for later viewing at home, or have enacted a flat prohibition against the sale of machines that make such copying possible."

But the television industry, and particularly the movie industry, does not think the battle is over. They will merely shift it across the street to the U.S. Capital Building and seek relief from Congress. Here they hope to persuade legislators to amend the Copyright Act to permit an assessment of royalties on the purchase of recorders and blank tapes. These proceeds, they project, will be turned over to them and distributed to copyright owners, including the artists.

Bills to that effect have already been introduced in both Houses but how much support they will receive is unclear at this point. Stay tuned for further developments.....

Books in Brief

BY JACKIE THOMPSON

"Vic and Sade; The Best Radio Plays of Paul Rhymer" Edited by Mary Frances Rhymer. Forword by Jean Shepherd. NARA Library, (Printed Materials) #B213

To begin, most forwords are very dry and boring but in keeping with a book about humor, this foreword was most enjoyable. It begins: "One day when I had to stay home from Warren G. Harding School because of some Kid Problem like a sty or diarrhea and everything was quiet in the house in the Northern Indiana steel-mill town where we lived, half-way up in the next block of Cleveland Street, I suddenly heard my mother laughing uproariously in the kitchen. I struggled out of bed to see what was going on. There she was, sitting at our white enamel table, wearing her rump-spring Chinese Red chenille housecoat, her hair festooned with aluminum rheostats, laughing her head off."

" What's up, Mom?' "

"She waved weakly at me. She giggled again."

" 'What's happening, Mom?' "

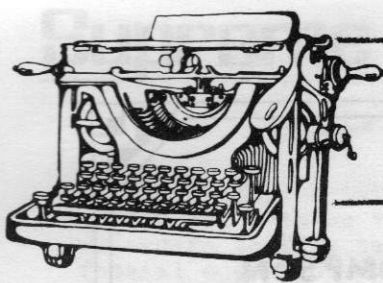
She wiped her tears away from her eyes with a soggy dish towel,
" "Walter's kneecap is acting up again.' "

" 'Huh?' I asked in the best Rush Gook style."

" 'Go back to bed. Can't you see I'm listening to the radio?' "

-----and more just as funny.

The rest of the book is devoted to pure Vic and Sade--actual scripts of thirty programs. Do you remember "The Washing Machine is on the Blink," "Uncle Fletcher, from Dixon, is a House Guest," or "How Neighbrohood Ladies Greet Each Other When on the Outs" ? It's all there. Life today is so tense with many things happening so fast to make us all uptight, and personally I find it very soothing to slow down and read Vic and Sade. Paul Rhymer made his characters say the kind of things people really say and he exaggerated situations from real life. I think he believed what we all know--that life is so crazy, it's laughable!



The Editor's Desk...



This special "country 'n western" issue is the combined product of a lot of talented people. You know who they are and we trust you join us in thanking them, one and all. Your editor gives these authors and artists a tip of his ten gallon hat.

Depending upon the reaction of our readers to this special edition, we may do other "tributes" to other areas of OTR. Let us know if you have any suggestions for future "tributes" to issues.

This January was the 50th Anniversary of the invention of a product that we OTR buffs rely upon so much...recording tape. Interestingly enough, it grew out of fancy tipped cigarettes. Fritz Pfeumer, an Austrian scientist, went to Dresden in the 1920s to help a cigarette company manufacture the "gold" tips that were popular then. The bronze powder kept coming off on peoples' lips until Pfeumer perfected a way to imbed the metal particles in a plastic binder and then magnetized them so they could be electromagnetically scanned on the automation line for inspection purposes. A devotee of opera music, Pfeumer was unhappy with the scratchy phonographs of the era and he set to work to create recording tape, using a process similar to his cigarette mouthpiece. Although unsuccessful, he inspired Dr. F. Gauss to try smaller and more uniform particles of ferric oxide which proved satisfactory. So by 1934, the Germans had the first practical recording tape.

Received in the mail recently a new OTR publication called "Old Time Radio Digest" from Bob Burchett, Herb Brandenburg, and George Wagner. Bob's an artist, Herb's a printer, and both were with the old Collector's Corner/NRT publication. Their first edition is a classy 31 pager, with good columns, slick illustrations, and a very professional appearance. Single copies are \$2.50, a yearly subscription of 6 issues is \$12.50: Royal Promotions, 4114 Montgovery Road, Cincinnati, Ohio 45212. As a discussion springboard, George in his column insists that dramatic radio is neither dead nor gone, and OTR buffs should stop referring to classic radio as "old time radio" because they're fostering the radio-is-dead hoax. Opinions?

Sad news from the National Broadcast Museum in Texas: they've lost the lease on their museum and cannot afford to move into a new location. However, one large gift (or several small ones) might save this repository of 22,500 radio artifacts. If you can help, or you know of someone who might, contact them at 2001 Plymouth Rock, Richardson, Texas 75081 or call Bob Bragg at 214-690-3636.

Our need for original articles on any phase of Old Time Radio continues to be a real one. Not a day goes by that a package of clippings arrives in the editorial mail box, and while we appreciate them, our pressing problem is for articles. Well, I see by the ol' clock on the wall that it's time for us to say good-bye, so until next time, don't touch that dial.....

Jack

A TIP OF THE ATWATER DIAL TO....

Wesley Neal of East Point, Georgia for articles on dramatic radio's return to Georgia's airwaves

Jackie Thompson of Cincinnati, Ohio for miscellaneous clippings, articles and such, including some OTR quizzes

Scott Vaughn of Morristown, Tennessee for referring three new members to North American Radio Archives

Rodney Arisian of Dorchester, Massachusetts for a newspaper article on Bob and Ray

Robert L. Simpson of Hollywood, Florida for creating and donating a quiz on old time radio show theme songs

Charles Ordowski of Livonia, Michigan for assorted clippings on OTR subjects, and several obituaries

Roger Cheung-Hill of San Francisco, California for various and sundry OTR clippings

James Coontz, Member #256, for his donation of \$14 over and above his yearly dues

Jack French of Fairfax, Virginia for copies of the following scripts: THE EYES OF THE EAGLE, "Fingerprint of Guilt" (S-169) and RADIO READER'S DIGEST, "The Enemy's Masterpiece of Espionage" (S-170)

John Pellatt of London, England for Ted Kavanagh's THE ITMA YEARS (B-272)



16 million Americans suffer from deafness or debilitating hearing disorders. Sadly, one million of them are children.

The Deafness Research Foundation is the only national voluntary health organization with a single goal—the financial support of research into all forms of hearing diseases.

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