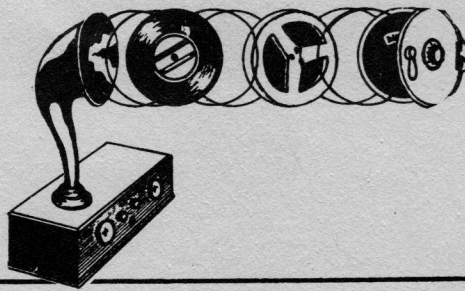


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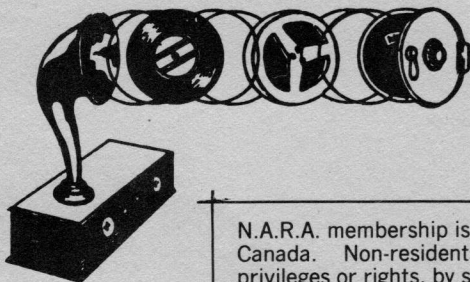
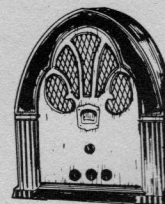
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In this issue

DEPARTMENTS

Letters From Our Readers.....	2
Transcribed from Toronto (by John Pellatt).....	4
In Memoriam (Obituaries).....	8
Reel To Reel Library (by Hal Widdison).....	27
President's Page (by Steve Ham).....	28
The Old Adlibber (by Grandpa Ed Bates).....	31
From the Editor's Desk (by Jack French).....	36
Tip of the Atwater Dial.....	Back Cover

ARTICLES

Radio's Golden Comedians (by Frank Bresee).....	13
And Now Meet Fibber McGee & Molly (by Scott Vaughn)....	16
Old Time Radio In Japan (by Yamashita Moriyuki).....	22
Preserving the Golden Age of Radio (reprint).....	29

FEATURES

CTR Quiz (by Brian Crimmins).....	12
World War II Clippings.....	18
Radio Quips and Quotes (by Edna Uzell).....	19
Problem Clinic.....	21
Charley's Corner (by Charles Ordowski).....	32
Could It Be Verse?.....	33
Books In Brief (by Jackie Thompson).....	34



Letters



from our readers

Dear Editor:

I am doing research work to produce and host a series about network radio in Chicago from the 30s to the late 60s.

Would like help in finding names, addresses, and phone numbers of persons who worked in Chicago network radio. I also need any oral or audiovisual clips from that period, plus scripts, pictures, and related material. Am interested in locating any historical material about Chicago in this era.

If any member in the Chicago area would like to assist me in my research and scripting, they'd be welcome.

William Brasie
4115 N. Prairie
Schiller Park, IL 60176
312-671-7289

ED. NOTE: You've already been put in touch with Al Inkster, our Printed Materials Librarian, as well as our two tape libararians. We certainly support your project, Bill, and hope that OTR buffs in the Windy City region will step forward to assist in this endeavor.

Dear Jack,

I've enclosed a special quiz that a bright student of mine created. He's a dyed-in-the-wool OTR fan of 14 years of age. His name is Brian Crimmins; he's enrolled in my advanced social studies class (8th grade) and is also president of our school's OTR Club which I advise.

Thanks for continuing to perform the tasks of Editor in Chief for our journal. I love receiving and devouring each and every issue.

Tom Price
(former NARA Treasurer)
Salinas, California

ED. NOTE: We appreciate that, Tom, and we've used Brian's quiz on page 12 of this issue. It may encourage others to try their hand. Also thanks for your article on "Fibber McGee and Molly" which will appear in our next NARA NEWS.

Dear Editor:

As a new member of NARA, I'd like to be contacted by others who share my interest in Big Band remotes. I'm particularly interested in hotel orchestra remotes of the 1940s and 1950s.

John L. Herbert
267½ West 11th Street
New York, N.Y. 10014

ED. NOTE: Thanks for your note, John, we hope that interested members will contact you and share their holdings.

Dear Jack:

Am searching for additional material on pharmacists and pharmaceuticals, including the following OTR shows:

"The Timid Soul" Casper Milquetoast series, believed to feature a druggist
"Eno Crime Club"
"The Doctor Fights"

If any reader has any of these and is willing to loan, trade or sell, please contact me. I'm also interested in any advertisements or programs which include or feature druggists or pharmaceuticals.

Mickey Smith
School of Pharmacy
University, MS. 38677

ED. NOTE: Glad to help, Mickey, and we are glad to encourage our readers to lend a hand to this worthy project in behalf of American pharmacists throughout the country trying to locate and preserve this portion of our history.

Dear Editor:

I thought your readers might want to know about the durability of the "soaps" especially after reading that three-part series in NARA NEWS about the ones on radio by George Willey. He told us about programs that lasted many years in Old Radio.

The "soaps" have been just as durable on television. For example, here are the longest running ones now: Search for Tomorrow, 32 years, Guiding Light, 31, Edge of Night, 27, and As The World Turns, 27.

Katie Everett
P.O. Box 27
Shasta Hill, Iowa

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!

Visitors to London this summer will most certainly want to include a visit to THE CABINET WAR ROOMS, the surviving and most important emergency underground accomodation for the protection of Winston Churchill, his War Cabinet and the British armed forces Chiefs of Staff from air attacks during World War II. Established as early as 1938 and expanded by 1939 the rooms are ten feet below the ground in the Government Offices, Great George Street.

I recommend when you take the tour you fork over the extra quid for the recorded guide commentary. You really do get so much more out of it. It is really fascinating to actually stand where the whole war effort was directed from—and to try to imagine what it must have been like when it was operational—or during an air raid—or when Churchill was actually down there. A fascinating experience you won't want to miss.

There are two features of special interest to NARA members...first there is the TRANSATLANTIC TELEPHONE ROOM. It was one of the most important rooms in the whole complex. From this tiny room Churchill was able to speak directly to President Roosevelt in the White House. Although messages were scrambled they were sent by "radio-telephony" and no completely secure link existed until 1943. In that year Bell Telephone Labs shipped an advanced scrambler, called SIGSALY (its codename) to London—only it was too big to fit into the complex and had to be fitted into the basement of an Oxford Street department store(!) Special underground cable hooked it up with the TELEPHONE ROOM which had another scrambler and a specially adapted Bell Telephone phone. Churchill's telephone code name was "X-Ray" ... I wonder how quickly you would have been arrested if you had tried to make a person-to-person call to "X-Ray" during WWII? Beside Churchill's telephone were instructions reminding him to use a normal voice to avoid loss of signal quality—and on the wall to his right was a clock with two black hands (London time) and two red hands (Washington D.C. time.)

A most amusing sidenote: the entrance to the TELEPHONE ROOM had a special lock on the door marked "Vacant" or "Engaged" so that passing staff could tell at a glance if Churchill was on the hotline to Washington. Clever idea, right? Originally...it was a toilet door!

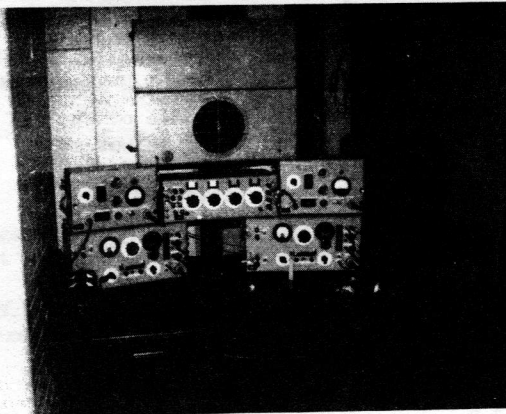
YOU'D BE GLUM TOO... IF JOHN WAS STILL IN YOUR COUNTRY!!!



Perhaps of more interest is the fact Churchill made numerous broadcasts from these underground quarters. There is a separate room which housed the BBC's remote broadcast equipment (called OB or Outside Broadcast) and the microphones which were located in the Prime Minister's own room. From there he made a number of his famous broadcasts in 1940—including an invasion warning on September 11th, a broadcast to France on October 21st and another to Italy on December 23rd. Following the outbreak of war with Japan he also broadcast from this room on December 8th, 1941. During your visit you will be able to see THE PRIME MINISTER'S ROOM and the desk from which he made these broadcasts. You can also see what he looked at during those dramatic speeches—maps on every wall showing how the war was going—and curtains specially hung so they could be closed to hide the maps whenever Churchill thought it was necessary.

The more technically minded might be interested in the room containing the BBC's equipment. My sources tell me the radio set was called an OBA/8 (Outside Broadcasts Amplifier, Model 8?) and a restored model has been placed in the original room by retired BBC engineer John Ireland who had lots of experience with it. You can see a photograph of the equipment in question on this page. I'm told the OBA/8 was developed just before war broke out and was easily broken down into a number of units for transportation, storage and operation. The system consists of an amplifier, four channel mixer, monitoring loudspeaker and a power unit to connect it to the electricity. There were also backup power units and amplifiers—in case of equipment failure—as well as batteries in case there was a power blackout. The world's first hi-fi component system, folks! Ironically one of the last major uses of the OBA/8 was Churchill's funeral in 1965 before it was scrapped for newer systems.

Writing all this reminds me of the story about Churchill's famous "We shall fight them on the beaches" speech made after Dunkirk. The British Council—a government agency—wanted the speech (originally made in British parliament where recordings were not allowed at that time) to be recorded for distribution to the world. You've probably heard it yourself, right? Well, Churchill said he was far too busy—what with a war to fight—but he said he would allow an actor to impersonate him. You must know the story by now...actor Norman Shelley recorded the speech at the BBC—Churchill approved—and THAT is the recording that exists to this day! You can tell because there is no parliament building ambience—it was obviously done in a studio. Recently LP's & tapes have surfaced with various Churchill speeches—some are real but several are Shelley. Hard to tell apart? Not once you know the difference but even Churchill said "He's (Shelley) got my teeth"!



The OBA/8 set in the War Rooms

High praise indeed, I think! And if someone tells you "No, it really is Churchill" doing the Dunkirk speech—even the BBC masters say "Churchill"—in the mists of time the BBC have forgotten they had someone impersonate him for SOME of the most important speeches.

THE CABINET WAR ROOMS is located at the Clive Steps, King Charles Street here in London SW1A 2AQ (telephone 01-930-6961 or 01-735-8922) and is open Tuesday through Sundays 10am to about 6pm but give yourself a good hour or more to do it properly. It's almost opposite the WESTMINSTER subway station—very easy to get to. There is an admission charge but it is well worth it and there is a souvenir shop to prove you were really there!

I'm pleased to report BBC Radio are not the only contemporary producers of radio drama over here—Capital Radio here in London, Britain's largest commercial station with an audience of over ten million(!) presents original radio dramas on the first Sunday evening of every month. In May they presented THE KITE LORDS a two hour science-fiction fantasy set in London after the "big bang"—when the city is ruled by mutant insects! They crammed about five hours of action into the two so it was really good value for advertisers' money and I hope a small sign that radio drama will continue to flourish on commercial wavelengths everywhere.

The BBC WORLD SERVICE (the international shortwave arm of the BBC) have just finished broadcasting a trial run of its new soap opera serial LONDON ROYAL—a serial about the loves and life of the family running a big London hotel. If the audience response is good they will produce a new series later this year or early next year—with the BBC's worldwide audience it had a potential listenership of over 125 million!

BBC radio producer Jonathan James-Moore really went for realism when he recorded a series of latenight mini-plays ARE YOU STILL AWAKE? He used real life husband and wife couples to play the parts of married couples in these short comedies—and he recorded them with the couples in the studio ACTUALLY IN BED! The plays are in the form of those "late night conversations people have just before they fall asleep". Jonathan said he had the actors and actresses lying down for realism. "Their pace of conversation and the quality of voice is different when people are lying down." I guess the only spring in their voices will come from the mattress.

Fans of THE AVENGERS TV series take note (yes, this includes you Jack French!)...did you know there was a radio series made of the TV series? Unfortunately not with the original cast. A series was made for South African radio by Sonovision in 1972 with stories freely adapted from television scripts. Each episode was fifteen minutes in length and was either a self-contained story or a serialized story ranging from five to eight episodes. I don't know...I can't really imagine THE AVENGERS without Patrick Macnee and Diana Rigg or Linda Thorson...can you?

Rene Cutforth, a journalist and BBC broadcaster, has died at his home in Essex on April 1st. He was 75. I'm enclosing a copy of his obituary notice with this column (from THE GUARDIAN) and you can read it elsewhere in this issue.



No prizes for guessing the name of this infamous gaggle of GOONS...although you might be interested to know pre-54 tapes and scripts DO exist. Verrrry interesting...yah?

BBC RADIO 2, the more "middle-of-the-road" BBC network station is running "popular" radio serials...in May they ran SPACE FORCE a fun science fiction thriller which sounded like great fun to do and was very much in the style of those great sci-fi OTR shows of the 40's and 50's...sort of cartoon strips for the mind. In June they continued with a six-part thriller serial CAST, IN ORDER OF DISAPPEARANCE, a story of stage, mystery and murder!

By the way, I'd be happy to hear from anyone with the complete NPR series with BOB & RAY.

STEPTOE AND SON the famous television series on the BBC from the early 1970's which inspired various Norman Lear spinoffs in the US also inspired a BBC Radio version. The series is being run throughout the summer Sundays at noon during their SMASH OF THE DAY (classic BBC radio comedy shows from the past) slot on Radio 4.

Sorry...not enough room for anecdotes from Jack DeManio this time....maybe next time?

BEST SELLER! THE LIFE AND DEATH OF ERIC PODE OF CROYDON by Andrew Marshall and David Renwick is a hilarious collection of adapted scripts and material originally heard in their BBC Radio comedy cult classic THE BURKISS WAY heard in the late 1970's.

Back in Canada OTR collector and broadcaster David Lennick will be hosting SUMMER CAMP on CBC Radio across the country and will be broadcasting rare and not-so-rare OTR on the show over the course of the summer months. I know many of you live within reception distance of a CBC transmitter and are forced to spend a lot of money on tape when David is on the air!

Again, if you get the chance this summer...come over and visit Great Britain. It will be the holiday of a lifetime and you won't ever regret the decision.

My next column may be from Toronto again...but until then, have a GREAT summer!

Best wishes from John

LIVE IN LONDON!

IN MEMORIAM

STUART JEROME, 65, writer who was one of the first radio scriptwriters to become prominent in the new medium of television, died Sunday of a heart attack, it was reported in Los Angeles.

He wrote for "Lux Radio Theatre," one of radio's Top 10 broadcasts, and later became a frequent contributor to such early TV series as *The Cisco Kid* (1950-56), *Mr. District Attorney* (1951-52), *Tombstone Territory* (1957-59) and many other early shows. Later he wrote for *The Fugitive*, *I Led Three Lives*, *Alfred Hitchcock Presents* and other prime-time shows.

VARIETY
OCT 29, 1983

WILLIAM A. SCHUDT JR.
William A. Schudt Jr., 78, veepee of affiliate relations for CBS Radio at the time of his retirement in 1966, died March 21 at his Baldwin, N. Y. home.

He joined CBS Radio in 1929 as a staff writer, subsequently serving as general manager of CBS Radio o&o's WBT Charlotte and WKRC Cincinnati. In 1953, he was named veepee in charge of station relations for CBS Radio and CBS-TV, becoming affil realtions veepee for CBS Radio in 1959.

Survived by his wife and daughter.

VARIETY
MAR 28, 1984

LOS ANGELES—**James B. Garfield, 102**, a poet, novelist, and director of old Hollywood radio shows who had been blind since the early 1950s, died of pneumonia May 23 in Valdosta, Ga.

He was appointed a member of the state Commission for the Blind by former governor Edmund G. Brown after having written "Follow My Leader," a novel about a Seeing Eye dog and his master. First published in 1957, it brought Mr. Garfield fame as a classroom speaker and as an authority on the blind.

WASHINGTON POST
MAY 28, 1984

C6/TORONTO STAR, FRIDAY, FEBRUARY 24, 1984

Tom Killen, 66, editor, writer

By Alan Barnes Toronto Star

Tom Killen, 66, a retired magazine editor, novelist and radio script writer, died in his North York home yesterday.

Born in the Montreal section of Point St. Charles, he attended high school there but left during the Depression.

He worked for Domtar Inc. in Montreal for almost 20 years, the last 10 as editor of the paper company's staff publication.

Mr. Killen came to Toronto in 1972 and worked for Security Credit Systems Ltd., editing the firm's house organ until he retired last year.

He wrote more than a dozen episodes for the *Stories With John Drainie* radio show, which ran weekdays for several years in the late 1950s and early 1960s on the Canadian Broadcasting Corp.

A favorite comic character with radio audiences was his Willie Muldoon.

Mr. Killen also wrote for the

Winnipeg Free Press Weekly and was the author of five detective novels that were published in paperback in the United States.

In the 1960s he was one of eight Canadian writers who each wrote a book for the Canadian Careers Library published by Ryerson Press for school students.

He fictionalized the life of a newspaper photographer in a big city in *Free-Lance Photographer*.

Prior to Montreal's Expo 67, he designed and published five or six editions of a small paper called *Montreal Century*, which carried 100-year-old news written in modern newspaper style.

His daughter Carol said her father had heart trouble but was in good spirits Wednesday night because he has been asked to submit several articles to a magazine published for seniors.

He leaves his wife Fern; daughters Carol Coles and June Mills; sons Richard and Paul and four grandchildren.

Obituaries



Tom Killen: He wrote John Drainie radio stories and created Willie Muldoon.

A funeral will be held at 10 a.m. Monday at St. Timothy's Catholic Church on Leith Hill Rd., North York.

Ina Ray Hutton, Band Leader in 40's and 50's

NEW YORK TIMES, FEB 22, 1984

VENTURA, Calif., Feb. 21 (UPI) — Ina Ray Hutton, one of the first women to succeed as a band leader, in the 1940's and 50's, died of complications resulting from diabetes Sunday at Community Memorial Hospital. She was 67 years old.

Miss Hutton played the piano only passably, but her baton wielding and singing embellished by sensual gyrations were crowd pleasers. "I'm selling the show as a music program, not on a sex appeal bases," she once said, "but if curves attract an audience, so much the better."

Born in Illinois, Miss Hutton began her career as a song-and-dance performer on Broadway at the age of 8 and

later played with such leaders of big bands as Harry James and Artie Shaw before forming her own band in the 40's.

"From 1940 to 1950 I had an all-male orchestra with some of the top sidemen in the business," she recalled in a 1956 interview. "But when a television offer came along for an all-girl group, I formed a new band."

Beginning in 1952, Miss Hutton's all-women troupe scored a hit on West Coast television and during the summer of 1956 her weekly musical variety show was televised on NBC.

Miss Hutton said she discovered the appeal of all-women bands in 1935 when she organized her first one. But she

found the tribulations of traveling across the country on one-night stands was discouraging.

"I kept the first band for five years," she recalled. "If a girl got sick or decided to get married, it was horrible trying to replace her. You'd be surprised how hard it is to find a good female trumpet player."

Her sister, June Hutton, was a singer who appeared with Frank Sinatra.

Ina Ray Hutton had been living in Ventura since the 1960's, when she married Jack Curtis, a businessman, who was her fourth husband. He died three years ago.

Funeral plans have not been announced yet.

LEORA THATCHER

Leora Thatcher, 89, actress and teacher, died March 5 in Salt Lake City. Born in Logan, she was educated at the U. of Utah, Brigham Young College and Utah State. As an actress she worked in stock, on Broadway, in films, radio and television.

She worked in the Social Hall Professional Acting Co. of Salt Lake and taught speech and drama at Logan High, as well as the McCune School of Music. She acted at the Pasadena Playhouse and in several films before appearing on Broadway in "Tobacco Road," "One Bright Day," "The Male Animal," "The Children's Hour," "The Music Man" and in summer stock.

Her tv credits include "Kraft Theatre," "Studio One," "Westinghouse Theatre" and "Hallmark Hall of Fame," and she was on radio in "Our Gal Sunday," "Pepper Young's Family" and "Dr. Christian."

VARIETY 3-28-84

William J. Kaland, 68, Is Dead; A Producer for Radio and TV

William J. Kaland, a former producer of public affairs programs for radio and television, died Sunday at his home in New York City. He was 68 years old.

Mr. Kaland, a native of Rochester, was graduated from Louisiana State University. He was a writer for "The Fred Allen Show," and for 18 years he worked for Westinghouse Broadcasting Company, where he produced radio specials on such topics as welfare and environmental pollution. In 1970, he won a George Foster Peabody Award for a radio series on the problems of transportation and communications systems.

Mr. Kaland is survived by his wife, Claire King Kaland; a daughter, Marta Kalish; two sons, Michael Kaland and Rory Kaland, and three grandchildren. A memorial service will be held at the Players Club in Gramercy Park at 2 P.M. on Jan. 8.

N.Y. TIMES 12-29-84

NASHVILLE—Onie Wheeler, 62, a harmonica player in Roy Acuff's band, died May 26 at a hospital here. He collapsed while singing a hymn during a television taping on the Grand Ole Opry stage. The cause of death was not reported.

He recorded more than 100 songs during his career, including "Mother Plays Loud in Her Sleep," "Onie's Bop," and "Steppin' Out." He was the backup who provided the "all aboard" and the train whistle howl for Acuff's "Wabash Cannonball."

WASHINGTON POST
MAY 27, 1984

Harry Salter, Led Orchestra On Radio and TV Programs

Harry Salter, who for many years was an orchestra conductor for radio and television programs, died Monday at a nursing home in Mamaroneck, N.Y. He was 85 years old and was a resident of Manhattan.

One of Mr. Salter's radio orchestras in the late 1920's had as members Tommy and Jimmy Dorsey, Artie Shaw, Gene Krupa and Jack Teagarden.

He was the orchestra leader for such radio shows as the "Hit Parade," "Your Unseen Friend," "Philco Show," "Hobby Lobby" and "Mr. District Attorney" and for performers such as Lanny Ross and Milton Berle.

Mr. Salter was also the original producer, as well as orchestra conductor, for "Name That Tune," which was on television for many years, and was the creator and music director of "Stop the Music," on radio and television.

He is survived by his wife, Roberta Semple Salter; a daughter, Victoria, of Manhattan; a sister, Sylvia Werner, of Bayside, Queens; two brothers, Louis, of Miami, and Bert, of Lago, Fla., and two grandchildren.

NEW YORK TIMES
MAR 7, 1984

John McCaffery

John K. M. McCaffery, a radio and television newscaster, master of ceremonies and quiz-show host for nearly three decades, died Monday at Charlotte Hungerford Hospital in Torrington, Conn. He was 69 years old and had lived in Litchfield, Conn., since his retirement in 1967.

Mr. McCaffery was perhaps best remembered by television viewers for his "11th Hour News" on WNBC-TV from 1952 until 1963. He was known for his opening line, "What kind of a day has it been?"

He was master of ceremonies for "The Author Meets the Critics" for nine years on radio and television and was host of an early game show, "What Makes You Tick?" on CBS-TV.

His wife, Dorothy, died in 1980.

Surviving are four sons, Richard, Peter, Sean and Padraic; two brothers, Richard and Philip; two sisters, Agatha Church and Miriam McCaffery, and three grandchildren.

N.Y. TIMES OCT 7, 1983

Ned Wever, 85, the radio voice of Dick Tracy and Bulldog Drummond and a character actor whose television credits included roles on "Bonanza," "Alfred Hitchcock Presents" and "Get Smart." Died in Laguna Hills, Calif.

DETROIT FREE PRESS, MAY 9, 1984

Radio Announcer Carleton Smith Dies at Age 79

By Bart Barnes
Washington Post Staff Writer

Carleton D. Smith, 79, a radio announcer who introduced President Franklin D. Roosevelt at all of his "fireside chats," a former general manager of stations WRC and WRC-TV in Washington, and a vice president of the National Broadcasting Co., died April 27 at Naples Community Hospital in Naples, Fla. after a heart attack.

Mr. Smith, who joined NBC in Washington in 1931 and was White House announcer for 12 years during Roosevelt's presidency, was active in business and civic affairs in Washington and was general campaign chairman for the first United Givers Fund drive here in 1956.

He was born in Winterset, Iowa, and came to Washington at the age of 17 to study at George Washington University. Although he never graduated, he served decades later on the GWU board of trustees and was a member of the executive committee.

As NBC's White House announcer during the 1930s, Mr. Smith introduced Roosevelt to nationwide audiences when the president broadcast his now famous fireside chats. Some of the equipment Mr. Smith used during his coverage of the Roosevelt presidency, the old-fashioned microphones and the watches for timing the broadcasts, were included in a Smithsonian Institution exhibit on FDR several years ago. He was one of two radio announcers invited to attend Roosevelt's funeral services at the White House.

In 1947, Mr. Smith went to New York for NBC as director of network television operations, and in 1951 he was elected a vice president of the company and placed in charge of network station relations.

He returned to Washington in 1953 as general manager of NBC affiliates WRC and WRC-TV. Under his direction, the stations won awards in 1956 for leadership in sales and public service activities among NBC affiliates. They were also recognized for continuing campaigns to clean up pollution in the Potomac River.

In 1960, Mr. Smith became Washington vice president for the Radio Corporation of America, a position he held until he retired in 1967.

During the 1950s, he was an advocate of the concept that charitable giving should be packaged into a single annual campaign that would embrace the whole metropolitan area. When that idea became reality in 1956 and the UGF was founded, he directed the first campaign and raised \$6.6 million. The UGF is now called the United Way.

Mr. Smith was a former director of Potomac Electric Power Co., a trustee and founding member of the Federal City Council, and a director of the Washington Board of Trade. He was a member of the Metropolitan and Burning Tree Country clubs.

Mr. Smith lived in Washington until about five years ago when he moved to Florida.

Both his first wife, Anne Stiles Jones, and his second wife, Ruth Newburn Sedam, died before him.

Survivors include a son by his first wife, Carleton Craig Smith, of Leesburg; a sister, Mrs. Bryce Van Syoc, of Godfrey, Ill., and two grandchildren.

WASHINGTON POST
MAY 1, 1984

Gordon Sinclair, 83, irreverent Canadian newsman who became a folk hero to many Americans when he scolded the world for being ungrateful to the United States. On June 5, 1973, when the United States was battered by the energy crisis, Watergate and the Vietnam war, Sinclair told off the world in a broadcast for turning against the United States after accepting billions of dollars in U.S. aid.



Sinclair

"This Canadian thinks it's time to speak up for the Americans as the most generous and possibly the least appreciated people in all the world," he said.

Until shortly before his death, Sinclair worked on his radio show at CFRB in Toronto despite several heart attacks. Sinclair slipped into a coma Tuesday and died Thursday, shortly after his three sons gave permission for life support systems to be withdrawn. Died in Toronto.

Donald McGannon, 63, retired chairman of Group W Westinghouse Broadcasting and Cable Inc. who successfully campaigned for federal regulations giving local stations half an hour of early-evening programming; in 1965, he pioneered the all-news radio format and barred cigarette commercials on his stations before it was legally banned; May 23, in Chester, Conn.

DETROIT FREE PRESS
MAY 19, 1984

Detroit cop made mark as musician

Frederick E. Mitman was a 30-year veteran of the Detroit Police Department who retired in 1960 as a lieutenant. Many, however, may remember him as a musician.



Mr. Mitman

Mr. Mitman, 85, died Friday at Providence Hospital in Southfield.

He was born in Allentown, Pa., in 1898. At 21, he joined the Victor Herbert Band and played at the Steel Pier in Atlantic City, N.J. He was a trombonist.

Mr. Mitman continued his musical career after coming to Detroit and joining the Police Department in 1930.

He played with the Detroit Symphony Orchestra and performed for WWJ radio during the 1940s.

As leader of the police band for 15 years, he traveled with the band during World War II and did benefits at USO clubs and air bases.

Mr. Mitman, who lived in Farmington, is survived by his wife, Olga; a daughter, June Leonard; three grandchildren, and four great-grandchildren.

Services will be at 1 p.m. Monday at St. Pauls Lutheran Church, Farmington Hills. Burial will be in Glen Eden Memorial Park, Livonia.

— John Flynn

DETROIT FREE PRESS
APRIL, 1984

CHICAGO TRIBUNE
MAY 28, 1984

Rene Cutforth

RENE Cutforth, the journalist and broadcaster died yesterday at his home in Essex, aged 75.

Mr Cutforth became known when he covered the Korean war for the BBC in 1951. He also wrote a book on his experiences there, *Forgotten War*.

He had joined the BBC in 1946, working as a sub-editor in the radio newsroom. Two years later he transferred to the reporting staff, but left the BBC when he returned from Korea and became a successful freelance writer.

James Cameron writes: Rene Cutforth was, in my view, by far and away the best radio journalist we ever heard. For a long time he was indeed almost the only one; he worked for 30 years for the BBC from its dinner-jacket days to the rumbustious period when everything seemed to happen in The George pub in Mortimer Street. He and I were almost the final survivors of a long-endangered species: the foreign correspondent.

Rene, among us all was the true character. His scrupulously stylish words, delivered in that harsh abrasive voice, were an inimitable act. He had a unique way of conveying simultaneously compassion and contempt. He had pity for the suffering — of whom we saw enough, goodness knows, over the world — and a bitter scorn for the absurd agencies that brought these things about.

Rene Cutforth came from Swadlingcote in Derbyshire, famous for being part of the former constituency of George Brown. It was, he said, "so ugly it made you laugh." He went to a moderately posh prep school, skived and travelled his way all over the place until the army scooped him up and sent him to Africa.

He then spent three years as a POW and finally emerged as a psychiatric wonder-boy, just right for the BBC.

I saw Rene Cutforth at work all over the world — Algeria, Nigeria, India, Korea. He always gave the impression of never knowing what he was up to, but the crafty old fox knew better than most.

He wrote a book, *Order to View*, which told the whole story for once on the printed page, with a sense of sardonic and even merry irony that still recalls the best of Evelyn Waugh. He sent me a copy with the inscription: "Don't believe a word of it." But I do.

LONDON EVEN-
ING NEWS
APR 2, 1984

Willard Mears, 73, a broadcaster who began his radio career in 1940 after a decade as an actor and writer in Hollywood. During World War II, Mears created the "Million Dollar Club" radio show. The U.S. Treasury said the show sold more U.S. War Bonds than any other. Mears also received several awards for a 1940s drama, "Who Killed Dr. Drew?" Died in Beaverton, Ore.

DETROIT FREE PRESS
FEB 8, 1984

The Cincinnati Post, Saturday, November 5, 1983

Deaths

Radio personality **Don Sherwood**, who billed himself as the "world's greatest disc jockey" and once was paid \$1000 a month in the 1960s not to work, died of emphysema Friday in San Francisco. He was 58. Sherwood worked at KSFO in San Francisco, where he made his name, as well as stations in Chicago and Honolulu. In 1967, Sherwood, whose on air characters included "Dirty Shirt, Fat Neck," got tired of working and just left the KSFO studio during his show. He turned up in Hawaii and KSFO paid him \$1000 a month for the length of his contract not to return to the Bay Area and work for a rival station. Sherwood returned to KSFO briefly in 1974 but then dropped out of public view.

Author Richard Durham, 66

Richard Durham, 66, Chicago journalist whose writing career included radio scripts for the "Lone Ranger," speeches for Mayor Harold Washington and co-authorship of Muhammad Ali's autobiography, "The Greatest." He also was editor of the Muhammad Speaks newspaper, the journal of the Black Muslims, now the Nation of Islam, from 1963 until 1970. Died in New York City.

John L. Barrett, 71, who played the Lone Ranger when that radio drama began in Buffalo as "Covered Wagon Days" in the early 1930s. The name of the show was changed to "The Lone Ranger" after the show shifted to Detroit, where it achieved national fame, said his daughter, Mrs. Donald Friday. She said her father played a only few roles in Detroit. Died in Buffalo.

DETROIT FREE PRESS, 5-2-84

Vick Knight Sr., 75, who wrote or produced such hits of the golden age of radio as the Eddie Cantor, Fred Allen, Rudy Vallee shows, "Amos 'n Andy" and "Gangbusters." Knight also was a composer who was elected to the Songwriters' Hall of Fame in 1956. Died in Placentia, Calif.

DETROIT FREE PRESS, 5-20-84

VANCE RANDOLPH
Vance Randolph, 61, veteran Montreal radio announcer and executive, die in his sleep March 2 at his Montreal home.

At the time of his death, Randolph was both program and music director at the privately owned CJAD-AM. He had previously assumed similar responsibilities at CJFM-FM, CFMB-AM, CFQR-FM, and CFCF-AM, all Montreal stations.

Born in Toronto, Randolph served with the Royal Air Force during World War II and was awarded the Distinguished Flying Cross. His radio career began in Chicago in the mid-'50s, and Randolph was a pioneer in the area of airborne traffic reporting.

Randolph is survived by his wife, brother and parents.

VARIETY
MAR 28, 1984

Julie Berns, Comedy Writer; Worked in Theater and Radio

Julie Berns, who wrote comedies for the Yiddish- and English-speaking theaters and for radio, died at her home in Mahopac, N.Y., on Wednesday. She was 84 years old.

Among Mrs. Berns's English-language plays was "For Heaven's Sake, Mother!" which she produced with Jack Benny and George Burns in 1948 and which starred Molly Picon. Another was "Uncle Willie" (1956), written with Irving Elman, which starred Menasha Skulnick. Both plays ran on Broadway. Her Yiddish-language plays, performed primarily in the 1920's and 30's, included "The Golden Land" and "Schmendrick."

Mrs. Berns's radio serials included "The Bronx Marriage Bureau," starring Molly Goldberg, and "Life With Father," on which she collaborated with Hy Brown. She wrote and sometimes performed in a satirical weekly series called "Hysterical History," with such guests as Eddie Cantor and George Jessel, and, with Red Barber, interviewed famous people in a series in the 30's.

Mrs. Berns, whose maiden name was Elstein, was born in Spring Valley, N.Y. Survivors include two sons, Robert and Richard; a sister, Pauline Fromberg; five grandchildren, and one great-grandchild.

NEW YORK TIMES
DEC 31, 1983

1. The A&P Gypsies were sponsored by what Tea Company?
2. Was Ken Carpenter the announcer for "The Abbott and Costello Program"?
3. "Abbott Mysteries" were based on novels by Louisa May Alcott. True or False?
4. Each week someone visited Captain and Mrs. Diamond. Who was it who visited?
5. Were "The Adventures of Mister Meek" a sitcom or a serial?
6. What company sponsored "The Adventures of Ozzie and Harriet," and what did they make?
7. On "Al Pearce and His Gang," who played Elmer Blurt?
8. Name three or more of the people who played Henry Aldrich on "The Aldrich Family."
9. Charity Amanda Dyke on "Amanda of Honeymoon Hill," was played by whom?
10. When did Freeman Gosden and Charles Correll make their radio debut?
11. What were the first names of the Andrews Sisters?
12. Who was the M.C. on "Are You A Genius?"
13. On "Armstrong of the SBI," what did "SBI" stand for?
14. What did the program "Strange Wills" dramatize?
15. Who were the vocalists on "Arthur Godfrey's Talent Scouts"?
16. "Aunt Jemima" was aired for what purpose?
17. What was the setting for "Aunt Mary"?
18. On "The Baby Snooks Show," who played Robespierre, Snooks' brother?
19. Name one or more of the ladies who played Mary Noble on "Backstage Wife."
20. Who was the announcer on "Battle of the Sexes"?
21. Who was the host on "Behind the Mike"?
22. On "Believe It Or Not," who took Robert Ripley's place when he was gone?
23. Name two or more people who played Beulah on the show of the same name.
24. Who was the hostess on "Blind Date"?
25. Who was the M.C. on "The Breakfast Club"?

ANSWERS ON PAGE 21

RADIO'S GOLDEN COMEDIANS

BY
FRANK BRESEE



GROUCHO MARX, BOB HOPE, JIMMY DURANTE, GEORGE BURNS, EDGAR BERGEN, RUDY VALLEE, MILTON BERLE, and JACK BENNY. That's quite a line-up, isn't it? These radio stars and a hundred more have joined me on my "GOLDEN DAYS OF RADIO" program since it went on the air in 1966, reminiscing about those good ol' days.

Durante, in 1967, told me about the time his father came out here to Hollywood to visit. He had been a barber all of his life and brought his shears with him, cutting the stars hair, in order to make some extra money. You see, the elder Durante, never thought his son's career would last, and always tried to convince him to earn an honest living. Luckily for all of us, he chose show business.

Mr. Durante told me about his first radio series which went on the air in 1933, and was broadcast from the studios on Melrose, which are now being used by KHJ (radio and TV). Each week after the Durante show was over, the audience was asked to stay, because the program that followed featured comedian Will Rogers in a special guest spot. The show actually originated in New York, but they would switch to Hollywood about ten minutes into the program for the Will Rogers spot. Durante told me that he always felt sorry for the audience because of the length of time they had to sit on the hard wooden seats that were provided. To most people, Jimmy Durante has been known affectionately as "the sweetest guy in show business", and he certainly deserves that title.

Jack Benny was on my show in 1970, and he talked about his feud with Fred Allen and his early radio programs long before he began broadcasting for Jell-O. As you know, his first radio appearance was as a guest on Ed Sullivan's radio interview show on WHN in early 1932. His first lines on the radio were, "This is Jack Benny talking. There will be a slight pause while you say; Who cares?" Later on that year, he began his first regular radio program on which he acted as emcee on two weekly half-hour shows, Monday and Friday. The program was sponsored by Canada Dry. In October of that same year, Jack joined NBC for the first time on the General Motors Chevrolet program and the following year, General Tires began as sponsor for one season. In 1935, he began his first show with General Foods, makers of Jell-O, and his opening line, "Jell-O again," stayed with him throughout his career. When Jack appeared on the KFI 50th Anniversary program in 1972, which I wrote and produced, we used that line to introduce him, "Jell-O again, this is Jack Benny for KFI."

The funniest gag ever attributed to Jack Benny and the Jack Benny Show was, of course, the "Your money or your life" routine with the long pause. Benny, however, felt that the funniest part of the gag was his line, "I'm thinking it over." I'm inclined to agree with Mr. Benny. He will be missed by all of us.

Rudy Vallee has always been a great favorite. He is a legend in his own time. and the premiere radio host and comedian. His Fleischmann Hour went on the air in 1929, and for the next ten years, Rudy introduced to the country, virtually every famous personality in the world at that time. His program first featured

dramatic sketches with Broadway stars, documentary segments, one of the first situation comedies; the Aldrich Family, and in their very first radio appearance, Eddie Cantor, Carmen Miranda, Red Skelton and even Edgar Bergen with Charlie McCarthy.

Rudy Vallee's home in Hollywood is a memorabilia museum and over the years, he has been most generous in opening it for charitable causes. The first time I met Rudy was in 1970 at the AFRTS studios in Hollywood when he came to record one of my shows. As we were talking about his career, he mentioned that he was one of the first to recognize the talents of Arthur Godfrey, who, in his early years, was known as "The Warbling Banjo Player" on station WTOP in Washington, D.C. While driving from Washington to New York one night, Rudy heard him on the air and sent him a telegram suggesting that he would be happy to help Mr. Godfrey further his career in New York City, (an offer that was, incidentally, accepted by Mr. Godfrey)

As a gag, I asked Rudy if he had sent the telegram collect. He looked me square in the eye, said, "if you are going to talk like that, I am going to leave," and started to get up. Fortunately, I was able to calm him down and we have been close friends ever since.

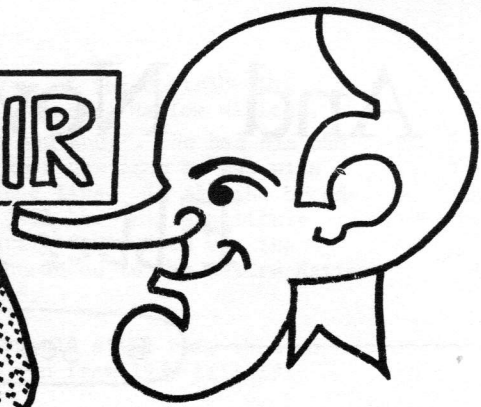
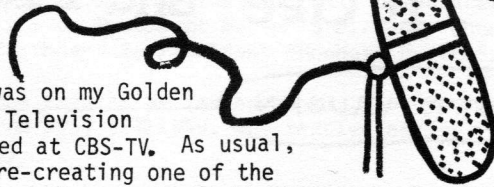
George Burns joined me on the Golden Days of Radio. We talked about his long career in show business and the fact that he feels that meeting and marrying Gracie Allen was the luckiest thing that ever happened to them. Their first radio appearance was in 1930 when they were in London. The BBC put them on the air on their own program where they stayed for 26 weeks. Their next radio appearance was back in this country when George and Gracie were appearing at the Palace Theatre in New York in 1931. Eddie Cantor who had his own show at that time, suggested that Gracie appear with him, sans George. She stole the show from Eddie and Burns and Allen were immediately sought by all the variety shows on the air, including Rudy Vallee's "Fleischmann Hour" and "The Guy Lombardo Program." In February 1932, they went on the air where they remained continuously until they switched to television with the same hilarious results. At the time I talked to George, he was just beginning his picture, "Oh God" with John Denver in which he plays the part of God. I asked him if he did any singing in the picture, and he said he was leaving that up to John Denver, since he felt he was older than God, and that was certainly too old to sing.

I first met Bob Hope in 1950, and was fortunate to have the opportunity to travel with him around the country when he did his "Chesterfield" radio program. I remember one occasion when Hope had a national contest in which the winner would be allowed to have the premiere of Hope's new picture, "My Favorite Spy" held in the living room of their home. The winner lived in Bel Air, Ohio and in November of 1950, the complete Hope gang: Jerry Colonna, Marilyn Maxwell, Hy Averback and Les Brown's Orchestra plus the NBC crew flew to Ohio for the premiere and the regular Tuesday night Hope radio show.

Traveling with Bob Hope is like being in New Orleans at Mardi Gras time. It is a whirlwind of activity from early in the morning to the wee small hours, and Hope has been doing this for almost 40 years, since he began his Pepsodent program in 1938. When the Armed Forces Radio Service "Command Performance" went on the air in 1942, Hope was one of the first comedians to appear, and for the many years the program was on the air, Bob Hope acted as emcee more than any other entertainer. Command Performance has not been on the air for many years now, but 1977, being the 35th Anniversary since the beginning of the program, I was asked to produce a one hour special commemorating this occasion. My choice for the host was Bob Hope, and he complied laughing and clowning as he had so many times before done and introducing excerpts from past Command Performance programs.

Bob Hope will always have my vote as the greatest comedian and humanitarian I have ever known.

ON THE AIR



Milton Berle was on my Golden Days of Radio Television Special produced at CBS-TV. As usual, he was great, re-creating one of the monologues he had done on the radio 30 years earlier. He was also very helpful to me in the sketch which we did on the show. Milton told me that he was surprised at how few people remember him for his long career in radio, perhaps that is because he had made such a tremendous impact on television when he began the "Texaco Star Theatre" program in 1947. His first appearance on the radio was on the Rudy Vallee Show and he claims to be the first one to do the one line joke type of monologue on the air. Over the years, there were many shows in which he starred including "Shell Chateau," "Ziegfield Follies of the Air," "Stop Me if You've Heard This One," and "Let Yourself Go," which also featured funny second banana, Joe Besser. Of course, his legendary Texaco Star Theatre will never be forgotten and there is always talk about re-running some of his old programs, which would be a pleasure for all of us.

Edgar Bergen and Charlie McCarthy were also on my TV special, as well as my guests on many of the AFRTS Golden Days of Radio Shows. One of the most interesting stories Mr. Bergen has ever told me was when Charlie McCarthy was kidnapped. It was March 14, 1939 when Mr. Bergen was in New York for a visit, and of course, had Charlie along in his special carrying case. They were staying at the Waldorf-Astoria Hotel. Bergen went out for the evening leaving Charlie in the room. When he returned to the Hotel, about 1:30AM, there were several telephone messages from newspapers wanting to know if there was any truth to the rumor that Charlie had been kidnapped. Bergen checked the case, Charlie was gone and the police were called. Detectives went to work on the case and the FBI was notified. Then suddenly the next morning at 11:30, Charlie turned up safe and sound in the custody of the amusement editor of an afternoon newspaper who had engineered the disappearance as a practical joke. Bergen refused to prosecute, considering the gag to be a good one with no harm done.



Comedian Groucho Marx was celebrating his 86th birthday on my show and reminiscing about his long career in show business. The program which I recorded with Groucho was done in his house in Truesdale and not only did he talk about his career, but he also entertained us all playing the piano and singing songs from his old movies. My final question to Groucho was, "How would you like to be remembered?" His comedic answer has always been, "Alive if possible" and I was surprised to have him say to me, "as a nice man."

Radio's Golden Days can never be duplicated, and the entertainers who we have enjoyed will never be lost, because of the recordings collected and preserved over the years.

And Now Meet:



Fibber McGee and Molly

BY SCOTT VAUGHN

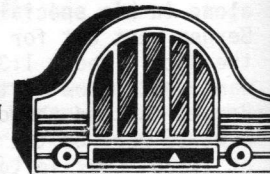
Way back in 1925, Jim and Marian Jordan got into that relatively new medium called radio. On the Chicago Station WJBO, they got a sponsor and had their own show.

Then in 1931, they together with Don Quinn, made up a series called "Smackout": Fibber and Molly started on this show and jumped to success. Then in 1935, the show became simply "Fibber McGee and Molly".

In 1938, the show was 5th in ratings. In 1942, it moved into second place. I can see why because I have a lot from that year and so does NARA (If I'm not mistaken, they have them all from that year.). But let us not forget 1944, when they had first place in National Ratings. My favorite show came from that year. It's called The Nazi Spy, 4-18-44. It's very funny. Try to find a copy of it.

If you aren't familiar with the cast of this show, here it is. I hope it's complete:

Fibber McGee	-	JIM JORDAN
Molly McGee	-	MARIAN JORDAN
Throck Morton P. Gildersleeve	-	HAL PEARY
Sig Wellington	-	RANSON SHERMAN
Doc Gamble	-	ARTHUR A. BRYAN
Mr. Williams	-	GALE GORDAN
Mayor Latriva	-	GALE GORDAN
Nick Depopoulos	-	BILL THOMPSON
Wallace Wimple	-	BILL THOMPSON
The Oldtimer	-	BILL THOMPSON
Uncle Dennis	-	BILL THOMPSON, RANSON SHERMAN
Horatio K. Boomer	-	BILL THOMPSON
Beulah	-	MARLIN HURT
Lena	-	GENE CARROLL
Tenny	-	MARIAN JORDAN
Sis	-	MARIAN JORDAN
Mrs. Weery Bottom	-	MARIAN JORDAN
Abigail Oppington	-	ISSABELLE RANDOLPH
Alice	-	? Can you help me?
Oley	-	? Can you help me?



Two very successful shows came from this show. The Great Gildersleeve (1941) starring Hal Peary as Gildersleeve, later Willard Waterman and Beulah (1945) which had (all at different times) Marlin Hurt, Bob Corley, Hattie McDaniel, Louise Beavers, and Lillian Randolph as Beulah.

Fibber McGee and Molly were very successful. One of the contributing factors to the show's success was the show's announcer, Harlow Willcox. He was a lot better on this show than on "Amos and Andy". He had his own character on Fibber McGee and Molly. I don't know how long he was with Fibber McGee and Molly. But I know it was a long time. In all the broadcasts I have heard, he only missed one show on 3-21-44. His substitute was Harry Von Zell. But that was only temporarily. Von Zell was the announcer who on President Hoover's Birthday announced to the entire Nation "A Happy Birthday" to President "Hoobert Heever".

Although the regular series ended in 1956, you could still hear them on monitor from 1957 till 1959. The regular series ran from 1935 till 1956 (21 years).

Almost every source sells reels and/or cassettes of Fibber McGee and Molly. Most in good sound, but I guess that depends on how the show was handled down through the years. The best source by far is NARA. But you can't buy them. If you want to buy them, write to Carl Froelich, 2 Heritage Farm Drive, New Freedom, PA 17349. Ask for his excellent FREE catalogue. If you're interested in Logs, Scripts, Tapes, etc., write to a man who I believe specializes in Fibber McGee and Molly, Tom Price, P. O. Box 1661, Salinas, California 93902.

I don't know why but Fibber McGee and Molly seldom ever had a guest star. When they did, it was only as a visitor. On 3-5-40 Gracie Allen made a guest visit.



Burns and Allen

Fibber and Molly were on some less popular shows like: "Farmer Rusk"; "The Smith Family"; "Kaltenmeyners Kindergarten"; and "The Breakfast Club".

Incidentally, Jim Jordan is still alive and on the Board of Directors of Pacific Pioneer Broadcasters, a very reputable organization. Marian Jordan died in 1961.

To put all of this article in summary, Fibber McGee and Molly was the most outstanding program on the air during its time, which was most of the "golden-age".

AUTHOR'S NOTE: If you find any information that I have missed or you are looking for a particular episode of Fibber McGee and Molly, write me: Scott Vaughn, Rt. 8, Box 514, Morristown, Tennessee 37814. Please enclose stamped, self-addressed envelope.

ALWAYS THE FIRST ORDER OF THE NAZI INVADER



“SEIZE THE RADIO STATION!”

MAKE NO MISTAKE, Hitler knows the power of radio.

But in his hands, it is a power for evil — a force to smash men's liberty.

We, as free men, will listen tonight to programs of our own choosing — because brave men are fighting that we may remain free.

And so that these fighting men may have ample resources of vital equipment, Rogers

Majestic has converted its factories and its research laboratories 100% to war purposes.

On that triumphant day when the peoples of the conquered lands once again control their radio stations, we shall provide Canadians with revolutionary new Rogers, Majestic and DeForest Radios.

ROGERS MAJESTIC (1941) LIMITED

AND AFFILIATED COMPANIES



Straight from the Prairie!



THE HIGH SPOT OF SUNDAY LISTENING

Howdy Folks! your old favourites in rollicking rhythms from the range

CARSON ROBISON AND HIS OXYDOL PIONEERS

EVERY SUNDAY 10.15 A.M.
 RADIO LUXEMBOURG 1293 M (232 Kc)

EVERY WEDNESDAY 3.15 P.M.
 RADIO NORMANDY 269 M (1113 Kc)

EVERY SUNDAY 5.00 P.M.
 RADIO LYONS 215 M (1393 Kc)

OXYDOL

HOUSEWIFE'S BEST FRIEND

Clippings from John Pellatt's collection of radio periodicals from Canada and Europe. These are of World War II vintage.

Radio QUIPS & QUOTES



COLLECTED BY MRS. EDNA UZELL

"One aspect of my broadcasting seems unique: for nine years of it, I lived in that glare of national publicity which is the lot of a successful broadcaster. The prior years (as a journalist) were spent in almost total obscurity....But during the other twelve years of my broadcasting career, due to special circumstances, I was broadcasting as well as I ever did, but was not heard about in my own country. Let me say that I consider these years of obscurity preferable to the preceding years of publicised success."

Raymond Swing, in his
1964 autobiography,
"Good Evening"

* * * * *

"This is the first war in which radio has played a major role. There has been no precedent by which the directors of American radio could plan their present programs. But even where the diversion seemed far removed from the war, as normally as it would be in the daytime serial programs, the realization of driving home the facts of war has not been passed up....When history writes the pages concerning this war, it may well show that the freedom of the press and the application of radio in America during the war period, contributed as much to the American will to win as anything else."

Arthur Lindsay Morgan,
from an article in "Etude"
magazine, June 1943 issue

* * * * *

"Communication is not to be confused with communications, Ed Murrow would say. He did not believe that the medium is the message. But though he was conscious of the potential of technological innovations, many of which he and his colleagues introduced to radio and television, he wondered with Thoreau whether Maine had anything to say to Texas, or, later, as director of the United States Information Agency, whether his country had anything to say to the rest of the world. He was sure they did have, and should have. Murrow believed that the medium made it possible to convey and interpret the message, but that there had to be a message to start with; otherwise, as he said, 'All you have is a lot of wires and lights in a box'."

Alexander Kendrick, in his
1969 biography of Edward R.
Murrow, "Prime Time"

Problem Clinic

Some of us have been cheated at one time or another, but it hurts even more when a fraud takes advantage of our hobby to fleece us. Word comes from NARA member Tom Monroe in Lakewood, Ohio of a traveling chiseler who swindled him and others.

In June 1982 Tom saw an advertisement in the Saturday Evening Post for OTR tapes offered by Old Time Radio, P.O. Box 2730, Denver, Colorado 80227. He sent an order to them enclosing a check for \$26. His check was cashed, but he never received a single tape.

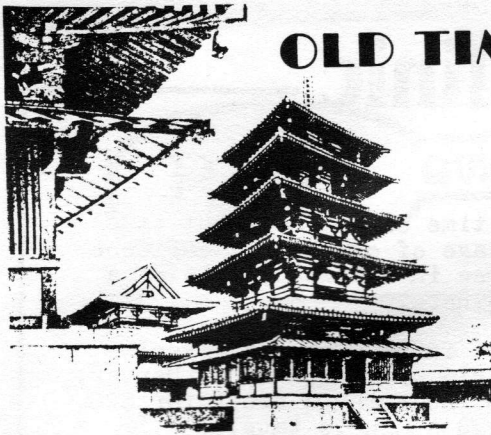
At the behest of Tom, investigative reporter Amy Shapiro contacted several relevant local and Federal agencies. She found out the Denver box was rented by Richard G. Abel and it was closed out on January 28, 1983. The Denver D.A.'s Office has a felony warrant for Abel based on a video cassette swindle. Shapiro further determined that Abel had fled the state of Colorado and was last known to be somewhere in Florida.

Tom warns us all to be leery of any new OTR mail-dealers who turn up in Florida. His caution is well taken. However, as we've stressed before, you've got to know your dealer. Many legitimate merchants and traders use a post office box for convenience, so that type of address is no warning in itself. Don't send money to any dealer who can't be recommended first by someone you trust.



ANSWERS TO QUIZ ON PAGE 12

- 1) The Great Atlantic and Pacific Tea Company 2) No, it was Ken Niles 3) False, based on novels of Frances Crane 4) Tiny Rufiner 5) sit com 6) International Silver Company, makers of sterling silverware 7) Al Pearce 8) Ezra Stone, Norman Tokar, Raymond Ives, Dickie Jones, and Bobby Ellis 9) Joy Hathaway 10) January 12, 1926 11) Patti, Maxene, and Laverne 12) Ernest Chapell 13) Scientific Bureau of Investigation 14) It dramatized unusual bequests and hunts for missing heirs 15) Peggy Marshall and the Holidays 16) To promote Aunt Jemima Pancake Flour 17) Willow Road Farm 18) Leone Ledoux 19) Vivian Fridell or Claire Niessen 20) Ben Grauer 21) Graham McNamee 22) Gregory Abbott 23) Louise Bauers, Marlin Hurt, Bob Corley, Hattie McDaniel, Lillian Randolph 24) Arlene Francis 25) Don McNeill



OLD TIME RADIO

IN JAPAN

by

YAMASHITA MORIYUKI

The development of radio broadcasting in Japan did not have significant growth until the termination of World War I, as was true of most industrial countries in the Orient. Military use of wireless and radio-telephony was limited to imported British DeForest transmitters and German Telefunken, supplanted with some domestic equipment. Medium-frequency telephone broadcasting and shortwave tele-communication did dominate the decade 1920-1930 although the Japanese public demand for additional broadcasting service eventually caused manufacturers to build better electronic devices, circuits, and equipment.

By 1931, broadcasting studios, feeder networks, and overseas remote pick-ups, while not commonplace, were at least coming into their own. Better performance in transmitters stemmed in part from newer tubes of greater strength and efficiency, especially the copper-to-glass seal tube introduced in Japan in 1932.

Although several 50 kilowatt stations existed by the mid-1930s, the Japanese rulers limited the number of national networks to three, one of which was the Royal Network. While officially it was intended to serve as an audio platform for the Emperor and the Royal Family, it quickly became the province of the Japanese Ministry of Information, and as such, dispensed more propaganda than culture or entertainment.

The late 1930s marked a surge in commercial broadcasting throughout the Japanese Islands. All forms of radio shows became very popular as low-cost receivers became available throughout the country, including the isolated provinces in rural and mountainous areas. Despite the Japanese military successes in 1937, following their invasion

ABOUT THE AUTHOR: Dr. Moriyuki is currently the head of the Department of Audio-Visual Communications at University of Tokyo. Since 1971 he has served as advisor to the Nippon Hoso Kyokai (J.B.C.) and is one of the foremost scholars of broadcasting in the Orient. Dr. Moriyuki has authored several books on the subject, including the textbook used throughout the Pacific. This article was first presented as an original paper at the Pan-Pacific Radio Symposium in San Francisco on April 16, 1978. It is being reprinted here with the permission of the author in the interest of expanding knowledge in a little-known area of Old Time Radio.



of China, millions of citizens in the Land of the Rising Sun tried to seek the solace and peace in radio programs which were denied them in the news broadcasts. The Royal Network was largely ignored by much of the Japanese populace in favor of commercial drama, mystery, music, adventure, and cultural programs, many of which originated "live" in radio stations in the larger cities.

It is not the purpose of this paper to enumerate or describe all of the programs produced in Japan during our "Golden Age of Radio" but rather to briefly mention examples of the different types that existed. Although the more popular ones will be emphasized, some of the lesser known shows will also be related. Whenever possible, similarities to, or differences from, U.S. radio programs will also be described.

JAPANESE "SOAP OPERAS"

While Japanese radio did not have "soap operas" as such, there were a number of dramatic serializations that were similar in tone, if not in content. However since they were primarily sponsored by various silk manufacturers, they were nicknamed "silks", rather than "soaps." Many of these programs were for and about women, but since Japanese custom (prior to the emancipation of women following World War II) rarely permitted women to appear on dramatic productions, most of the women's roles in the "silks" were filled by men. When Japan allied with the Axis powers of Germany and Italy in 1942, there was some consideration given to importing Italian castrati for these roles until it was learned that Italy had discontinued this method of producing feminine voices in the early 1800s.

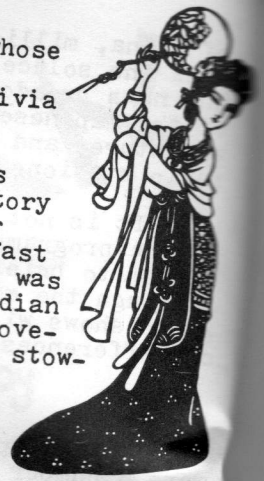
Among the popular "silks" were: "Mama-san Perkins", "When a Geisha Marries" and "Our Gal Sake." The first of these told the poignant story of a woman who ran the Riceville Lumber Yard. Since she only stocked lumber from Bonsai trees, it was a small operation and she kept her entire inventory under her tea table. The second program, originating from Radio Station OYOU in Hiroshima, daily related the courageous efforts of Lotus McKirk, a 6 foot 2 inch geisha, to find a suitable (and sizeable) husband in the Land of Cherry Blossoms. "Our Gal Sake," with Kim Mono in the title role, consistently led its time slot in the listener ratings. This endearing "silk" portrayed the trials and tribulations of a woman pearl diver in Ise Bay on Honshu Island who could find only worthless diamonds.

There were other "silks", which although they were still geared to female audiences, had stories of men in their main theme; "Just Plain Bamboo" and "Front Page Fuji-San" are but two examples. The latter was a dramatization of a Saipan silkworm farmer, trying to moon-light as a "cub-reporter" for the Tokyo Tribune. Fuji-San's romantic interests were his ex-wife, Ma-jongg (played by Obiden Kinobee), his favorite geisha, Riceroni, and his violin instructor. "Just Plain Bamboo", a heartwarming saga of a furniture maker in Osaka, aired daily from 2:00 to 2:30 p.m. This poor craftsman tried to solve the problems of his small family, a son who repaired Pachinko machines, a daughter who explored nearly-extinct volcanoes, and an overweight niece who could not achieve her pink belt in karate.

Two other "silks", while they did not merit the popularity of those recounted above, could still boast a faithful, though smaller, audience. One was "Abie's Japanese Cherry Blossom" which delighted its listeners with the continuing confusion of Abie Mozzarella, a

...sailor married to a Yokahama beauty operator whose daughter, Pagoda Patti, is trying to marry a Norwegian mercenary who is not yet divorced from his spouse in Bolivia who is an importer of imitation rose-petals.

The second show, "John's Other Rice," relayed to its listeners every Mon-Wed-Fri at 1:45 p.m. the sorrowful story of John Lennonaki, an unsuccessful Nagasaki restaurateur whose waitresses were always eating "other rice" from a fast food place next door. Love interest in this radio serial was supplied by his ex-wife, Su Sidi Su, and his faithless Indian companion (East Indian, not American Indian), Twon Tu, a lovely girl whose only weakness was an overwhelming desire to stow-away on a Japanese submarine.



SPORTS ANNOUNCERS

Historically sportscasters were always popular in Japan and more than a few achieved a large following. The voice of ORATZ (Radio Kawasaki) was Harry Kari, a colorful commmentator on the Sumo Wrestling matches throughout the Islands. His large number of fans and sparkling personality earned him a string of generous sponsors including: Matsudo Mackerel Ltd., Yokaichi Jute, Silk and Hemp Products, and the Fujuyama Flying Squid and Storm Door Company. With all of his popularity, it is hard to pinpoint the reason for his drop in appeal when after World War II he had to describe baseball games instead of wrestling matches. Unable, or perhaps unwilling, to make the switch, Kari fell lower and lower until when he died in 1959, he was reduced to the role of desk-refurbisher at the Nippon Cultural Broadcasting Company in Tokyo.

Another fairly successful sports announcer, Nob Konso Dyn, got his start covering fishing tournaments off Hokkaido Island and later moved up to the skiing contests in the northern provinces. Through a stroke of good fortune (he saved the mayor's daughter from choking to death on a pearl in her oyster entree) Konso Dyn became the major sportscaster for OYAH at Osaka. Because of his near-sightedness (he frequently tripped over Bonsai trees) he occasionally made mistakes in reporting sports events, including confusing home runs with strikeouts, but his faithful audience forgave him. His private life is not well known outside Japan; he was married three times and fathered 23 children, none of whom ever listened to him on the radio.

ADVENTURE PROGRAMS

"Little Orf 'n Fani" was one of the best adventure shows for children and it told the tale of two Okinawa refugees growing up alone on the Tokyo waterfront. Little Orf, played by Pearl Arburr, was a tiny, thoughtful tike who used her knowledge of kendo to stop evil-doers. Her companion, Fani, was content to torture villains by reciting haiku poetry for hours on end until they confessed. This program was sponsored by Chiyoda Cereals, who marketed Puffed Rice.

Another great childrens' show was "Judo Armstrong" which aired Mon-Fri from 5:30 to 6:00 p.m. on station OBOY in Hiroshima. This program dramatized the daily adventures of a teen-age crime-fighter, with Cy Pan in the title role. He battled evil-doers throughout the Pacific, assisted by his modest female companion, Su Kiaki, and he

triumphed over merciless cut-throats from Australia, Alaska, and Clintonville.

Every Thursday evening a large listening audience throughout the Japanese Islands tuned to a program whose success was sometimes difficult to explain: "Major E. Wojima and his Non-Original Amateur Hour." Each week the major would collect a group of amateur craftsmen who would describe, and sometimes demonstrate, their unique skills to the radio listeners. A typical night might include a silkworm trainer, a Pagoda painter, a collector of Shogun cards, and perhaps a designer of Sumo Wrestling clothing. For some reason, Japanese mimes were particularly popular on this radio program. The show was taken off the air in 1946 when the major suffered a nervous breakdown and insisted on claiming to the American Occupying Forces that he was the real "Tokyo Rose."

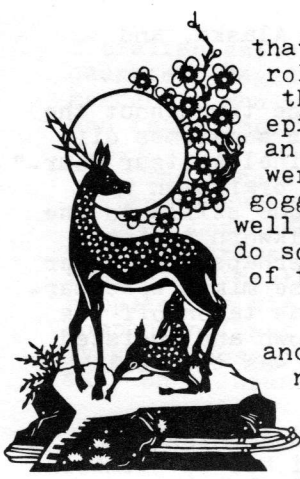
One of the best of the detective genre was a Sunday night show, "Sam Murai, Private Eye," sponsored by the Mitsubishi Midget Submarine Company. It provided its listeners with the slam-bang action of the life of a Tokyo gum-shoe, who had a bottle of Sake in every desk drawer and a Geisha in every closet. The tile role was played for years by Hum Free Bogi but after his fatal heart attack during a checkers game in the Polish Embassy, the part was given to Oki Finoki who retained the role until the series ended in 1949.

Two programs, which appealed to both children and adults, enjoyed excellent ratings in the World War II period. One of them was "Tony Won's Scrapbook," (which curiously bore no relation whatsoever to a U.S. program with the same name.) In the title role was the pleasant voice of Yu Hu Foks, an elderly but serviceable retired kimono salesman. The program consisted of Tony taking scraps of cloth fabric from his sales book and describing the color, texture and origin of each piece of material. While this brief description of the show may fail to convey the excitement generated by it, nevertheless it kept most of the listeners on the edge of their seats. Some critics have claimed, however, that the show was a tribute to the patience of the Japanese listeners that such a program placed in the Top Five each year.

The second show which had an almost universal appeal for people of all ages was "The Little Theatre Off Tokyo Square." As the title implies, it provided a radio dramatization of works from Japanese theatre. Much of the material was drawn from the kabuki theater and Nō drama. Since both of these forms use highly stylized actors who mime and dance but seldom speak, long portions of silence would have to endure by the audience were it not for a radio commentator who described the action. For reasons lost in historical antiquity, this commentator came to be called "Mr. First Nighter," although he was certainly present for the second and successive nights.

内言夫

"Captain Kamakazi" was a childrens' show that featured the adventures of an Oriental pilot and his two juvenile companions, Yen-Nee and Nipper. The program was sponsored by Oval Bean Company, a firm that sold a non-alcoholic beverage made from oval-shaped beans



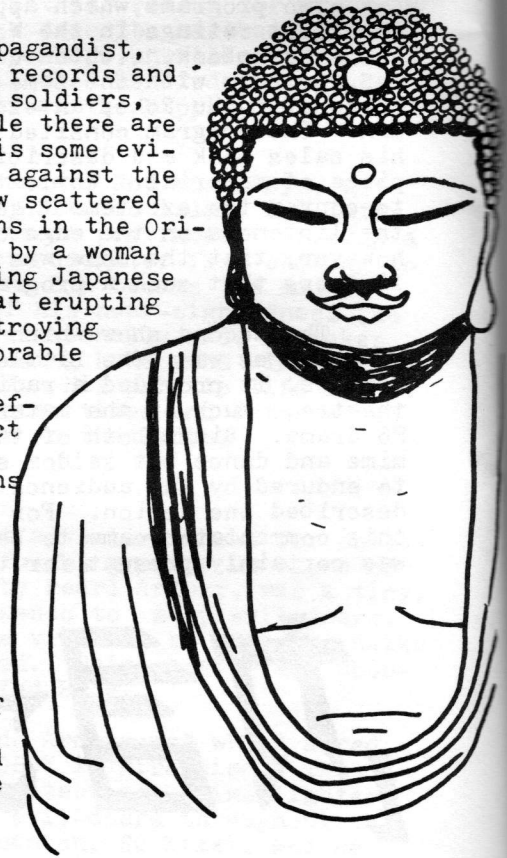
that were grown on Okinawa. With Noh-Tern-Bak in the title role, "Captain Kamakazi" was a fairly popular show, despite the severe limitations placed on the show's writers. Each episode ended with the Captain crashing his airplane into an enemy ship, factory or airplane and the program's writers were hard pressed to invent different ways for the hero in goggles to survive the crash so that he would be alive and well for the next day's adventure. That the writers were able to do so for any length of time is a tribute to the inventiveness of the Japanese culture.

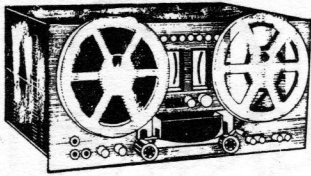
Another successful kids' show was "The Green Hornet," and although it resembled vaguely a program with a similar name in the U.S., there were substantial differences in the two. The central character in the show was Bazuki Rhee, a wealthy Japanese importer of rare stamps by day, and a crime-fighting Sumo wrestler by night. His favorite trick was to immobilize his evil opponents by sitting on them. The hero's Oriental assistant, named Datsun, was described as a Phillipino until Japan's brilliant victory at Pearl Harbor and at that time the writers changed his nationality to Japanese. At this same time, the name of the program was changed to "The Japanese Beetle" and thereafter it was always known by that title.

WORLD WAR TWO AND AFTER

Most Americans recall the WW II propagandist, "Tokyo Rose," who broadcast U.S. musical records and preached despair and surrender to Allied soldiers, sailors and marines in the Pacific. While there are too few recordings to confirm it, there is some evidence that the U.S. tried a similar ploy against the fighting forces of the Rising Sun. A few scattered recordings have been located by historians in the Orient which purport to be radio broadcasts by a woman calling herself "Pacific Patsy" and playing Japanese music. In her radio chatter she says that erupting volcanoes and enraged silkworms were destroying their Japanese homeland and the only honorable thing they could do is commit hari-kari. Whether or not these broadcasts had any effect on their listeners and what the exact source of these programs were is still being studied by Japanese radio historians who are working in a basement of a defunct Cadillac dealership in downtown Yokohama.

With the coming of the American Occupying Forces in Japan at the end of World War II, the Golden Age of Old Time Radio in Japan was at an end. The military authorities took over all phases of communication, including radio, and promoted democracy, baseball, nutrition, and Coca-Cola. It was "Sayonara" for all the wonderful programs, series, "silks" and all the rest which passed into history.





Reel-To-Reel

LIBRARY



HAL WIDDISON, BOX 15300, N. ARIZONA
UNIVERSITY, FLAGSTAFF, AZ. 86011

In the next issue, you should receive a supplement for quite a number of reels that have been added to the Archives in the past six months. I wish to thank those members who have helped me to repair broken boxes, repair and replace leaders in the reels, and to obtain new shipping boxes.

It is assistance like this that helps relieve my load in keeping the Archives going and growing. I love to see the list of borrowers grow--but dread the work that results. The white (blue, black, etc.) boxes begin to fall apart after the third trip for the Archives. Each box must be strengthened and I really appreciate your efforts, but please do not use Scotch tape or masking tape. They just don't hold up. From long experience I have concluded that only strapping tape (with the tiny filaments embedded) will last for any length of time.

Many of our new borrowers seem to have trouble figuring out the rental fees and schedule. I hope the following will help:

Under Four Hours of Programming....\$1 per reel

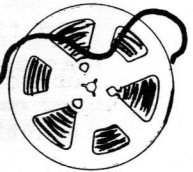
Four or more Hours of Programming....\$2 per reel

Members may borrow up to four reels at one time. Please make sure your order includes a list of alternate selections. The probability that your choices will be out on loan to someone else is increasing. So to avoid an unnecessary delay, supply a list of alternatives.

The Archives is always looking for donations of:

- Blank reels
- Empty 7" boxes
- Empty shipping boxes
- Recorded programming
- Tape of all types

Of course, all donations are tax-deductible...and they help to keep our operating expenses down.

The End 

President's Page



Summer evenings are a great time for listening to old time radio. The TV is all re-runs and it's too hot to sleep. Why not invite some friends over and have a barbecue while listening to old time radio programs from NARA's tape lending libraries? Contact Hal Widdison or Ron Kula right away to get those programs for the fine summer evenings. A portable tape player can be taken to the beach and camping too. Old time radio mysteries are great to listen to while sitting around the campfire.

You may have noticed a difference in the mailing labels being used on this issue of NARA NEWS. I have finally gotten everything together and have put NARA's mailing list on my Commodore 64 home computer system. It is now easier to keep all addresses current and easier still to print labels with less waste. If you move please be sure you notify Jackie Thompson as soon as possible not only so you can be sure of receiving your renewal notice but so she can inform me. This way your copy of NARA NEWS will arrive in a more timely manner.

Don't forget, You can still get the fabulous Gene Larson old time radio poster for a \$5 donation to NARA. Send check or money order made out to NARA to me and I will send you a beautiful poster suitable for framing.

Have a happy summer.....

Steve

Preserving the golden years of radio



By Sandra Burnett
Staff writer

It's 3:30 p.m. and Dave Amaral, an engineer at KNBR radio, has just finished breakfast. Due to his night work shift, he seldom gets up before 1:30 in the afternoon.

He slips a tape onto a reel-to-reel player. Out comes a deep voice introducing the "All Hallow's Eve Caper," an episode of the old Sam Spade radio series based on Dashiell Hammett's famous detective.

Amaral, 44, lights a Benson and Hedges, leans back in his easy chair and gestures, a Bullwinkle watch glinting on his wrist.

"You see, she's playing an old hag and she's really in her 20s and he's playing a young handsome detective and he's really an older man," says Amaral. "You can have a young woman playing a senile old lady and a young secretary in the same show. You can't do that on video."

The episode is actually a remake of an old show produced by Amaral and acted by an old group of radio buffs and collectors. Amaral began collecting shows about 15 years ago and now has about 6,000 hours of tapes lining floor to ceiling shelves in his Fremont garage.

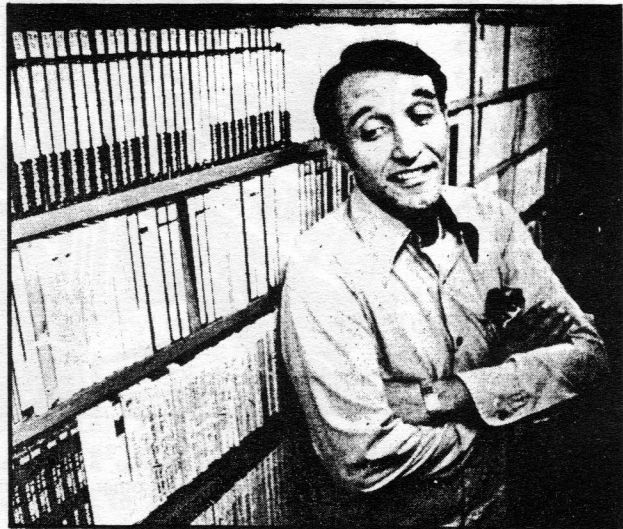
Frank Knight, a newsman at KCBS radio, also became part of the group five years ago. He has 10,000 hours of tapes tucked away in the San Lorenzo condominium he shares with his wife Rose.

"It gives me a chance to go back to the old days," says Knight of his hobby. "It gives me something to do I would have wanted to do if I'd been 25 in 1945."

Knight, 46, wanted to be a radio announcer from the time he was 9 or 10 while other kids dreamed of being firemen or poliemen.

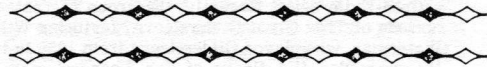
"I felt I always had this talent for broadcasting," he says. "I'd grab advertisements out of the paper and start reading them out loud."

Reading newspaper ads out loud may be a strange hobby for a teen-ager, but he now does commercials along with his news duties. He especially enjoys the spots where he changes his voice for a particular character like the " '49er Miner" or Scrooge at Christmas.



Sal Bromberger — staff photo

Collecting and recreating old radio shows can become an obsession, according to Dave Amaral.



He worked at several Southern California radio stations, including one that broadcast out of Tijuana, before coming to KCBS in 1968.

It gives me a chance to go back to the old days. It gives me something to do I would have wanted to do if I'd been 25 in 1945.

Amaral grew up in Fremont and has been fascinated with making his own radio shows since 1950 when he first played with a tape recorder.

"I think the first thing we did was open a comic book and say 'You be this guy and I'll be the other,'" he recalls.

Amaral and Knight were born just in time to experience the end of the radio era before television stole its audience.

"Radio was something in those days," says Amaral wistfully. "Radio had all the big stars, the big money. It wasn't just a disc jockey and records then."



Nick Lammers — staff photo

Frank Knight of San Lorenzo, a newsman at KCBS radio, becomes a radio actor when he works with other radio buffs on remakes of the old shows.

Amaral's informal repertory group includes Knight, an Oakland newspaper editor, a voice coach from Alameda, various local radio personnel, some Southern California radio show collectors and occasionally a retired radio actor. Recently, the group recreated an episode of "The Great Gildersleeve" featuring Willard Waterman, who played Gildersleeve from 1950 to 1956. He succeeded Hal Peary of San Leandro, who was Gildersleeve from 1942 until 1950.

The group sometimes writes its own scripts. Amaral has been working for several years on 13 scripts based on stories featuring Dr. Sam Hawthorne which appear in current Ellery Queen Mystery pulp magazines.

The shows are as authentic as the group can make them. Song cues and musical "bridges" between the scenes are taken from old shows and spliced into the reproductions. The group even recreates old commercials for the shows.

The radio plays are done solely for their own amusement and never reach the public airwaves.

Knight says some of the appeal of putting on an old show is definitely nostalgia; but Amaral says it's also a special kind of challenge.

"I enjoy it not just because it's nostalgia but because it's good," he says. "It's an art form like silent movies are an art form. You're painting a mood with music, noise and dialogue. The pleasure's in the making for me. Other people like to hear the finished product."

Amaral and Knight both favor the old mystery, suspense and adventure shows, although their collections include everything from comedy to newscasts by Edward R. Murrow to Orson Welles' ambitious 1938 serialization of "Les Miserables." Knight even has a few soap operas, although he says they're too "saccharine" for his taste.

Many of the old shows were just as inane, corny and

silly as some modern TV shows. Often, they reflected the racist and sexist attitudes of their times. Women, for instance, were seldom anything other than bubbleheads, mothers, victims or villainesses. Amaral admits that one of his favorites, "I Love a Mystery," hardly ranks with Shakespeare.

"It was slanted at 8-year-olds, but had the most bizarre plots," he says.

He and Knight both think this summer's movie hit, "Raiders of the Lost Ark," is the closest thing they've seen recently that approximates the cliff-hanging and

I felt I always had this talent for broadcasting. I'd grab advertisements out of the paper and start reading them out loud.

adventure of some of their favorite old radio shows. Knight has seen it seven times.

Only one or two radio dramatic series are still being produced and Knight and Amaral believe radio, with its reputation as the cliché "theater of the mind" has had its day. The generation after theirs grew up with the flickering image of the television program.

Knight says his 9-year-old son gets tired of trying to listen to the old shows.

"He doesn't know how to concentrate," he says. "People don't know how to listen to radio anymore."

THE Old ADLIBBER!
A COLUMN
OF TRIVIA

By
"Grandpa" Ed Bates

Dont know how it wuz in yer neck of the woods, but round West-By-God-Virginny thet speshul issue bout country music wuz ez welcum ez a brimmin bucket from the blackberry patch. I mean to tell yuh, nabors, it wuz a bowdashus fine-n-dandy issue and thets a fact. Them folks at Keefers General Store dun pounsed on my copy like a pack of hungry hens on a fuzzy bug. I reckon Junior Zeb Tyler is even gonna git his NARA membruship ...and I been workin on him fer years seems-like.

Early summer in the Mountins is a rite purdy site when them lilaks en the roderdemdrums is in full blume. Puts a feller in mind of jist how beeoootiful life kin be, take ferinstnanst, how it wuz when you were jist a youngun. Movies costed hard-earned egg-money, TV werent borned yet, the country liberry wuz a fur piece away, but their wuz always radio. Rite cheer in the house, dint haffta pay nuthin extree neether, but how that lil thang could entertane a body. Ez a lil-bitty shaver I dint git to lissen to radio on Saturday mornins lessen it wuz rainin two hard to do the chores. But iffen I did, I shore wuz rite pleased.

Thet brangs me to whair my think-tank wandured onaccount of a card in the mail what came last week. Its asined --A Fan, Jackie Thompson, Member #59, Cincinnati, Ohio--and she sez wud you tellus yer favoryte show and why you liked it best. So heer we go.... Twas a Saturday AM show called "The House of Mistery" sponsored by Post Toasties (sept in them days it wuz called Post Corn Toasties) onaccount of the thrills en chills it givva body. Corse-wize when they splained the hole mistery at the end (like it twarnt no ghost asingin with the opry star, jist a piece of glass vibratin in the shandoleer) it sorta took the fun otta it. Jist onst, I wish the narater wudda sed at the enda the show, "So thair you have it, boys en gurls, theirs no sientifick reeson for it...that reelly wuz a vampire who excaped from a grave in Chicago last week." Thunderashun, wuddint thet be a reel set-to?

Bif Slaters cabin is on tother side of Knockers Peak and an on thet Memorial Weekend I hoofed it over thair. Its a crunchin climb and tuffer then tryin to throw away feathurs with molassus on yer fingers. Anyhoo I got their en Bif played me summa his big band radio tapes, cludin a late thurties one by Glen Millur called Pennsylvania 6-5000. Betcha dint know thet wuz a reeal phone number then fer the Hotel Pennsilvaia in New York City whair Glens band wuz playin in the Cafe Rouge. Tis true. En also thet humber is still good...tho they dun changed the name of the hotel to the Penta Hotel. Tis still thair, on 7th Ave twixt 32nd and 33rd. Iffen yuh think Grandpas ajoshin yuh, jist plunk yer tw0-bits inna nearest tlefone and givvit a jingle.

CHARLEY'S CORNER

CHARLES ORDOWSKI 14601 YALE AVE LIVONIA, MICH 48154

Your editor and I have decided that NARA NEWS could use this column on an occasional basis to inform our readers about programs throughout the country who are airing Old Time Radio. Some of the stations have been broadcasting such programs for some time, others put them on and remove them with little warning, and still others do it on an infrequent basis. A magazine that comes out four times a year may not be the best medium to promulgate this type of information, but my thought is if it helps even a handful of OTR fans to enjoy more of the Golden Age of Radio, it will be of benefit.

I will try to keep these as current as I can and I hope our readers out there will lend some assistance. Please send me your clippings, notes or whatever regarding any OTR programming you become aware of, including the station, city, call letters, frequency, and other specifications.

CKJY-FM (93.9) in Windsor, Canada is dropping their OTR and Big Band Sound format for a rock format. Formerly they played the "oldies" from 10:00 p.m. to 11:00 P.M. Monday through Friday. But the Detroit area still has WXYZ-AM (1270) broadcasting "Radio Classics" (Escape, The Shadow, and Great Gildersleeve, etc.) from 11:00 p.m. to midnight Monday through Friday. That station also airs "The Sunday Funnies" for four hours beginning at 5:00 a.m. which includes Fibber McGee, Jack Benny, Milton Berle, etc.

Chicago has Chuck Schaden's show of OTR programs on WCFL-AM (1000) Monday to Friday, 9:00 p.m. to midnight (C.S.T.) with great old stars. His show is occasionally pre-empted by sports broadcasts. Unfortunately Chuck's series may end as there are current negotiations for a pending purchase of WCFL by a Christian broadcasting station.

In the Philadelphia area, OTR listeners have the Gary Hodson's (I'm not certain of the spelling) Radio Classics on WCAU-AM (1210) airing from the City of Brotherly Love. That show is on seven days a week, and runs from 8:00p.m. to 10:00 p.m. (E.S.T.) each evening except Saturdays when it goes until midnight. Like some of the others I've mentioned, it may also be pre-empted for a sporting event.

I'm lucky enough to be able to pick up the Chicago and the Philadelphia programs fairly decently on a regular basis. When the reception is bad for one station, the other one is usually quite good. It would be interesting if other members in their respective areas are receiving local OTR broadcasts. I believe that John Dunning has an OTR (long-running) broadcast in Denver. Perhaps one of our members in that region could verify this, and if so, supply us with the station call letters and frequency....and of course, the times and days.

Don't be discouraged if these stations sound hard to get. With luck and a good receiver, you can pick up AM stations many states away, and particularly during evening hours.



Could It Be Verse?

Memory Sounds

by Mrs. Pat Utrill

Listen, dear friends, for you shall hear
 The Sounds of Radio's past appear.
 For on this magic, vinyl reel
 Are captured memories that deal
 With a childhood of adventurous joy,
 Thrills for many a girl and boy:
 The Shadow, Green Hornet, Clyde Beatty,
 Gangbusters, Sky King, Vic and Sade,
 Cisco Kid, The FBI in Peace and War,
 Gunsmoke, Archie, Corliss Archer and more.
 Preserved on this magnetic tape
 Are: The Man of Steel, with scarlet cape,
 Tarzan, assisted by the jungle ape,
 The Lone Ranger, with mask-covered face,
 The Fat Man, with deliberate pace,
 Jack Armstrong, who'd win every race,
 Dick Tracy, alert and always right,
 Suspence "and things that go bump in the night"
 I Love A Mystery, with vampires that bite.
 So sit here, entranced with me,
 Partaking of Radio's history:
 Adventure, intrigue, romance and fun,
 Heroes pursuing villains on the run.
 Yes, listen to memories that I hold dear,
 Old Time Radio, the sounds of yesteryear.

©1976

Batman

by C. R. Yee



Superman
 And me
 Were buddies,
 You see,
 In comics and on radio.
 We fought crime
 Together
 In all kinds
 Of weather,
 But the sun
 Only shone
 On him.

© 1980



Regrets

by Hillary Norris

Books are read
 Movies are blue
 TV's boring
 Now Radio is too.

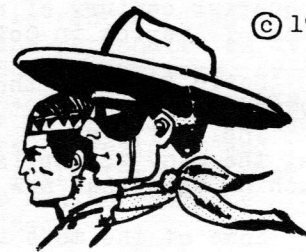
©1982

Hi-Oh Stranger

by C. R. Yee

Why did the
 Lone Ranger
 Remain such
 A Stranger
 With every person he met?
 He'd relax
 With Tonto
 But grab a
 Mask pronto
 If anyone else appeared.
 With Silver,
 His horse,
 He was unmasked,
 Of course,
 (He only hid from people)
 One is tempted
 To ask:
 What was under
 That mask
 Requiring such behavior?

© 1965



Books in Brief

BY JACKIE THOMPSON

Reviews of a personal nature, written by our Membership Secretary, of a variety of books. Including publications in our NARA Library and some that are not.

Man of High Fidelity: Edwin Armstrong by Laurence Lessing (NARA Library Book # 250) is a book that demonstrates that the person is more important than the big company. It also puts early radio into perspective by showing how the discoveries of Edwin Armstrong related to the many other inventions of his time.

The story of radio is a story of many inventors. Each person would find out a little, then the next person would take up where he left off and go on...find out precious little...then the next...and the next. It was a long line of curious, finding answers until the radio industry could send and everyone could obtain entertaining, enjoyable programs.

Armstrong made several discoveries that were vital to radio's progress, but because the large companies pushed out the individual, he never was accorded the recognition that he deserved. One dramatic invention of his: the amplification of sound. Radio signals could be received only on limited local basis until Armstrong discovered a way to amplify sound. Then programs could be heard across great distances, even spanning the oceans. Profitable radio was now possible.

Why are a few people especially gifted? How do they achieve their goals? Why do they struggle along, forsaking the easy life? When did the most exciting inventions in radio happen?

Borrow this book from NARA's Printed Library and you'll find the answers to these questions and many more. It's remarkable reading.

The First 25 Years of R.C.A. (also in NARA Library) is sub-titled: "A quarter century of radio progress." It was published by Radio Corporation of America in October 1944 to "beat the drums" for R.C.A.

David Sarnoff, then president of R.C.A., writes in this book, "The advantages of the next 25 years will make those of the last 25 years pale into insignificance." The book, a "puff-piece" for R.C.A., proceeds to list the many accomplishments of that company in early radio, briefly touching upon that new invention, television.

Some of the more interesting sections in the book are: "Broadcasting

Begins", "New York Becomes the Center of Broadcasting", "NBC Goes on the Air", "Radio City is Planned", "History on the Air", "War on the Radio", and "FM Gets Underway." Both FM radio and television are discussed as new and amazing discoveries.

World War II is very prominent throughout this book as one would expect of a 1944 publication. There is a reprint of the telegram sent to President Franklin Roosevelt by R.C.A. president Sarnoff; dated December 7, 1941, it reads: "All our facilities and personnel are ready and at your instant service. We await your commands." (Very impressive to a patriotic slob like me.) I think the paragraph title "War Revolutionizes Radio" explains the advances radio made in that era. An urgent military need did speed up what might have taken a long time to achieve under different conditions.

Sarnoff also writes in the book: "All of these achievements will be surpassed in the post-war world of radio. Our obligations to society in research and engineering, in production and communication, will be carried into future generations. Our destiny is to create, so that we may serve civilization with such distinction that at the end of our next twenty-five years---the completion of half a century---R.C.A. will still be at the forefront of radio programs of the world in 1969." Unfortunately, David Sarnoff could not know then about Panasonic, Sony, Hatachi, Toshiba, Sanyo, etc. His competition was certainly a different sort by then.

This book is rich in pictures (my kind of book!) all in sepia, a very pleasing form to show their historical importance. Vic and Sade, it is not, but if you dig history, this publication was written for you.

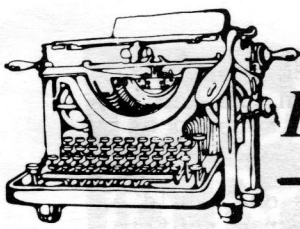
Two recently published books of interest to OTR fans should be mentioned briefly, although neither is in the NARA Library (at least not until a generous member donates one or both.) Knock Wood (Linden Press, \$ 19.95) is the autobiography of Candice Bergen. Her father, Edgar Bergen, and the radio days of Charlie McCarthy, Mortimer Snerd, etc. are very prominent in this book.

Now a 38 year old actress, Miss Bergen shows a rare perception and remarkable memory for detail in this poignant, absurd story of a girl whose father was nearly eclipsed by a wooden dummy. A fascinating tale of how "Charlie McCarthy's sister" grew to maturity.

The second volume of William L. Shirer's war series, The Nightmare Years: 1930-1940, (Little, Brown & Co. \$ 22.50) is in the bookstores now. Shirer, one of the top international correspondents, describes the war clouds gradually consuming Europe. He spent six years in Germany, as the Nazis rapidly took over, and his book is one of history, adventure, and dashes of ironic humor.



Whether your love of OTR is concentrated in the dramatic programs, the personalities at the mike or control booth, the writers, or those who were engineers, you'll find books about your main interest in the NARA Printed Materials Library. Books, magazines, and scripts are all waiting there for you. Get in touch with Al Inkster and borrow some happiness and adventure soon.



From The Editor's Desk....



The mail was not very heavy regarding the "Country 'n Western Music" special issue, but the few notes we received were favorable. With that little response from our readership, there seems to be no reason to go to the trouble of compiling another special on a different theme in the future.

Your editor was talking to a friend at work, whose last name is Wiseman, and he turned out to be a distant nephew of the male half of "Lulu Belle and Scotty." The friend told me Scotty died about three years ago in North Carolina but his widow, Lulu Belle Wiseman, alive and well in her 70's, was last known to be a representative in the state legislature.

A new OTR Club was formed this summer in Washington, D.C. under the impetus of Jim Burnette and Ron Barrett, whom many of you have met at the Friends of Old Time Radio Convention in Newark. The new group now includes about a dozen friendly folks with a varied spectrum of interests in the "hardware" and "software" of the Golden Age of Radio. At the last meeting Ted Hannah discussed the collecting and restoration of old radios and Iris Easton Koan talked about her association with Gene Autry in the early days of radio in the Southwest. She passed around for examination the Vibroplex "speed key" that Autry and her father used as telegraphers on the old Frisco Railroad. Anyone in the greater area of Washington, D.C., including Virginia and Maryland, who wants more information about this club may contact Jim at 703-791-5653 evenings or weekends.

We've recently been listening to an OTR program that came along in the latter days of the Golden Age, "Fort Laramie." The competent voice of Raymond Burr plays the U.S. Cavalry commander in this adult Western, and with the excellent writing and great sound effects in the show, it's not surprising that many people find it as good (or better) than "Gunsmoke."

Ran across an old news article last week that cited the power, and the danger, of radio in the Thirties. It concerned testimony before the communications commission regarding a lynching in Santa Clara, California, in November, 1933, where two self-confessed kidnapers and murderers were killed by a mob that stormed the jail. A local boy, Brooke Hart, had been abducted and when the townspeople heard he was dead, they marched toward the jail. A Los Angeles radio station announced that the gathering march was in progress and hundreds more heard the news and joined the mob which eventually overpowered the local guards and then lynched the prisoners.

More interesting articles are in store for readers in the next issue of NARA NEWS. Tom Price has a piece on the newest accolades to be accorded to Fibber McGee and Molly...in Hollywood, yet. Our reel-to-reel librarian, Hal Widdison, will have an article on ah, macabre humor in "The Life of Riley" that we think you'll enjoy.

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....

Hal Layer of San Francisco, California for BBC YEAR BOOK: 1947
(B-280)

Jack French of Fairfax, Virginia for Raymond Swing's "GOOD EVENING!"
(B-101), Milton Berle's OUT OF MY TRUNK (B-281), THE TASTE OF
ASHES: AN AUTOBIOGRAPHY OF BILL STERN (B-282), John Crosby's
OUT OF THE BLUE: A BOOK ABOUT RADIO AND TELEVISION (B-283),
Alexander Kendrick's PRIME TIME: THE LIFE OF EDWARD R. MURROW
(B-284), Art Linkletter's WOMEN ARE MY FAVORITE PEOPLE (B-285),
P. J. O'Brien's WILL ROGERS: AMBASSADOR OF GOOD WILL, PRINCE
OF WIT AND WISDOM (B-286), and H. V. Kaltenborn's FIFTY FABULOUS
YEARS: A PERSONAL REVIEW (B-40)

Larry Valley of Newport, Minnesota for donation of reel of Duffy's
Tavern

Charles Ordowski of Livonia, Michigan for several news articles, clippings
and obituaries

Thomas Salome of Brooklyn, New York for donation of reels of Gangbusters,
Big Sister, and Whispering Streets

Dr. Fred L. King of Macon, Missouri for a collection of his "Nostalgia"
columns on the subject of radio

Louis Goldstein of Boston, Massachusetts for donation of eighteen reels
of stereo radio programming and four reels of OTR shows

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

Thomas Monroe of Lakewood, Ohio for assistance in screening reels for their
quality of sound and accuracy of content

George Oliver of Somewhere, U.S.A. (Member # 226) for a generous cash
contribution over and above his dues

Don Aston of Inglewood, California for donation of seven reels of Jack
Benny programs

John Pellatt of London, England and/or Willowdale, Ontario, Canada for
assorted OTR articles, clippings, and cartoons

Jerold Nadel of Albany, New York for assorted clippings and articles

Hal Widdison of Flagstaff, Arizona for donation of four reels of Old Time
Radio programs

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