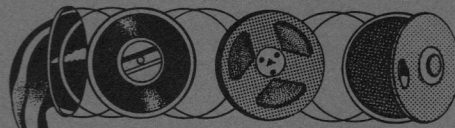
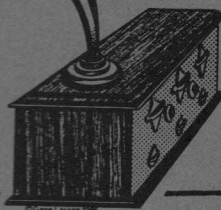


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"FOR THE BEST OF RADIO'S HISTORY"



A JOURNAL OF VINTAGE RADIO

NARA NEWS[©]

Official Publication of the

NORTH AMERICAN RADIO ARCHIVES

VOL. XXIII

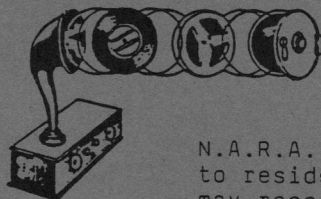
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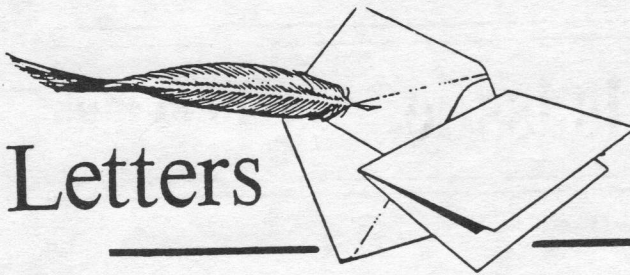
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Letters



from our readers

Jim—

I enjoyed the new issue of the NARA NEWS. One thing I read did bother me. One of the reasons I joined NARA was the SCANFAX collection. From Don Aston's article I found out that it isn't going to be part of the rental library. How better to make it available to NARA's members than the rental library. Great way to get new members. I understand from Tom Monroe there have been a lot of new members joining the club. I'm sure the SCANFAX news had a lot to do with it. Tom Monroe has lined up several members to help put the collection on cassettes, but after several offers nothing has happened. Bust up the collection in smaller pieces around the country with NARA members. Why does it have to stay on the west coast? It's going to take years to get the collection in some manageable order, but I think it should start getting into circulation now!

Bob Burchett
Florence, Kentucky

REPLY FROM DON ASTON: Unfortunately the paragraph in question did not turn out the way it was intended. What we meant was that the SCANFAX "master" tapes would not become a part of the rental library. We do want to make copies available but that brings up the problem of how to accomplish that, and how to pay for it.

Dear Jim:

I was pleased to see that Jack French was recently awarded the Allen Rockford Award. If anyone deserves it, it is Jack, but I have a minor problem. I know what the award is, for outstanding service to OTR. But, I have no idea who Allen Rockford was (or is), and why the award was given in his name. If you, or any staff member, or any member for that matter, can provide more background on this personality, it would be appreciated.

Jim Davis
Sunnyvale, California

EDITOR'S REPLY: You're right. I should have given that background when I did the write-up on Jack. Allen Rockford had an OTR show called SOUNDS OF YESTERDAY for several years on WRVO-FM in Oswego, New York. He was an announcer and newscaster for WONO in Syracuse for many years. He published a monthly OTR magazine called NOSTALGIA RADIO NEWS and through Double-R-Radio he sold old time radio programs. He died in 1979 at the age of 35, and the Newark convention started giving the award that is named for him in that same year.

Dear Jim,

Just a couple of comments about the latest issue of the NARA NEWS. First the good stuff, then the nitpicking. As usual I enjoyed the issue. Each issue seems to be more and more informative. I really look forward to each issue. But two articles really caught my eye because they bear on other information I have picked up in the past.

Your comments on Dr. Baker and his radio station reminded me of the famous goat gland doctor, Dr. Brinkley, in Kansas. His career had a lot of similarities to Dr. Baker's. After he was forced off the air in Kansas, he moved his operation to Arkansas, but did his broadcasts over the border radio stations.

In relation to Bob Burnham's article on OTR sound, I recently attended an exhibition of how records can be cleaned by a computer that has CD-ROM. I was told that the program is available for computer users at a fairly reasonable price. Of course, this is not the same as what the big record companies use, but it certainly clears up a lot of flaws in a record. I see no reason why the same unit could not be used to clear up our OTR shows. It requires a lot of time, but many people interested in OTR have both the time and interest to indulge in such an activity.

Now to the nitpicking. As you have surely noted by now, the inside of your covers was not printed, therefore leaving off the information regarding officers and your closing comments. Also I am not quite certain why such a long article on a Frank Sinatra concert. Sinatra is a legend, and his concert may have been great, but it has little bearing on OTR. The only connection is that he was a performer on radio for years.

Jack Palmer
Battle Creek, Michigan

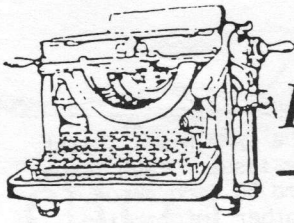
EDITOR'S REPLY: I maintain a list of topics for use in my columns. The "goat gland doctor" is on that list, probably for three or four issues down the line. The inside of the covers of the issue that I received were not blank. Since no one else has mentioned this problem to me, I trust that it was an isolated case that struck only Jack. I have sent him Xerox copies of those missing pages.

Dear Jim,

You mentioned a TIME magazine article about NARA in your fall editorial. I've also heard it mentioned by a couple of others in the past. Could you give me a date for this? I'd like to look it up in the library.

Richard Richter

EDITOR'S RESPONSE: We'll do better than that, Richard. If you look through this issue you'll find a reprint of the article in question.



From The Editor's Desk....

We want to welcome three new "regular" columnists who have agreed to write something for each and every issue of the NARA NEWS. Roger Hill and John Pellatt have each had something in the last two issues and I had simply slipped up in failing to ask them. When I finally did so they both agreed with no hesitation at all. Ray Smith, who had a column in last fall's issue, wrote me and volunteered to do a column. So, we now have eight regular columnists for each and every issue with a wide variety of approaches to this hobby of ours. This is particularly pleasing, and I know of no other OTR publication with such a line up.

In addition to those "regulars," we have also received a number of columns from other members. These have more than filled out each issue so that we have not had to rely on "filler" type material. In fact, so far we have had more material submitted than we have had room for. This has caused us to delay a number of these until the next issue, but you can be assured that they will all get in. We are delighted with this turn of events and really appreciate the participation of so many of you. Keep those columns coming! A delay doesn't mean we don't want them. We do!

Finally, we have added a large number of new members over the last six months, and this has been the result of several promotional activities by some of our members. First of all, an anonymous member made up and paid for membership flyers that were given out at the Newark, SPERDVAC, and Cincinnati conventions. Another individual, who also wishes to remain anonymous, paid for full page ads in HELLO AGAIN and the SPERDVAC RADIOGRAM. Lou Genco, from Texas, has been promoting NARA on the INTERNET system, and Jack Palmer, from Michigan, has been doing the same on PRODIGY. Finally, Paul Everett, from Minnesota, took out (and paid for) classified ads in the April and May issues of GOOD OLD DAYS magazine. Because of all of this, there has been a real flurry of advertising for NARA. None of this was paid for with any club funds but has been entirely underwritten by these individual members. It is terrific that these people feel so strongly about our organization and we are indeed grateful to them for their active and financial support.



JIM SNYDER



REEL TO REEL LIBRARY

Scott Jones & Jim Watson Librarians

I would like to bring the membership up-to-date concerning the open reel library. It has been shut down since we took over. It has been about a year from when I received the first box to when the most recent one came in. In that time I have replaced many boxes and tried to repair some. I have checked all the reels for proper content and condition.

I have prepared a new catalog and renumbered the reels. The library has been split. One will be called the "VARIETY LIBRARY" and the other will be the "SERIES LIBRARY."

It was also discovered, during this time, that I had storage problems, so Jim Watson volunteered to be the librarian for the Variety Library. Jim was formerly the NARA print librarian, and I want to thank him for taking half of the library.

NARA's reel-to-reel cost is \$2.50 per reel. A minimum of five reels and a maximum of ten can be rented for thirty days. Please return tapes in the same box. Please list primary choices and some alternates. Make checks payable to NARA.

NARA SERIES LIBRARIAN: Scott Jones
4741 East Grant Avenue
Fresno, CA 93702

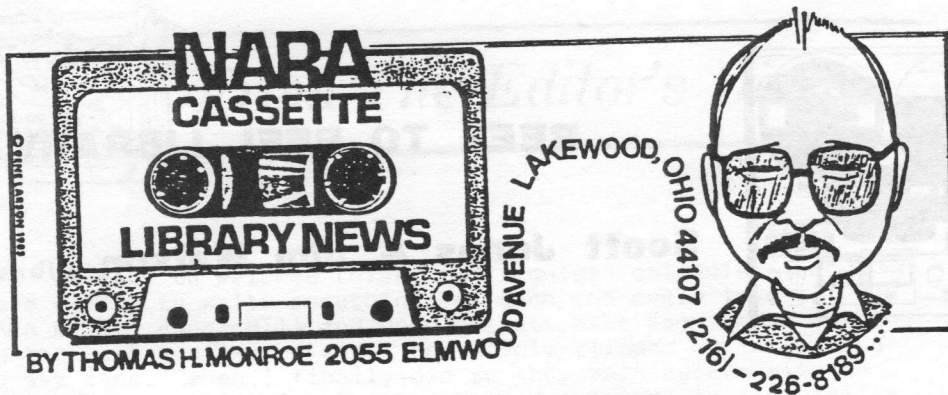
NARA VARIETY LIBRARIAN: Jim Watson
P.O. Box 104
Coarsegold, CA 93614

The catalog is over 300 pages and is available now to all members for a cost of \$18.00. This covers my cost of making copies and the mailing.

All requests for the catalog should be sent to my address on Grant Avenue.

Thanks.

Scott Jones



This column will contain some good news, some bad news, and some "for your information" type comments.

SOME GOOD NEWS: I want to thank those people who remembered me over the holidays last year. It was very much appreciated.

SOME MORE GOOD NEWS: You had your usual excellent response to the membership renewal special and were able to drive my back right to the wall concerning cassettes out on loan, shipping boxes in use, and notices sent to members asking for more alternates. Then we started getting some new members and the wheels fell off. You set a record in January for the number of shipments and promptly blew it out of the water in February with an even higher number. I had to scramble for shipping cartons but have been reasonably accurate at keeping up with my goal of shipping orders out the day after they are received. However it did fall to two days for a while.

SOME BAD NEWS: I have been transferred at work so I can no longer run catalogues off at odd hours (it takes two hours to make ten sets of the catalogue on the company photostat machine) so NARA is going to have to be printing them at an outside location which will cost us about \$13.00 per catalogue. Since this is a new expense, my suggestion is that we redesign the membership form to indicate the base membership of \$20.00 and then add on the price of the various catalogues so that a new member can choose which catalogue they want for the price listed.

SOME MORE BAD NEWS: Because of the increased expenses incurred by NARA with the adding of the new material into the archives, we will be raising the rental price of cassettes from \$.75 to \$.90 to assist in a small way in helping to protect this new material.

FOR YOUR INFORMATION: Because of the high volumes experienced early this year, I was extremely slow in getting back to the new volunteers on the Cassette TEAM. I hope that they will understand.

FOR YOUR INFORMATION AGAIN: Because there has been a recent increase in the membership, I would like to take the time to explain once more about the NARA cassette lending library. Several people complimented me on the size of the catalogue and the wide variety of material available. My response was that this is not the efforts of just Tom Monroe, but the efforts of more than 30 members of NARA who make up the TEAM and who each do their own little part which is then drawn

together to make this such an effective library. We have members who transfer material from reels to cassettes. We have members who copy material from their own private collection to share with the other members of NARA. We have a member who has the whole catalogue on computer and regularly updates it for me. We have a member who borrows cassettes and corrects sound problems with his specialized equipment. We have other members doing other specialized services that when added together, makes our library a constantly increasing and improving service to the membership. If it were just me, we would most likely still be wallowing around at 3000 or so cassettes with little growth.

SO MAY I BE SO BOLD AS TO SUGGEST THAT THE MEMBERS WHO USE AND ENJOY THE CASSETTE LENDING LIBRARY, remember the hours of "labor-of-love" that have been put in by the TEAM members, from every section of the country from Maine to California, who help make our library the service that it is. Please offer them a tip of the "old head-cleaning-fluid-saturated Q-tip" for their efforts.

The NARA cassette lending library TEAM



The following article, which first told the "world" about NARA, appeared in the April 29, 1974 issue of TIME magazine.

Rip Van Ranger

The lights dim and rooms fill once again with the familiar strains of Rossini's *William Tell Overture*, theme music for *The Lone Ranger*. Or with Rimski-Korsakov's *Flight of the Bumblebee*, accompanying another episode of *The Green Hornet*. Once more *The Shadow* purrs, "Who knows what evil lurks in the hearts of men?" Sergeant Preston of the Yukon hustles his huskies, *Our Gal Sunday* strives to find happiness with a wealthy, titled Englishman, and 15-year-old *Speed Gibson* of the International Police doggedly pursues his archfoe, The Octopus.

These and many other aural Rip Van Winkles have returned from a generation's oblivion to find themselves the heroes and heroines of a fast-growing, nationwide cult. Through clubs, catalogues and newsletters, tens of thousands of fans and some 4,000 active traders are collecting and listening to tapes and cassettes of programs from the golden age of radio—an era that lasted roughly from the 1930s to the early '50s.

The alchemy of oldtime radio goes deeper than nostalgia. "The charm of radio was that the individual was inspired to use his own imagination," says

one of the buffs, William Andrews, in the same resonant tones that he once used to announce *One Man's Family*. Echoes Carleton E. Morse, who produced singlehandedly, directed and wrote *One Man's Family* for the better part of its 28-year, 3,256-episode run, "Television destroys all power of appreciation. It tells you what is, and the mind can't get outside of what it sees."

Tape Trading. Copies of old programs are hard to find because wire and then tape recorders did not come into general use until after World War II. The only recordings of the earlier programs were 16-in. discs made by networks or syndicators. Many were discarded long ago or remain locked up to guard against possible lawsuits over residual rights. Nonetheless, original network transcriptions do show up occasionally in old radio shops or in the estates of onetime radio celebrities. When that happens, the discs are put on tape, and the programs are traded around the country by collectors and clubs.

Roger Hill, a San Francisco biology teacher who has 9,600 programs in his personal collection, organized the non-

MODERN LIVING

profit North American Radio Archives (P.O. Box 13114, Station E., Oakland, Calif. 94661) last year to preserve and distribute tapes of old shows (rental price to members: 50¢ each). The Boston area's Radio Collectors of America (R.C.A.) (23 Winthrop Rd., Hingham, Mass. 02043) gathers programs and distributes tapes to libraries for the blind across the country. It also holds animated group discussions ("Would Henry Aldrich make it in today's sexy-dopey-violent teen-age world?").

Many buffs, says R.C.A. President Bernie Feitelberg, also "love the old commercials. Even in those days you had your laxatives, your cars, your gasolines, your soap powders." Indeed, members of Manhattan's Radio Library Society start each meeting by linking arms and singing one of the most famous commercials—the one that accompanied *Jack Armstrong, the All-American Boy*: "Won't you buy Wheaties, the best breakfast food in the land! Won't you try Wheaties..." The melody lingers on, but Jack—and *Little Orphan Annie* and *Buck Rogers*—are only memories. Recordings of their series have disappeared and, radio fans fear, are probably lost forever.



FROM

FRANK BRESEE

Radio historian Frank Bresee is heard on his own weekly program "THE GOLDEN DAYS OF RADIO" broadcast around the world on the Armed Forces Radio Network. The program is also heard daily in the United States on the Yesterday USA Satellite Superstation. Frank has a long and distinguished career as a radio performer and producer. He has worked with many greats of fantasy films.

THE AL JOLSON I KNEW

During 1950, I was working for a local television station in Los Angeles writing and producing a very popular nightly comedy show. A teenage variety show on the same station was emceed by Eddie Ryan, motion picture actor and star of several films at 20th Century Fox, including "The Sullivans," "It Happened on Fifth Avenue," "Breakfast in Hollywood," etc. Eddie and I became close friends and it wasn't long before we were trading copies of old radio shows, including the famous "Let's Pretend" broadcasts which he did for many years in New York before coming to California. His collection included many of the programs on which Al Jolson had appeared during the mid-forties. Eddie had been a Jolson fan for years and at the time Sid Skolsky was preparing to produce "The Jolson Story." It was Eddie on whom they called to provide some of the old original Jolson records that were not available from any other source. As a matter of fact, Eddie told me that when he played the record "Let Me Sing and I'm Happy" for Jolson, Al had not remembered recording the song and at Al's insistence it was used as the title thememusic for "The Jolson Story." Eddie's payment for the loan of his records was a complete set of all of the pre-recorded music tracks that Al did at Columbia Pictures studios prior to the filming of the picture. These glass acetates are true collectors items and to my knowledge are the only ones in existence. Whenever Al would do a guest shot during the summer and fall of 1950, I would make a copy of the show for Eddie's library. As I remember, this included several Bing Crosby shows, and of course, his last radio appearance broadcast from Korea on the Louella Parsons Show, about a month before his death.

I will never forget the evening he died. I was doing a late night radio program from a resaurant at Hollywood and Vine Streets, and after the show was over, as was my usual custom, I stopped at the Hollywood Ranch Market to pick up a newspaper and some things for breakfast. There they were, the banner headlines in the Los Angeles Times - AL JOLSON DIES. It seemed impossible! The one person that was ageless, "The World's Greatest Entertainer," at the pinnacle of his career...gone!

During the next few days, tributes from all the greats flooded the airways. Columnists Walter Winchell, George Fisher and Louella Parsons paid glowing tributes. George Jessel appeared on the radio and read a eulogy to his lifelong friend.

Bob Hope was in Korea at the time of Al's passing and shortwaved this message: "Tuesday evening we were doing a show in Tegau when we heard that Al Jolson had passed away. Jolie had been at Tegau only three weeks before, singing and clowning as only he could do. His death to each soldier was a personal loss. The feeling was that one of their own guys had fallen at the front lines. I think one G.I. summed up the way everyone felt about Al Jolson. Before I left Tegau, one soldier slipped me two dollars in an envelope and said, 'When you get back to the States, have a mass said for Al, for me, will you?' I can think of no other tribute so touching to the end of the fabulous Jolson Story."

This was the end of an era, but most certainly the beginning for me, because since his passing I have been involved with many projects about Al Jolson.

Early in 1951, Eddie Ryan and I decided to produce an Al Jolson memorial program. During the months before the airing, we spent hours pouring over old recordings, listening to tapes and transcriptions of radio shows and looking at most of the films that Jolson had made during his long and fabulous career. The Al Jolson Memorial program required 139 hours just to assemble, and included clips from many of his recordings, several shots from movies, and excerpts from radio shows with Amos 'n Andy, Eddie Cantor, Bob Hope, and Jack Benny, plus the eulogy by George Jessel. The job of clearing the use of the early recordings, movie clips and air shots, plus permission of the Musicians Union, was monumental. But we succeeded, and the Al Jolson Memorial program was broadcast from coast to coast over 500 stations of the Liberty Broadcasting System on the evening of October 23, 1951, the first anniversary of Jolie's passing. The program was also broadcast around the world that same night on the Armed Forces Radio Service. It was estimated that more than 200 million people heard the program that evening.



This photo of Al Jolson, from Frank Bresee's personal collection, was taken on February 16, 1948 at the Vine Street Theatre (known as the Lux Radio Theatre) on the day Jolson was broadcasting "The Jolson Story" on "Lux."

Several years later (in 1956) Milt Larsen, now owner of the famous Magic Castle here in Hollywood, and I produced a record album that was made available to the Jolson Fan Club. There were 100 numbered copies of this album, which again included clips from radio broadcasts and other Jolson material never before available on records. I am sure that many readers remember this album and perhaps some may have a copy. Incidentally, it is now a very valuable collectors item.

I next "knew" Al Jolson in 1964 when I worked with columnist Walter Winchell on the album entitled "A Legend Named Jolson." I had borrowed this title from the album that Milt Larsen and I did eight years earlier. Winchell is the most enthusiastic Jolson fan I have ever met. During the recording sessions, and while the album was being edited, Winchell would regale us with stories about Al, his early days and many personal memories of Jolson.

Old-Time Minstrel Show
Tonight on PHILCO RADIO TIME

"A KNOCKOUT" reports Walter Winchell

BING CROSBY
AL JOLSON
JOHN CHARLES THOMAS

There hasn't been a show like this since radio was born. Imagine 3 of America's greatest performers, together in a rollicking old-time minstrel show with all the flavor of the good old days. It will make your heart sing! Don't miss it!

Tonight at 10 P.M. TURN TO WKBW 1520 on your dial

3 great voices blended in America's favorite songs
In the Evening - *Swanee Hoopster*
On 7 Sundays
Not Here in the Old Time Tonight
Some of the "Woback"

Winchell and Jolson did have one beef. It was in 1933 at the Hollywood Legion Stadium. Jolson had become upset because of something that Winchell had written in his syndicated column and when they met that evening, Jolson let go and socked Winchell. They were at odds for a few years after that but finally made up and remained friends from then on.

During the production of the album, which took almost two months working virtually every night, Winchell would bring friends to the studio to hear parts of the album. He would sing along with Jolson, snapping his fingers and doing the funny little cakewalk that so many of the oldtime entertainers are known for. I remember one night when John Gary, along with Eddie Albert, came into

the studio and listened spellbound as the dynamic Walter Winchell unfolded the life story of Al Jolson in song and music. Once again it was a monumental job to obtain clearances from the different performers involved with Jolson on the various sound clips that were to be used on the album. Written permission was obtained from Jack Benny, Freeman Gosden and Charles Correll, and Bob Hope. Eddie Cantor sent this letter to Walter Winchell on June 20th, Just four months before he passed away:

Mr. Walter Winchell
Ambassador Hotel
3400 Wilshire Boulevard
Los Angeles, California

Dear Walter,

I'm very happy to be able to contribute my little bit to the Al Jolson album.

The album should be great only because Al was the "Greatest."

I'm certain that NBC will be happy to cooperate with you and give you the excerpts you need from my show.

Feeling fine. Best to you and yours.

Affectionately,

Eddie

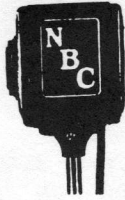
As the album was nearing completion, Winchell mentioned in his column that he was narrating the Jolson album. Letters poured in from all over the country requesting information on the album, when it would be released and where it could be purchased.

In eulogizing Al, George Jessell said, "And your children's children will be listening to his voice, but it must come from a disc now instead of the heart from whence it came." I am sorry that these children and his millions of fans around the world will never have an opportunity to "know" Jolson the way I did, nor will they thrill to the sounds on the album, "A LEGEND NAMED JOLSON."

NOTE: Frank Bresee first wrote this article for issue #43 of the JOLSON JOURNAL in 1969/70.

Trivia

The English composer Sir Arthur Sullivan congratulated Thomas Edison on the invention of the phonograph, but admitted he was "terrified that so much hideous music" would be on record forever.



THROUGH THE ETHER

WITH

ROBERT J. BROWN

RADIO TO THE RESCUE!

In January 1995 the Japanese port city of Kobe was suddenly torn asunder by a devastating earthquake. With almost 20,000 casualties (dead, injured and missing) and an equal number of homes and buildings in ruins, the Kobe quake has gone on record as Japan's worst urban disaster since the aerial bombings of World War II. Almost immediately after the last tremors had dissipated, the world became aware of the city's plight, thanks to the rapid media mobilization by CNN and the other news organizations. In this great hour of need, the electronic media, both radio and television, effectively employed its resources in the interests of public welfare. For several days, the airwaves became a valuable source of information for the citizens of Kobe, providing directions to nearby aid stations for those in distress and complete lists of those who had perished for worried relatives. Through moving images of suffering and devastation, delivered into living rooms world-wide, the electronic media was instrumental in eliciting the heart-felt sympathies of the global community, sentiment which quickly translated into promises of material assistance for the beleaguered city.

While there can be little doubt that today's sophisticated, space-age communications were responsible for the high quality of news coverage during this disaster, this was by no means the first instance of the electronic media's rapid and pervasive reporting during a great crisis. To find historical precedents for the Kobe coverage, one would not have to venture very far. Who does not remember media blitz during the 1969 moon landing and the Kennedy Assassination?

While recent examples are relatively plentiful, it is to the 1930s that one must look for the origins of the electronic media's role as crisis reporter. Throughout this turbulent decade, with the nation mired in economic depression, beset by natural and technological disaster, and threatened by war abroad, radio would consistently prove its usefulness in reporting the news of catastrophes to a concerned public eager for the latest information. As a result of radio's wide coverage, local disturbances which would have previously been newsworthy only in their own particular regions, now tended to become magnified into national calamities.

This phenomenon was demonstrated as early as 1933, when an earthquake destroyed much of Long Beach, California, and radio brought the after effects to national attention. On an even larger scale was radio's coverage of the disastrous Ohio and Mississippi River floods in January 1937. This was perhaps the medium's most outstanding performance during a domestic crisis, not only in its detailed reporting of the event, but in its cooperative role in aiding the nation's relief effort. Frequent bulletins kept the

whole of America informed of the progress of the flood and the measures taken to contain the rising waters. Far from being merely an interested spectator, radio took an active hand in serving the public interest. Numerous stations scrapped their regular program schedules and remained on the air day and night in order to direct flood victims to areas of food and shelter. Many other stations conducted fund-raising efforts to relieve the suffering of those who had been dispossessed by mother nature. Radio also served a much-needed communications function as it provided a point-to-point broadcasting message service for government and aid agencies that no longer had access to telephones. The networks mobilized all of their resources for this daunting task, sending out scores of reporters who fanned out over the entire stricken area and provided a continuous stream of news to local stations and network studios. During the Ohio and Mississippi flood coverage, radio's qualities of immediacy and portability were abundantly demonstrated. Clearly on this occasion, the medium had revealed its advantages over the newspaper, whose reportage appeared impersonal and stale by comparison. Indeed, the press itself made no effort to conceal its admiration for the "tremendous work radio was performing." According to Broadcasting, it joined with countless flood victims and their families in exclaiming, "Thank God for radio!"

The networks repeated this commendable performance on September 21-22, 1938 when severe 186 mph winds and flooding wrought havoc all over the northeast coast. Again radio cast aside its commercial commitments and launched into its public service activities. Stations made their facilities instantly available to state, police, rescue, and Red Cross agencies, and assured an anxious public that relief efforts were proceeding satisfactorily. The damage from this storm was not as considerable as it had been in Ohio in 1937, partly because radio had forewarned people in seven states of the impending deluge many days advance so that they could adequately prepare.

Radio's coverage of major domestic crises scored another impressive victory in 1937 with the broadcast of the Explorer mishap. Already that year, radio demonstrated its unequalled ability at on-the-spot reporting with the famous Hindenburg broadcast. Now in another dramatic presentation, radio correspondents were on hand to describe the course of the damaged stratosphere balloon Explorer as it plummeted earthward with some of its stranded crew aboard. Shortly after the outer skin of the observation craft was punctured at 60,000 feet, the radio audience was privy to the actual two-way conversations between the occupants of the airship and radio men on the ground.

Transcending its role of merely reporting, the radio industry attempted to use its facilities to intervene and assume an active role in resolving the difficulty. In this way, contact was established between the chiefs of the Air Corps at the War Department in Washington, and the stricken balloonists who were out of reach for any kind of physical assistance. Through the radio, the air chiefs offered advice and encouragement. Their voices were sent out over NBC network lines to shortwave transmitters which, in turn, projected them out into space. From there, they echoed through the airtight metal bulb which contained the three intrepid

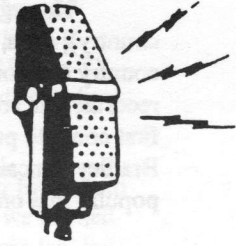
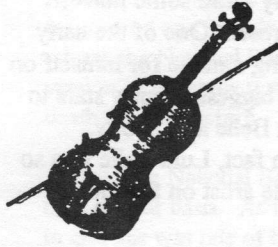
explorers. Within hours of receiving the first distress call, special broadcast equipment was installed at fourteen strategic points across the country, ready to pick up messages from the balloon and transmit them to Washington. From 3:00 p.m. to 6:55 p.m., the networks remained on the air, continuously broadcasting the complete dialogue between the airship and the rescue team on the ground. Millions of listeners all over America were glued to their sets, anxiously awaiting the outcome of this tense situation. Eventually, as the nation held its breath, the crew contained the tear until they had descended low enough to bail out. In the end, the three men arrived safely on the ground, and America unleashed a collective sigh of relief. Radio had again successfully covered an event while performing an act of public service. As in the case of the Hindenburg, many of those who tuned in were treated to an aural spectacle that while genuine and historical was nonetheless as exciting as the best radio fiction.

Radio again came to the public assistance in June 1939, when it helped to rescue the crew of the submarine Squalus, stranded on the bottom of the Atlantic. Through radio communication between the submersible and the naval base at Portsmouth, came the first indication that the underwater vessel was in trouble. Once this became known, nearby broadcasting stations immediately interrupted programming to send out appeals to shoreside crews to return to ship. Because of radio's speedy mobilization, the USS Brooklyn was underway within an hour. The broadcast appeal brought rescue craft from over a dozen locations converging on the site of the disaster. In response to requests by the Navy, many New England stations went on the air to instruct relatives of Squalus crewmembers not to jam the switchboards of the naval offices with phone calls that would hinder the rescue operation. The networks promised the public the latest news as quickly as it became known. To expedite the flow of information, many stations chartered fishing boats and broadcast direct from the scene. In a commendable job of coverage, these seaborne correspondents informed the world of the successful diving operation that established contact with the crew of the sunken vessel and commenced efforts to extricate them from their watery tomb. As Americans tuned in, reporters described the three successful trips of the Navy's "miracle bell" that transported the crew to the surface. As soon as the survivors were known, their names were promptly transmitted to expectant relatives in the listening audience.

The humanitarian efforts of the radio community won the plaudits of the nation. Radio had once again demonstrated its ability to transcend distance, whether in remote areas of the country, in space, or under the sea, by bringing the listener into immediate and intimate contact with important news events direct from the scene. As in the cases of the Ohio and New England floods and the Explorer disaster, radio's performance during the Squalus episode demonstrated the medium's unsurpassed ability not only to inform but even to save lives.

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FROM
JACK PALMER

THE NATIONAL BARN DANCE

When I started this series I had (And still have) every intention of concentrating on the less well-known country music radio programs. However, recent notices of the deaths of the last of the Hoosier Hotshots and of Bob Atcher, one of The National Barn Dance's last stars, prominently mentioned the barn dance in their write-ups. In addition, earlier this year Chuck Schaden, on his radio show in Chicago, had a four hour program on the 70th anniversary of the first show in 1924. So I thought I should join the crowd and discuss probably the first country music show on radio.

I say probably because I have discovered that no matter how much research you do, someone else will eventually find something different. The show was definitely not the first network country show (The Pickard Family, for example, was already on a network in the late 20's.), but it was the first network barn dance type show. It first appeared on NBC in 1933 and remained on that network for 12 years. It later appeared on ABC for a short time..

The show began on 19 April 1924, one week after radio station WLS went on the air. Sears (Then Sears, Roebuck and Company) had built WLS as another way to promote their company. Since much of their business was by catalog, and most of their catalog customers were rural, a good portion of their programming was keyed to that audience. In fact Sears was so careful about this rural slant that when they sold the station a few years later, they required the buyer to guarantee to retain the rural flavor. Which the buyer (The Prairie Farmer, also catering to the rural audience.) did until the station was sold again in 1960, when the station actually went to a rock and roll format!

Although The National Barn Dance always came on the air with the ringing of cowbells, it was never as "country" as The Grand Ole Opry or the other barn dance type shows. George Hay, who had been an announcer on the early barn dance shows, never allowed the non-country acts on the show he started on WSM a year later, but the barn dance continued to present popular singers such as Henry Burr and Billy Murray, as well as the country acts, throughout the life of the show. In fact, probably the most popular singer on the show was Grace Wilson. Her version of "Bringing Home The Bacon" was a show stopper on the first show, and she also sang it and another song on the final WLS show 36 years later!

Through the years, the barn dance introduced many country (And some non-country), stars, as well as presenting a lot of already well-known artists. One of the early country stars on the show was Gene Autry, who was already making a name for himself on records. He soon moved on to Hollywood though. Probably the biggest country stars to first come to prominence on the barn dance were Red Foley, Lulu Belle and Scotty, Bradley Kincaid, Homer and Jethro, and the Hoosier Hotshots. In fact, Lulu Belle was so popular that one year she won an award as the most popular female artist on the radio.

The list of artists who appeared on the show through the years would require several pages. Just to name a few of them: Patsy Montana (Who had the first million selling record for a female country artist in 1936, and is still singing today.). The Prairie Ramblers. Joe Kelly (Better known for The Quiz Kids.). Pat Buttram. Karl and Harty. Mac and Bob. And John Lair, who later moved to Renfro Valley and presented his own Renfro Valley radio shows.

One of the non-country acts who started on the barn dance was George Gobel, who learned to play the guitar through a mail order course and came on the show as Little Georgie Goebel (He changed the spelling later.). Les Paul also appeared on the show as Rhubarb Red in his early performing years. Of course, Henry Burr and Billy Murray, who later replaced him, had long recording careers before and during their barn dance days.

As mentioned above, the barn dance was broadcast on WLS from 1924 until 1960. The show originally was broadcast over the entire Saturday evening. Later, when it was presented in front of an audience, it was divided into 2 shows, with a half hour break between to clear the theater. During this half hour a show was broadcast from another studio, usually square dancing, or other country music. In later years the barn dance was reduced to a two hour show. The show was a mainstay of the station for many years and maintained a large cast including a full orchestra. I have cast photos from 1938 and 1941 and they both show over 80 people on the stage.. Not an inexpensive show.

In 1933 one hour of the Saturday night broadcast of The National Barn Dance was picked up by the NBC Blue network and sponsored by Alka Seltzer. Like Jack Benny with JELLO, it made Alka Seltzer a household word. However, the network portion of the show reflected even less country than the local show. Apparently this was to attract more urban listeners. There was always at least two popular singers on the network show plus the more popular semi-country artists such as The Hoosier Hot Shots and The Dinning Sisters.

In the fall of 1942, the network spot was reduced to a half hour show. NBC had picked up The Grand Ole Opry the year before as a half hour show, and apparently decided one hour of country music on Saturday night was enough. The show did continue on NBC as a half hour show until 1946, when it was dropped from the network. In 1947 it was back on the ABC network for two more seasons. By that time network radio was dying, and it became one of the early casualties.

Although network broadcasts ended in 1949, the show continued on WLS until April 1960, when the station went to their new rock and roll format. In 1961 the show reappeared on Chicago station WGN, as the WGN Barn Dance. WLS had refused to release the National Barn Dance name, although they never used it again. In 1963, a TV version of the show was syndicated, and ran until 1969. The radio show had died its final death the year before.

The National Barn Dance is one of the earliest radio shows I remember listening to on a regular basis. As usual in those far off days, my father picked the shows we listened to and this was one of his regulars. My father was definitely not a country music fan, but he liked many of the artists on this show. Some of the comedy sounds pretty corny (Or is it camp?) today, but the music is still good. Jay Hickerson's Guide indicates there are 18 shows available. In addition there are some shows available from the later WGN Barn Dance, since I have copies of two of them.



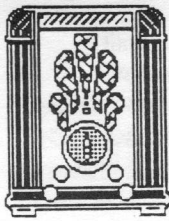
I have received two new program logs, and have been asked to give you a review of them by the authors, Randy Eidemiller and Chris Lembesis.

The first is a log of the DRAGNET radio series. It begins with an eleven page "history" of the program which I personally found interesting, even though I don't particularly care for the show. This is followed by twelve pages of the program listings themselves. Each entry gives the show number, its date, title of the episode (if there was one), the name of the script writer, what kind of police case it was (robbery, homicide, traffic, etc.), and finally a few words describing the show's plot. If you are collecting DRAGNET, this log should be a very useful tool for you to use in cataloging your collection.

A more ambitious project is their log for the 944 shows in the SUSPENSE series. Here again we start with a 29 page history of the series, followed by a script for one show that was never used. Then 43 pages of the log itself. Here we find the program number, title of the show, the date, and the major star(s). This is followed by a 26 page "script and story" log which lists the script writers and the original source of the story. Overall, this SUSPENSE log is remarkably accurate. There are a few minor "fluffs," but Eidemiller and Lembesis have eliminated the errors that appear in most SUSPENSE logs, namely that of pre-empted shows. Those other logs list shows that were supposed to air, but did not because they were "bumped" for some reason at the very last moment. At one point, for example, the intended schedule was upset for several weeks. Others listed what was originally scheduled instead of what really was broadcast. As far as I can tell, this is the accurate record for this series, and certainly makes all other SUSPENSE logs that I have seen obsolete.

If you would like to obtain either or both of these logs, you can obtain them from Randy Eidemiller, 7700 Lampson Ave. #37, Garden Grove, CA 92641. Price, which includes shipping and handling, is \$13 for the DRAGNET log and \$23 for the SUSPENSE log.

Jim Snyder



The Listening Guide

Working Magic On Old Time Radio!

Use of a Parametric Equalizer

by Bob Burnham



For the past several years, I have improved the sound of OTR by making extensive use of a piece of equipment commonly used today in professional studios: The Parametric Equalizer

These gadgets were available to home consumers in the 1970's and '80's, but faded from popularity due in part to the advent of Compact Disks, digital tape and vastly improved cassette decks. There was suddenly not as much need to the average person to filter and re-shape the sound of their collections of recordings. But recording studios and to a lesser extent, radio stations continued to use them to refine the sound of their products or broadcasts.

What is a Parametric Equalizer? Think of it as a device that gives you the ability to tune in and tune out different aspects of sound. To further explain its function, we need to discuss the reasons it is needed, and why other devices won't accomplish the same thing. A Graphic Equalizer is more commonly used and familiar to most people. They generally have 10 or more fixed frequencies at which they can boost or cut. Think of it as a bass and treble control divided up in 10 or more "finer" divisions than just Bass or Treble. A Bass control may affect the tonal spectrum from say, 100 Hertz to 200 Hertz. But what happens if you have disk rumble from a disk recording that only falls in the 100-110 range? If you adjust that bass control, you ALSO adjust a piece of the spectrum that you DON'T want to harm, and hence, you chop out a segment of the sound that should not be touched. What happens? Hollow or tinny audio is often the result. A common frequency that Graphic Equalizers can adjust is 125 Hertz. This gets you a lot closer, but often not EXACTLY where you want to be. The other factor is the bandwidth affected. By this, what I mean is the range SURROUNDING the frequency affected. Different equipment has different characteristics. A given Graphic Equalizer model at 125 Hertz may actually affect frequencies from perhaps 110-135 Hertz. For gentle SHAPING of the tone, this may actually be a DESIRABLE feature. But it is NOT desirable for filtering tape hiss, hum, disk rumble or hiss such as what is found on some old time radio shows. Graphic Equalizers are not as useful for this function, known as NOTCH FILTERING, but this function is where the Parametric's strength lies.

A Parametric Equalizer generally consists of perhaps only three possible RANGES of adjustment. The difference is there are usually THREE controls for each RANGE. One of these controls has a similar affect as the sliders on a Graphic Equalizer: It allows adjustment of the AMOUNT of boost or cut. In the center or "flat" position (like a Graphic Equalizer) it has NO effect.

Another control determines the Frequency. You aren't just limited to fixed numbers such as 62, 125, 250 etc. The Frequency control is continuously adjustable to ALL those numbers in between up to a certain point. The Bandwidth is the third important control in a Parametric Equalizer. This is almost self-explanatory after the previous discussion. The Bandwidth allows you to determine how wide or narrow you want to boost or cut. If you adjust the Frequency control to 60 Hertz, you may only want to filter from 59 to 61 Hertz. You simply adjust that bandwidth accordingly.

I mentioned three RANGES that are controlled. There is a set of controls as described above for each range. Listed below is how ranges are typically divided up, and how they can be used to improve the sound of old time radio. You will notice they overlap, which means you can affect any part of the tonal spectrum from 16 Hertz to 22 Kilohertz, which is beyond the range of human hearing. On the areas that overlap, you can zero in on two very close frequencies, or adjust on one, to double the effect.

16 - 512 Hertz - Very low bass to low mid-range. This is the control you would use to filter shows with hum, rumble, or some aspects of audio buzz. Many tape recorders some of us use manufactured in the 1970's have inherent hum around 150 Hertz. Older tube-type equipment from the 1950's and 1960's often had AC hum

around 60 hertz and/or a multiple of that frequency.

196 - 6,300 Hertz — High bass to low treble. This is one of the ranges where tape or disk hiss can occur. You must use extreme care when reducing tape hiss in this range because you risk taking some of the desired "brightness" from your radio show recording. To minimize this affect, you use the narrowest "slice" of audio possible to achieve the desired effect. This is where the setting of Bandwidth control on the Parametric Equalizer comes into play. Use the narrowest possible bandwidth setting, but use a wide enough setting to manipulate the segment you WANT to remove. Sometimes a compromise must be made, if you have tape hiss ~~with~~ a certain range that you would really rather not lose.

668 - 22,000 Hertz — Low midrange to high treble. This is the second range where hiss will occur. In almost all old radio recordings, there will be hiss present at TWO or more frequencies, so this RANGE of controls gives you that second opportunity. The closer you are to the transcription disk, the fewer the numbers of layers of hiss (and frequencies at which it appears). Each generation of analog tape recording adds more hiss. Reel to reel tapes at LOW (3-3/4) speed (especially on standard output tape, such as Ampex 641) add more hiss when copying, than any other current format known to man!

Using a Parametric Equalizer

How are these devices used? Much more easily than you might think. You don't need to be technically inclined to use one of these units. What you DO need is a good set of accurate headphones and at least one good ear! It also is important to have a good tape deck on which to record. What good is sweetening the audio, if your recorder puts noise right back in!?

Recording studios have the luxury of elaborate equipment including Spectrum Analyzers to "view" their audio. But HUMAN ears work too, and will do a very respectable job on old time radio. As we age, the upper range of hearing declines. Also, different people hear things differently and their perception of the "right" adjustment (as well as personal taste) will vary somewhat. Studies have also been done that verify females have a wider range and better at perceiving higher frequencies, while males have better perception of lower bass frequencies. In short, different people will get slightly different results. The good news is that old time radio falls within the range than most people can hear (from 50 hertz to 8,000 hertz maximum — and most shows will have a much narrower range than this). And most hiss and other things that we want to get RID of can be heard by almost everyone with normal hearing.

How specifically is this done?

To begin with, don't worry about all the numbers I referred to. Identifying whether hiss is at 6,700 rather than 7,100 and which adjustment RANGE to use is unimportant from the standpoint of hands-on use. Once you get your hands-ON one of these devices, it is easy to learn the feel of how they operate just by listening and following the steps to follow. I would first recommend that you ALSO use a Graphic Equalizer, and connect it in your audio chain AHEAD of the Parametric Equalizer.

- 1.) Start with ALL controls on all equalizers set "flat." Begin by adjusting your Graphic Equalizer with a overall tonal balance that sounds good to you. If the show is muddy, for example, boost at maybe 4,000 and 8,000 hertz. You will probably hear tape hiss increase. You can filter this out separately with a Parametric EQ adjustment. This is one of the beauties of this arrangement. You can adjust your Graphic Equalizer to benefit the sound in ways that would otherwise generate too many bad side effects (which can be corrected).
- 2.) Next, go to the Parametric EQ and begin with the lowest RANGE of controls. Set the boost/cut control to maximum boost, and Bandwidth to the narrowest setting.
- 3.) Using the Frequency control "sweep" slowly through its entire range. If you hear an area that "sticks out" as you turn the knob, stop and go back.

4. Fine tune the audio so that the noise is at its maximum. Now turn the Boost/Cut control to MINIMUM. The noise should reduce or disappear.
 5. Next use the bandwidth control and slowly increase the bandwidth until the unwanted noise disappears entirely. Use some discretion here. Keep the bandwidth as narrow as possible. Using it in conjunction with the Boost/Cut control will minimize any unwanted side effects (removing sections of the audio that should remain intact).
- Repeat these steps for each of the RANGES of the Parametric Equalizer.**

Really clean shows that are close to source will need the least adjustment. Sometimes you will only need the upper and lower RANGE settings of the equalizer, with the center left flat. You may only need ONE stage of the equalizer. The cleaner the original source audio is, the less processing is required.

As you boost and cut different frequencies (especially at the lower range), the output (thereby, the recording level meter setting) will vary greatly and you'll need to make adjustments. With the imperfections of source material as well as the more primitive techniques used in 1940's broadcasting, there is even greater the chance of unwanted level (volume) fluctuation.

In a future columns, the care, feeding and careful use of audio limiters, compressors, expanders and will be covered (and how they are used in conjunction with equalizers). The newest generation of audio gadgets include dynamic noise filters and other devices that re-align phase characteristics of audio at different bandwidths. That sounds pretty technical, but the bottom line is they do work — otherwise, they wouldn't be in daily use at hundreds of studios producing masters for major Compact Disk labels!

The bottom line is do collectors NEED these devices, and equally important, CAN THEY AFFORD THEM? If a collector is making tapes for other people on a regular basis, and/or re-recording their own masters for their own use, the answer is YES, collectors need them. As far as affordability, the good news is all the devices discussed in this column will generally fall into the \$500 or less range. They are readily available from several professional suppliers scattered all over the country. If you have a credit card, you can probably have one delivered to your door in a few days. Contact me if you need recommendations as far as suppliers.

In the future, this series of columns will be compiled into a single book which will cover all phases of old time radio collecting in the 1990's. Both technical and non-technical aspects will be covered. After eight years since my last major publication, this work is finally being re-written and updated and will hopefully be available in a year or two.

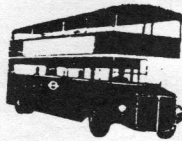
These columns and future works are only being done thanks to the many years of support and inspiration from my colleagues and friends in the OTR hobby, alphabetically: Bill Bragg, Bob Burchett, Jerry Chapman, John & Larry Gassman, Jay Hickerson, Barry Hill, Tom Monroe, Robert Newman, Bob Proctor, Jim Snyder, and whatever happened to good ole Joe Webb? Many of these people are at the very heart and core of old time radio collecting today, whose dedication far exceeds mine. All have been a source of inspiration past and present in both small and big ways. There are others I'm sure I forgot. Reader feedback, of course has played the most vital role in developing this series.

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Yours Truly

WHEN radio commentator Paul Harvey reported, more or less in jest, on a homespun arthritis pain reliever recipe of gin-soaked raisins, he received a letter from one of his listeners. "I heard your remedy for arthritis," the man wrote. "I don't have arthritis, but I can't wait to get it."

FROM ACROSS THE POND



by Ray Smith



The other day I came across a book in my local library that showed great promise. It was an "A to Z" history of well-known Canadian entertainers, was nicely written and generously illustrated. And yet, after reading it from cover to cover, I felt a tad disappointed. Although the book mentioned performers who were well-known inside Canada and paid some attention to those who had "made it big in the States" as they say, it hardly made any reference to the small army of Canadian guys and gals who went over to Britain during or just after World War Two, became household names to the fifty million or so people who tuned into BBC radio in those days and who ultimately settled down in Britain, for the duration of their "wireless" careers. Of course to be fair about it, I wonder just how well known any of these names might be to modern day Canadians? And as far as the U.S. goes, I imagine that apart from Mary Pickford, Christopher Plummer, Donald Sutherland, Bob Goulet, Paul Anka and a few others, many Canadian entertainers are not well known. So who were they, this forgotten legion of Canadian exiles who preferred the rain, fog and grime of Piccadilly Circus, to the majesty of the Canadian Rocky Mountains or to the clean, crime-free streets then found in Toronto, Montreal or Vancouver?

To describe him as a "British legend" might be overstating the case, although for almost forty years, Ontario-born Sandy MacPherson was on the wireless every day. Sandy was the BBC Theatre Organist. During World War Two, when Hitler's bombs were blitzing London and the British Broadcasting Corporation, (BBC) were moving their drama and variety departments from London to the countryside, the daily radio fare for war weary Brits, consisted of, "records, news and Sandy." His post-war broadcasts included the Sunday morning show "Chapel in the Valley" a recital of hymn tunes and friendly homilies, "From My Postbag" in which Sandy read out listeners letters and played their requests, and various shows fed directly to the British regional or "home" services under the title "Sandy Calling (Scotland)(The West of England)" or whatever the region happened to be. His memorable signature or "theme tune" was "I'll Play For You." Sometimes Sandy would be confused with Stewart MacPherson, a Winnipeg, Manitoba lad, who was a popular BBC sports broadcaster and the chair of two long running radio celebrity panel games, Ignorance is Bliss and Twenty Questions, known at one time in Britain, as Animal, Vegetable and Mineral.



Canada's Sandy MacPherson at the BBC Theatre Organ.

In those days Britons must have thought that Canada was simply an extension of Scotland, given the numerous Mac's and Mc's with Canadian accents, who populated the BBC airwaves. Another example in more serious vein was the excellent political and public affairs commentator, Robert McKenzie, who turned up whenever the BBC needed insightful analysis about the state of Britain or the world.

Riders of the Range was a "made in Britain" wild west show, created by non-Canadian, Charles Chilton, who later produced the famous BBC science fiction series, Journey Into Space. Although the BBC says that not a single episode of Riders of the Range survives, "we do know that Canada was well represented by cowboy Cal McCord, who went on to become a big favourite as a British version of "the singin' cowboy." While the BBC archives seemed to have missed the boat with Riders of the Range, they did retain umpteen examples of the Canuck close harmony group The Maple Leaf Four, who opened their broadcasts with a few fars of that old chestnut, "Strolling again, memory lane, with you." Canada's Maple Leaf Four were popular on such BBC radio vaudeville shows as the post-war Variety Bandbox, starring the "camp" comedian Frankie Howerd. In the days when pop music in the States meant Mario Lanza or Jo Stafford, the British pop music scene on radio made good use of its resident Canadian talent. Although Edmond (Ted) Hockridge had been an established Canadian radio performer, in Britain he was a star. He frequently appeared in London musicals and headlined radio shows like Variety Playhouse. He is still active today, his pop baritone voice being a popular feature of concerts, cabarets and nostalgic "Stars of the 50's" touring shows. Another Canadian who went over to Britain as a pop singer and became instead, a much-in-demand straight actor on radio and tv, was Shane Rimmer, recently seen on Canadian tv screens, in the saucy British series, Lipstick on Your Collar, which parodied the 1950's. They came...they saw...they conquered...and then they went back to Canada! That epithet just about sums up the "stayed awhile" career decisions, made at different times, by two of Canada's best talents. Glamorous pop singer Patti Lewis, who was a regular broadcaster in Canada on Country Club, had been the star of BBC vaudeville shows like Workers Playtime, broadcast at lunch breaks from factory canteens (cafeterias) all over Britain. Last I heard, Patti was living in Canada's capital, Ottawa. The other homesick youngster was Jackie Rae, singer, comic, instrumentalist and emcee of the popular British game show Spot the Tune. Married at one time to the British movie actress Jeanette Scott, Mr. Rae had been the star of his own CBLT series The Jackie Rae Show, before saying, au revoir but not goodbye, to "Cabbagetown" as we call Toronto.

Breakfast with Braden and later, Bedtime with Braden were two of the BBC's most important comedy series. They featured Vancouver-born Bernard (Bernie) Braden and his wife Barbara Kelly aided and abetted by BBC staff announcer Ronald Fletcher, pop singer Pearl Carr and "cockney" bandleader Nat Temple. The shows scripted by Frank Muir and Denis Norden, who became the United Kingdom's top comedy writers, were known for their biting satire and their sharp "jabs" at happenings like the McCarthy witchhunts in the States. Barbara Kelly was probably best known to British audiences as a glamorous member of the long-running BBC-TV panel quiz What's My Line. Bernard Braden who started out in Canada as advertising copy-writer for radio station CJOR, established himself as a household name and one of Britain's best-loved actors, comedians and producers. He and Barbara had come a long way since the mid 40's and their weekly Canadian Broadcasting Corporation (CBC) radio drama series, John and Judy!



*Bernard Braden
Actor/Comedian*



Hughie Green hosting "Double Your Money" on Radio Luxembourg and I.T.V.

Mention the name Hughie Green to exiled Brits and watch their faces light up. Hughie Green was "discovered" at age 13, by BBC radio producer Brian Michie. At that time he was staying with his granny in London, and graduated to radio roles in *Emil and the Detective* and the *Hughie Green Gang* before doing movies like *Mr. Midshipman Easy* with actress Margaret Lockwood and *If Winter Comes* with Walter Pigeon, in Hollywood. Although he is often described as a Canadian, I have been unable to pin that one down. One thing is for sure. During World War Two, Hughie, a qualified pilot, flew flying boats out of Newfoundland and with the Royal Canadian Air Force, then put the *Hughie Green Show* on Canadian radio. Back in Britain from the early 50's, Hughie never lost his "mid-Atlantic" accent and was regarded rightly or wrongly by most Brits, as their favourite "Canadian." On radio and later on television,

Hughie is fondly remembered as the host (the Brits use the word "compere") of the amateur talent contest, *Opportunity Knocks* and the big prize game show *Double Your Money*. Both of these shows were a major attraction on Radio Luxembourg, the European station which had the "audacity" to beam radio shows with "commercial advertisements" to a huge British audience, seeking lighter fare than that offered by the BBC. More about Radio Luxembourg in a future column! Hughie Green was one of Britain's most likeable and durable personalities, and at least entitled to be an "honourable Canadian" if he is not, indeed, the real McCoy!

So there are just a few of the many Canadians who were star performers, "across the pond." These days, Canada has a thriving entertainment industry and "making it" in Toronto is probably just as possible, lucrative and important as "making it" in New York or London. The old bonds of British Empire and Commonwealth are fast disappearing. But in the radio archives, the strong links between Britain and Canada remain an important part of trans-Atlantic broadcasting history.

Cheerio for now!

EDITOR'S NOTE: Ray Smith has now joined the staff of regular columnists for The NARA NEWS. Ray is a professional writer who does nostalgia pieces for both United Kingdom and North American publications. Welcome Ray!

FRANCE

FRANCE'S CRUSADE against American cultural domination rages on, with the government now regulating radio play of pop music. As of January 12, 1996, disc jockeys will be breaking the law if out of every ten CDs they play, more than six are of foreign origin. The law has received a cool response from radio stations and the public alike.

"A quota system has never constituted a universal remedy for cultural prob-

lems," says Philippe Labro, who runs France's top radio stations.

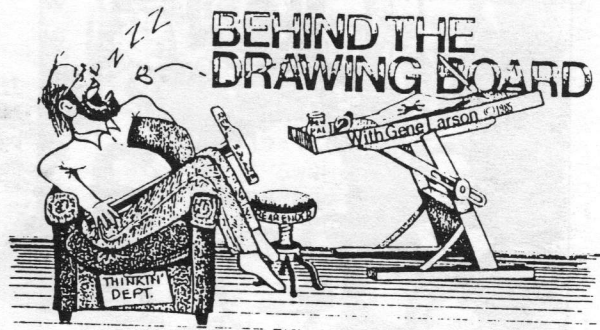
But French officials stand by their plan. Following their triumph over America's demand for unrestricted trade in all forms of audiovisual entertainment at last year's world-trade talks, they're in no mood for compromise on what has become known as cultural correctness.

Bernard D. Kaplan, Hearst Newspapers





HI-YO RADIO!!



In our winter issue, our staff artist, Gene Larson, had a panel of actual radios of unusual design. Here is another drawing he has made for us showing more of those interesting sets.

REMEMBERING LEVER'S GRAND OLD RADIO DAYS

by JEFFREY MULLER

Jeffrey Muller is a member from New Jersey. This is the text of an article he had published in LEVER STANDARD, an employee publication of The Lever Brothers Company.



Cecil B. DeMille, host of the Lux Radio Theatre, surrounded by some of the show's stars.

When words like "grand" and "delightful" were used to advertise products, and when comedies, dramas, and variety programs filled the radio airwaves—radio was in its hey-day. Lever Brothers played a large part in radio's golden age, sponsoring programs such as "Lux Radio Theatre," "Big Town," "Big Sister," and the "Burns and Allen Show" during the '30s, '40s, and '50s.

One of the best remembered shows sponsored by Lever was the "Lux Radio Theatre," hosted by Cecil B. DeMille. This show presented radio adaptations of movies from that era. Sometimes, stars of the original screen productions re-created their roles for the Lux Radio Theatre. These stars included Clark Gable, John Wayne, Bette Davis and Joan Crawford. During its run from 1934-55, the Lux Radio Theatre featured movies including Casablanca, Peter Pan, Wuthering Heights and A Tale of Two Cities. With its glamorous mix of stars and movies, the Lux Radio Theatre attracted over thirty million listeners.

"Big Town" was sponsored by Lever's Lifebuoy soap during the 1940s and '50s. On that show, reporter Lorelei Kilbourne and editor Steve Wilson fought crime and solved mysteries as they wrote news stories for the ILLUSTRATED PRESS, a fictional newspaper in Big Town. "'Big Town' was a very special kind of show, because there was a great deal of excitement," said actress Fran Carlon, who played Lorelei. Each week, Steve and Lorelei got themselves into trouble solving and preventing crime. According to Carlon, this penchant for trouble was mostly attributed to Lorelei's personality. "Lorelei was a hard going, very energetic reporter, and she was always getting into trouble." Carlon also recalls the Lifebuoy commercials on the show, "They became a part of the show, the commercials were longer, and you understood the product and how to use it."

FOLKS,

DON'T MISS...

**BURNS
and
ALLEN**
10 P. M.
Presented by
BLOCK DRUG CO.



DIAL WHEC TONIGHT!

During the Rinso sponsored "Big Sister," announcer Jim Ameche often promoted Rinso's whitening power. For example, "I'm no weather prophet, but as a clothesline detective, I'm tops. One thing I never miss—I can tell a Rinso white wash every time.

From 1941 to 1945, Lever Brothers' Swan Soap sponsored the "Burns and Allen Show" starring George Burns and his wife Gracie.

Lever Brothers was an important sponsor of radio programming for almost three decades. During radio's golden age, Lever's radio programs provided entertainment to millions of Americans.

TV GUIDE AUGUST 20, 1984

CHEERS

To the FX network, for performing the profound public service of resurrecting *The Green Hornet*. In 1966 the series was considered little more than a knockoff of *Batman*, but actually resembles it in only a few ways. *Hornet* is much more adult and gritty, and resembles a slick action program more than a comic book. On top of that, we have the immortal **Bruce Lee** kicking up his heels as Kato, and about the best TV theme song ever: Al Hirt's version of "Flight of the Bumblebee." If you never saw *TGH*, or just don't remember it, catch the buzz.



What's the buzz? **Van Williams** (l) as the *Green Hornet* and **Bruce Lee** as Kato

BOOK SHELF by Hal & Carol Stephenson

Let Me Entertain You, Conversations with Show People
by Jordan R. Young. Moonstone Press, P.O. Box 142,
Beverly Hills, CA 90213. Paperback, \$9.95, 1988,
175 pages, many BW photos, bibliography, and index.
International Standard Book Number 0-940410-83-4.

These are the private stories of 22 entertainers. They step in and out of character for the interviewer. It is easy, when encountering a celebrity, to assume that they are the character they portray so well.

However, they are often a very different person out of character. Jordan Young has sought them out and devoted several pages to letting each of them tell us what they would like to say. The bibliography has two to four references which are biographical books and significant newspaper or magazine articles. The 22 entertainers are listed below. Selected parts of Red Skelton's chapter are shared with NARA NEWS readers. Red Skelton's radio program was aired from 1941 to 1953.



The Show People:

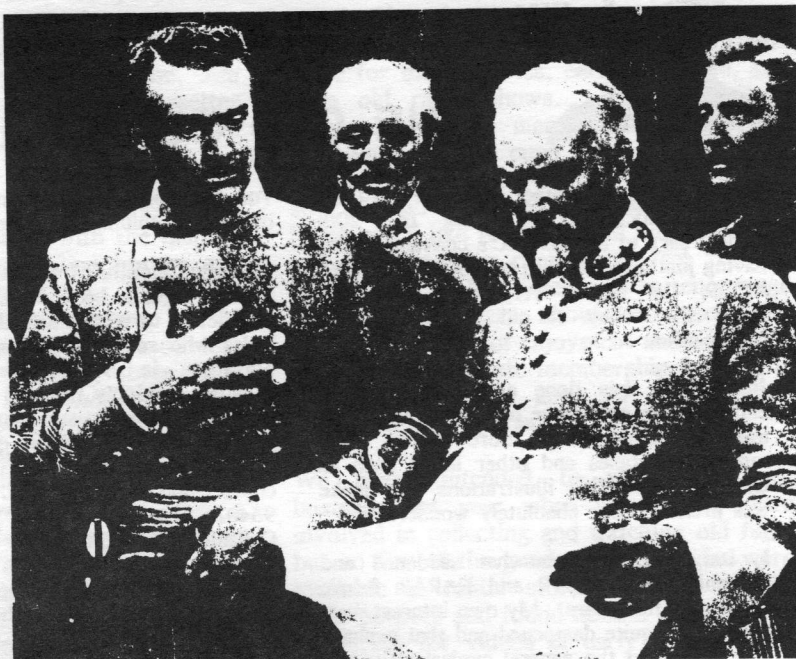
Eubie Blake
Eleanor Boardman
Clyde Cook
Mousie Gardner
Jester Hairston
Huntz Hall
Ray Johnson
Mickey Katz
Laura La Plante
Jack Lemmon
Marcel Marceau
Spanky McFarland
Mary MacLaren
Bill McLinn
Jack Nicholson
Reginald Owen
Dorothy Revier
George Rock
Peter Sellers
Red Skelton
Donald Sutherland
Doodles Weaver

Some of Red's characterizations include Freddie the Freeloader, Clem Kadiddlehopper, George Appleby, the Mean Widdle Kid, and San Fernando Red. Some people behave as if the characters really exist. At Christmas time, an envelope comes with \$5 for Freddie the Freeloader.



Red Skelton, as Freddie the Freeloader, with Robert Vaughn

Red in grey,
with Minor Watson
holding map
in Red's favorite
film,
A Southern Yankee
(1948)



Red was born July 18, 1913 in Vincennes, Indiana, the youngest of four boys. Red's father died two months before he was born. Red grew up in poverty. In 1986, he was given an honorary doctor of humanities degree from Ball State University in Muncie, Indiana for his achievements as a performer and a humanitarian.

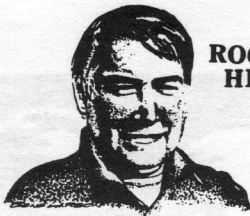
Ed Wynn bought a newspaper from Red as a young boy. Wynn also gave Red a ticket for his performance and Red decided to become a comic. "I told my mother...then she told me my father had traveled with the Hagenbeck & Wallace circus." She said "I knew it would come out in one of you boys; I didn't know which one." At age 12, Red ran away from home to perform in riverboat minstrel shows, circuses, burlesque, and rise to stardom through the vaudeville circuit. Red's feature film debut was in 1938 in *Having Wonderful Time*.

Red tells us:

I created several of my characters on radio. People ask how Junior, the Mean Widdle Kid, came about. I was trying to live a childhood I never had.

The Old Man Watching the Parade was a characterization on my 1953-1971 television show. I first did it to entertain my boy Richard while he was listening to the theme music for *The Bridge on the River Kwai*.

The audience is the only family I've had since I left home. When I thank people for coming...I'm saying "You are my family." When I say "Good night, and may God bless" at the end of my show--that's *me* talking.



ROGER
HILL

THE OLD CURMUDGEON

At this date in November, my wife and I are eagerly anticipating attending the 20th Anniversary of SPERDVAC's convention and having just also received vol. XXII:#2 NARA NEWS, I'm feeling very very optimistic about the hobby of old radio broadcast appreciation.

Jim Snyder has done a beautiful job as editor; I can only hope he'll continue for at least a half-dozen or more years. The numerous articles and other items such as Gene Larson's fine illustrations just make this premier issue absolutely wonderful.

I, too, had felt somewhat saddened and pessimistic about OTR and NARA's future these past few years. My own interest was, for awhile, quite dampened and that perhaps contributed to the general cynical attitude I carried. Thanks to a wonderfully understanding wife who loves OTR nearly as much as I do (and who actively encourages the collecting, trading, and listening), my own zeal has been on the rise these past couple of years. Jim Snyder's excellent corresponding skills and attention to detail is also a part of this renewed enthusiasm. I've even been moved to offer my services as the Printed Materials Librarian, if the organization still needs such a staffer.

It feels wonderful to see Jack French, John Pellatt, Charles Sexton, Bob Burnham, and good friend Gene Larson in print again. And with your kindness and patience, I hope to make many contributions to the journal as well. Equipment roster here has changed a bit. In addition to the older Brother word processor, I've acquired (at a sale price) a very nice Canon Starwriter 70 word processor which does nearly all that a computer word processor can do. Different fonts, styles, sizes and such as well as these double columns. At about the same time as springing for this "educated" machine, I bought a used Macintosh IIfx which should also provide some good technical abilities for future writing.

Too bad these devices can't also make the content of columns as super-duper!

In recent months, I've made friends with a Jim Stringham back in Lansing, Michigan and he, in turn, has introduced me to Steve Kelez who sells radio shows through Radio Showcase in Santa Rosa. Steve puts together a mighty fine and thorough catalog plus his labeling is superior to anything I've ever seen before and the quality is the best you could ask for. If you're interested, contact him at P.O.B. 4357; Santa Rosa, CA 95402. We got to meet Steve at a recent Collector's Exhibition at the San Mateo Fairgrounds. My mind was bogged at seeing so many hundreds (maybe thousands?) of booths with so many goodies to drool over. Lots of old microphones (for 1994 prices!), movie posters, radio premiums of yesteryear, and on and on and on. We spent the whole day there, mostly talking to Steve, but also wandering around in a daze wishing we had more money to trade for those collectibles.

Jim Stringham also introduced me to Classic Images, a super duper publication for fans of older movies, early TV shows, and even sometimes some items relating to vintage radio broadcasts. Along with this new addiction is the craving for movie posters, lobby cards, and other memorabilia. So it seems the old hobbyist never dies....he just accumulates more junk!

I suppose if there's anything good that can be said for "losing" one's radio collection, it's that there's a renewed joy of re-collecting programs and keeping busy at the dubbing decks. Having once had a very nice library of 11,000 shows which dwindled down over a dozen years to a previous few (sorry Mr. Sinatra!), I've been rebuilding the collection but this time on cassette as I've phased out the reel-to-reel recorders and tapes. So Jim Snyder's comments about collector's attitudes hit home with me for I've encountered some of what he wrote of. It's sad when there are people out there like

that. On the other hand, it's people like this Jim Stringham who reinforces a very positive feeling for goodness in others. Without asking for equal trade time, Jim has sent audio cassettes and video cassettes of things he thought we'd enjoy. And I've tried to reciprocate.

Rebuilding the library of radio shows has been accomplished partially with the help of Tom Monroe's cassette lending library and two very good deals he offers: (1) If you agree to listen and write reviews of 15 cassettes he sends {you have to send him \$2.00 first} then after doing three such sets, you can borrow 45 cassettes for just the cost of postage. When I first did this, I couldn't figure out what he meant when he asked for "positive reviews". It turns out, he just means a review that would make a reader interested in borrowing that tape. Simple enough, eh? Well, as some of us get older, we become a little dense in the attic! The other great deal (#2 if you're keeping track) is that occasionally he'll let you borrow any 45 cassettes you want from the library for only \$30. Wow! Compare that with some places that charge you \$6.00 for buying just one sixty minute cassette of radio shows. Forty five cassettes with an hour on each tape means 45 hours at an approximate cost of just under 70¢ per hour. As the used car salesman says, "*Such a deal!*"

I've also bought some cassettes from Steve Kelez of Radio Showcase and have been totally pleased with the quality. Being a member of SPERDVAC, I've also been making regular use of their multi-lending libraries and enjoying access to some things not in anyone else's libraries for borrowing. I'm happy to say that I've been enjoying doing some reading of the Radiogram for the blind for SPERDVAC and perhaps NARA should introduce such a service for any of our visually challenged members.

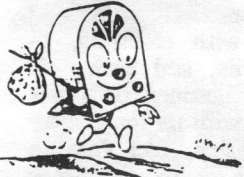
If any of you are also interested in older movies (including silents) and 1950's television shows, I'd be happy to correspond with you and perhaps we can share some information and collectibles.

One more note at this time. My wife and I are looking forward to opening our own business in early 1995. A specialty rental store for older movies, early tv shows, and even old radio shows. Sales will likely involved other memorabilia such as premiums, coffee cups with emblems, t-shirts with pictures, cards, and such. If any of you have old magazines or other items you'd like to share with us for display and browsing by customers, feel free to contact me. My intent is to encourage customers to learn about and use these alternative forms of enjoyment and wherever possible, to promote membership in NARA, SPERDVAC, and any of the other organizations out there.

We never intended to start our own business last year when we became more involved in collecting and watching old films but so few of the good vintage movies were available at rental stores that we sought other sources and found dozens upon dozens of outlets for videos of early tv and older movies. Have you ever seen *Vic and Sade* on television? What a trip! *Henry Aldrich* isn't at all bad on tv but *Duffy's Tavern* sort of falls flat. There are many other early television shows which are tied to our radio favorites. But you might be surprised to find some of the classic films also closely related to older radio broadcasts. Of course, there are serials such as *Gangbusters* but you might not realize the availability of *I Love a Mystery: The Decapitation of Jefferson Monk* or a movie series based on *Inner Sanctum*. Even *Henry Aldrich* had a movie series. These are just plain down right fun to enjoy. No violent, rock 'em/sock 'em action and no steamy sex scenes or language foul enough to curdle your coffee creamer. Just good old fun!

In fact, I've been wondering if maybe it would be advisable to expand NARA into NARTVF...North American Radio Television and Film as an organization. We'd possibly find whole new goals of unifying the threads tying together our radio interests with the early tv and older movies. I hate to say much about current films after this past year's attempt to produce a satisfactory *Shadow* movie.

Wireless Wanderings



JIM SNYDER

I've been putting on a program about old time radio for senior citizens groups for the last year. Here in the Phoenix metro area there are literally hundreds of retirement communities and other groups of seniors looking for programs for their groups.

The particular retirement community that I live in, in addition to its many other activities, has a program of paid entertainment at least once a week. This paid entertainment charges somewhere between one hundred and one hundred fifty dollars for what is usually a one hour performance or presentation. In addition to that, they are very frequently selling their book, or their tapes. I sent out a flyer to a few retirement communities stating that my program was free and that I was promoting or selling nothing at all. That brought a response so that I could try out my program last year, and then make a few changes in it this past summer to smooth it out a bit.

Others have told me, in past years, that they have tried putting on OTR programs for audiences, and that they were not well received. I noted, though, that each of them was playing a full broadcast of one or more shows. It seemed to me that such a program would be quite uninteresting to a group having to sit and listen to it. So, I more or less patterned my program on the order of Frank Bresee's GOLDEN DAYS OF RADIO program. That is, small chunks (none longer than five minutes and a couple only 20 seconds long) with anecdotes and commentary in between selections, along with some audience participation such as guessing who did something or other. I have also limited my program to about 45 minutes, as I think that is plenty for one sitting.

Following my introduction to the program I play a string of twenty-two openings for old time radio shows, asking the audience to see how many they remember. I get a lot of reaction from the audience as they recognize something they haven't thought of in forty or fifty years. I then go to an excerpt from what is probably the most famous broadcast in history, the "War of the Worlds" broadcast from the MERCURY THEATER ON THE AIR. Without telling them what it is before hand, I ask them to raise their hands when they recognize it. There are usually three or four hands up right away, and then a few keep cropping up as we go along until the first mention of the Martians after about three minutes and then everyone's hand goes up. I then play some comedy show excerpts with some commentary and participation on their part, then to some kiddie shows and wind up with a couple of bloopers.

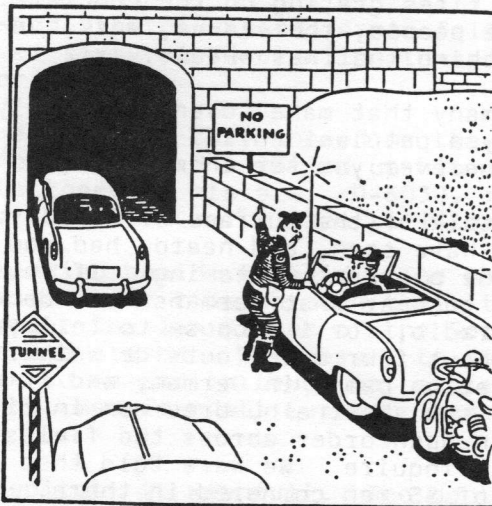
The program has been extremely well received with many people crowding around at the end of the program to talk about their favorite show. I promote nothing at all during the program, but at the end if an individual asks how they can obtain shows I give them a one page sheet listing some of the clubs, dealers, conventions, and independent publications. Since I do not have a question and answer session at the end, this is strictly on an individual basis, but it is possible that some have gotten into the hobby because of this.

Virtually every place I have done this program has asked me to do a follow-up presentation the following year. Since this year I am involved as vice president of my own retirement community, and will be president next year, I have very few free evenings to go out with these presentations, so it will be at least a year before I will be able to put together another such program and be able to get out with it. I am not currently able to accept all the invitations I am getting anyway.

My smallest audience has been about seventy-five people and the largest around two hundred fifty. I purchased my own sound system and I pipe that through their own system when I can. That was not possible with that group of two-fifty and while they could hear me speaking just fine, the tapes were not of adequate quality to be understood by those in the back of the room. So now, if the crowd is expected to be over one hundred fifty people, I go out and check whether or not I can go through their system before I accept the invitation.

I also find that I have not had to send out any more flyers about my presentation. Periodically the entertainment chairmen from these various retirement communities meet to exchange notes on new programs and what has and what has not gone over well in their own communities. This has brought in many more requests than I am able to handle, at least until my term of office in my own community is over.

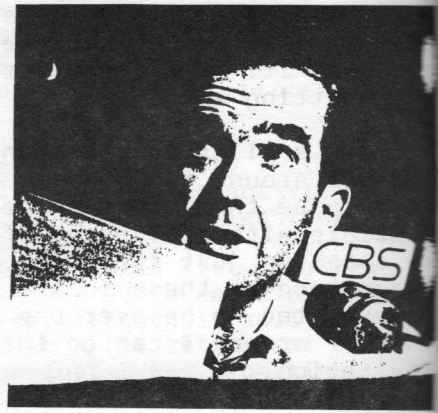
These groups of seniors are desperate for entertainment and they really do enjoy remembering radio's golden age, just as we do. Every town and city of any size at all, at the very least, has a nursing home, for example. They are desperate for entertainment for their residents. You might want to consider sharing some of your collection with them, as I have done. You'll find it's lots of fun.



"I don't care! I'm not going in there until I hear the end of my radio serial!"

World War II:

This year, of course, marks the 50th anniversary of the ending of World War II. We are experiencing many special presentations marking the occasion on TV, radio, and in the printed media. We want to join in this remembrance. Here we present the transcript of an Edward R. Murrow broadcast giving a rather chilling account of his visit to the Buchenwald Concentration Camp three days earlier. This is the sort of thing that should not be forgotten.



Edward R. Murrow

“BUCHENWALD”

April 15, 1945

During the last week, I have driven more than a few hundred miles through Germany, most of it in the Third Army sector—Wiesbaden, Frankfurt, Weimar, Jena and beyond. It is impossible to keep up with this war. The traffic flows down the super-highways, trucks with German helmets tied to the radiators and belts of machine-gun ammunition draped from fender to fender. The tanks on the concrete roads sound like a huge sausage machine, grinding up sheets of corrugated iron. And when there is a gap between convoys, when the noise dies away, there is another small noise, that of wooden-soled shoes and of small iron tires grating on the concrete. The power moves forward, while the people, the slaves, walk back, pulling their small belongings on anything that has wheels.

There are cities in Germany that make Coventry and Plymouth appear to be merely damage done by a petulant child, but bombed houses have a way of looking alike, wherever you see them.

But this is no time to talk of the surface of Germany. Permit me to tell you what you would have seen, and heard, had you been with me on Thursday. It will not be pleasant listening. If you are at lunch, or if you have no appetite to hear what Germans have done, now is a good time to switch off the radio, for I propose to tell you of Buchenwald. It is on a small hill about four miles outside Weimar, and it was one of the largest concentration camps in Germany and it was built to last. As we approached it, we saw about a hundred men in civilian clothes with rifles advancing in open order across the fields. There were a few shops; we stopped to inquire. We were told that some of the prisoners had a couple of SS men cornered in there. We drove on, reached the main gate. The prisoners crowded up behind the wire. We entered.

And now, let me tell this in the first person, for I was the least important person there, as you shall hear. There surged around me an evil-smelling horde. Men and boys reached out to touch me; they were in rags and the remnants of uniform. Death had already marked many of them, but they were smiling with their eyes. I looked out over that mass of men to the green fields beyond where well-fed Germans were plowing.

A German, Fritz Kersheimer, came up and said, "May I show you round the camp? I've been here ten years." An Englishman stood to attention, saying, "May I introduce myself, delighted to see you, and can you tell me when some of our blokes will be along?" I told him soon and asked to see one of the barracks. It happened to be occupied by Czechoslovakians. When I entered, men crowded around, tried to lift me to their shoulders. They were too weak. Many of them could not get out of bed. I was told that this building had once stabled eighty horses. There were twelve hundred men in it, five to a bunk. The stink was beyond all description.

When I reached the center of the barracks, a man came up and said, "You remember me. I'm Peter Zenkl, one-time mayor of Prague." I remembered him, but did not recognize him. He asked about Benes and Jan Masaryk. I asked how many men had died in that building during the last month. They called the doctor; we inspected his records. There were only names in the little black book, nothing more—nothing of who these men were, what they had done, or hoped. Behind the names of those who had died there was a cross. I counted them. They totalled 242. Two hundred and forty-two out of twelve hundred in one month.

As I walked down to the end of the barracks, there was applause from the men too weak to get out of bed. It sounded like the hand clapping of babies; they were so weak. The doctor's name was Paul Heller. He had been there since 1938.

As we walked out into the courtyard, a man fell dead. Two others—they must have been over sixty—were crawling toward the latrine. I saw it but will not describe it.

In another part of the camp they showed me the children, hundreds of them. Some were only six. One rolled up his sleeve, showed me his number. It was tattooed on his arm. D-6030, it was. The others showed me their numbers; they will carry them till they die.

An elderly man standing beside me said, "The children, enemies of the state." I could see their ribs through their thin shirts. The old man said, "I am Professor Charles Richer of the Sorbonne." The children clung to my hands and stared. We crossed to the courtyard. Men kept coming up to speak to me and to touch me, professors from Poland, doctors from Vienna, men from all Europe. Men from the countries that made America.

We went to the hospital; it was full. The doctor told me that two hundred had died the day before. I asked the cause of death; he shrugged and said, "Tuberculosis, starvation, fatigue, and there are many

who have no desire to live. It is very difficult." Dr. Heller pulled back the blankets from a man's feet to show me how swollen they were. The man was dead. Most of the patients could not move.

As we left the hospital I drew out a leather billfold, hoping that I had some money which would help those who lived to get home. Professor Richer from the Sorbonne said, "I should be careful of my wallet if I were you. You know there are criminals in this camp too." A small man tottered up, saying, "May I feel the leather, please? You see, I used to make good things of leather in Vienna." Another man said, "My name is Walter Roeder. For many years I lived in Joliet. Came back to Germany for a visit and Hitler grabbed me."

I asked to see the kitchen; it was clean. The German in charge had been a Communist, had been at Buchenwald for nine years, had a picture of his daughter in Hamburg. He hadn't seen her for almost twelve years, and if I got to Hamburg, would I look her up? He showed me the daily ration—one piece of brown bread about as thick as your thumb, on top of it a piece of margarine as big as three sticks of chewing gum. That and a little stew, was what they received every twenty-four hours. He had a chart on the wall; very complicated it was. There were little red tabs scattered through it. He said that was to indicate each ten men who died. He had to account for the rations, and he added, "We're very efficient here."

We went again into the courtyard, and as we walked we talked. The two doctors, the Frenchman and the Czech, agreed that about six thousand had died during March. Kersheimer, the German, added that back in the winter of 1939, when the Poles began to arrive without winter clothing, they died at the rate of approximately nine hundred a day. Five different men asserted that Buchenwald was the best concentration camp in Germany; they had had some experience with the others.

Dr. Heller, the Czech, asked if I would care to see the crematorium. He said it wouldn't be very interesting because the Germans had run out of coke some days ago and had taken to dumping the bodies into a great hole nearby. Professor Richer said perhaps I would care to see the small courtyard. I said yes. He turned and told the children to stay behind. As we walked across the square I noticed that the professor had a hole in his left shoe and a toe sticking out of the right one. He followed my eyes and said, "I regret that I am so little presentable, but what can one do?" At that point another Frenchman came up to announce that three of his fellow countrymen outside had killed three S.S. men and taken one prisoner. We proceeded to the small courtyard. The wall was about eight feet high; it adjoined what had been a stable or garage. We entered. It was floored with concrete. There were two rows of bodies stacked up like cordwood. They were thin and very white. Some of the bodies were terribly bruised, though there seemed to be little flesh to bruise. Some had been shot through the head, but they bled but little. All except two were naked. I tried to count them as best I could and arrived at the conclusion that all that was mortal of more than five hundred men and boys lay there in two neat piles.

There was a German trailer which must have contained another fifty, but it wasn't possible to count them. The clothing was piled in a heap against the wall. It appeared that most of the men and boys had died of starvation; they had not been executed. But the manner of death seemed unimportant. Murder had been done at Buchenwald. God alone knows how many men and boys have died there during the last twelve years. Thursday I was told that there were more than twenty thousand in the camp. There had been as many as sixty thousand. Where are they now?

As I left that camp, a Frenchman who used to work for Havas in Paris came up to me and said, "You will write something about this perhaps?" And he added, "To write about this you must have been here at least two years, and after that—you don't want to write any more."

I pray you to believe what I have said about Buchenwald. I have reported what I saw and heard, but only part of it. For most of it I have no words. Dead men are plentiful in war, but the living dead, more than twenty-thousand of them in one camp. And the country round about was pleasing to the eye, and the Germans were well fed and well dressed. American trucks were rolling toward the rear filled with prisoners. Soon they would be eating American rations, as much for a meal as the men at Buchenwald received in four days.

If I've offended you by this rather mild account of Buchenwald, I'm not in the least sorry. I was there on Thursday, and many men in many tongues blessed the name of Roosevelt. For long years his name had meant the full measure of their hope. These men who had kept close company with death for many years did not know that Mr. Roosevelt would within hours, join their comrades who had laid their lives on the scales of freedom.

Back in 1941, Mr. Churchill said to me with tears in his eyes, "One day the world and history will recognize and acknowledge what it owes to your President." I saw and heard the first installment of that at Buchenwald on Thursday. It came from men from all over Europe. Their faces, with more flesh on them, might have been found anywhere at home. To them the name "Roosevelt" was a symbol, the code word for a lot of guys named "Joe" who are somewhere out in the blue with the armor heading east. At Buchenwald they spoke of the President just before he died. It there be a better epitaph, history does not record it.

February 2, 1995

Station's joke request bombs

WAUSAU, Wis. — A radio station apologized for asking listeners to call in with Auschwitz jokes on the 50th anniversary of the liberation of the Nazi death camp.

"It's an instance we would like to put behind us," Beverly Rice, general manager of WDEZ-AM, said after the station was contacted by the Chicago-based Anti-Defamation League, a civil rights groups that fights anti-Semitism.

LUM & ABNER by Charles Sexton

First Instalment

Most collectors and fans of old time radio know and enjoy the quiet, gentle humor of Lum and Abner. Many episodes have surfaced over the years, and I've tried to pick up every one available - well over 1,000. Chester 'Lum' Lauck and Norris 'Abner' Goff were lifelong friends. Chet was born February 9, 1902, at Alleene and Norris on May 30, 1906 at Cove, Arkansas. They had been successful businessmen in Mena, Arkansas, prior to going into show business. The Lum and Abner show started over NBC on April 26, 1931 and was on the air for 24 years until the final broadcast on May 15, 1953.

I've always been fascinated by the efforts to make shows such as Lum and Abner (Vic and Sade is another) real to the listener through graphic descriptions of characters, places and events. Following is a breakdown of several aspects of the Lum and Abner show which makes the point. Lum and Abner fans may find some new nugget here while I hope the rest of you may also get some enjoyment from this visit to Pine Ridge.

Part 1 - The good citizens of Pine Ridge. As most OTR fans know, Lauck and Goff, who were Lum and Abner, also did most of the other character voices on the show, at least until it went to a 1/2 hour format in the fall of 1948 when Edna Best, Zasu Pitts, Andy Devine, Clarence Hartzel and Cliff Arquette assumed new character roles. Lauck, for instance, was also Grandpappy Spears and Cedric Weehunt, while Goff supplied the voices of Squire Skimp and Dick Huddleston, the latter being Goff's real voice. The February 7, 1942, issue of Movie-Radio Guide noted that Lum and Abner had introduced a third regular actor on the show, Danny Duncan, once with the National Barn Dance, who was to portray Uncle Henry Luncford, the Town Marshall. He also appeared in their movie, The Bashful Bachelor. While these were the principal characters, a large cast of off-stage citizens of Pine Ridge were frequently mentioned.

Just how big was Pine Ridge, anyway? A 1939 premium, the Jot-Em-Down Store Catalogue and Party Book, noted that Pine Ridge had a population of only 94. However, in 1942 it was reported in one of the broadcasts that 607 families lived in and around the town. Assuming, for the sake of argument, that the average family size numbered four, then Pine Ridge was a fair sized village of some 2400 citizens in 1942. Since over 300 of those good folk are described or mentioned during the long program run available from the 40s, we may assume the larger figure to be more accurate as to the town's size. Following, then, is a breakout of the characters mentioned during the period from 1940-1947, including well know facts and, perhaps, a few new ones thrown in for good measure:

Speaking parts - long term. The underlined names are the principal characters which sustained the show day-to-day. All family members are included here to keep them from being scattered throughout the text, but any not underlined were principally background characters or had very occasional speaking roles.

Lum (real name, Columbus) Edwards - Co-Owner of the Jot-Em-Down store and, on occasion, Justice of the Peace and Schoolboard President. Also, usually president of whatever new business he and Abner cooked up. Lum was a bachelor

Abner Finley Peabody - Co-Owner of the Jot-Em-Down store and, on occasion, Mayor and Assistant Town Marshall. Most often vice-president of the aforementioned businesses he and Lum started. Abner's wife, Elizabeth, and their daughter, Pearl. Abner always called her Little Pearl. She joined the Army Nurse Corps in WW II.

Milfred Avery Spears - Known as Grandpappy Spears to the Pine Ridge community. Also known as Buster V. Davenport for a time after he developed amnesia. Grandpappy figured this name from the initials on his long johns which were BVD. (See movie synopsis for So This Is Washington). His wife, Charity, was referred to as Aunt Charity. Hillary Spears was Grandpappy and Charity's estranged son.

Cedric Wolfgang Weehunt, oldest son of Kalup (or Caleb) and Buelah Weehunt. Cedric worked at the Defense Plant (see Walt Bates) during WW II and was in the 3rd or 4th Reader at the Pine Ridge school when not working. He also did odd jobs for Lum and Abner. Cedric was an imposing lad, especially at the 3rd or 4th Reader level, as he stood 6' 4" and wore a 12 1/2 D shoe. His birthday was April 27. Kalup was the town blacksmith

M.(Maynard) K. Skimp - Known around town as Squire Skimp. Lawyer, Realtor, insurance salesman and all-round con man. Former carnival barker. Lum and Abner's chief nemesis. His wife's name was Cora.

Lewellan Snavely 'Mousey' Gray - did odd jobs around town although he worked at the Defense Plant for awhile (as did many others). He also served in the army during WW II but was released for medical reasons. Everyone in Pine Ridge thought it was due to a war injury, but before long it was revealed Mousey had simply cut himself with a knife while performing KP. His wife's name was Gussie; she was also Snake Hogan's sister.

Dick Huddelston and his wife. He owned Huddelston's General Store, a rival to the Jot-Em-Down. Dick served as the voice of reason to Lum and Abner as they were about to implement some harebrained scheme, but they usually failed to listen or heed his advise until it was too late. The town post office was also located in this store and Dick was the Postmaster.

Ulysses S. Quincy - farmer. Usually responded to every comment directed to him with "O.K." This made him seem very wise to Lum and Abner. He was always on the lookout for someone to paint his barn. His wife's name was Cary. The number of their children was unspecified, but the youngest son was named Ellery.

Speaking parts - short term. Usually for only one story theme, although many remain background characters throughout the life of the show:

Ellie Conners, an orphan, who became Lum and Abner's ward. She changed her name to Mary Edwards

Phinas Peabody - Abner's father

Snake Hogan - the town tough. Robert Hogan was his son.

Henry Luncford (or Lunsford)- known as Uncle Henry. He was the town marshal. Mrs. Luncford was the only reference to his wife; they had one daughter. Uncle Henry's sister, Sylvia, lived with them.

Doc Cyrus Miller - the town's general practitioner and a good friend of Lum and Abner

Diogenes Smith - con man extraordinaire and the source of one of the longest running expressions used on the show, 'Wonderful World'. Cedric continued to use it long after Diogenes was locked up.

Charlie Redfield. Wife and daughter, Winnifred. Winnifred was sweet on Cedric but he said she had buck teeth so big she could eat an ear of corn through a picket fence.

Ira Hodgkins - livery stable owner. His wife, Jessie, took in washing. The number of their children was uncertain except for one son, Dillard. Mrs. Tarkum, Jessie's momma, and Grandpa Hodgkins also lived with them.

B.J. Webster - tried to swindle Grandpappy Spears and take over his farm.

Frederick Miller - worked at the defense plant

Professor Marion Orville Sloan - Pine Ridge schoolteacher (1943-44)

Dr. Samuel W. Snide - dentist. Replaced Doc Fisher temporarily

Dr. Fontaine Grill - an inventor, he left a crate with Lum and Abner for safekeeping.

Their curiosity caused them to open the crate and there they discovered a robot whom they named Robert

D.V. (Viola) Hartford - an ex-WAC, hired sight unseen by Lum and Abner as general manager of the Jot-Em-Down store. She made their lives miserable until she eloped with the mail hack driver, Vern Hurley

Kitty ? - lady barber who worked for Mose Moots for awhile

Dr. Roller, the Pest Controller - exterminator

Doctor Benjamin Franklin Withers - new veterinarian.(1946). (Played by Clarence Hartzel)

Major off-stage characters, often spoken about or referred to but never heard:

Luke Spears - Grandpappy Spears' nephew. He owned Luke Spears Lunchroom. He and his wife had nine children.

Maimie - Telephone operator

Sister Simpson - She was the town's old maid. She ran the boarding house in town and had her cap set for Lum.

Ezra Seestrunk - about the richest person in town. His wife, Maimie, two daughters, Clarabelle and Geraldine, and a son, Ezra Seestrunk, Jr. Clarabelle was Cedric Weehunt's girlfriend - he thought - when she wasn't otherwise occupied with Gomer Bates.

Mose Moots - barber. His shop was called Mose Moots' Tonsorial Emporium in the 1939 Jot-Em-Down catalogue and party book. Mrs. Moots, a son and a sister who lived with them.

Tom Blevins and his wife, Bessie. Their sons were Milton, Skinny, Clarence, Woodrow, and Robert. Robert enlisted in the Army Air Force during WW II and was killed in action. They had three daughters, Virginia, Mildred and Lucy.

Eugene Blevins - carpenter. He was a relative of Tom

Lucille (also referred to as Myrtle) Barton. Her husband's name was John. They had three daughters, Mildred, Sybel and Helen. Helen married Ernest MacMillan. Also one son named Ernest. He enlisted in the Army during WW II

Lydia (also referred to as Iona) Abernathy - To Pine Ridgers she was the Widder Abernathy. She had nine children including sons Kenneth, Ronald, Clarence and Roscoe

Grandpa Otis Masters and Grandma Masters

Frank Foster and his sons Skinny, Shorty, and Wimpy. They were all friends of Cedric. Frank was either widowed or divorced because he was Lum's usual rival for the attention of any pretty ladies who came to town, particularly schoolmarms. He owned a filling station.

Walt Bates, his wife, Louella (Emma) and sons, Gomer, Shorty, Orville, and little Doodie, and two daughters, Mildred and Beulah. Grandpa Bates also lived with the

family. Gomer was Cedric's rival for Clarabelle Seestrunk's affections. Mildred married Ernest MacMillan. Walt owned a sawmill which was converted to a defense plant during WW II. We were never told what was manufactured there; it was probably a military secret!

Earl Pomeroy, his wife, Elsie, and their sons, Cyclone and Kenny. Kenny was Ellie Connor's (Lum and Abner's ward) beau.

Gilroy Adams - city clerk. Gilroy was a friendly fella, according to Grandpappy Spears, and he always said, 'hi'.

Ed Beckley - owned the drug store. His wife and daughter and Emory, a son who joined the navy in WW II.

Mrs. Agnus MacMillan and her son Ernest. Ernest married Mildred Bates and joined the army during WW II. In 1946 he married a girl from Cherry Hill. Perhaps he and Mildred were divorced or she had died. Mrs. Blair - Mrs. MacMillan's sister.

Will Spencer - printer

Grimey Ludlow - town alderman

The Widder Jessup and her youngins

Emmett Goshin, his wife, Emmett Jr., a son, and Flora, a daughter.

Bert Clemintine

Old Dad Crocket - owned a pool hall. His son, Barrel Legs Crockett, joined the army in WW II. He was also a friend of Cedric Weehunt.

Orlo Wormley - Grandpappy Spears always had a story about old Orly. He lived south of Oden

Earl Butler, his wife and their six children, including two sons, Sam and Earl.

Doc Rollins - veterinary

Luther Phillips - town alderman. He had a peddler's wagon in 1935. His wife was Maimie. She was Mrs. Seestrunk's sister.

Beanpole Potter

Mr. Douglas - auto mechanic

Willie, the Boodler - a tramp

Pack Rat Watts

Miss Fredericks - the schoolmarm from 1941-1943. Lum surely would have liked to marry her, but was too bashful to ask.

Emileen Platt - schoolmarm (1945-47)

Off-stage characters mentioned occasionally:

Squire Philbert - Squire's usual business partner

Mr. Spatt - Squire's business partner in 1945

Tom Monroe, no occupation noted. His wife was also unnamed.

Charlie Shelton

Old Man Higgins, Mrs. Higgins, and Frances Higgins, their son.

Brother Williams - circuit rider

Arnold McGuire

Frank Clancy

Tom Foster

Jeff ? - owned the butcher shop

Mort (Mark) Hanson - They had one child.

Lawrence Spinks - Lived south of Cherry Hill. He had one webbed foot and could swim faster than anyone, but only in circles. He kept waiting for race officials to design a circular swimming pool, like race car tracks, so he could show off his skill.

Floyd Ertz

Jed Sumpter and his son, Albert Sumpter

Ernie ? - Worked at the drug store

Mrs Ruth Smith

Ed Clayton, Mrs. Clayton and the Clayton youngins

Sam Hibbins

Ned Lubbock

Mr Wood, his wife, and Mary, a daughter

Al Potter

John ? - drove the mail hack

Mr. Evans, his wife and Whitey, a son

Olive Millbank

Luke Smith and his wife

Ezar Courtney

Whitey Everett

Ephram White, his wife and a son, Eli, who joined the army during WW II.

Harry Kessel - in the Army during WW II

Doc Fisher and Mrs. Fisher- the town dentist. He was in the army during WW II

Elsie May Watts

Ollie Ziegler - town alderman. His wife and their son, little Ollie Ziegler, Jr.

Mr. PIPPS, his wife and a daughter, Beulah.

Julius Chester

Giggom Riley

George Hobbs, his wife, a daughter and a son, Egglebert

Tom Benson

George Bernard Hinkley

Sam Lee

John Smith

Fatty Thompson - in the army during WW II

Gib Tucker

Old Dad Foss - ran a popcorn stand

Vesper Hawkins

Charlie Withers

Dave Clark and his wife, Agatha

Luke Smith

Corny Struby

Gus Johnson - a farmer. His wife and a daughter and a son, Jackie. His uncle Earl also live with him.

Gesmer Butte and his wife

Ollie Omstead, his wife and their youngins

Mr. Saxon, his wife and their daughter, Verbina

Blair Ridgeway

Agatha Phines



Lavon LaFrance - beauty salon operator
 Cary Hardley, his wife, and their girls
 Maude Toops
 Red McCloud
 Hap Hazzard
 Sid Martin
 Rex Phillips
 Howard Hutton
 Mr. Fitzroy, his wife and their twins
 Mr. Dixon - owned the bakery. Mrs. Dixon and their son, Frog, the star football player for the Pine Ridge school. They later moved to Oden.
 Willard Burle
 Vern Hurley - hack driver.
 Mr. Jenkins - carpenter
 Mr. Clark
 Ed Watkins and his wife
 Mrs. Bartlett
 Mrs. Brown
 Zeb Whitzit - ran a small grocery store outside of town near Piney Mountain
 Howard Polk - mayor of Pine Ridge. Moved to Oklahoma in 1942.
 Mickey Harrison - a friend of Cedric
 Beauford ? - telephone repair man
 Bertha Johnson
 Whitey Finch
 Otis Bagley
 Stacy Cadlow
 Garnett Lewis - lives south of Oden. Had a rock garden made out of bottles.
 Old Man Thatcher and his wife
 Mr. and Mrs Jackson and their son, Corny, who played on the school football team
 Lou Rankin, his wife, and Grandma Rankin
 Brother Riggins - circuit rider
 Paul Warner - candidate for state assembly
 Foster Childers, his wife and the twins, Hortense and Homer, and little Calwell
 Mr. Dixon
 Ike Sewall
 The Widder Cobb
 Mr. Duncan and his wife. A WW II veteran, he moved to Pine Ridge after the war
 Lester Parks - foreman at Walt Bates sawmill
 Hugh Garrett - carpenter
 Tom Hudson and his wife
 Ernie Bickford, his wife and their twins
 Tom Medford
 Old Mr. Delancy
 Les Rollins
 Old Man Dalton
 Oscar Fields



Brad Davis and his son, little Tully Davis
Cannonball Frank Crawford - train engineer
Brother Parish - circuit rider
Fred Quincy
Stingy Jim Watson
Old man Tolliver
Mrs. Gilbert and her son

Dave Chester - he married Melissa Haskins, one of the Cherry Hill Haskin girls
It's interesting to note that of those listed above, 13 were WW II veterans

Occasionally, various Hollywood personalities would happen to drop in, usually in association with a war bond drive Lum and Abner might be talking about. Included were Barbara Stanwyck, Bob Hope and Kay Kyser.

Lum and Abner also had their share of pets:

Old Blue - Abner's dog

Geraldine - a cat which lived in the Jot-Em-Down store.

Clyde - a mouse which took up residence in the store and considered by Abner to be a part of the family.

Part 2 - Pine Ridge homilies. Most were unique to the show. Regardless, their use, liberally sprinkled throughout the scripts, contributed significantly to the show's character and popularity:

Sassafras or Sass-c-frass (Abner)
Ay doggies or Doggies (Lum or Abner)
By grannies or Grannies (Lum)
Yes or No, Mum (Cedric)
I swan to goodness (Lum)
Well, I do know (several)
Recollect now (Lum)
That's our ring (two longs and a short) - announcer
Old Edward's (or Ed'ard's) saying (Lum)
Bless his little heart or Bah-less his lit-tle heart (Abner)
I'll be dad blamed (Lum)
For the land sakes (Abner)
Sech prittle prattle (Abner)
I'll be dogged (several)
Stark ravin' mad crazy (Lum)
Pish posh (several)
Slush and mush (several)
Mind out, mind out (several)
Snake in the weeds (Grandpappy Spears)
Wonderful world (Diogenes Smith, then Cedric)
Ort to be board for the simple (Lum)
Wore to a frazel, wore to a fra-zel (Lum)
Don't want to cast complements right in my own face (Lum)



As narvous and jumpy as a rabbit's nose (several)
Rosy jawed (Abner when describing a particularly pretty lady)
Strong as a white oak stump
If that don't beat the bugs a-fightin' (Lum when expressing amazement)
His eyes were bugged out like a tromped on toad frog (several)
Stubborn as a blue nosed mule (several)
Like arguin' with a stump on fire (several)
You're a caution (Abner)
By Jacks (Dick Huddelston)
I'll be a polka-dotted possum (Abner)
Spavin' legged, knock kneed, pigeon toed, bow legged, flat footed varmint (Grandpappy Spears) (My favorite expression!)
He's a goer (Grandpappy Spears)
Rack 'em up and shoot 'em again (Abner) (or, explain that again, Lum)
Don't go flyin' offin' the handlebars (Lum)
Sakes, sakes, sakes (Cedric)
No sir. No, sir-re-bob, sir (Grandpappy Spears)
For pity sakes (Abner)
Oh, for the pity law me sakes alive (Grandpappy Spears)
If that ain't the outcapinest thing I ever heerd (Grandpappy Spears)
What huskin'shuckins (Grandpappy Spears)
Those lips of hers were flappin like shutters in a cyclone (Abner)

TO BE CONTINUED: Charles Sexton has done a truly monumental, detailed, and complete piece of work on this popular radio series. We will conclude his work (parts 4 through 7) in our summer issue.

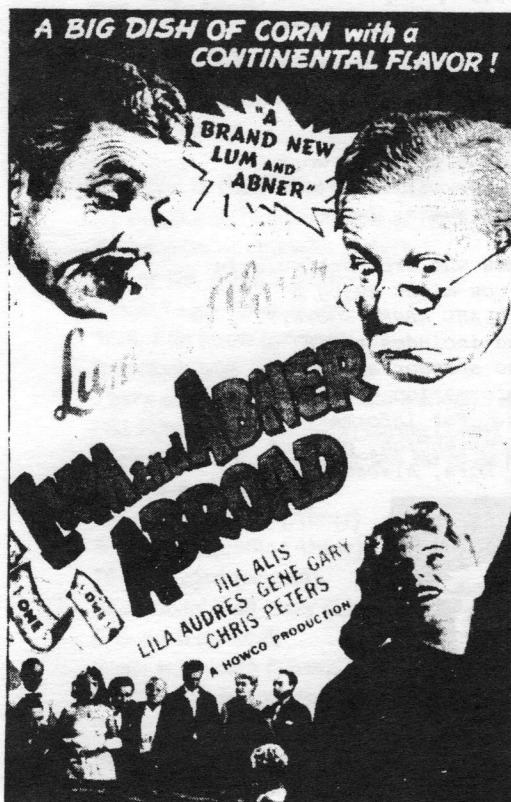
SPECIAL NOTE: For those of you who are particularly interested in Lum and Abner, you might enjoy a membership in the NATIONAL LUM AND ABNER SOCIETY. Membership is \$8.00 a year and includes their bi-monthly journal. They also sponsor an annual convention. You will find information on that elsewhere in this publication. For information about either the club or the convention, contact Tim Hollis, #81 Sharon Blvd., Dora, Alabama 35062.



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CONVENTIONS:



MARK YOUR CALENDAR

The various conventions around the country are outstanding places to enjoy old time radio. All provide re-creations of old radio shows and workshops with some of the stars of old time radio. We encourage you to take advantage of these opportunities to add a new dimension to your hobby.

We list dates here as soon as we receive them so that you can plan ahead.

- ① RADIO ENTHUSIASTS OF PUGET SOUND are holding their third annual convention on June 16 & 17, 1995. For full information please contact Michael Sprague, 9936 NE 197th Street, Bothell, Washington 98011. Phone (206) 488-9518.
- ② THE NATIONAL LUM AND ABNER SOCIETY CONVENTION is scheduled for Saturday, June 24, 1995 at the Best Western Lime Tree Inn in Mena, Arkansas. This is on highways 71, 8, 88, and 71 north. This will be the organization's 11th annual convention. For information contact Tim Hollis, #81 Sharon Blvd., Dora, Alabama 35062. See the full page ad elsewhere in this issue.
- ③ FRIENDS OF OLD TIME RADIO CONVENTION is an annual affair held at the Holiday Inn North at the Newark, New Jersey airport. For those driving it is just off the interstate and for those flying the hotel provides a free shuttle back and forth to the airport. Contact person is Jay Hickerson, Box 4321, Hamden, Connecticut 06514. Phone (203) 248-2887. Future dates:
20th ANNUAL CONVENTION - October 19 - 21, 1995
21st ANNUAL CONVENTION - October 24 - 26, 1996
22nd ANNUAL CONVENTION - October 23 - 25, 1997
- ④ SPERDVAC CONVENTION is held each year at the Holiday Inn Crowne Plaza Hotel at the Los Angeles International Airport. For those driving it is located on the airport entrance road off I-405. The hotel provides a free shuttle service for those flying. Contact person is Larry Gassman, Box 1163, Whittier, California 90603. Phone (310) 947-9800. The next convention date is November 3 - 5, 1995.
- ⑤ THE 10TH ANNUAL OLD TIME RADIO & NOSTALGIA CONVENTION will be held at the Marriott Inn in Cincinnati, Ohio on April 19 & 20, 1996. The hotel is just off I-75 close to the junction with I-275 on the north side of Cincinnati. Contact person for information is Bob Burchette, 10280 Gunpowder Road, Florence, Kentucky 41042. Phone (606) 282-0333.

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Non-commercial ads are free to all members. Your ad will be placed in one issue, but you can resubmit it as often as you like.

The NARA OTR source list is a three-page compendium of over 80 OTR clubs, publications, archives, libraries, museums, and dealers. It lists the name, address, and if available, the telephone number of each of these sources. It is available from Jack French, 5137 Richardson Drive, Fairfax, Virginia 22032. Cost is \$2.00 for NARA members and \$3.00 for others. Send money in cash or stamps; please no checks. All profits from this go to NARA.

Interested in corresponding and/or trading with others who collect country music related old radio shows. Anything from the Grand Ole Opry to local artists performing on local stations. All replies answered promptly. Jack Palmer, 145 North 21st Street, Battle Creek, Michigan 49015.

Looking for the CHARLIE McCARTHY SHOW (AKA the CHASE AND SANBORN HOUR) of Sunday, October 30, 1938 which had Madeleine Carroll as a guest. Paul Everett, P.O. Box 4430, St. Paul, Minnesota 55104.

I would like to obtain the disc or a cassette tape copy of a 1940-1941 WORLD(?) radio transcription of Buddy Clark singing the longer and sexy version of "Bewitched (Bothered-Bewildered) plus other selections. I would also like to obtain Buddy's Carnation Contented Hour/AFRS Melody Hour radio shows. Wally Antuck, 3815 Waverly Hills Road, Lansing, Michigan 48917 (517) 484-8607.

The Friends of Old-Time Radio convention (Newark) is holding its second annual original script writing contest. They would like an original thirty minute script which must be based on any of the great radio programs of the past (Shadow, Jack Benny, etc.). The script can have characters in their original era and time or you can update the time to today. The script must have all music and sound cues as well as all the spoken material. Try to arrange it in script form so it doesn't have to be retyped. The prize for the best script will be \$150 and will be performed at the 1996 convention. Scripts must be submitted by September 3, 1995. Send to Dave Zwengler, 319 Plymouth Road, North Brunswick, NJ 08902.

PAID ADVERTISING INFORMATION...

COMMERCIAL ADVERTISING RATES:

ONE ISSUE:

1/4 page - \$ 25.00

1/2 page - 50.00

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25% off the above rates

A TIP OF THE ATWATER DIAL TO....

The following individuals who have made financial contributions to NARA:

Brent Kohler
David Richardson
Robert D. Wallace

Paul Everett for placing membership ads for NARA, and paying for them, in GOOD OLD DAYS magazine.

Lou Genco for promoting NARA through INTERNET.

Jack Palmer for seeking new members through PRODIGY.

Randy Eidemiller and Chris Lembesis for donations to our printed materials library.

Gene Larson for the centerfold in this month's NEWS, and for clippings to be used in future issues.

Scott Jones and Jim Watson for the massive task of reorganizing and cataloging the NARA reel-to-reel library collection, so that the library is now open and operating.

Our columnists for this issue: Frank Bresee, Robert Brown, Bob Burnham, Roger Hill, Scott Jones, Tom Monroe, Jeffrey Muller, Jack Palmer, Charles Sexton, Ray Smith, Hal and Carol Stephenson.

Norman Cox, Lou Genco, Roger Hill, Gene Larson, Jack Palmer, Charles Sexton (4 columns), Hal & Carol Stephenson who have already sent in columns for our summer issue.

Roger Hill, John Pellatt, and Ray Smith for agreeing to become columnists in each and every issue of the NEWS.

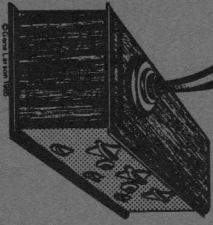
Those who have made contributions to NARA's cassette library: Paul Edelson, Don Fisher, Mike O'Donnell, and John Redman.

Thank You

DEADLINES: June 15 for the summer issue.
September 15 for the fall issue.



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