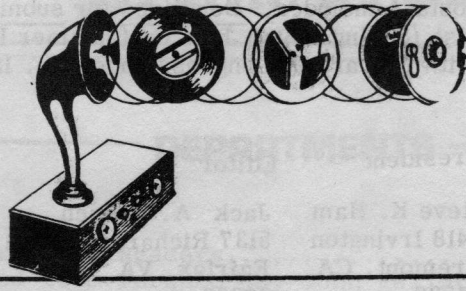


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A JOURNAL OF OLD TIME RADIO

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NORTH AMERICAN RADIO ARCHIVES

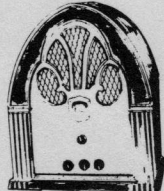
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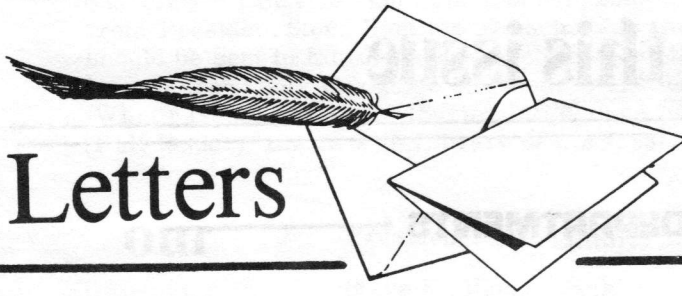
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Letters



from our readers

Dear Editor:

I'm glad you published the "Soaps" paper by Dr. George Willey that I sent you. Dr. Willey received his PhD in Broadcasting at Stanford, held various positions in commercial & public radio and TV, and has been for the last 10 years the Director of the San Francisco Bay Area TV Consortium and instrumental in developing new programs for over 20 colleges. He has been a newspaper TV critic, an author/playright, and a close friend of mine for 25 years.

Warm wishes for the continued success of you as editor & for our organization in general.

Dave Ward
11955 Walbrook Dr.
Saratoga, CA 95070

ED. NOTE. The "Soaps" article (published in a three-part series) was very well received, Dave, and we're delighted to thank both the author and the person who referred the piece to us. We hope to publish more scholarly papers of this genre in the future.

Dear Editor:

I am a newcomer to the NARA, but not to the hobby of collecting oldtime radio shows, since I've have over 100 shows, and getting more. I enjoy reading the "NARA News" each quarterly, and would like to get in touch with other members within the club, who live in the Southeastern U. S.

My question is this.

Are there any publications on a monthly or weekly basis that excludsly deal with collecting oldtime radio shows, and what are there address?

I am aware of some on a quarterly basis, but I am not aware of any on a monthly, or weekly basis.

The NARA Library has an outstanding collection of books and other printed material, and Mr. Inkster is doing a fine job of managing it for our membership.

Thank you all in NARA for keeping our hobby alive and growing.

David B. Shapiro
P. O. Box 135
Griffin, Ga. 30224

Dear Jack:

In two of your answers to writers of "Letters to the Editor" you stated that you would send them "a list of all OTR clubs, magazines, and archival holdings known to us."

I would certainly appreciate a copy of that list and would be happy to pay for it.

William Coombs
Houston, Texas

ED. NOTE. For the information of William and David and other members who may want this list, the NARA NEWS staff has compiled a one-page listing of all current OTR clubs, magazines, and museums (not dealers). It is available to anyone in exchange for a donation of \$1 in cash or stamps. Send your request to the Editor.

Dear Editor:

I've been collecting OTR tapes for almost a decade but there are still so many programs I can't find despite reviewing dozens of catalogs. Perhaps our NARA members can help me. The list of soap operas now available is meager, probably because they weren't broadcast to the Armed Forces. I am especially interested in any episodes prior to WW II.

One Man's Family: I have virtually every tape known, mostly from 1949-1951 and 1958-1959, but only one show from the 30s (an Australian version.) Am interested in any tapes or printed matter on this series.

The Great Gildersleeve: Have many of this show but still need the one of Marjorie's Wedding Day (believe Willard Waterman in this one.)

Inner Sanctum: Still missing the story called "The Ghost of Amy Woodsly" (or something like that).

Archie Andrews: Have several of this Saturday morning show but trying to find the one where Archie has a crush on Marilyn Monroe. This was one of the last ones aired. Interestingly, Archie was played by Bob Hastings, who later was Kelsoe the bartender on TV's "All in the Family."

Ethel & Albert: Would like any of these shows (which also aired under the title "The Couple Next Door.")

I would be most grateful to anyone who might be able to help me.

Ruth Boas
514 St. Joseph St.
Lancaster, PA 17603

LETTERS CONTINUED ON PAGE 41

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.



TRANSCRIBED FROM TORONTO

by John Pellatt

Quickly now. If I asked you to name one of the most popular, talented and versatile actresses from the golden days of radio... who would you say?

I think if I had said actors there might be more room for disagreement but in this case I think I can make a pretty safe prediction. If the name Agnes Moorehead doesn't turn up in your Top Ten, or even Top Five, I would be very surprised--and most disappointed!

Just thinking off the top of my head I suppose her most famous single broadcast might be SORRY WRONG NUMBER first heard on SUSPENSE in 1943 and repeated a number of times thereafter. According to John Dunning "during one performance she drank ten cups of water, yanked off her jewelry and shoes, pulled out her blouse and collapsed on the studio table when it was over. The intensity of her performance led to her title 'the first lady of SUSPENSE'". If you haven't heard the show, the recording and script are both available on loan from NARA.

Next her work on THE MERCURY THEATRE with Orson Welles comes to mind as well as her work with Orson as Margo Lane on THE SHADOW. To my mind her Margo, whether opposite Orson (1937-38) or Bill Johnson (up to 1941) was the most completely satisfying version of that character. But a quick glance at THE BIG BROADCAST (with 24 entries listed in the index) and TUNE IN YESTERDAY (with 19) reveals just how hard working an actress Agnes Moorehead really was.

She played the maid in THE ADVENTURES OF MR. MEEK (CBS); Mrs. Brown (Homer's mother) in THE ALDRICH FAMILY; appeared with Orson Welles in AMERICA'S HOUR, CAVALCADE OF AMERICA, THIS IS MY BEST and LES MISERABLES; appeared in BEN BERNIE'S show; played the Dragon Lady on TERRY AND THE PIRATES, the mother-in-law on the CBS soap BRENDA CURTIS, the disapproving Maggie on BRINGING UP FATHER, Rosie on DOT AND WILL, Min on THE GUMPS, Mrs. Riley on LIFE BEGINS, Lionel Barrymore's whining housekeeper on MAYOR OF THE TOWN, Ma Hutchinson on THE MIGHTY SHOW, Mrs. Sarah Heartburn on PHIL BAKER, Mrs. Townsend on the NBC soap THE STORY OF BESS JOHNSON, Catherine Allison on THIS DAY IS OURS; as well as appearing on WAY DOWN EAST, BULLDOG DRUMMOND, THE MARCH OF TIME, THE ORANGE LANTERN (an obscure NBC mystery drama from the early thirties), SHERLOCK HOLMES, BETTY & BOB, DREFT STAR PLAYHOUSE, THE G.E. ELECTRIC THEATRE (with Helen Hayes syndicated in the early sixties from WQXR), MYSTERY IN THE AIR (with Peter Lorre), THE RADIO HALL OF FAME and starred in the first CBS RADIO MYSTERY THEATRE show back in 1974.

I'm sure this list is by no means complete...but it demonstrates

an astounding range of characterizations, from farcical comedy, light weight soap operas and "popular" adventure/mysteries to more serious dramas, classical literary adaptations and theatrical anthologies.



Agnes Moorehead in 1936. Just in her mid-twenties she was already known as one of the hardest working actresses in radio although she felt deeply frustrated by the roles she had been typecast in. Her best and most well-remembered work in radio was still to come.

Of course a lot of this was still ahead of her in 1936 when she was interviewed by Mary Jacobs for SCREEN & RADIO WEEKLY. I recently came across the interview and was intrigued to read what Agnes Moorehead thought about her career a mere six years since she graduated from New York's National Academy of Dramatic Arts, married actor John G. Lee and had her first professional role on stage.



"Invariably" she said with a sigh, "when there is a pain-in-the-neck role for a girl to play, the directors start yelling 'Agnes'. And Agnes comes running except once in a while when I get so fed up I refuse the job. If I could just get one decent dramatic role to play it wouldn't be so bad. But do I get it? No! I'm ZaSu Pitts of the radio, and apparently I've got to keep on being ZaSu Pitts until my hair is white and the bones of my fingers rattle when I wring my hands".

The interviewer is surprised and delighted to learn Agnes was a thinking, ambitious, determined individual and that the interview was not another "oh-aren't-I-lucky-I-Love-It-All-So-Much" hype. Jacobs described her first impressions: "She was very aloof and self-contained. Tall, blue-eyed, titian-haired, Agnes is the kind of girl the men are k-krazy about. But as she warmed to her subject her reticence left her."

Agnes talked about her early work and how tough it was being an actress in those dark days of the depression. Perhaps those early days of struggling and near-starvation give us the clue to her incredible drive and energy to work as much as should could later. "When I first got my chance on the air I felt grand. You would too if you were an unemployed actress down to your last nickel and a job on the air landed like manna from heaven". Her first role was Sally, the tough girl on THE MYSTERY HOUSE (NBC) which she played for a year. Apparently Joseph Bell, a former instructor had started work for NBC and had sent for her. "My next job was Lizzie Peters, the shrill, sharp-spoken spinster on the SETH PARKER program...after that I tried my best to get a dramatic role on the air. I auditioned and auditioned."

Hard to imagine "the first lady of SUSPENSE" finding it impossible to get a dramatic role but apparently she was at the time trapped in comedy roles. (Her later work on televisions BEWITCHED demonstrated her brilliant sense of comedic timing to most of us for the first time.)

"I landed up as Nana, the most fluttery, helpless little half-wit who ever lived. I was Nana for three years on the EVENING IN PARIS program (CBS)". Again this role apparently typecast her even more rigidly into the "ZaSu Pitts" of radio-comedy title...listeners thought she was ZaSu Pitts on more than one occasion...and when the famous film director D.W.Griffith (who discovered the real ZaSu) wanted someone to impersonate her he got Agnes. "She's more like ZaSu than ZaSu is herself. It's amazing". Amazing...but no doubt frustrating and stomach turning at the time for an actress who's dramatic emotional range was being left untouched.

"I almost did play one swell emotional role. I was ambling through the NBC halls when a director came running out of the studios... 'You've got to help us out' he gasped. 'Miriam Hopkins hasn't appeared

for the dress rehearsal of her show and the sponsor's listening in. Please, Miss Moorehead, go in and act for all you're worth! The sponsor must be pleased.' It was an original dramatic sketch. The sponsor was pleased. Agnes had done her best. Everyone said she had been superb. But it had only been a dress rehearsal. When the show went out on the air that night, Miss Hopkins played the role. Noone outside the studio heard Agnes Moorehead's superb dramatic acting! "I almost got the break" she told Jacobs, "but almost doesn't count".

The interviewer followed her around during a rehearsal for DOT AND WILL in which she played an ordinary housewife--a role she didn't like either. Had there been any roles she DID like? "Yes...Jeanne, the sweet ingenue on THE LADY NEXT DOOR. It wasn't particularly dramatic, but she was a nice girl instead of a witch-like female. I also played the role of Betty on the same show" she added with a smile, "as nasty a cat as ever lived".

"I think my present role (in 1936) of Mrs. Crowder on the Helen Hayes show (is the most unsympathetic character I've ever played...) I am the most terrible, malicious old cross-patch you ever heard of. For sheer hopelessness, though, I think my role at CBS with the STREET SINGER (early thirties) was the worst. I was Lonesome Lulu, the original wall flower".

Apparently when she was a child everyone thought she would turn out that way! "I had a martyr complex as a child. I longed to attend classmates' parties. But I was a Presbyterian minister's daughter. I couldn't be out after 9:30 at night until I went to college. I never went to a dance until I was grown up and away from home". Clearly the reaction from home may not have been the most supportive when at age 15 she secretly auditioned and was accepted in a ballet company--and then later decided to go into acting. After acting school jobs were few and far between. Then along came radio. What were her final thoughts on radio--back in 1936?

"I think it's OK...but how I'd like to be something besides a hard-hearted Hannah, a lunatic and Dumb Dora combined".

Fortunately for us her perseverance equalled her talent and as a result today we are lucky to have on tape an entertaining and highly impressive cross section of Agnes Moorehead's radio career.... the career of one of radio's most popular, talented and versatile--and should we add determined?--actresses. An actress who excelled at both comedy and drama--and who, as we have seen, felt trapped with early roles that came easily to her and demanded of herself and her employers the opportunity to push herself to the limits of her very professional being.

I hope you all had a good summer. This column comes from Toronto again--this issue anyway--and so

Best wishes from John -

TRANSCRIBED IN TORONTO!

IN MEMORIAM

Charlie Pennington *Radio announcer, vocalist*

Charlie H. Pennington, 75, an announcer with Detroit radio station WJLB for 40 years, died Tuesday. Mr. Pennington, of Detroit, was also state president of the National Quartet Convention, past president of the City Quartet Union, and the organizer and founder of the Pennington Specials, a spiritual vocal quartet. Mr. Pennington was currently working with radio station WLQV.

Mr. Pennington is survived by three daughters, Mrs. Carolyn Inge, Mrs. Mary C. Lipscomb, and Patricia; three sons; Charles, Willie James, and Marcus; 15 grandchildren; four great-grand children; one sister and four brothers.

Funeral services were scheduled at 1 p.m. Tuesday in Holy Cross Baptist Church, 6220 Linwood, Detroit, where Mr. Pennington was a deacon.

DETROIT NEWS JUNE 26, 1984

LOS ANGELES—**Roland Kibbee**, 70, a television writer who was a three-time Emmy award winner and who created the shows "It Takes a Thief" for Robert Wagner and "The Deputy" for Henry Fonda, died of cancer here Aug. 5.

He won his Emmys for the original "Bob Newhart Show," which ran in 1961 and 1962, "Columbo," and "Barney Miller." Mr. Kibbee, who began his writing career in radio for Fred Allen and Groucho Marx, also wrote for television's "Bob Cummings Show," "The Virginian," and "The Alfred Hitchcock Hour."

WASHINGTON POST
AUGUST 8, 1984

Kenny Delmar, 73, the Voice Of Radio's Senator Claghorn

By JOSEPH BERGER

Kenny Delmar, the actor who played the blustery Southern Senator Beauregard Claghorn on the old Fred Allen radio show, died Saturday in St. Joseph's Hospital in Stamford, Conn. He was 73 and lived in Stamford.

During the late 1940's, Mr. Delmar captivated 20 million radio listeners every Sunday night with his burlesque of a bombastic, super-chauvinistic legislator who drank only from Dixie cups and refused to drive through the Lincoln Tunnel.

His stock expression, "That's a joke, son," was for many years one of the nation's pet phrases, mimicked by children and businessmen alike.

His first introduction, on Oct. 7, 1946, as a member of the Fred Allen gallery, Allen's Alley, was typical:

ALLEN: Senator Claghorn. . .

CLAGHORN (interrupting): Ah'm from the South. From the deep South!

ALLEN: From way down South?

CLAGHORN: Ah'm from so far down south that mah family is treadin' water in the Gulf Stream.

ALLEN: Gee, that's south, isn't it?"

CLAGHORN: Where I live we call the people from Alabama Yankees."

In fact, Mr. Delmar was a Yankee, born in Boston and brought up in New York after his mother and father had separated. As a child of 8, he toured the country with his mother and aunt in a vaudeville team billed as the Delmar Sisters.

By the late 1930's, he was an announcer on such major network programs as "March of Time" and "Hit Parade." In 1939, Mr. Delmar played three roles on the Orson Welles broadcast "War of the Worlds," a simulation of a newscast that terrified hundreds of listeners who thought creatures from Mars had actually landed.

But the Claghorn role was his most famous. The windbag character, he said, was inspired by a Texas cattle rancher who had picked him up while he was hitchhiking and barely stopped talking.

In later years, he wrote, produced and supplied the voice for radio and



Kenny Delmar

television commercials. He had a starring role in the Broadway musical "Texas, L'il Darlin'" and in a film, "It's a Joke, Son."

He is survived by his wife, Alice; two sons, Kenneth Delmar Jr. of Stamford and John Delmar of New York City, and a granddaughter, Alexandra.

NEW YORK TIMES JULY 16, 1984

Jack Barry, 66, Star And Producer in TV Of Game Programs

By FRANK J. PRIAL

Jack Barry, the producer and star of such popular television game shows as "The Joker's Wild" and "21," collapsed and died of a heart attack Wednesday while jogging in Central Park. He was 66 years old.

In the late 1950's, Mr. Barry was the host and co-producer of the "21" show, the highest-rated game program of the period. So successful was "21" that in 1957 NBC purchased Barry and Enright for a reported \$4.8 million, primarily to obtain control of the show. But "21," along with other game shows such as "The \$64,000 Question," was taken off the air amid charges that the producers fed answers to the contestants and coached them on how to perform.

Investigations followed and most of the accused acknowledged the truth of the charges. No one was tried or jailed because, it turned out, no crime had been committed. But some of the leading participants in the scandal were banished, and Mr. Barry virtually disappeared from the small screen for some 12 years.

Mr. Barry began his career at WTTM in Trenton, N. J., in the early 1940's. In 1946 he created the original radio version of "Juvenile Jury," one of the most popular early game shows.

While working at WOR in New York in the 1940's — as the announcer for "Uncle Don," Carney, the patriarch of all children's shows — Mr. Barry met Dan Enright. The two formed a partnership that, in addition to "21," "The Joker's Wild" and "Concentration," created and produced "Tic Tac Dough," "Hot Potato," "Life Begins at 80," "Winky Dink and You," and "Dough Re Mi."

Mr. Barry was also involved in cable television and produced feature films.

A native of Lindenhurst, L. I., where he was born Jack Barasch, Mr. Barry graduated from the Wharton School of Business at the University of Pennsylvania. Mr. Barry, who lived in Los Angeles, is survived by his second wife, Patte Preble Barry and four children.

SOUTH MIAMI, Fla.—Donald F. Fischer, 70, a former NBC White House radio correspondent and the announcer for President Franklin D. Roosevelt's radio "Fire-side Chats" to the nation, died Aug. 12 at his home in Miami Shores, Fla. The cause of death was not reported.

He moved to Florida in 1949. He was an announcer and program director for several radio and television stations, and did public relations work for two dog tracks and for Goodwill Industries.

WASHINGTON POST
AUGUST 18, 1984

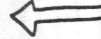


Jack Barry

1971

NEW
YORK
TIMES

MAY 4,
1984



WASHING-
TON POST

AUGUST
19

1984



deaths elsewhere

Aida Ward, 84, singer at Harlem's Cotton Club

Aida Ward, 84, a nightclub, stage and radio singer in the 1920s and 1930s who popularized the hit song "I Can't Give You Anything But Love, Baby." Known as the prima donna of the Cotton Club in Harlem, she was successor to the great entertainer Florence Mills and was featured vocalist with the Duke Ellington and Cab Calloway orchestras. She was a headliner at the Cotton Club when she befriended Lena Horne, 17, then a novice chorus girl. Died in Washington, D.C.

John McQuillan, 85, communications pioneer who took part in the first trans-Atlantic radio conversation in 1923 between Rugby, England, and Stony Point, N.Y.; he designed radio broadcast equipment and started radio stations in England, France, Hungary, Czechoslovakia and Australia; July 8, in Greenwich, Conn. of pneumonia.

CHICAGO TRIB 7-15-84

Dill Jones, 60, jazz pianist; the Welsh-born musician was a leader in London jazz circles after World War II, had his own trio and introduced jazz on BBC-TV; he also was host of the BBC Jazz Club on radio for many years before settling in the U.S. in 1961; among the musicians he worked with were Stephane Grappelli, Roy Eldridge, Jimmy McPartland, Bob Wilber, Gene Krupa and John Lewis; June 22, in New York City, of cancer of the larynx.

CHICAGO TRIB 7-1-84

Cedric George Morris, 67, a retired radio electronics engineer with the broadcast bureau of the Federal Communications Commission, died of a heart ailment Aug. 16 at his home in Landover Hills.

Mr. Morris was born in Long Cove, Me. He moved to the Washington area in the early 1940s. During World War II, he served in the Army Signal Corps in West Africa.

He worked for the Southern Railway System and the Central Intelligence Agency before joining the FCC in 1951. He retired in 1974.

He was a member of the Disabled Veterans of America.

Survivors include his wife, Willie-Lee, of Landover Hills; two daughters, Mary M. Morris, also of Landover Hills, and Elizabeth A. Godbold of Poolesville; two sisters, Emily W. Morris and Linthal M. Morris, both of Washington, and a grandchild.

DETROIT FREE
PRESS

JUNE 26, 1984

Washington TV news pioneer

Audrey Dillman, 62, a pioneer in Washington television news. Mrs. Dillman joined NBC as a news clerk in 1955 when television news was coming of age and the Washington staff included such relative unknowns as David Brinkley, Edwin Newman, Robert McCormick and Julian Goodman, later to become NBC board chairman. Soon promoted to reporter, she worked on the various NBC evening news shows that finally led to the current Nightly News with Tom Brokaw. Died of cancer in Washington two weeks after retiring as Washington editor of NBC's A-News, the network's syndication service for affiliates.

DETROIT FREE PRESS 6-19-84

John L. Barrett, 71, the Voice Of the Lone Ranger on Radio

BUFFALO, May 2 (AP) — John L. Barrett, who played the Lone Ranger when that radio drama began in Buffalo in the early 1930's, died at his home Tuesday. He was 71 years old.

Mr. Barrett played the role of the masked crime fighter when the series began here as "Covered Wagon Days" and was broadcast by WEBR. His daughter, Mrs. Donald Friday of Geneva, said the name of the show was changed to the "The Lone Ranger" and the Indian character Tonto was added after the show moved to Detroit, where it achieved network status and national fame.

Mrs. Friday said her father played a few roles in Detroit, but spent most of his years in Buffalo, where he practiced law.

NEW YORK TIMES
MAY 2, 1984

Band Leader Fred Waring Dies

WASHINGTON
POST, JULY
30, 1984

By Richard Pearson
Washington Post Staff Writer

Fred Waring, 84, a band and choral leader whose Pennsylvanians sustained their velvet sound for more than six decades of appearances in radio, television, movies, and on the Broadway stage, died yesterday at a hospital in Danville, Pa., after a stroke.

Mr. Waring's last performance was Friday night, when he led 200 teen-agers in a concert at Pennsylvania State University that capped a two-week series of music workshops. In the finale, the Pennsylvanians joined the youths in singing "My America," which he wrote in 1976.

His theme "I Like Music," and signature piece "Dream, Dream, Dream," were heard in record performances from the time of the Big Band and the age of Swing to the cool medium of television. Along the way, Mr. Waring made his own brand of glee-club voices and orchestra famously popular for powerful performances of traditional American music favorites. The Pennsylvanians were internationally known for their intricate sets and choreographies, and for the way they blended sounds and enunciated words.

Mr. Waring achieved an enviable string of musical firsts. He recorded the first electronic music album and appeared in Hollywood's first talking pictures. In 1929, the Pennsylvanians starred in one of the first musical motion picture hits, "Syn-copation."

He and his group made their first hit, "Sleep," in a tiny studio in Camden, N.J., in 1923. More than 2,000 recordings were to follow. Between the 1930s and 1950s, Mr. Waring's income was reported to be as high as \$2 million a year, and his band was among the most successful in the land. They headlined on their own and with some of the legends of music, including both Frank Sinatra and Bing Crosby. Mr. Waring later became one of the first stars of television, on the General Electric TV show on the CBS network in 1949.

Mr. Waring had great memories of those years. He once told a reporter, "There were the marvelous song writers who have been my good friends—Irving Berlin, Cole



FRED WARING

Porter, Duke Ellington, Hoagy Carmichael—and the actors, Fred Astaire and Jimmy Durante. We had a club in New York called the Lambs' Club and some of these people and others used to call me their shepherd."

In addition to such very high-profile numbers such as appearances in movies and at large concerts, and at the White House, Mr. Waring and his group institutionalized "the tour." For five to six months a year, he and the band rode a bus, hitting the smaller towns and the colleges of America, where they perfected their act and found what really played.

Success seemed neither to spoil nor slow him. As recently as 1979, he and his Young Pennsylvanians played in 90 cities in 24 states. Mr. Waring was awarded the Congressional Gold Medal, the highest civilian honor in the United States, on Dec. 15, 1983, by President Reagan.

One critic said that Mr. Waring quite simply was the "man who taught America to sing." If other leaders and their bands are remembered primarily for orchestral arrangements, Mr. Waring and his people will be remembered for giving voice to music.

Toward that and other ends, Mr. Waring established the Summer Music Workshop for choral directors, published the Music Journal and owned the Shawnee Press, which became one of the world's largest publishers of music for bands and choral groups.

Frederic Malcolm Waring was born June 9, 1900, in Tyrone, Pa., to Frank and Jessie Calderwood Waring. He spent much of his early life on a farm there. His love of choral singing may have come from his mother who rehearsed the local choir in the living room of the family home. Mr. Waring was playing the banjo by age 16, and a year later formed a quartet and gave his first professional performance.

He went to Pennsylvania State University, an institution founded by his great-grandfather William G. Waring, where he studied architecture and engineering. Those studies paid off handsomely when in 1936 he examined and financially backed a kitchen appliance that bears his name, the Waring blender. One of the first food-processing machines, it paid him royalties for years. More important than his studies, however, was his failure to make the college glee club.

He formed his own college musical group, and in 1921, landed a date for his band at the University of Michigan where they played to overflow crowds. A Detroit theater offered them a gig. Shortly after that, they appeared in Harold Lloyd's motion picture, "The Freshman," and started a fad for bell-bottomed trousers. The rest, as they say, is history.

He said that his favorite songs included "Night and Day," "Remember," and "Always." But he told Post reporter Phil Casey in a 1969 interview that one song he never would forget was a ditty his group sang early in their career at prohibition rallies. It was "The Brewer's Big Horses Can't Run Over Me." He admitted that it had lost whatever popularity it once had.

In an interview with the Associated Press earlier this year, Mr. Waring said, "We sing the songs that will live forever and we do it better than everyone else."

Mr. Waring had homes in Shawnee-On-Delaware, Pa., and Palm Springs, Calif.

Survivors include his wife, Virginia, and four children.

Disc jockey Roland Wiltse, one of 'Western Gentlemen'

By Eric Zorn
Radio writer

ROLAND WILTSE, 52, known to Chicago radio listeners as "Stan Scott" and one of the first country-music disc jockeys in the city, died Thursday in Alexian Brothers Medical Center, Elk Grove Village. He was one of the five original "Western Gentlemen" on WJJD-AM when that station became the first contemporary country and western station in a major metropolitan market in 1965.

Mr. Wiltse, a native of New York, started his 31-year broadcasting career at WIBX in Utica, N.Y., and worked at WLW and WSAI in Cincinnati and WING in Dayton before coming to Chicago. Here, along with air personalities Chris Lane, Roy Stingley, Don Chapman and the late John Trotter, he helped initiate the landmark format switch on WJJD.

He was on the air at WJJD until 1975, when the station rearranged its lineup of performers and released him. For a while he made

his living as producer and promoter of the "Shower of Stars" country concerts at the Arie Crown Theater, then returned to radio work briefly at WKKD in Aurora and at WLAK and WIND in Chicago.

MR. WILTSE, OF Arlington Heights, was employed as a news editor and writer at WKQX here from March, 1980, until March of this year, when he took a medical leave. "He was a great guy, very conscientious and dedicated to broadcasting," said George Dubinetz, general manager of WJJD.

Survivors include his wife, E.G., known to friends as "Georgie"; his mother, Marion; two sons, David and Douglas; two daughters, Melody Nichols and Judy; two brothers, Donald and Alan; and five grandchildren.

Services will be at 11 a.m. Saturday at the First Presbyterian Church of Arlington Heights, 320 N. Dunton St., in the suburb. Memorials may be made to the Hospice Unit of Alexian Brothers Medical Center.

CHICAGO TRIBUNE

JULY 15, 1984

Vick Knight Sr.

PLACENTIA, Orange County (UPD) — Vick Knight Sr., who wrote or produced such hits of the golden age of radio as the Eddie Cantor, Fred Allen, Rudy Vallee, Amos 'n' Andy and Gangbusters programs, died late Thursday. He was 75.

In addition to his radio work, Mr. Knight was a composer, and was elected to the Songwriters' Hall of Fame in 1956. Among his songs was "Melancholy Mood," which was recorded by Frank Sinatra in 1939.

Mr. Knight was a former president of Key Records and a former vice president of the ad agency Foote, Cone and Belding.

He was born in Moundsville, W.Va., and served in World War II, gaining a field commission and winning the Bronze Star. After his discharge he was a staff writer for MGM and later wrote teleplays for such popular TV series as "Peter Gunn" and "Cheyenne."

Mr. Knight is survived by his wife, Janice, and children, Vick Jr., Virginia and Nancy.

Burial will be at Hollywood Memorial Park.

SAN FRAN. EXAMINER 5-20-84

Radio Pioneer Stuart Bailey Dies at 78

Stuart L. Bailey, 78, a retired president of the old Jansky & Bailey Inc., a consulting engineering company here, and a past national president of the Institute of Electrical and Electronics Engineers, died Aug. 11 at Montgomery General Hospital. He had pneumonia and deratomyositis, a vascular disease.

Mr. Bailey was the dean of Washington-area electronics businessmen when he retired in 1970. He cofounded Jansky & Bailey with C. M. Jansky Jr., in September 1930.

The Jansky & Bailey company pioneered many advances in radio technology over the years. They did early work on directional antennae and helped map UHF educational television networks for 21 states, including Maryland. Between 1938 and 1946, they built and then operated the nation's third and the city's first FM radio station, W3XO. That station is now WINX-FM.

His wife, Carol Sue Bailey, died in 1980. His survivors include a brother, Richard D., of Washington, and Dorothy Thomas of Alexandria.

WASH. POST 8-13-84

Waite Hoyt, Yankee Pitcher, Cincinnati Announcer, Dies

By Richard Pearson
Washington Post Staff Writer

Waite Hoyt, 84, baseball Hall of Famer best known for his years as a pitcher with the New York Yankees in the 1920s and later a popular announcer with the Cincinnati Reds baseball team, died yesterday at a Cincinnati hospital after an apparent heart attack. He lived in Cincinnati.

He had a career record of 237 wins and 182 losses. He played in seven World Series, winning six games and losing four. In addition to his glory years with the Yankees, he also played with the Detroit Tigers, the Brooklyn Dodgers and the Pittsburgh Pirates before retiring in 1938. He was elected to Baseball's Hall of Fame in 1969. He always said the secret of success for a pitcher was in getting a job with the Yankees.

After his retirement from the field, he became one of the first former players to become a radio announcer. He started his broadcasting career in Brooklyn in 1939, then moved to Cincinnati where he

WASH. POST 8-26-84

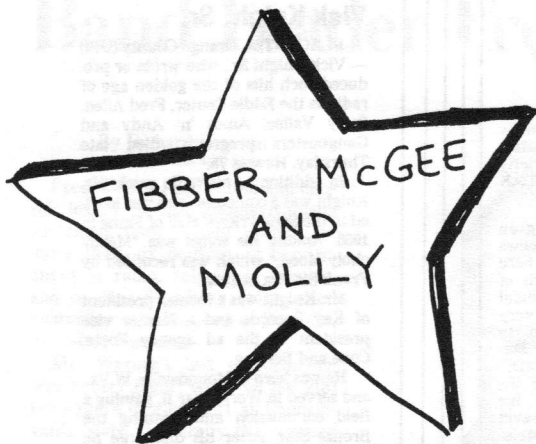
worked for 25 years.

Red Barber, a highly respected radio-TV sportscaster, called Mr. Hoyt the best athlete-turned-broadcaster, a man "who went to the microphone highly intelligent, industrious and a great storyteller."

If Ruth and Gehrig were setting new slugging standards, it still took pitching to win the pennants for which that franchise became famous. Right-hander Waite Hoyt contributed 20-victory seasons and teamed with left-hander Herb Pennock as a powerful pitching duo for the Bronx Bombers.

Mr. Hoyt was born in Brooklyn. He was 18 when he pitched his first game for the Yankees in 1918. He then spent two seasons with the Boston Red Sox before returning to New York in 1921 and finished the season with a 19-13 mark for the pennant winners.

Mr. Hoyt's survivors include his wife Betty, of Cincinnati; two sons, Christopher, of Fairfield, Conn., and Harry, of Fort Lauderdale, Fla., and a daughter, Doris Niccum of Parker, Pa.



HONORED IN HOLLYWOOD

BY TOM PRICE

A memorable day for fans of the Golden Age of Radio was December 21, 1983. For on that day, the Hollywood Chamber of Commerce and the Pacific Pioneers Broadcasters recognized two unforgettable stars of stage and radio, Marian and Jim Jordan.

Marian and Jim are better known to their fans as the humorous and lovable couple, "Fibber McGee and Molly." Their radio home at 79 Wistful Vista came complete with the famous hall closet stuffed with every imaginable possession that would pour out everytime McGee opened the door.

This top-rated program was funny and full of laughs but always presented in good taste. It was writer Don Quinn's creed to never offend anyone and he and the Jordans held firmly to this ideal for the twenty-four year run of McGee and Molly, from 1935 to 1959. For seven of these years Fibber McGee and Molly was the number one show in the country. It was faithfully sponsored by Johnson's Wax for sixteen years, then by Pet Milk for two, by Reynolds Aluminum for one, and by multiple advertisers the last six years.

On December 21, 1983 Marian and Jim Jordan were honored with a star in the world famous Hollywood Walk of Fame; it was the 1,773rd star to be placed there. Their star was placed in the terrazo sidewalk on Vine Street near Sunset beside Home Savings and Loan. Jim accepted the star in behalf of himself and Marian, who passed away in 1961. Several hundred fans, many former cast members, and relatives were present.

Bill Welsh, President of the Hollywood Chamber of Commerce, served as Master of Ceremonies and introduced veteran actor, Gale Gordon, (Mayor La Trivia) who in turn brought former cast members to the podium for introduction, including: Shirley Mitchell (Alice Darling), Elvia Allman, Kay St. Germain, Frank Nelson, Clark Dennis and Ken Darby of the "King's Men." McGee writers Phil Leslie and Paul Henning, as well as engineer Bob Jensen were also recognized. Chici Studebaker, the widow of Hugh Studebaker (Silly Watson in the Chicago days of the program) joined to congratulate Mr. Jordan. Also introduced were Jim's wife now, Gretchen Stewart Jordan (widow of comedian Yogi Yorgenson) and many of Jim's grand children and great grand children. Unfortunately his daughter, Kathryn, and son, Jim Jr., were unable to attend.

Though the weather began as cool and cloudy, the sun broke through as Jim Jordan stepped to the mike. Fibber was ready as ever and delivered his words of wit, known by some as "McGeeisms." His expressions of

appreciation and satisfaction were enjoyed by the crowd, as a half dozen news media crews captured the 25 minute ceremony on tape. Jim then stepped down and lifted the star-shaped cover to reveal the star, bordered in bronze with the words, "Fibber McGee and Molly" and a bronze radio microphone centered in the star. Cameras flashed by the score as Jim looked on in admiration and gratification.

At the conclusion invited guests joined in a reception for Jim in the clubrooms of the Pacific Pioneer Broadcasters in the Home Savings building. The crew of the syndicated TV series, "Entertainment Tonight", followed in to interview Jordan for telecast on the following night's show. An hour later, Jim and a smaller group of his family and friends went up Vine Street for a special luncheon at the Brown Derby.

Jim Jordan continues to do McGee "spots" for the Armed Forces Radio on Frank Bresee's "The Golden Days of Radio" and every Tuesday night, reruns of "Fibber McGee and Molly" are beamed out to our American military bases around the world.

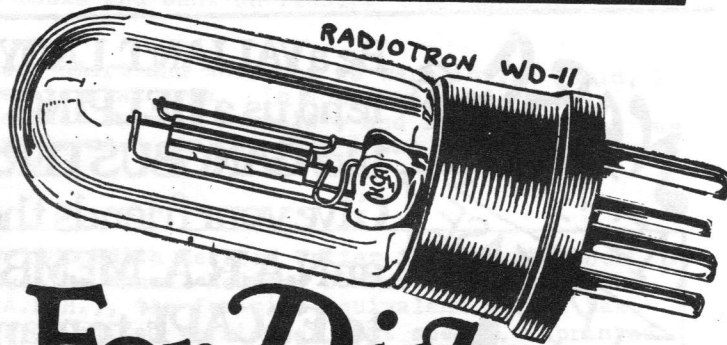
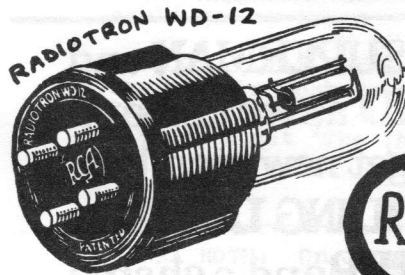


Fibber McGee and Molly

Jim started his professional career as a quartet tenor in his hometown of Peoria, Illinois in 1917. A pianist, Marian, joined with him in 1921 as part of their own vaudeville company, "The Metropolitan Entertainers." It was in the late Twenties that the pair moved from music to comedy and starred in numerous radio series' before the advent of the "Fibber McGee and Molly" program. Among these earlier radio programs were "Air Scouts" (a childrens' program), "The Smith Family" (America's first soap opera), "The Breakfast Club", "Smack-out" (a songs and comedy program taking its title from the hapless grocer who was always "smack out" of whatever the customer wanted), and Kaltenmeyer's Kindergarten" (another comedy).

A total of 1,609 McGee radio shows were aired as first-run programs. After the Jordans' retirement, NBC reran several hundred McGee shows. Also hundreds of radio stations throughout the country have replayed McGee and Molly, making it possible for current generations to know and love them for their skill of delivery and believability.

The new star on Vine Street in Hollywood's "Walk of Fame" will serve to remind us of a pair who helped Americans laugh through bad times and good. Those were heavenly days, funny days, and those days are ours to have and enjoy, thanks to Marian and Jim Jordan---Fibber McGee and Molly.



RADIO DIGEST—Illustrated
February 21, 1925

For Distance

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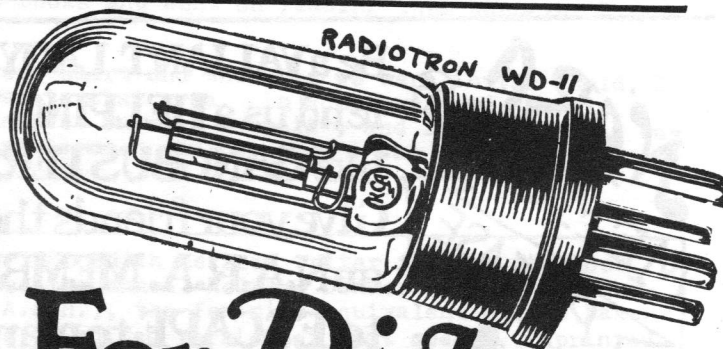
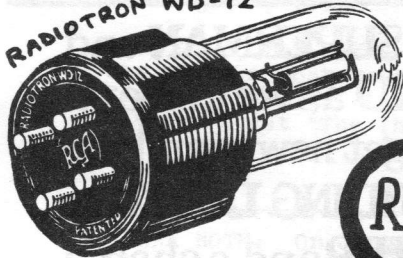
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RADIOTRON WD-12



RADIO DIGEST—Illustrated
February 21, 1925

For Distance

Way We Were

A weekly look at Chicago's past. By Jim Bowman.



Tommy Bartlett interviews a guest in a 1950 broadcast from the La Salle Hotel.

A radio and TV host with sex appeal

Radio and television master of ceremonies Tommy Bartlett—credited by some with originating the audience-participation show in Milwaukee in 1932—moved to Chicago in 1934 and during the late '30s and '40s hosted such radio programs as "Adam and Eve," "A Date With Daddy," "Mr. and Mrs.," and "Meet the Missus." By 1946, he had led 60,000 people, mostly women, to the radio microphone.

He was the "flame-haired young Lochinvar," wrote Tribune radio-critic Larry Wolters, who knew "how to bring out the exhibitionist in women, espe-

cially women who [didn't] get into the spotlight often." But he did it, Wolters said, "in a kindly and sympathetic way, without sarcasm or bite. On the air the ladies have their way and their say. They're the stars." Bartlett always laughed at his guests' jokes and never topped their lines.

Bartlett emceed shows on a number of Chicago radio stations in 1946. His quiz show, "What's What?" was broadcast mornings over WMAQ. At 12:30 p.m. Bartlett was heard on WGN with "Meet the Stars," a program he frequently opened by kissing a member of the audience or sitting in someone's lap—stunts that always got the laughter going.

"A Date With Daddy" aired evenings over WBBM and featured gifts for the guest who came up with the best reason for wanting her husband to have an evening of fun. In the process Bartlett cajoled his guest into discussing in detail her home life, ambitions, or children. "The ladies love him,"

CHICAGO TRIBUNE
REPRINT: 8-12-84

wrote critic Marguerite Ratty. His "friendly boyishness" [he was 32 at the time] led women to flood him with fan mail and gifts, Ratty added, including \$2,800 bequeathed him by an invalid in gratitude for the way he cheered her up over the radio.

In June of 1947, Bartlett began his immensely successful "Welcome Travelers" radio show from the College Inn of the Sherman Hotel. Originally on the ABC network, the program switched to NBC, where announcer Jim Ameche called Bartlett "America's favorite host," "the housewives' pinup boy."

From among the thousands of visitors to Chicago whom Bartlett's scouts screened in ticket offices, bus stations, train depots, and at the airport, five were chosen each day to be interviewed on "Welcome Travelers." One minute before show time, a "sure-fire opening stunt" pitted a man and a woman in a dressing race—he in women's clothes, she in men's—and the show went on the air at 9 a.m. to the roars of the audience.

By the early '50s Bartlett had branched out into television, hosting "Hi, Ladies" on WGN-TV. But in 1955, fearing he "was losing the old ratings battle," he retired from radio and television and opened a water-ski show at the Wisconsin Dells which he still operates.

In 1958 he looked back on his long career and summed up the secret of his success: "It was simple," he said. "I'd find a person who had solved a real problem and help her tell others how they could solve similar problems." Bartlett closed his shows with a "deeply sentimental bit," he said, a 90-second reading on subjects ranging from the American flag to Lou Gehrig's retirement from baseball. These readings provided "serious moments," Bartlett added, that were "anything but corny" and brought tears to the stagehands' eyes. His formula called for preceding these readings with slapstick that would move his audience to hysterical laughter.

N.A.R.A.
MEMBERS!
PLEASE

Be a **VALIANT LADY** or a **SUPERMAN** and lend us a **HELPING HAND** as we come on like **GANGBUSTERS** to get new members. Give your friends the **GUIDING LIGHT** to an **N.A.R.A. MEMBERSHIP** and a chance to **ESCAPE** to many a **BOLD VENTURE**. Show them how **LIFE CAN BE BEAUTIFUL!**



THE RADIO LIFE OF SHERLOCK HOLMES

BY EDITH MEISER

At this point in my life, I am not a Sherlock Holmes expert. I could possibly answer all these questions about Holmes that you do off the top of your heads because I was trained for the theatre. When you are through with a part, you forget it, and if you repeat it a few years later, you have to relearn the damn thing da capo; you have to begin it all over again.

But I shall impose on you a few little facts that you don't know. I take this privilege because I am the only woman, and I'm not going to say that was kept, I am going to say that was supported by Sherlock Holmes for fifteen odd--and I mean that word in all of its senses--years on and off on radio. They were lovely years and I enjoyed them enormously.

I first decided to bring Holmes to radio after watching William Gillette, when he was in his 80s, do a revival of that Sherlock Holmes play he had written. This was about 1928 I would say. My husband and I started out to be radio producers when radio was very young. We said we were radio experts and no one knew differently. So I said, "There is one hell of a series!" and Tom said, "Sherlock Holmes?"

I had always been in love with Holmes because when I was about 13 I was taken over to Europe for three years of education. My father felt one should be exposed to other cultures. So we got on a small ship called the Bremen, and at that time on ship there was no radio, no television, just books. We had a rather rough crossing and I began to get seasick. Mother saw me getting rather glassy-eyed and she said to the purser, "Have you any books that will amuse this child and keep her from throwing up?" He said, "Well, we have these Sherlock Holmes books." So I was given the Holmes' books and they were better than Dramamine; I wasn't seasick at all. I just devoured those books and went on reading them whenever I could get my hands on them.

Of course Mother was very smart and wherever we were in the world, I was given a book that related to that area. In Rome, we read "Marble Faun", in Naples, it was "The Last Days of Pompeii", and in Paris, that was divine, I got "The Three Musketeers." By the time I was nearly sixteen we

NARA NOTE: On January 11, 1980 Edith Meiser, writer for the Sherlock Holmes radio show, addressed the annual Holmes' Dinner of the Adventurers of Sherlock Holmes (A.S.H.), the feminine equivalent of the Baker Street Irregulars. This is an edited version of that speech, reprinted with the permission of A.S.H. and the Sciologist Press of Chicago.

were in London and naturally there was Mme. Tussaud's Wax Museum! I had a younger sister and while Mme. Tussaud's was absolutely fascinating to children, Mother didn't think we should go to a place that had a Chamber of Horrors. But the next afternoon I was allowed to go touring by myself so I went back to Mme. Tussaud's and down to the Chamber of Horrors.

It was quite delightful because they had all those heads separated from their bodies, the Revolution you know. They also had at that time, I don't know if it still exists, every famous crime and a scene showing the way it was at the time of the crime. Oh, it was a lovely afternoon!

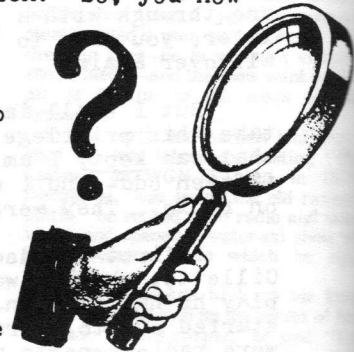
At five o'clock there was a "bong" and I went up, shivering by this time, and out of the museum into a real pea-soup fog. I went down Marylebone Road and suddenly out of the fog appeared a sign: "Baker Street". This is where "He" lives, I thought. It was getting darker and although I could not see the house numbers, I thought this one must be 221B. Just at that moment, a hansom cab drew up and a man with an Inverness cape and a deer-stalker cap got out and when into the house I had chosen. So, you now know, I have seen Sherlock Holmes.

Well, back to my radio story....I got out my old books, and believe it or not, in the late 1920s Sherlock Holmes was out of print in the United States! So I had to send over to England for copies. However it took us about another two and a half years to sell this masterpiece I had dreamed up. Finally I found the George Washington Coffee Company and they loved Sherlock Holmes as much as I did.

So we began our partnership. On our very first show it was old William Gillette himself, and we had a live audience, in black-tie. This was the only time I ever allowed an audience in the studio because in those days we were too cautious to trust a live audience. This first show aired from a little theatre/studio on top of the Amsterdam Theatre. William Gillette was enchanting! We all thought: he's in his 80s, we'd better get a table and a sit-down mike for him. "Not at all" said Gillette, and he rehearsed at the stand-up mike with the other actors. The length of time in a radio script is very important, of course, but Gillette whipped right through my script and it was a minute and a half short so we had to fill in on the end.

We thought it was lovely...but the radio critics clobbered us from coast to coast. They said, "Who wants this old stuff? Who needs it?" But thank God, we had a sponsor who didn't panic and he said, "Damn it all, I like Sherlock Holmes, and the show goes on whether the critics like it or not." By the end of the year, Jimmy Cannon, the dean of radio critics, took a poll of his fellow critics concerning their favorite radio show. Ninety-four percent of them liked Sherlock Holmes best.

So there we were...and we had many wonderful actors on our show; there was Dick Gordon and Leigh Lovell, and of course, the one you remember: Basil Rathbone. We had him and Willie Bruce but that was for another sponsor. There were many years and many sponsors, but the one you see in your eyes, because of the motion pictures, is darling Basil Rathbone. Oh, such very happy times!



I'm going to tell you a few of the funny things that happened. You know, when we first started out, I felt very close to Sherlock Holmes. About the time we were getting ready to sell the show Sir Arthur Conan Doyle died and so his grandson Denis Conan came over and we were working with him very closely. One day I said something about "Sherlock" doing one thing or another and Denis asked, "What did you call him?" When I repeated the name, he said, "We always call him Mister Holmes!" After all, not even Watson ever called him Sherlock.

While we didn't have too much trouble with the actual sponsors, we did have trouble with the advertising agencies. The only real trouble we had with a sponsor was the first one, Mr. Marks of George Washington Coffee Company. It came about when we had exhausted in about five years of the series all of the original Holmes' stories, and we were given permission to do what we called "free adaptations." This meant that you took a character or a scene or some other little part from one of the original stories and from that developed a new story.

So I had this brilliant idea for a story after reading in the New York papers about a fire on Rum Wharf in the Port of London, and the rum had, and this actually happened, set the Thames on fire. Well, I thought, there's a lovely place to put my Sherlock Holmes story. So I wrote the script with the Thames on fire. But Mr. Clarence Marks had been a rum importer before he was a coffee importer and he said that it was physically impossible. "But it's here," I said, "right in The Times; look, it says the rum went up." "Absolutely not" he said.

Well the U.S. still had Prohibition then but Mr. Marks said we would go to his office and see if we could make rum burn on water in the bathtub. So that Saturday afternoon we went to his office, a lovely one overlooking the Bay in the Wall Street district and we sat there and drank a little rum. "We've got to light it first" I said. Well we drank a little more, in fact quite a bit. We never did set the bathtub on fire but Mr. Marks did finally approve the story and I never knew whether it was my persuasiveness or the rum.....

On another occasion I ran into trouble...with the censor. It was with one of the adaptations, and although I've forgotten exactly what the plot was, it had to do with Professor Moriarty and an old vacant house on one of those little squares in London. I don't remember the whole story but I can't forget the ending. Sherlock Holmes was trapped in the house, in a dusty bedroom full of cobwebs. We had all those lovely sound-effects, deep and hollow. So Holmes was locked in there with Moriarty and it was pitch dark and Holmes didn't know that Watson was hiding under the bed. Suddenly there was this crash of pottery and when Holmes lights a candle Moriarty is on the floor. Holmes said to Watson, "What did you hit him with?" and Watson replied, "What do you usually find under a bed?"

Well, radio was very pure then and the Powers-That-Be at NBC objected to the chamber pot reference. But I said it was such a lovely episode and no one could be sure what Watson meant. But I was ordered to clean it up. So we added a few lines. After Watson's line, Holmes replied, "Watson, really!" Dr. Watson then said, "I mean a boot-jack." So it went on the air that way, but we left in the sound of the crash of china so.....



Betamax decision won't end videotaping debate

THE Supreme Court's Jan. 17 holding that the sale of equipment that can videotape motion picture films off the air is not an infringement of the Copyright Act almost certainly will not end the issue.

The motion picture industry has vowed to seek changes in the copyright law from Congress, and the Court's decision itself is extremely narrow. The Court reasoned that the film makers who brought the suit had not proved any damages because the most frequent use of home videotape recorders is to permit the consumer to view the films at a more convenient time, and this arguably does not diminish the commercial audience. The same reasoning might not apply in other areas, like home audiotaping, however, because the home audiotape fan is more likely to use the technology to tape a phonograph record instead of buying it.

In the long-awaited decision in *Sony Corporation of America v. Universal City Studios*, No. 81-1687, 52 USLW 4090, the Court divided five-four, holding that the sale of videotape recorders to the general public does not constitute contributory infringement of Universal City's and Walt Disney Productions' copyrights.

The action was for copyright infringement in which Universal City Studios and Walt Disney Productions sought money damages and an equitable accounting of profits from Sony, as well as an injunction against the manufacture and marketing of its recorders.

The district court rejected the arguments that Sony contributed to the infringement of the copyrights because it knew that many purchasers of its recorders would use them to tape copyrighted films. 480 F.Supp. 429 (1979). The Ninth Circuit reversed and

suggested that a judicially created royalty system might be an appropriate remedy for the infringement. 659 F.2d 963 (1981).

Justice Stevens, writing for the majority, pointed out that the Copyright Act does not expressly make anyone liable for an infringement committed by another and that the only contact between Sony and the users of its recorders was at the moment of sale. There is no precedent in the law of copyrights, the Court declared, for the imposition of vicarious liability based on the theory that Sony sold equipment with constructive knowledge that the customer might use it to make unauthorized copies of copyrighted materials.

Tax Sought on Cassettes And Home Recorders

NEW YORK TIMES
JULY 3, 1984

By HANS FANTEL

EVER since the Supreme Court ruled last January that home taping of television programs is legal, Hollywood studios, which opposed such taping, have developed an alternate strategy: They now seek a royalty tax on home video recorders and blank cassettes to be added to the retail price.

The proceeds of this Federal tax would then be handed over by the Government to the film makers. Opponents of royalty tax legislation, which has been introduced in Congress, maintain that the tax, in effect, would reverse the Supreme Court by negating the principle implied in its decision: free access to whatever is broadcast on the public airwaves.

In addition, the Motion Picture Association of America (MPAA) is seeking bills in Congress that would grant the movie makers control over the rental of films on prerecorded video cassettes. The association argues that the studios, which originate most movies and many television entertainment features, are deprived of due benefits if such programs are privately taped or rented without royalty payment.

Opposing the film makers is the Home Recording Rights Coalition, a loose-knit group of tape and video-

cassette recorder manufacturers whose chairman, Jack Wayman, is senior vice president of the Electronics Industries Association. Mr. Wayman argues that it is ironic for Hollywood to claim it does not sufficiently benefit from the home video market. He says that it is widely believed that the lion's share of the \$1 billion grossed by home video in 1983 went to the studios for selling film rights to the producers of prerecorded tapes — the rest of the money going to the videotape producers and their retailers.

Meanwhile, a bill proposing a royalty tax has been introduced by Senator Charles McC. Mathias Jr., the Maryland Republican who is chairman of the subcommittee for Patent, Copyright and Trademark of the Senate Judiciary Committee. Corresponding legislation is sponsored in the House by Representative Robert Kastenmeier, Democrat of Wisconsin.

Until recently, most voices on Capitol Hill spoke in favor of a royalty tax on video-cassette recorders and blank cassettes, apparently in the belief that such a tax would be consistent with the protection of property as envisioned in the basic concept of copy-

right. Lately, however, different views have been articulated by Senator Dennis DeConcini, Democrat of Arizona: "Congress never intended to deprive the individual of his or her right to tape signals legally entering their living room for replay at a more convenient time," he said. "Instead, it is this Senator's view that once a signal crosses the threshold of an individual's home, all copyright obligations cease, unless the signal is captured for commercial purposes."

Cassette Tax Approved By French Assembly

PARIS, July 1 (Reuters) — The French National Assembly Friday approved a bill under which blank cassettes would be taxed to compensate performing artists and producers whose work is copied from radio, television or phonograph records.

The bill, proposed by Jack Lang, Minister of Culture, passed easily in the Socialist-dominated assembly. It must go to the Senate and then back to the assembly before becoming law.

Mr. Lang has argued the bill was needed to modernize copyright law in France, where 62 percent of all households have a tape recorder and 1.5 million video recorders have been sold.



OTR QUIZ

CREATED BY
ROBERT SIMPSON

Show

1. The Kate Smith Show
2. The Green Hornet
3. Easy Aces
4. Challenge of the Yukon
5. Just Plain Bill
6. The Fred Allen Show
7. FBI in Peace and War
8. The Lone Ranger
9. Arthur Godfrey Time
10. Big Jon and Sparkie
11. Gene Autry's Melody Ranch
12. Amos 'n' Andy
13. The Bob Hope Show
14. Lorenzo Jones
15. Burns and Allen Show

Theme

- a. "Donna Diana Overture"
- b. "March" from "Love for Three Oranges"
- c. "Smile Darn Ya, Smile"
- d. "The Teddy Bear's Picnic"
- e. "Funiculi, Funicula"
- f. "Back in the Saddle Again"
- g. "The Perfect Song"
- h. "Darling Nellie Gray"
- i. "Love Nest"
- j. "William Tell Overture"
- k. "Flight of the Bumblebee"
- l. "Seems Like Old Times"
- m. "When the Moon Comes Over the Mountain"
- n. "Manhattan Serenade"
- o. "Thanks for the Memory"

ANSWERS ON PAGE 39



ADMISSION: \$47.50
DEALER TABLES: \$20



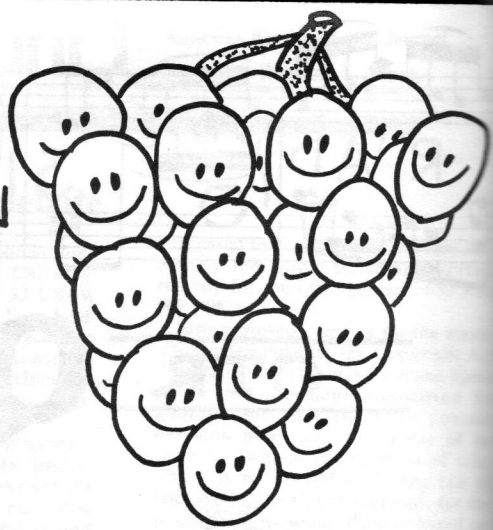
FRIDAY • SATURDAY • SUNDAY
NOV. 9-10-11



FOR INFORMATION WRITE:
SPERDVAC, BOX 1587
HOLLYWOOD, CA. 90078



JACKIE THOMPSON and the **NARA** BUNCH



Hi Gang!

Our good news of the day is new members: Richard Odlin, Stanley Steinberg, William Brasie, Carol Fishburn, Robert Wallace, Ronald Kilian, Michael Ogden, Robert Franzius, George Giampietro, Dr. Robert White, Gene McKenzie, Steven Lewis, Albert Eckerle, Rusty Wolfe, Leo Gawroniak, David Vopicka, John Dawson, Jack Abizaid, David Frazier, William Agnew, Jr., and Dennis Hamlin. Welcome, welcome all!

A special thank you to everyone who renewed their membership. It's great to see so many enthusiastic NARA supporters.

Attention to all members in the Military Service: Be sure to let me know if your address changes; it's just about impossible to track you down if we don't have it. If you cannot reveal your change of duty or the place where you are to be stationed, just send me a note to hold your mail until further notice. I will do so until you contact me again. We do not want any member to miss an issue of NARA NEWS.

For those members who have joined since the first part of 1983 and do not have a copy of NARA NEWS Spring '83, 10th Anniversary issue---I highly recommend it as a way to catch up on NARA History. Two of the articles that interested me were: "N.A.R.A.; The First Five Years" by Al Inkster and "N.A.R.A.; The Last Five Years--From Then to Now" by Laura Pincus (probably another pen-name of Editor Jack French?). If anyone is interested, I have six copies left, going for a small \$2 each.... proceeds to NARA, of course. Please send a self-addressed, stamped envelope in case you are not one of the first people to ask for this issue so I can return your check.

I received an interesting letter from David Shapiro, a member from Georgia, who Asked, "I understand that Station WLW in Cincinnati, Ohio" (Hand over your heart, lady) "was the top radio station during the early radio years. Are there any books and program schedules in print for this station?" I wrote David back and told him that WLW radio in Cincinnati was indeed a "big deal" in its day. It's identification was "The Nation's Station. The most readable and thorough book I've found on the subject is called "Not Just A Sound: The Story of WLW" by Dick Perry. The author lived in the Cincinnati area for much of his life and really writes a super story. For any other members interested, this book can be borrowed from the NARA Library; it's number B-145.

One of my favorite people, Scott Vaughn, a member from Morristown, Tennessee, was one of the lucky ones to take a vacation to Washington, D.C. He sent me a postcard, saying in part: "I managed to listen to a tape of the Big Broadcast from an N.P.R. station."

Congratulations to our staff artist, Gene Larson, for his super art work, cartoons, and illustrations! I look forward to his creations in every issue of NARA NEWS.

Can any of our members help me out on this one? I'm looking for a book by or about Arthur Godfrey, and would appreciate any members who could recommend one to me. He was on radio such a long time, I find it hard to believe that no one has yet written anything devoted to his show-biz career.

Heeding our editor's plea, I've collected and sent to him a number of quizzes on OTR (including one cross-word puzzle) However I understand he now has enough quizzes to last for a while but he still needs articles. (Ready when you are, C.B.)

One of our new members, George Giampietro from Everett, Massachusetts, sent me a letter and posed the question: "Are most of the old Radio Shows in public domain?" That's another way of saying, has the copyright expired on the shows that were copyrighted? It's a tough question, George, and one discussed at length in prior issues of NARA NEWS, including "Using the Copyright Catalog" by Roger Hill (Spring 1979) and "Copyright Confusion" by Jack French (Winter 1978). In brief, most of the network shows were originally copyrighted, except for the Armed Forces Radio Network programs. While some have expired, many have been re-newed, either by the original owners, their heirs, or in the case of some syndicated shows, by the current owners. However, even if the copyright has expired, it does not mean it can be played on the air--we still have the issue of royalties to be addressed. Further comments from the experts out there?

Many members continue to send messages and notes with their dues and I love it! So keep those cards and letters coming, friends, I sure enjoy hearing from each and every one.

And last of all, thank you to everyone for having patience with the new kid on the block....me.

Up with memberships,
Down with drop-outs,

Jackie

Little Orphan Annie's Song



WITH THE COMPLIMENTS OF
OVALTINE
AND
RADIO'S ORPHAN ANNIE



Saturday Night Serenade
EVERY SATURDAY NIGHT
9:45 P. M. EWT
Columbia Network
See Broadcast When in N. Y.
Write for Tickets



JESSICA
DRAGONETTE
America's Beloved Soprano



MEMORIES-AWAY!
 from **N.A.R.A.** 23

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CONVENTION '84

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AND
ANTIQUÉ WIRELESS ASSOCIATION

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- EQUIPMENT CONTEST WITH RIBBONS AND TROPHIES
- AUCTION OF OVER 250 LOTS
- AWARDS BANQUET WITH SLIDE PRESENTATION
- SWAPFEST ON SUNDAY
- EDUCATIONAL AND TECHNICAL SESSIONS



The conventions just keep getting better! Last year we welcomed attendees from over nine states and registered over 120 people. The auction featured an outstanding selection of quality radios, phonographs, literature, tubes, and test equipment, and realized nearly \$10,000. The contest, as usual, displayed an array of the finest equipment in the southwest. The special restoration program and banquet slide show were excellent.

The annual VRPS/AWA Convention is a tremendous opportunity to add to your collection, get top prices for those items you wish to sell, learn about other collections around the country, view some rare sets and learn more about the fascinating field of early radios and phonographs.

Plan to attend the Convention this year. I'm sure you'll find it very worthwhile. If you have any questions not answered in this brochure, call me at 631-1110. If you're out of state, call toll-free at 800-527-9250.

Sincerely,

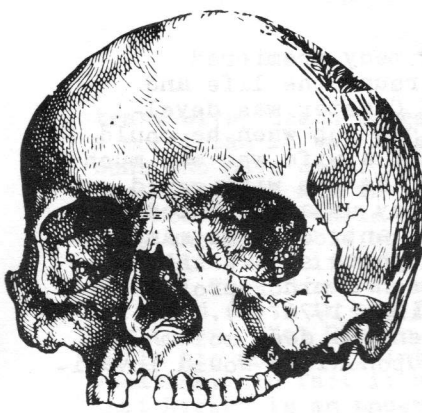
Mike Sherman



VRPS c/o Heritage
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Includes Tax and Gratuities



MACABRE HUMOR

BY
Hal
Widdison

Death is not a topic that most individuals enjoy, whether in actual confrontation or in just talking about it. For the past eleven years the author has taught courses dealing with death, grief and bereavement and is asked constantly as to why he is involved in such a depressing subject area. Adjectives often used to describe the course by those not in the class to reflect what they assume it must be like include the following: depressing, morbid, macabre, painful, sad, etc.

The author received some of his academic training in medical sociology and often observed that humor was used to relieve stress in various medical situations. For instance, humor provides a release that helps physicians to function well for extensive periods of time around the operating table. The hit television show M.A.S.H. clearly demonstrated that humor could enable medical personnel to continue their work despite incredible stress.

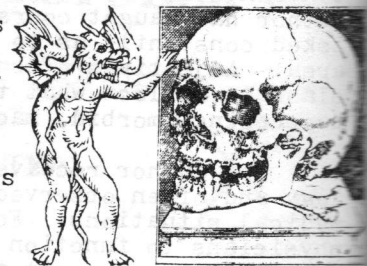
But we know that death is not a topic with which people tend to be comfortable. Exactly the opposite is true. When asked what they do for a living, two mortician friends of the author mention their hobbies rather than their vocation. "When I tell someone at a social function that I am a funeral director, I can actually feel that person withdraw from me. When people learn what I do for a living, some wag will inevitably drag out his complete repertoire of tired mortician jokes. So, out of self-defense, I've begun telling people that I make custom furniture for a living."

One young woman was deeply in love until she discovered that her boy friend was majoring in mortuary science. She observed, "Boy, did he have me fooled; I thought that he was a pre-med student, not an apprentice undertaker. I even thought that he was fun to be around. He really put on a convincing act." These examples illustrate the general attitude of Americans toward death and persons closely involved with death.

This is an edited version of a paper delivered by Harold "Hal" A. Widdison, Northern Arizona University, (and NARA Reel-to-Reel Library custodian) to the assembled members of the Western Humor and Irony Meeting which was held in Phoenix, Arizona on March 30, 1984. It is reprinted here with the permission of the author.

During the summer of 1943, a radio situation comedy premiered called "The Life of Riley." The show was based around the life and activities of Chester A. Riley. The character of Chester was developed as a blue-collar working man, a guy who did his job when he could find one, paid his bills when he had the money, had a wife who was much more level-headed than he, went to church as often as his wife could drag him, and raised a couple of lively kids. Riley usually skated on very thin ice. A leaking roof, a problem at the plant, or some manifestation of one of his kid's growing pains were enough to send Chester into orbit. Before the show was over, what had been a minor problem to begin with had become a Grade A disaster (Dunning, 1976:58). At the peak of the disaster, when Riley was at his wits end, a deep solemn voice would make some appropriate comment. Whereupon Riley would invariably ask, "Who's that?"

The deep voice would reply, "It is I, Digby O'Dell, your friendly undertaker." Digby O'Dell, or Digger as Riley called him, had an intense preoccupation with death and his vocation. No matter what predicament Riley had managed to get himself into, Digger could always relate it to some aspect of his vocation. The bit with Digger (played extremely well by John Brown) became a permanent weekly segment on the show and was one of its funniest moments.



The question the author wishes to examine in this paper is, why and how did death and an undertaker succeed in causing nationwide laughter in a radio show when they were such unpopular subjects?

One element appears to be the timing. Digger always appeared at the height of the difficulty. For instance Riley, having managed to get himself into serious trouble, might be walking along and talking to himself. In desperation he pleads for the earth to open up and swallow him or some such assinine idea. At that moment Digger's somber voice avers, "That could be arranged, you know."

To Riley's inevitable response, "Who's that?", the voice would identify itself as stated earlier. And the voice always dropped in pitch on the words "friendly undertaker" which served as emphasis.

Digger's voice was another element of the humor of this show. It was absolutely unique in timbre and character and although it seemed very appropriate for association with the subject of death, it was never truly frightening. This was possibly because it was too exaggerated to be taken seriously. Anyway, the voice alone was enough for a chuckle and the actor who played Digger used it very expertly. The audience was signaled that Digger was about to appear by transition music that began normally but ended with a bassy vibrato. The Digger character was a composite of all the stereotypical traits associated with death and morticians although greatly exaggerated.

Another reason for the humor of the subject was that death, grief or dying was never an actual part of the problem Riley was facing. His problems were usually minor, of his own making, and usually the result of an over-reaction to some trivial problem. The intrusion of Digger further highlighted the trivial nature of Riley's problem because of the con-

trast with death suggested by Digger's presence and conversation. As a mortician it was Digger's job to dispose of the final remains of persons who have died. The presence of a mortician brought to mind the subject of death and the deep and intense emotions that are related to it. Americans as a whole do not know how to deal with intense emotions, feel very uncomfortable around people who are experiencing strong emotions, and will avoid if possible situations where extreme emotions are apt to exist. Therefore, as noted earlier, many individuals go to great lengths to avoid death in any form even including such reminders of it as the mortician. Yet Digger, a mortician, suddenly appears just when Riley has built his mole hill into a mountain. Riley is not put off by Digger's vocation: in fact it usually seems as if Riley is oblivious of the fact that Digger is an undertaker or that so much of what he says is related to his occupation or to the subject of death. Digger is just Riley's friend and might be able to help him find a solution to his current problem because he is a friend. Nevertheless Digger's appearance presents a subtle contrast between the trivial nature of Riley's problem and the type of problem he could be facing.

As mentioned earlier Digger always spoke in a deep bass voice and it was the particular sound or vocal characteristics of his voice that was largely responsible for the success of this segment. It had a very distinct somber quality to it. His speech was slow, precise, deliberate and thoughtful. When he walked his pace was unhurried and sure and you could clearly hear the squeak of his dress shoes. Digger always announced his name, stressed that he was "your friendly undertaker," and then proceeded to examine Riley's problem through his professional eyes. Digger often drew parallels between Riley's situation and his vocation, sometimes obvious and sometimes only suggested. Nevertheless, the audience had been sensitized to think of Digger's vocation and see it in everything Riley and Digger said or did. For instance, when Digger admired the way Riley's dinner table was arranged, he would comment, "Riley, I like the way it's (pause and dropping the pitch of his voice) laid out." Digger would frequently observe upon first seeing Riley, "Riley, you're looking fine, (pause) very natural." On occasion Digger would become very emotional (for him) and his voice would begin to quaver; it almost sounded as if he was about to break down. This usually occurred when he would announce that he loved some specific thing, person or whatever because it was so (pause to regain composure) "gay." His voice would almost break on the word gay. (Note: In the 1940's, the word "gay" did not have the same connotation as it does today.)

Digger always apologized over any usage of the word life, (i.e. "Man alive, if you'll pardon the expression"). He also insisted that no one make any disparaging remarks about doctors as they were his best friends. "They send me so much business, you see." Digger's favorite flowers also reflected his preoccupation, lilies, forget-me nots, and crocuses. Croaking frogs made him nostalgic or homesick, and he spent hours studying ground hogs at work because he admired their techniques. Some of Digger's favorite sayings included: (1) In my profession we have a saying: if you make a mistake, cover it up. (2) Never let the grass grow over your feet. (3) The grass is always greener of the other fellow. (4) I covered a lot of ground today. (5) I'll be the last to ever let you down.

A common skit involved Digger's complaining that a group of hoodlums had stolen a sign from some other business and hung it on the door of his

establishment. This always mortified or infuriated him. Typical examples follow:

(1) Digger, "A group of ruffians stole a sign from a furniture store and hung it on the door of my establishment. Oh, I was mortified!"

Riley, "Why, what did the sign say, Digger?"

Digger, "Try our convenient layaway plan."

(2) Digger, "Some delinquents stole a poster from the airport and placed it in the window of my establishment. I was furious!"

Riley, "Oh? What did it say?"

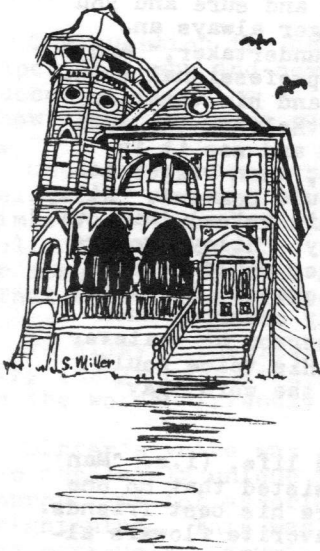
Digger, "Don't go the old-fashioned way. Fly there."

(3) Digger, "The other day a group of kids took a sign from a new housing development and hung it on the door of my business establishment. Oh, I was mortified!"

Riley, "What did it say?"

Digger, "Want a permanent home? Come in and we will start excavation today."

Digger also belonged to a number of organizations, which he never mentioned by name but rather by their very cumbersome initials. He might tell Riley that he had just returned from a meeting of the U.E.P.G.C. or whatever. Riley would then inquire, "The U.E.P.G.C.?" Whereupon Digger would fill in the complete name which was always good for a laugh. Some of the more interesting organizations Digger claimed membership in included the following:



U.E.P.G.C. The Undertakers, Embalmers and Pallbearers Glee Club

U.E.P.P.B.C. The Undertakers, Embalmers and Pallbearers Phi Beta Casket

U.E.L.I.S. The Undertakers, Embalmers Life Insurance Society

U.E.P.S.L.S. The Undertakers, Embalmers, and Pallbearers Still Life Society (A local group of artists.)

U.E.P.D.D.T.L.I.C. The Undertakers, Embalmers and Pallbearers Dead On The Level Insurance Company

Digger occasionally used poetry to make a point with Riley. On one occasion when Riley was bemoaning the fact that he had been cheated, Digger retorted that he had written a poem on the subject:

Some cheat the baker or the condlestick maker,
Some cheat their dearest friends
But I've yet to meet the man who can cheat
Digger O'Dell in the end.

Digger's play on phrases could always raise a chuckle. For instance,

when Digger learns that Riley is out of work, he informs him that he has an "opening at his establishment," that he is always looking for a man that can "hold up his end," but that Riley must be willing to "start at the top and work his way down."

The entire segment lasts for only 2 to 5 minutes but was one of the highlights of the show. The interesting thing is that although practically everything Digger says relates to some aspect of his vocation, Riley never relates to him on that level. Digger draws parallels between his vocation and the problems Riley has described to him but Riley never seems to see the parallels. Riley is so preoccupied with his current dilemma and how to extricate himself that he fails to make the connection. To Riley, Digger is just a friend. Only the audience seems to notice the incongruities in Digger's attempts to help Riley "dig his way out of this one."

No matter what mess Riley has gotten himself into, he always manages to survive. He may alienate his wife, kids, best friends, employer, or the entire community along the way, but never Digger. Digger, like death, is Riley's frequent companion, but a companion that supports, never threatens. No one ever dies, becomes seriously ill or incapacitated in the series. Digger is never called on in his capacity as an undertaker but only as a friend who happens to have an intense profession in his chosen profession. Death and related issues are humorous in this radio situation comedy only because they are not really dealt with. Death is a caricature, an improbable and temporary intrusion into the life of a not-so-common "ordinary fellow" struggling to survive in a not-so-hospitable world.

To what extent Digger served as a safety valve and just following World War II, by giving the audience a chance to laugh at death, can only be surmised. There was so much death and destruction during the war, not to mention the atomic bomb. This country actually had the capacity to destroy the entire world. With this hanging over their heads, giving Americans a chance to laugh at something they feared, symbolized in the portrayal of Digger, might have been a major factor in the show's success. The fact that these segments still seem humorous may indicate that there is a universal need to laugh at what is feared and cannot be controlled.

Ernest Tubb Dies

NASHVILLE, Tenn. (AP)—Ernest Tubb, 70, the pioneer of country music's "honky-tonk" sound with songs like "I'm Walking the Floor Over You," died of emphysema yesterday at Baptist Hospital here.

Mr. Tubb, who was known as "the Texas Troubadour," had been hospitalized since Aug. 10 and had been in failing health since 1981.

In 1965, he became the sixth member of the Country Music Hall of Fame. He first sang on the Grand Ole Opry in 1942 and his distinctive, deep baritone was heard on the popular country music show throughout his career.

He sold at least 30 million records and recorded more than 800 songs.



ERNEST TUBB

WASHINGTON
POST 9-7-84

In addition to the million-selling "I'm Walking the Floor Over You" in 1942, his hits included "Waltz Across Texas," "Let's Turn Back the Years," "Rainbow at Midnight," "Tomorrow Never Comes," "Filipino Baby" and "Little Ole Band of Gold."

Mr. Tubb also was a successful songwriter, with more than 150 titles to his credit, and operated three Nashville record shops that did a thriving mail-order business.

He helped Loretta Lynn in the early part of her career and in 1964 they recorded a duet, "Mr. and Mrs. Used-To-Be." He played himself in the 1980 movie, "Coal Miner's Daughter," which was based on her autobiography.

(cont. on pg. 42)



recorded surprises for us.
Afternoon Program Recreation
BBC Comedy - life at the Goon
Show!

ARTHUR GODFREY SHOW (Lee
Munsick) this interesting
variety series is examined
Guest Panel Discussion

SATURDAY EVENING: Cocktails, 6PM to 7:30
Dinner
Evening Program
Recreation
Awards

Getting there:

Holiday Inn North at Newark International
Airport is extremely convenient.

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

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

By car: From N.J. Turnpike, take exit 14;
second right marked Service Road
after toll booth. Hint: stay on
right after toll!!

From Garden State Parkway south
of airport take exit 140 to
route 22E to routes 1&9 north,
local. Follow the blue sign
marked Service Road, follow to
hotel.

From Newark International Airport,
exit airport and follow Route 1&9
north to Service Road.

Cost:

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

Friday, October 19, afternoon only
(12PM to 6PM) \$5.00 per person

Friday, October 19, afternoon and evening
Including buffet dinner (12PM to 11PM)
\$22.00 per person

Saturday, October 20, afternoon only
(9AM to 5:30PM) \$8.00 per adult, \$6.00
per child under 16 or senior citizen

Saturday, October 20, all events (9AM to
11PM) including dinner (cash bar at
cocktails) \$31.00 per adult, \$29.00 per
child under 16 or senior citizen

Dealer's tables are \$20.00 each PLUS
registration fees. There is no longer
a limit on number of tables.

Hotel: \$50.00/single, \$55.00/double.
Reserve rooms when you send in

convention registration. Pay for
rooms on arrival. Rooms should
be reserved by October 10.
Give details (names, nights, etc.)
with registration (send no money
for hotel).

Registration:

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

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

Full tables can be reserved in
advance for Saturday night dinner.

For further information you can also
contact:

STUART WEISS (212)948-7872
between 7-10PM

ANTHONY TOLLIN (201)575-6849

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

New England: Jay Hickerson
(info above)

Upstate N.Y.: Gary Yoggy
(607)962-5171 or
(607)962-9208

Washington, D.C.: Ron Barnett
(703)751-3238

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

Midwest: Ken Piletic
(312)837-2088

West: Dave Reznick
(415)344-8645

Other committee members not mentioned in
schedule are:

Joe and Anne Webb, Ron Lackmann, Barbara
Davies, Gary Kramer, Andy Blatt, Karen
Hickerson, Brad Gromelski, Bob Burchett,
Bob Burnham, Dave Siegel

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

President's Page



A staff meeting was held on August 18th in Flagstaff, Arizona. The following officers were present: President Steve Ham, Vice President Al Inkster, Treasurer Don Aston, and Tape Librarian Hal Widdison.

A motion to replace Ron Kula as Cassette Librarian was made and it passed unanimously. Discussion named Ron as failing to respond to the needs of members and failure to communicate with members and staff. Mention was made of the fine job Ron Kula had done in past years. President Steve Ham is sending Ron a letter requesting him to surrender all property and related materials belonging to NARA. Every effort is being made to find a new Cassette Librarian and to revamp the Cassette Library. Any member wishing to volunteer or who knows someone who would like to be Cassette Librarian, contact Steve Ham or Hal Widdison as soon as possible.

Beginning January 1, 1985 NARA dues will increase from \$14 now charged to \$15, per annum. This is the first increase in several years but is necessary due to increased costs of running the organization. Also effective January 1st, every member renewing membership will receive their choice of a free cassette, OTR poster or script, to be sent upon receipt of dues. In addition, any current member who brings in a new member will also receive one of the above items. So if you renew your membership, bring in two members, and send in your dues, you will receive all three prizes.

If you are aware of any local radio or TV stations that might plug our organization on the air, please send the station's call letters and complete address, if possible, to your president. We're certainly going to try to build up membership. Please lend a hand.

Don Aston gave a summary Treasurer's report at the staff meeting and encouraged members to donate to NARA, both to help our Library and help our organization expand. All contributions, are of course, tax-deductible.

We received a copy of "On the Air" magazine from the Golden Radio Buffs of Maryland, Inc. This group from Baltimore has successfully opened a Golden Radio Hall of Fame there, at 5 Light Street on the 4th floor. For more information, or donations to, contact Milt Kolman, Director, 3901 Pinkney Road, #7, Baltimore, MD 21215 or 301-358-4272.

Happy Listening!

Steve

Radio QUIPS & QUOTES



COLLECTED BY VERN NUGENT

"It was the birth of 'Amos 'n Andy' which set the Charles Correll-Freeman Gosden career really clicking on sixteen cylinders--no matter how bad business might be, according to their own script, for the taxi company of Andrew H. Brown and Amos Jones. They always wrote all their own stories and dialogue--Correll usually at the typewriter, Gosden perched on a corner of the desk. This fall season long-time fans will find some startling changes, made in the interest of streamlining five 15 minute shows into one half-hour program on Fridays only. The most unusual changes are the presence of guest stars, written into the script, and a live studio audience for each show."

TUNE IN magazine
November 1943

* * * * *

"Among the ifs of history, one might consider seriously what would have happened to Walter Winchell and to America if he had been a reactionary and an isolationist from 1939 to Pearl Harbor---if Pearl Harbor had come. It is imaginable that a clamor against lend-lease and for appeasing Japan might have brought a strong isolationist candidate into the field instead of Wendell Wilkie. It is conceivable that a radio broadcaster will millions of believers, attracted to him originally because he was entertaining, might have thrown the balance toward such a candidate.

Winchell is an example of the imbalance of forces in this particular area of radio broadcasting; there is no immovable object to meet the irresistible force."

Gilbert Seldes
in his book
"The Great Audience"
Viking Press, 1950

* * * * *

"The theaters may be empty in many corners of the earth, but due to a greater demand than a supply of time, radio is the 'full-house' of the entertainment world. Outstanding of the newer shows are Roxy, Fred Waring, The Gibson Family, Mary Pickford, and the Pontiac auto program starring Jane Froman. But even some of the more feeble attempts to lure the listening ear are being signed by their sponsors for another thirteen weeks. Many sponsors dare not take a show off the air lest someone else grab his time; right now there are three prospective sponsors waiting for every half-hour rumored to be available."

Broadcast Weekly magazine
January 5, 1935

"The attendant in the hospital pushed me closer to the television set. 'This will be a good game, Mr. Stern,' he said, 'But I guess you've seen so many of them it's hard for you to work up much interest.'

Not interested? I'd give anything to be out there in that booth right this minute, back as a part of that gripping excitement, clutching the microphone in my eager hand, and living a life which I had never actually appreciated until this miserable moment. And here I sat, locked in the disturbed unit of a mental hospital, and about to be committed to a life behind locks, possibly forever.

I slumped back into the chair and the tears rolled down my cheeks."

Bill Stern, in his
1959 autobiography,
"The Taste of Ashes"
(with Oscar Fraley)

* * * * *

"Radio, like the movies, is constantly on the search for new voices. In the recesses of some unsuspecting throat may lie a gold mine waiting to be exploited as soon as its owner acts on his wild urge to 'try out for radio.'

Contrary to the general opinion, you do not have to be a first cousin of a radio station's vice-president to get your chance at the studio. Whether you are sweating behind a plow in Iowa, pushing a cart that shrieks a staccato whistle as you yell 'Peanuts!', or taking Mrs. Schultze's complicated grocery order over the telephone---- your chances are just as good as if you were born with a microphone in your mouth. But you must have talent!"

Norman D. Modell, Talent
Scout, writing in the
April 1938 issue of
"Radio News"

* * * * *

"When Mel Blanc talks, millions of people all over the world listen---and laugh. For over forty years he's been talking through the mouths of just about every cartoon character Hollywood animators could dream up. At age seventy-four, he's still busy drawing new voices out of what seems to be a bottomless reservoir of humor. There will be other voices and other cartoons, but there will never be another Mel Blanc."

Ron Smith, in an article
"Ehhh, What's Up, Mel?"
Republic Scene magazine,
January 1983



THOSE FABULOUS 30s

BY FRANK BRESEE

Like most new advances, radio arrived on the scene as a mixed blessing and was greeted with skepticism. Vaudeville, stage shows, dance halls and silent movies weren't exactly the new medium's biggest boosters. In fact, some of radio's early opponents went to ridiculous extremes.

Before and after each show, one movie house used to flash on the screen, "You have to be nuts to listen to radio." But the listeners of the 30's loved it, and wanted more. Why? Not just because it was entertaining and they could use all of it they could get in the depths of the Depression.

It was also because you didn't have to own a car or take a trolley ride to see it, and then pay to get in. You just laid out your \$5 for a crystal set, or if you felt flush, \$50 for a deluxe cathedral style Atwater Kent, and you could go to a show without getting up from your armchair. Millions of people began to do just that.

By 1934, broadcasting had reached such a position of prominence that Will Rogers finally conceded, "Radio is too big a thing to be out of." He was right. Radio's first daily sitcom, "Amos 'n Andy," played by Freeman Gosden and Charles Correll, became so popular that just about everyone and everything everywhere in the nation seemed to stop and listen to them every night at 7.

For a time, movie theatres would stop the film long enough to play the show over the P.A. system to the assembled audience. It was either that or no audience at all.

But radio's first superstar was Rudy Vallee, and his program, "The Fleischmann Hour," ran for the full decade - 520 weekly shows, introducing the greatest parade of talent ever to debut on this new medium.

Rudy's radio discoveries read even today like a who's who of show business. Eddie Cantor appeared for the first time on a Vallee show; so did Noel Coward, Ed Wynn, Red Skelton, Carmen Miranda, Alvin Karpis and Milton Berle.

It was in 1936 that an unknown comic - a ventriloquist, yet - was booked to appear at one of those posh New York parties hosted by Elsa Maxwell. Coward was the honored guest and after seeing the man and his dummy perform, he suggested to Rudy that he book both of them as guests on the show.

He took that advice--and it was clear from their first performance that Edgar Bergen and Charlie McCarthy were star material. It wasn't long before they, and many of Vallee's guests, had their own weekly show.



New personalities were breaking in on radio and becoming literally overnight successes. Vaudevillians who had played 12 shows a week for \$75 were performing the same act once a week and making \$7,500.

With sponsors paying the bills, networks could afford to hire the greatest stars from Broadway and the theatre, and that's just what they did. Fortunes were being made.

Maj. Edward Bowes was bringing in a million a year just for broadcasting his cornball "Amateur Hour." But the most fortunate of all were those of us who were tuning in to listen.

The medium was growing and diversifying so quickly that by the mid-Thirties it was America's fourth largest industry; but the reason was simple: The programing it provided was as excellent as it was abundant.

In addition to the big star evening shows for the family, radio offered all-day escapist entertainment for housewives in the form of "soap operas" (so named because they were sponsored mostly by the major soap companies) such as "Ma Perkins," "Stella Dallas," "Young Widder Brown," "Our Gal Sunday" and "Just Plain Bill".

Then, at 5 o'clock every afternoon, in time to catch the kids home from school, came the adventure serials: "Dick Tracy," "Little Orphan Annie," "Jack Armstrong, All-American Boy," "Captain Midnight," "Superman," "The Lone Ranger" and "Tom Mix."



Invariably, sometime during every one of these shows, you'd be invited to tear off the top from a box of Wheaties, or the label from a tin of Ovaltine, and send it in to the sponsor along with a dime.

In a few weeks, you would become the happiest kid on the block with your new decoder ring, secret badge or shakeup mug. It didn't matter if the ring turned your finger green, or if the plastic on the rim of the mug made the drink taste worse, or that the badge often pierced your sweater and mercifully stopped just short of your pulmonary artery. You were a "Special Friend" of Orphan Annie or the Man of Steel.

Football and baseball became even bigger national pastimes when the radio networks began to cover them regularly in the Thirties, and Graham McNamee electrified the nation with his ringside reportage of championship fights.

But Ted Husing, who covered the most important sporting events of the decade, was regarded regarded by many as the greatest sportscaster of all time.

On the news front, meanwhile, "March of Times", Gabriel Heatter, columnist Walter Winchell and commentator H. V. Kaltenborn kept the nation abreast of current events--sometimes even sooner than the daily paper.



Lowell Thomas went on the air in 1930 and was always there to greet us with, "Good evening, everyone" for most of the next half-century.

Radio had built a new entertainment industry. Millions were made and then lost. Al Jolson was earning \$5000 a week, Paul Whitman \$4500 a week, fortunes were available to those who knew the possibilities of radio.

But again the most fortunate, were those who tuned in.

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SPECIAL REPORT SPECIAL REPORT

Many of you have complained about the service in our cassette library and the lack of response of Ron Kula, our tape librarian for the cassette library. Ron is being replaced. If you have any checks you have sent to Ron that have cleared the bank and you have not gotten what you have ordered send a letter to Don Aston explaining the facts and enclose a copy of your check. We will honor such requests for only one year, from August 1, 1983 to the present time.

We will keep you posted through NARA NEWS as to the progress of forming a new cassette library and our search for a new librarian, meanwhile please bear with us.

NARA STAFF

THE

Old

ADLIBBER!
A COLUMN
OF TRIVIA

By
"Grandpa" Ed Bates

Wal sir heer we go agin, asailin inta Fall with Ol Man Wintur jist around the cornur en beleev me folks he cums early in the mountins. But fer now them cool breezes en harvest smells are a durn-tootin welcum. Anyhow I wuz over to Slate Fetter's Fish 'n Bait store when Unkle Chester Spratt rode up on his rack-a-bones mare with a fresh kilt chicken. Yup, Chesters gotta truck but he likes the mare fer jist short hauls. So we got to jawin bout en artikle what wuz in the Wheeling Gazzett bout our Prez Reagan recordins being swiped by sum fellers in Illinoy.

Seems like in the 50s our Prez dun made a reckerd album what wuz dun called "Tales from the Great Book" so now these folks in his home town of Dixon re-recorded them stories and they been asellin em ez tapes en such to umpteen thousan custumurs. They dun sed it wuz legal-like since they reckened the copeerihgt dun x-spired. Like hell it has sez the riginal owners, them RCA folks, this issa downrite fringment of are properdy. So anyhoo a Federal Judge ishued a reestrainin order agin them re-tapers who included the mayor of Dixon. More hearrins will be held ez they say and twixt now en dusk time weel have the full story fer yuh.

This summer dun terned out to be the kick-the-buket time fer en ol favorite of Grandpa's...Senator Claghorn who wuz Kenny Delmar. I spect his obituaree notiss is in this ishue somewheres and tis a sad day fer one and all. He wuz a bowdashus funny feller on the old Fred Allen show and fer a truelife Boston Yankee he made a mitely fine Southern gent.

Takes a heap to jolt Granpa Bates but I'll be jiggered iffen I wuznt nocked fer a loop when I seed the cover of thet darn Penhouse magazeen with the lezbo-love pitchers of are formur Miss America. So whose astandin their on the cover with her but are OTR hero, George Burns. Sakes alive, bad nuff he hasta be intervued in Playboy, but now with the natorius V.W.: Say it aint so, George....

Wal, nuff of my morilizin---lemme give you sum good nuse otta radio's past....back in January '35 an aeroplane wuz losted inna fog and kudnt find the Twin City aerport in Minnesoda. Radio statshun WCCO dun aired an SOS to its lisseners and by gravy iffen bout ten thousen moterists dint drive to the aeroport en shined there hedlites on the runway. Thet plane dropped otta the sky like a twendy pound possum and found a safe landin fer the pilot en six mitey skeered passenjers. Yup, Matilda, cours thets a tru story.

Goodbye fer now, good nabors, en jist keep thet happy thout en iffen you hev any tuff radio history questshuns, crank em out Granpa and I'll take a whack attem in the upcomin ishues and thets a promise you kin nail on the root celler door.

HELP US CLEAR THE WEBBS....!



USE YOUR VALUABLE N.A.R.A. LIBRARY!

RADIO SIGNATURE QUIZ ANSWERS

- | | |
|------------------------------|-----------------------------|
| 1. Gene Autry's Melody Ranch | 15. Lorenzo Jones |
| 2. FBI in Peace and War | 14. The Lone Ranger |
| 3. Challenge of the Yukon | 13. The Kate Smtth Show |
| 4. Amos 'n' Andy | 12. Just Plain Bill |
| 5. Arthur Godfrey Time | 11. The Green Hornet |
| 6. Big Jon and Sparkie | 10. The Fred Allen Show |
| 7. The Bob Hope Show | 9. Easy Aces |
| 8. Burns and Allen Show | 8. Manhattan Serenade |
| 9. The Red Allen Show | 7. Love Nest |
| 10. The Green Hornet | 6. Thanks for the Memory |
| 11. Just Plain Bill | 5. The Teddy Bear's Picnic |
| 12. The Kate Smtth Show | 4. Seems Like Old Times |
| 13. The Lone Ranger | 3. The Perfect Song |
| 14. Lorenzo Jones | 2. Donna Diana Overture |
| | 1. Back in the Saddle Again |

ABBOTT AND COSTELLO



Probably Abbott and Costello's best known comedy routine is the one below. As always, Abbott always played the know-it-all and Costello, the confused bumbler. The trick is learning the odd names of the players. Pick a partner and have fun doing the routine yourself!

Costello: Hey, Abbott, tell me the names of the players on our baseball team so I can say hello to them.

Abbott: Sure, Now, Who's on first, What's on second, I-Don't-Know on third . . .

Costello: Wait a minute.

Abbott: What's the matter?

Costello: I want to know the names of the players.

Abbott: I'm telling you, Who's on first, What's on second, I-Don't-Know on third . . .

Costello: Now, wait. What's the name of the first baseman?

Abbott: No, What's the name of the second baseman.

Costello: I don't know.

"Who's on first"

Abbott: He's the third baseman.

Costello: Let's start over.

Abbott: Okay. Who's on first . . .

Costello: I'm asking you what's the name of the first baseman.

Abbott: What's the name of the second baseman.

Costello: I don't know.

Abbott: He's on third.

Costello: All I'm trying to find out is the name of the first baseman.

Abbott: I keep telling you. Who's on first.

Costello: I'm asking you what's the name of the first baseman.

Abbott (Rapidly): What's the name of the second baseman.

Costello (More rapidly): I don't know.

Both: (Most rapidly): Third base!!

Costello: All right. Okay. You won't tell what's the name of the first baseman.

Abbott: I've been telling you. What's the name of the second baseman.

Costello: I'm asking you who's on second.

Abbott: Who's on first.

Costello: I don't know.

Abbott: He's on third.

Costello: Let's do it this way. You pay the players on this team?

Abbott: Absolutely.

Costello: All right. Now, when you give the first baseman his paycheck, who gets the money?

Abbott: Every penny of it.

Costello: Who?

Abbott: Naturally.

Costello: *Naturally?*

Abbott: Of course.

Costello: All right. Then Naturally's



on first . . .

Abbott: No. Who's on first.

Costello: *I'm asking you!* What's the name of the first baseman.

Abbott: And I'm telling you! What's the name of the second baseman.

Costello: You say third base, I'll . . . (Pause) Wait a minute. You got a pitcher on this team?

Abbott: Did you ever hear of a team without a pitcher?

Costello: All right. Tell me the pitcher's name.

Abbott: Tomorrow.

Costello: You don't want to tell me now?

Abbott: I said I'd tell you. Tomorrow.

Costello: What's wrong with today?

Abbott: Nothing. He's a pretty good catcher.

Costello: Who's the catcher?

Abbott: No, Who's the first baseman.

Costello: All right, tell me that. What's the first baseman's name?

Abbott: No, What's the second baseman's name.

Costello: I-don't-know-third base.

Abbott: Look, it's simple.

Costello: I know it's simple. You got a pitcher. Tomorrow. He throws the ball to Today. Today throws the ball to Who, he throws the ball to What, What throws the ball to I-Don't-Know, he's on third . . . and what's more, I-Don't-Give-A-Darn!

Abbott: What's that?

Costello: I said, I-Don't-Give-A-Darn.

Abbott: Oh, he's our shortstop.

ED. NOTE: Glad to hear from you, Ruth, and we trust that the consummate collectors in our membership will be able to help you fill in the gaps in your fine collection. Your letter indicates a deep love for, and knowledge of, the Golden Age of Radio.

Dear Editor:

I am doing research regarding "cancer quacks." From 1956 to late 1958 a Dr. Harry M. Hoxsey promoted his cancer treatment on a show called "The Defender Hour." This show was recorded in Wichita, Kansas at station XEG and then rebroadcast from several other stations, usually on Sundays and nearly all in the Middle West.

Would be interested in any of the recordings of this show and any other material relating to it, including a discussion of the program by Dr. Gerald B. Winrod called "Defender Hour Radio Program."

Ray Memenez
P.O. Box 38
Monticello, N.M. 87939

ED. NOTE. This is a tough request on an obscure topic, Ray, but we hope that someone in our readership will have something to contribute to your project.

Dear Editor:

Well, you certainly sucked me in with the "Old Time Radio in Japan" article! However, in the interest of accuracy, I must set the record straight in the matter of the famous sportscaster Harry Kari. It is true that after World War II he started describing baseball games, anglicizing his name to Cary. He broadcast for the Saint Louis Cardinals for years and is now heard and seen on WGN radio and television in Chicago for the Cubs. If Chicago channel 9 is seen on your cable TV system, you've had a chance to see and hear this famous sportscaster.

The published report of his demise while refurbishing desks is obviously an attempt to harm Japanese-American relations.

I did not respond about your recent Country-Western special issue because C-W is not my thing. However, I do applaud the concept and hope you will attempt more "theme" issues--perhaps an equal time for classical music buffs on the Telephone Hour, Voice of Firestone, NBC Symphony, etc.

Anyway, I do look forward to each new issue. Keep up the good work!

H. K. Hinkley
1427 W. American
Freeport IL 61032

ED. NOTE. We appreciate your comments, Mr. Hinkley, our hoax on OTR in Japan was appreciated by other readers. And we'll certainly consider your suggestion for a special issue on classic music.

Dear Editor:

Your readers will be glad to know OTR is very much alive in the Chicago area. Chuck Shaden is on WAIT-AM, Chicago 820 & WMRO Aurora 1280, Monday thru Friday 7 p.m. to 11 p.m. and he's also on WNIB-FM, 97.1 on Saturdays from 1 to 5 p.m. In Elgin Carl Amari, Jr. is on WJKL-FM, Monday thru Friday from 10 to 11 p.m. and Sunday 9 to 11 p.m.

I am now producing a series for educational radio on the history of Chicago network radio and need help from readers who know of actors and announcers who worked here. I also need assistance from anyone in the Chicago area who would like to work with me in producing this series. The pay is great: all the coffee and hours you want. Many thanks!

William Brasie
4115 N. Prairie
Schiller Park, IL 60176

ED. NOTE. Thanks for the information, William, we hope that some of our readers in northern Illinois will give you a hand.

Dear Jack:

I was in Ottawa last week and had hoped to visit the Sound Archives and do a feature on it for my column but life decided differently. So instead we have Agnes Morehead.

I loved the OTR in Japan parody...I thought it might be Roger's, it actually had me taken in until you started naming the shows (even "Silks" went by me) but that first program name came up and WHAM! When I caught on I looked back closely at the pix and saw the composite. Good Fun!

Mail can reach me now at my old Ontario address; I'll be here for a while, working for CBC in Toronto, hosting an open line radio show, doing some magazine articles, etc. and still writing some comedy material for BBC-TV and ITV but via overseas post. I may be heading back to England when the CBC work ends, possibly in November.

Another plea: anybody have the NPR series with Bob & Ray?

John Pellatt
47 Stuart Ave.
Willowdale, Ontario
Canada M2N 1B2

(cont. from pg. 29)

Born Feb. 9, 1914, in Crisp, Tex., Mr. Tubb never finished grammar school. His music was greatly influenced by his idol, Jimmie Rodgers, known as "the father of country music." The "honky-

tonk" style, with which Mr. Tubb was associated, was developed in Texas in the 1940s and features guitars and down-to-earth lyrics.

Several well-known country music singers, including Jack Greene

and Cal Smith, were members of Mr. Tubb's band, the Texas Troubadours, at one time or another.

Mr. Tubb's survivors include a son, Justin, who also is a member of the Grand Ole Opry.

CATHARINE F. HEINZ

REPRINTED FROM
"BROADCASTING" MAGAZINE
NOVEMBER 21, 1983

Heinz: preserving broadcasting's roots

Shafts of late-afternoon sunlight gild mementos on the walls of Cathy Heinz's office.

There's the World War II photo of a young Eric Sevareid; an aerial view of the first UHF antenna atop the Empire State building; the framed operator's license issued in 1920 to Midwest broadcaster Bob Coe.

The adornments are just a few of the visual records that augment the sound and print archives Heinz has been compiling for the Broadcast Pioneers Library in Washington.

To do it, she has assumed a number of roles: historian-librarian, journalist, liaison to the pioneers of the Fifth Estate and, of necessity, stern guardian of the library's limited funds.

In the last role, she willingly admits to frugality. One tale deals with her letter to an area grocery chain executive to cajole him into donating the shopping cart now used to tote files around the cramped quarters on the first floor of the National Association of Broadcasters building.

Heinz dispels some "common misunderstandings" about the funding and operation of her domain. It is not affiliated with the NAB, although the association donated choice ground-floor space in its building. Also, it operates independently of the Broadcast Pioneers, the organization responsible for the establishment, in 1966, of the Broadcast Pioneers Educational Fund Inc., the foundation that set up the plan for a formal library.

Heinz's affinity for broadcasting grew from exposure to radio in New York while she was working there for the United Hospital Fund during the 1940's and 1950's. Until that time, she had pursued a career in teaching and library science. This was despite early journalistic ambitions that dissolved "because I wanted to make a living," and under the warm influence of a family friend who was a librarian at the Anaheim, Calif., public library.

It was in her capacity as assistant director and then director at the hospital library bureau, United Hospital Fund, that Heinz worked with WCBS(AM) New York and other stations on book drives and promotions. "We had a very smart publicity man, Jim Lehner, who got our people on a number of programs," Heinz said, recalling in particular her own participation in a jury-type telecast from DuMont's New York studios in Wana-maker's basement.

The broadcast interest persisted, even when Heinz, in the late 1950's, went to Mutual Of New York (MONY). She chanced on a copy of *BROADCASTING* in the library. In it was a report on the formation of the Television Information Office. Heinz's reaction: "I said, 'That's for me.' She wrote a letter asking the TIO director, Lou Hausman, if he needed a librarian to help set things up."



Catharine Frances Heinz—director, Broadcast Pioneers Library, Washington, and board member and vice president-secretary, Broadcast Pioneers Educational Fund; born March 21, 1920, Anaheim, Calif.; BA, library science, Rosary College, River Forest, Ill., 1941; MS, Columbia University, 1952; librarian, teacher, St. Vincent's College and Academy, Shreveport, La., 1941-42; school department librarian, Orange county (Calif.) Free Library, 1942-43; ensign and then lieutenant (jg.), U.S. Navy, 1943-46; newspaper classifier, journalism library, Columbia, 1946-47; crew and medical librarian, U.S. Naval Hospital, 1947; assistant director and director, hospital library bureau, United Hospital Fund, New York, 1947-56; librarian, Mutual Of New York (MONY), 1956-59; librarian, Television Information Office, New York, 1959-71; director, Broadcast Pioneers Library since 1971; single.

Hausman called her for an interview and hired her on the spot.

The transition to the Broadcast Pioneers Library came 13 years later. Roy Danish, then head of TIO and also president of the Broadcast Pioneers, provided Heinz as a consultant to the newly founded Broadcast Pioneers Educational Fund.

Heinz welcomed both the challenge to start another library and the opportunity to gather "broadcast history which has been so fascinating to me."

Ward Quaal, then with WGN Continental Broadcasting Co. and now a broadcast consultant, recalls:

"I got to know Cathy shortly after the late Roger Clipp and I became co-chairmen of the initial fund drive for the library in 1968. She knew what our financial parameters were, that our budget was limited and we wanted a tight operation. And, by golly, because of her astute management and dedication beyond the call of duty, we were able to keep the library going the first 10 years on that initial funding of \$780,000."

There's mutual respect. Heinz feels it is "highly fortuitous" that Quaal has come "full circle" to be current president of the fund.

The genesis of the Broadcast Pioneers Library was in 1942 when commentator H. V. Kaltenborn founded the 20 Year Club of Pioneers in Broadcasting (the precursor of the Broadcast Pioneers). The next year Kaltenborn proposed that the club sponsor a history of the beginnings of radio, and the project was under way.

Heinz particularly praises the efforts of William S. Hedges of NBC, who, in 1950, persuaded Harold Nevins of Columbia University to choose broadcasting for an oral history project with \$20,000 seed money from Broadcast Pioneers members.

"And let's remember that Bill Hedges collected hundreds of thousands of things before the library even existed, when it was still a dream," she says. Hedges brought that dream closer to reality in 1964 with the organization of the first Broadcast Pioneers History Project, the base of the present holdings of the library.

In the first decade alone, that included special collections donated by communications pioneers, 640 oral histories of industry leaders, more than 20,000 photographs, 277 periodical titles, 1,383 scripts and countless mementos. Additions since have made finding new and larger quarters even more imperative. Heinz says a special building committee under former FCC Commissioner Robert E. Lee is exploring cost figures for possible relocation to another site in Washington, New York or Chicago.

"It was always my dream that Jeanne Dixon would give us the lovely old house she owns next door [on N street]. But, even though she's supposed to be a seeress, she hasn't heard our prayer," Heinz says.

She also dreams of retiring Jeromina, the microfilm information retrieval system named for St. Jerome, patron saint of librarians. Jeromina is so old that there is only one Eastman Kodak expert left in the area who can repair it.

Despite the hurdles, Heinz feels the Broadcast Pioneer Library has become a vital link in a network of friendly competitors documenting Fifth Estate history. She cites a long list that includes the Museum of Broadcasting in New York, the Library of Congress, the National Archives, the American Film Institute and Vanderbilt University.

And although Heinz feels the industry is being sufficiently supportive, she says "It's a slow process. Ward Quaal has again moved mountains, and broadcasters are much more aware of the need to preserve their history."

She adds judiciously: "After all, how could the profession of broadcasting—which has been reporting the history of the world to the world by sound and sight for more than 60 years—not appreciate that it, itself, has made history? Broadcasters have built a heritage which can benefit future as well as present broadcasters and historians—and hundreds of them are represented in this library." ■



From The Editor's Desk....



The more astute readers will probably have noticed that this issue contains 44 pages, a total of eight more than issues of the recent past. This does not mean, we would quickly point out, that your NARA staff has plenty of articles. We do not, even this issue contains more reprints than we would like.

Good news from Texas: the National Broadcast Museum is almost back in business. Trammell S. Crow of Dallas has donated approximately 13,000 square feet of space at Las Colinas near Dallas-Fort Worth Airport. The all new museum will be located in the southeast corner of the service center building. Now necessary funds must be raised to finish out the interior of the building. Recently Mrs. Lyndon B. Johnson, widow of our former President, sent a check for \$ 1,000 to the museum. A Grand Re-Opening is planned for 1985.

Gene Larson's center-fold is another masterpiece! He has managed to artistically cram into the map of the United States 57 separate Old Times Radio programs, located in the area we associate with the show. Gene says he invites comments from readers who might help him fill in the states that are still empty.

Well, for those who were waiting for the other shoe to drop, it did. Ron Kula is out as Cassette Librarian. Details will be found in other parts of this issue but most importantly it's vital that we find a new and reliable volunteer to take over. This will be a real labor of love for someone out there.

This issue contains notices of three Old Time Radio conventions, two primarily related to OTR programs and the other pertaining to radio hardware. From the time this is typed, paste-ups completed, sent to Illinois and printed, sent on to California, labels attached, and all magazines then mailed out to our membership in North America....much time will elapse. We regret if the notifications reach you too late to plan or attend the conventions of your choice; we don't get them any sooner from the sponsoring groups or we'd put them in our summer issue. The NARA NEWS staff is of the opinion that such news, even though tardy, is appreciated by most of our readers.

We received plenty of mail on the OTR history in Japan article; a pleasant hoax by your editor under an Oriental pseuonym. "Dr. Moriuki" was a creation, including the photograph and the credentials, the same as the entire text.

With this issue, your current editor has churned out 16 issues over a period of four years. As I begin my 5th year at the helm of this magazine, I look backward with a certain amount of pride in what we've accomplished. However with traces of "burn-out" surfacing, we might be thinking in terms of a new face above this page....well, I see by the ol' clock on the wall that it's time to say good-bye, so until next time, don't touch that dial.....

Jack

A TIP OF THE ATWATER DIAL TO....

Jerry Nadel of Albany, N.Y. for miscellaneous clippings and obituaries

William Brasie of Schiller Park, Illinois for reprint on QTR announcer, Tommy Bartlett

George Oliver of Ashland, Virginia and Bryan Grapentine of Phoenix, Arizona and Tom Monroe of Lakewood, Ohio, all of whom made cash contributions to NARA above and beyond dues

Matilda Quince of Great Souix Falls, New Hampshire for contribution of three reel-to-reel boxes

Samuel P. Whistler of St. Peter's Gap, Idaho for donation of fourteen rubber bands and six paper clips

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Dunstan Crestedton of Bliss Lake, Minnesota for contribution of "Who's On First?" transcript



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