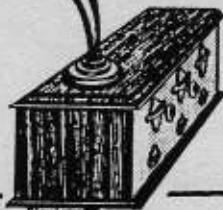


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"FOR THE BEST OF RADIO'S HISTORY"



A JOURNAL OF VINTAGE RADIO

NARA NEWS[®]

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LETTERS FROM OUR READERS

I am currently developing audio-visual media elements for new exhibits at the Oshkosh Public Museum in Wisconsin. One of the exhibits calls for an early 1920's radio to play a selection of radio programming from the era. The proposed program types are:

1. MUSIC: Perhaps new jazz from the early 20's. Especially Chicago based groups or broadcasts.
2. SPORTS: Either Olympics, national championships or Midwestern teams, or novelty sports. Coverage of female athletes' accomplishments would also be useful.
3. NEWS: National and/or international.
4. SERIAL PROGRAMS: Mysteries, westerns, homemaking, whatever was popular in the 1920's.

I look forward to hearing from anyone who can help. Heather Ainsworth, 70 Coolidge Hill Rd., Wattertown, MA 02172. PHONE: (617) 926-8300. FAX: (617) 926-2710. EMAIL: AINSWORT@CHED-ANGIER.COM

During the 1970's we sold thousands of reels of Ampex 291 and Shamrock 031 that have since deteriorated. We have had to replace over 600 of those master reels in our collection. Though we had no way of knowing that these reels would have problems we still feel an obligation to our valued customers. We have recently made a huge purchase of new Ampex 631 and will replace the faulty reels at a cost of \$4.00 a reel, plus postage. All you have to do is send the bad reel back with the original ID tag. You will receive your original box and tag but recorded on new Ampex 631. Since we have donated the first 1600 reels in our collection to Washington State University, those reels are not available. You may substitute with any of the remaining 1200' feels in our collection. We hope that you will feel that this is a fair solution. We accept Visa and Mastercard. Ship all tapes to:

McCoy's Recording
1232 Brentwood Avenue
Richland, WA 99352

THE FOLLOWING ARE EXCERPTS FROM MEMBERS IN RESPONSE TO THE LETTER FROM "NAME AND ADDRESS WITHHELD," IN OUR FALL ISSUE.

Since getting into the hobby two years ago, I have been astonished to see the feuds that have taken place between OTR fans. We are such a small community, we would do well to try and get along. Anyone who doesn't like what someone else is doing and thinks he can do better should go and do so. I, for one, am thankful to the people who are active in this hobby. It is only through the efforts of the people in NARA (and SPERDVAC and RHAC among others) that there is a hobby to be a part of.

Rick Rieve - Fairfax, Virginia

Perhaps the NARA News is not a polished journal but what does he want? I belong to, or have belonged to, four different old time radio groups and believe me the content and quality of their newsletters or magazines varies greatly and the NARA News is above average. The only critique I could make would be to have all the articles of the same type size and style. The articles themselves I find very interesting and informative. If "name withheld" is concerned about some factual errors, what are his comments about many articles in the news media? The various authors and their styles make for interesting reading. As with any magazine some articles are of more interest than others, but that is to be expected.

Grant Brees - East Millinocket, Maine

I have said before that your newsletter is the best or certainly among the top one or two newsletters on OTR! Having spent 39 years in the publishing business as editor, editorial director and publisher, I think I know quality when I see it. Your newsletter is well presented and very readable. It's utter insanity to call indefatigable researchers like Jack French "idiots." Sure there are some errors that creep into any publication once in a while, but not very often.

Chuck Huck - Warrenville, Illinois

As to the other "idiots (who) don't get nothing right," can "name withheld" be referring to the three most knowledgeable sound men in the country, Robert Mott, Ray Erlenborn, and Barney Beck? They only have about three lifetimes invested in radio broadcasting. Maybe he meant Jim Cox, one of the foremost authorities on soap operas, or Bob Burnham, whose technical expertise in the hobby is unparalleled? Or can he be thinking of Frank Bresee, whose long and distinguished career in OTR as an actor, producer, etc. is the envy of us all.

Jack French - Fairfax, Virginia



From The Editor's Desk....

We need to take a little time out from the "good stuff" to handle a little NARA business with you.

First would be your concerns over the cassette library. It is back in operation, but because of the obstructions that were encountered in trying to get it moved from Ohio to California, the whole process involved in checking all the shows so that the sound quality could be improved, was delayed six months longer than anyone expected. This is being worked on as quickly as possible and volunteers are still needed to help with this process (contact Don Aston if you can help). The quicker we can get all cassettes checked, the quicker the library will be back in FULL operation.

For over a year I've been hearing about the terrible sound on the cassettes in the library, but I really had no idea of how great the problem really was. Now, I've listened to about 500 of the cassettes and have found the collection in TERRIBLE shape. If what I've listened to is typical (and perhaps it isn't), then the library will certainly be reduced in size. But at least you won't be paying for a lot of stuff that is unusable. We want the collection to be top quality from now on, and you can help with this. When you find a problem with one of the cassettes, PLEASE, on a separate slip of paper, make a note of the cassette number and the nature of the problem. Put this in the package when you return it. DO NOT write this on the cassette label where it might not be seen. This will ensure that the cassette is rechecked and replaced or removed if necessary.

Over the last year we've been experiencing extremely slow delivery through the mail of each issue of the NARA News. In an effort to overcome this, Janis DeMoss is now trying to place each one in the mail two and a half weeks early, and that seemed to help with each of the last two. There are two of us involved in getting each quarterly issue to you. I have the fun part, but Janis' part is sheer drudgery, and she handles that superbly well. Because of the early mailing to you, our deadline time schedule has had to become very rigid. Deadlines are found inside the back cover of each issue. Something that arrives even one day late will have to be held over for the next issue. We appreciate your cooperation and understanding on this.

I pride myself on answering your mail very promptly, but there was a long delay in my responses when our fall issue came out. I apologize. I was gone for two months on two back-to-back cruise ship voyages to South America where I gave my talk on old time radio to the passengers. Since I do travel a great deal there will be more such delays on my part in the future, but you can be sure that your letters will get an answer from me as soon as possible.

Most of you are aware that the post office will only forward your mail, when you move, for a short period of time. After that they send your copy of the NARA News back to Janis DeMoss so that she has to mail it out again to your new address. This process costs NARA about a dollar. This has become a major expense for NARA with each issue we send out, so PLEASE make sure you notify Janis right away when you move.

LOCAL/MONTANA

MILES CITY, MONTANA

Larson provides artwork for vintage radio tapes

By DENISE HARTSE
Star Staff Writer

In this age of computers, television and video tapes it's easy to forget that not too many years ago the radio was an important form of entertainment in homes around the country. In those days, there was no television and families gathered around their radios to hear performances of "Little Orphan Annie," "The Lone Ranger" and "Fibber McGee and Molly" to name a few.

Those days are gone, but the programs live on in "A Night At the Radio," a series of audio cassettes that are being released by Jerry Papers of Ashland, Ore. Miles City artist Gene Larson, is doing the illustrations for the boxes holding the cassettes.

Each box contains four audio cassettes of one hour each. The boxes feature an illustration by Larson of a family — mother, father, two daughters, a son and a dog — seated or reclining around an old radio. The insides of the boxes feature one illustration by Larson highlighting a program from one of the tapes in each series.

Larson said that each collection of tapes includes a children's hour, a comedy hour, a variety hour and a drama hour.

The first set of tapes was released in October and the inside illustration is of Fibber McGee and Molly. November's illustration is the Lone Ranger and Tonto with the Lone Ranger's horse, Silver.

"I do a different illustration each month, representative of one program in each volume," said Larson. "The volumes will be going to nursing homes all over the nation so they can facilitate their own radio night each month. The tapes also are available to the general public, by mail order. A limited supply are available in Miles City at Pleasantries and the Wool House Gallery."

According to Papers, the program is similar to a four-hour magazine in that it works as a monthly subscription.



Gene Larson works on one of his latest projects in the studio space set up in his apartment. Gene is designing package covers for a series of old time radio shows that are being reproduced. He has worked and lived in Miles City for several years producing a variety of art

projects including pen and ink drawings of historic buildings from around town. His drawing space is limited because he also has video and audio editing equipment sharing the space.

Larson said he started working with Papers at the beginning of this year.

"I met Mr. Papers through a fellow who helped found the NARA (North American Radio Archives) who has a memorabilia shop in California," said Larson. "Mr. Papers came in one day and asked if he knew someone who did art work."

"We started bouncing things back and forth and it finally came to fruition three months ago," continued Larson, who Papers pays by the illustration.

The North American Radio Archives is an educational non-profit vintage radio preservation group, which Larson has belonged to for 25 years. He is staff artist and columnist for the group.

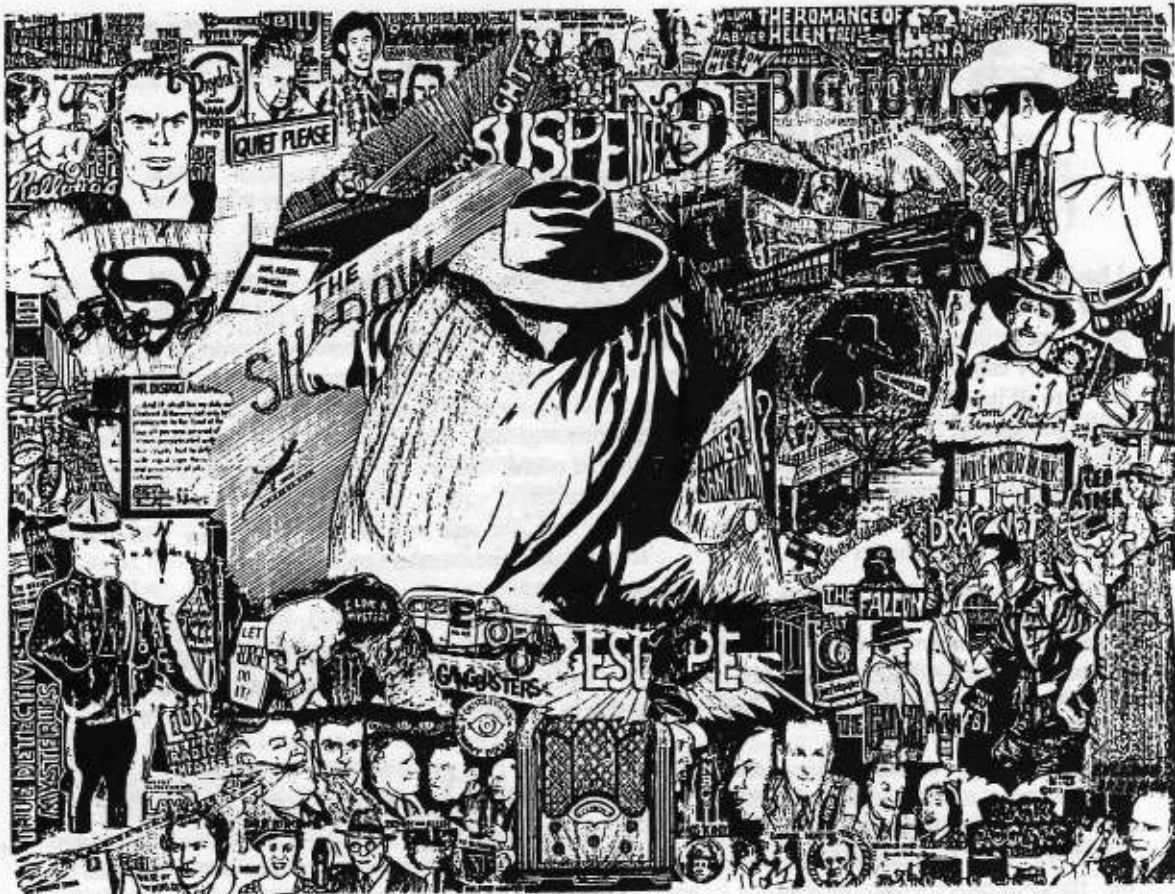
For 15 years, Larson worked in radio broadcasting. While in Seattle, he was employed at KAYO-AM Radio as a disc jockey and interviewed country music superstars.

"For three and one-half years, I worked 12-hour shifts at the station from 12 midnight to 12 noon on Sundays, then went home, got a little sleep and worked 6 p.m. to midnight Sundays," said Larson.

From 1975 to 1977, he did freelance audio production work, wrote and produced commercials and did other supportive work.

Larson moved to WMPO-FM Radio in Middleport, Ohio, in 1977 and worked there until 1978 when he went to KOVO-FM Radio in Gallup, N.M. He worked there as program and music director, disc jockey and automation programmer until 1979.

NARA'S STAFF ARTIST



FULL COLOR POSTER AVAILABLE

Back in 1972, the year NARA was founded, staff artist Gene Larson drew the above full color poster about old time radio. It features extremely fine detail that simply doesn't show up in the above black and white reduction. Gene is very kindly permitting us to again make these available to you with all proceeds going to NARA. This full color picture, ideal for framing, measures 10 inches by 14 inches. It is surrounded by a wide white margin, and comes on high quality card stock. It will be sent to you in flat packaging, not folded or rolled, and will be shipped by first class mail. The first 40 ordered will be personally signed by the artist.

Price, including the shipping, is \$15.00 (U.S. funds) for one poster. If you order two or more at the same time, going to the same address, the price will be \$13.00 each. Checks should be made out to N.A.R.A. Send your order to:

Jim Snyder
 2929 East Main Street #149
 Mesa, AZ 85213



by
Don Aston
(NARA's Secretary-Treasurer)

I have received many requests for the list of 1000 cassettes that are available for rent. I am working as hard and fast as I can to get the list in order for use by the members. It is proving to be a very difficult job. Just listing the cassettes would be rather easy. I am listing them in numerical order to match with the already existing catalog numbers. When I received the cassettes, they were not in any kind of order, but were all jumbled up. I pick up a good cassette, check its number and then enter it in the list where it goes numerically. I also try and keep the same shows together. This is a very time consuming process. When this is done, I must prepare an order form that coordinates with the list for members to use when requesting the cassettes. Some are running out of patience waiting for the cassette library to re-open. Please have a bit more patience. I assure all of you that the wait will be well worth it. The cassette library will be better than it ever was and more responsive to the members requests.

I have received several offers to review the cassettes by members here in California. Right now, several thousand are being reviewed as to whether they should be kept or replaced. By the Spring of 1998, the number of available cassettes should be over 3000. Hopefully, it may be much more. I appreciate the help I am receiving, but I could sure use more. If you live in Southern California, let me hear from you.

I have had several requests asking what is THE SCANFAX COLLECTION. I have reported on this in past issues, but many are new to NARA so here is a brief summary. THE CENTER FOR CASSETTE STUDIES, INC. of Hollywood California was formed in the 1950's to provide scholars, editors, and researchers with a significant new resource for independent study since the book. The center placed on the standard cassette material relating to such topics as Economics, World Affairs, Science, Sociology, Theater Arts and much more. In all of this material the use of radio proved to be a valuable source. The Center went bankrupt and gave its collection consisting of approximately 80,000 7 inch reels of tape and several thousand more 10 inch reels, to Brigham Young University. B.Y.U. needed space for other things and gave this huge collection of material to NARA in 1996. I am wading through this material trying to get it in suitable order for members to borrow. The material in this collection has to be placed on cassette. Right now NARA has ready for members to borrow or purchase, the complete DIMENSION X and X MINUS ONE Series. The complete 6 SHOOTER series, The complete 1955 Sherlock Holmes with Guilgud and Richardson. Plus much more. If anyone is interested, SCANFAX has almost a complete collection of the Republican and Democratic conventions from 1936 to 1972. There is also a lot of World War II news from 1938 to 1946. Watergate is well documented and so is the Space program. Meet the Press, The Catholic Hour, Journey into Nature plus much more is being discovered. I have a list of material that can be borrowed or purchased at this time. Send a dollar or stamps to cover cost. NARA will send you the list.

As you can see, NARA is busy. The problem is that when you hear about this material, members want it now. It is a formidable task just to get a small portion ready for the archive to make available to members. Its you, the members, for which NARA doing all of this work. Volunteers help keep NARA forging ahead. The membership dues and other donations provide the resources needed to continue this preservation of vintage radio material. Support NARA. NARA is working for you.

THE SECRETS OF THE SOUND EFFECTS TECHNICIANS RERECORDING LIFELIKE, UNUSUAL AND WEIRD EFFECTS

by RAY ERLBORN

NARA member Ray Erlenborn was the sound effects artist for films as well as many radio and television programs, such as the Red Skelton Show, Big Town, and the Bickersons. Nowadays you can find him demonstrating his craft at the Newark and SPERDVAC conventions each year.



In the early years, sound effects technicians were limited to only a few "tricks" with the 78 RPM sound effects record libraries. However, variable speed turntables allowed the creative sound man to slow up the turntable speed of a baby cry to create the sound of a monster wailing, or the Mogambo Waterfall could be slowed down to augment the sound of an earthquake rumble or an avalanche!

With the arrival of the reel-to-reel tape recorder, new techniques were created which allowed a more rapid change of tape speed. An early system was to choose a round pencil with an eraser on one end which was placed point up between the playback head and the capstan and rubbing against the moving tape. As the sound of a recorded tone, or some other recorded effect which was to be "distorted" was being played, the pencil was tilted against the tape, moving it out of its regular path causing the playback to "WOW" each time the tape path was manipulated. This method of distortion was especially effective for recording a high pitched buzzer sound, playing it back, and creating the sound of a bee or other insect in flight.

Recording in this manner made it possible to create some "out of this world" space sounds,

especially when the recording was fed back to itself with the space between the recording head and the playback head creating a time lag, producing a "round-robin" effect.

Recently G.E. and Radio Shack have produced a palm sized tape recorder that is equipped with not only variable speed playback, but variable equalization which allows you to change the speed of the playback without the bass end rising when you slow up the tape or the high end squealing when you speed it up. (Don't I wish I'd had this benefit in the 30's and 40's.)

When the sound of a large cumbersome wagon was needed a 15 ips recording of a small wagon was played back at $7\frac{1}{2}$ ips and did the job we needed.

For a definite rhythm pattern of the speed change there is another "trick" that was used in rerecording. Half-inch masking tape was wrapped around the capstan with a SLIGHT bump placed under the tape. This will give the sound a tremolo which will give different results when recorded at three different speeds of $3\frac{3}{4}$, $7\frac{1}{2}$, or 15 inches per second.

Sounds can also be altered in the recording process, before they

get on tape. An early trick before electronic filters and echo chambers was the use of a large metal waste basket. It was placed on a padded top of a microphone hanging down over the 44B or other suitable style. A hollow, reverberating sound is heard when someone speaks under the basket or a sound effect is recorded using the "basket" system.

Most studios had a grand piano sitting around not doing anything when the show was not a "Musical Extravaganza." When a sandbag is placed on the sustaining pedal and the lid of the grand piano is lifted, speaking or doing a sound effect over the strings will give an "ethereal" sound to the microphone hanging under the lid. Strumming your finger back and forth across the strings produces a magnificent ethereal background for "Heavenly Scenes!"

Cardboard tubing, used to roll up carpeting was used for many "deep throated" vocal sounds, such as monsters, lions, elephants, etc. Resting one end of the tubing next to the microphone and standing four feet or more away, at the other end, will create excellent deep, hollow sounds. Another prop which has proved to be useful to the "vocal" sound effects creator is the GOLF BALL STORAGE TUBE, sold in pro-shops. Using it as a substitute trombone, pursing your lips and blowing hard into the tubing will produce a deep tone from your lip vibrations. For the film, Dr.

RAY DOES VOCAL ANIMALS ON CBS RADIO
PLACING WASTE BASKET ON MIKE GIVES
LION ROAR A CAVERNOUS ZOO SOUND



Dolittle, I produced the sound of the mouse squeaking by kissing my finger as I vibrated my finger against my lips.

Overdubbing is probably known to most of you, so don't forget to experiment with overlaying your sound effects, one on top of the other. Every dimension you add to your rain, or water, wind or hurricane effects will add another dimension to the sound.

Short loops of $\frac{1}{4}$ inch tape can be played back from a reel-to-reel machine in order to dub a continuous sound to a recording of

suitable length for your needs, such as a sound to be loaded in a cassette. There are two methods for creating a loose loop of an effect for play on a reel-to-reel machine:

1. Thread the loop through the guides, the capstan and pinch-roller and bring the remainder of the loop out to the front of the machine and place it into an empty 7 inch reel which will hang

free and keep the loop taut enough to pass across the playback head.

2. Thread your recorded loop as above, except the surplus can be run to the rear of the machine and threaded around two or more suction cups equipped with tape guides that have been placed in suitable areas on the machine to keep the loop taut while it is being played.

NARA'S LIBRARY CATALOGS

To obtain catalogs of what is available to members from the various club libraries, please write to the librarians listed below and enclose the price of the catalog.

CASSETTE CATALOG:

The cassette library has reopened on a limited basis. For current information please send a stamped-self-addressed envelope to Don Aston, P.O. Box 1392, Lake Elsinore, CA 92531.

SCANFAX CATALOG:

A list of the various program series that are available in our SCANFAX cassette library is available for \$1.00 and a self-addressed-stamped envelope. You can then ask for program titles for those series that are of interest to you. Send your requests to Don Aston, P.O. Box 1392, Lake Elsinore, CA 92531.

PRINTED MATERIALS CATALOGS:

The printed materials library now has four catalogs available: the book catalog (407 books), the script catalog (228 scripts), the catalog of logs (now up to 45 logs), and the new magazine catalog. All four are available for ten 32 cent stamps. Those who previously had ordered these catalogs can send in a stamped-self-addressed envelope for the new updated log and magazine lists along with the forms showing the new reduced pricing. Send requests to Bob Sabon, 308 W. Oraibi Dr. Phoenix, AZ. EMAIL: hornet29@juno.com



NARA NEWS ON TAPE FOR THE VISUALLY IMPAIRED

Bill Bright, a retired Canadian broadcaster, records the material from each issue of the *NARA News* on cassette for the benefit of our members with vision problems. Don Aston duplicates the cassettes and sends them out to members who need this service. If you know of members, or prospective members, who might require this, please contact Don Aston at P.O. Box 1392, Lake Elsinore, CA 92531. He can be reached by phone at (909) 244-5242.



THOSE FABULOUS 30's

by
Frank Bresee

Radio historian Frank Bresee is heard on his "GOLDEN DAYS OF RADIO" broadcast in the United States and Canada over the YESTERDAY USA SATELLITE NETWORK. Frank has a long and distinguished career as a radio performer and producer. He has worked with many greats of fantasy films.

Like most new advances, radio arrived on the scene as a mixed blessing and was greeted with skepticism. Vaudeville, stage shows, dance halls, and silent movies weren't exactly the medium's biggest boosters. In fact, some of radio's early opponents went to ridiculous extremes. Before and after each show, one movie house used to flash on the screen, "You have to be nuts to listen to radio." But the listeners of the 30's loved it, and wanted more. Why? Not just because it was entertaining and they could use all of it they could get in the depths of the Depression. It was also because you didn't have to own a car or take a trolley ride to see it, and then pay to get in. You just laid out your \$5 for a crystal set, or if you felt flush, \$50 for a deluxe cathedral style Atwater Kent, and you could go to a show without getting up from your armchair. Millions of people began to do just that.

By 1934 broadcasting had reached such a position of prominence that Will Rogers finally conceded, "Radio is too big a thing to be out of." He was right. Radio's first daily sitcom, "Amos 'n Andy," played by Freeman Gosden and Charles Correll, became so popular that

just about everyone and everything everywhere in the nation seemed to stop and listen to them every night at 7:00. For a time, movie theatres would stop the film long enough to play the show over the P.A. system to the assembled audience. It was either that or no audience at all.

Radio's first superstar was Rudy Vallee, and his program, "The Fleischmann Hour," ran for the full decade - 520 weekly shows, introducing the greatest parade of talent ever to debut on this new medium. Rudy's radio discoveries read even today like a who's who of show business. Eddie Cantor appeared for the first time on the Vallee show. So did Noel Coward, Ed Wynn, Red Skelton, Carmen Miranda, Alice Faye, and Milton Berle.

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

were star material. It wasn't long before they, and many of Vallee's guests, had their own weekly show.

New personalities were breaking in on radio and becoming literally overnight successes. Vaudevillians who had played 12 shows a week for \$75 were performing the same act once a week and making \$7,500. With sponsors paying the bills, networks could afford to hire the greatest stars from Broadway and the theatre, and that's just what they did. Fortunes were being made.

Major Edward Bowes was bringing in a million a year just for broadcasting his cornball "Amateur Hour." But the most fortunate of all were those of us who were tuning in to listen. The medium was growing and diversifying so quickly that by the mid-thirties it was America's fourth largest industry. But the reason was simple; the programing it provided was as excellent as it was abundant.

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

Then, at 5 o'clock every afternoon, in time to catch the kids home from school, came the adventure serials: "Dick Tracy," "Little Orphan Annie," "Jack Armstrong, All-American Boy," "Captain Midnight," "Superman," "The Lone Ranger," and "Tom Mix." Invariably, sometime during every one of these shows, you'd be invited to tear off the top from

a box of Wheaties, or the label from a tin of Ovaltine, and send it in to the sponsor along with a dime. In a few weeks you would become the happiest kid on the block with your new decoder ring, secret badge or shakeup mug. It didn't matter if the ring turned your finger green, or if the plastic on the rim of the mug made the drink taste worse, or that the badge often pierced your sweater and mercifully stopped just short of your pulmonary artery. You were a "special friend" of Orphan Annie or the Man of Steel.

Football and baseball became even bigger national pastimes when the radio networks began to cover them regularly in the thirties, and Graham McNamee electrified the nation with his ringside reportage of championship fights. But Ted Husing, who covered the most important sporting events of the decade, was regarded by many as the greatest sportscaster of all time.

On the news front, meanwhile, "March of Times," Gabriel Heatter, columnist Walter Winchell, and commentator H.V. Kaltenborn kept the nation abreast of current events--sometimes even sooner than the daily paper. Lowell Thomas went on the air in 1930 and was always there to greet us with "Good evening, everyone," for most of the next half-century.

Radio had built a new entertainment industry. Millions were made and then lost. Al Jolson was earning \$5,000 a week, Paul Whitman \$4,500 a week, and fortunes were available to those who knew the possibilities of radio.

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



THOUGHTS OF A COLLECTOR

by

Henry R. Hinkel

Once again I attended the Friends Of Old Time Radio Convention held this past October. This year I thought I would drive on Wednesday instead of leaving at 5:00 a.m. on Thursday as I had in the past. Wednesday morning was bright and sunny, a nice contrast to the usual 5:00 a.m. blackness of previous years, and the Fall colors of the trees were beautiful. For some reason the trees were about two weeks late this year in changing colors. In past years it always seemed to rain on Thursday morning somewhere along the way to add to the darkness on the trip down to New Jersey. This year, with the bright sunshine it would be a pleasant trip. When I got into the Kingston, New York area, I noticed this one huge dark cloud in the center of the nice sunny sky. "It can't possibly rain from that one cloud" I thought, and then drove through about two miles of light showers....16 years and I hit some rain every year. Some things never change.

The toll booths on the New York State Thruway just before exiting into New Jersey were being worked on, so traffic in both directions got a "free pass" and didn't have to pay a toll. That was a pleasant surprise. Now only three or four toll booths on the Garden State Parkway and on to the Convention. If you had read a previous article I wrote on getting to the Convention from the Parkway, you may recall that I stated that in 15 years I never traveled the same way twice....except once, and that was by mistake so it really didn't count. The rule that I learned was to exit at #140 and follow the signs for Newark Airport. No problem. The Parkway at this point travels through a heavy populated area and of course traffic is getting a little heavier because of this. I don't think there ever is a time when traffic is light in New Jersey. So there I was, in heavy traffic, at a crucial time, cars to the left of me, cars to the right of me, and onward I charged to Exit 140, when suddenly there was the sign for Newark Airport. I gently eased over for the ramp when I realized this was not Exit 140. I looked at my mirror and behind me was the 600 New Jersey drivers. Too late to turn back so onward I went to the toll booth. I just couldn't turn around and go back through the toll booth, I had to go down the ramp to a big divided highway that lead to who knows where. Well, there I was in uncharted waters again, sailing through a mysterious and unknown world. I finally got to an off ramp and started to circle back. This took me through what I think was downtown Maplewood and other points along the way. Finally, after about 10 miles, there was the sign for the Parkway and I managed to get back on track again. I paid my toll to get back on, went about a mile, paid another toll and there was Exit 140. From here it should be smooth sailing. This made it year #16 that I traveled a different way to get to the Convention. Some things never seem to change.

I arrived at the convention site without any further delays and the first person I saw was Jay Hickerson. Jay, as usual, was busy scurrying here and there taking care of last minute details to make sure the Convention comes off smoothly without too many hitches. I registered for my room, took my things upstairs and sat down to relax

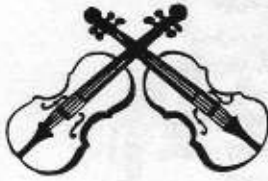
for a while. Little did I realize that others would not have it so easy. It seems that the hotel is under new management and I guess management has a different idea on how to treat it's customers. Many of the OTR attendees found that when they tried to register they were told that the hotel was overbooked and that the attendees would have to stay at another nearby hotel they owned, even though these people had confirmation numbers for their rooms. Needless to say this caused all kinds of problems and bad feelings among the people who came in. I believe everyone who was rejected had to spend at least one night at the other hotel. Max Schmid had dinner at my table on Thursday night and his name tag read "Hello, my name is Howard Johnson".

Wednesday night was the wine and cheese get together for those who arrived early. There were probably 30 to 40 people in attendance during the night as they floated in and out and gathered to renew some friendships. I am not a wine person so I grabbed a beer and sat at a table to the back of the room. Shortly a couple came over and politely asked if they could join me at the table. They were Mr. and Mrs. Gardner from England attending their first OTR Convention. They didn't know anyone of course and didn't know what to expect. I told them just to make themselves comfortable and they will find everyone very friendly at the Convention. One thing Mr. Gardner did ask was that I point out any celebrities so he could place a face with a voice. Jeanette Nolan then sat at our table and he was fascinated by her conversation. I believe Mr. Gardner found his first Convention very satisfying and not exactly what he had expected.

The nice thing about the Convention is seeing, talking and renewing old friendships with the people you see each year. Sometimes the conversations are only short...not enough time...and sometimes they are longer when there is enough time. It was nice to see and talk once again to Jay, Max, Dave Siegal, Bill Nadel, John Rayburn, Bill Murtaugh, Charles Laughlin, Allan Chapman, Ed Carr, Charlie Wheeler, Barry Hill, Jack French and many others. Outside of the difficulties with the hotel, I believe a memorable and enjoyable time was had by all who attended. Some things never seem to change.

Just some thoughts of a collector





From JACK PALMER



BRADLEY KINCAID

Often in this column I have mentioned how the early country artists (and apparently some pop ones) moved from one radio station to another all across the United States. Since their income depended on their personal appearances and not on their radio show (they usually weren't paid by the station, but used the program to promote their personal appearances), once they had milked the area dry and their income began to drop, they were forced to move on. One of the most successful and best known of the early troubadours was Bradley Kincaid. He spent most of his career moving between radio stations all over the Eastern United States, appearing on both the National Barn Dance and the Grand Ole Opry at various times during his travels. Although originally from Kentucky, he spent most of his career in the north and never appeared on any radio station farther south than Nashville, Tennessee, or farther west than Chicago.

Bradley Kincaid was born in Garrard County, Kentucky on July 13, 1895. By the time he was 19, he had a fifth grade education obtained by only a few months' schooling each year. He was making his living hiring out to farmers at 75 cents and a dollar a day. He seemed destined to be a hill farmer for the rest of his life. He did have an interest in music though and his father had obtained a guitar some years before by trading one of his hound dogs for it. All the children learned to play it, but Bradley made it part of his act. All his life he would talk about his "Houn Dawg" guitar even when playing a new instrument. Bradley also spent his time in collecting all the old ballads he heard the people around him sing. In fact, he spent most of his life collecting the old ballads and putting them into song books.

At age 19, Bradley had a religious experience which changed his life. He decided he wanted more education and enrolled in the ungraded academy (what we would call adult education today) at Berea College in Kentucky. He studied there for 3 years until the start of World War I. He enlisted in the Army and ended up in France. After the war he returned to Berea and finally finished high school in 1921. Shortly after graduation he married one of his music teachers and went to work for the YMCA in Kentucky.

His wife knew that he wanted to continue his education, so she proposed they move to Chicago. They moved in 1924 and Bradley enrolled in the YMCA College there while his wife worked at various jobs. At the school, Bradley sang with the YMCA Quartet to pick up a little extra money. In 1927, while appearing at WLS, the quartet manager talked Bradley into mentioning to one of the station managers that he knew a lot of country ballads. Bradley wasn't particularly interested in performing until they offered him \$15.00 to appear on the Barn Dance. Borrowing a guitar from a classmate (his was still in Kentucky) he went on the following Saturday and sang a few songs, including Barbara Allen (which became his signature song). Although he returned each Saturday in the weeks that followed, he thought nothing of it until the mail started arriving. He eventually received well over 300,000 letters during his four years on the National Barn Dance. Between the radio show, personal appearances and songbook sales, he had over \$10,000 in the bank by the time he had graduated and left Chicago at the end of 1930.

Now that he had his degree and had discovered he could make money singing, he began his career as a wandering troubadour. He first tried out at WLW, Cincinnati and remained there for two years. His contract stipulated he would appear for 15 minutes a day on the air free, if he was allowed to sell his songbook on the

program. In his first four weeks at WLW, he received 50,000 letters, many requesting his songbook. He eventually sold over 200,000 songbooks during his long career. In 1933 he went further east to KDKA, Pittsburgh. Later that year he began to appear on a daily 15 minute network program on NBC red. At the beginning this was broadcast from WGY, Schenectady, but by 1935 he was in New York working for NBC exclusively. Later that year, the network program having disappeared from the air, Bradley moved on to WBZ, Boston WBZ also broadcast on WBZA, Springfield, a sub station covering western Massachusetts. Here he did a sponsored program which also appeared on his former station, WGY. In 1936, when Bradley wrote a letter back to WLS to be published in their weekly STAND BY, he claimed that his biggest success outside of Chicago was during his years in Boston. By this time he had formed a trio, one of whom was a very young Grandpa Jones. After the trio dissolved, Bradley moved on to KDKII, Pittsburgh; WTIC, Hartford, Connecticut and WHAM, Rochester. New York, spending about 18 months at each place.

By 1942, Bradley was back at WLW in Cincinnati, where he spent the next few years. After a short stint at WKRC, also in Cincinnati, he finally moved on to WSM, Nashville and the Grand Ole Opry. Although Bradley never became as big on the Grand Ole Opry as some of its stars, he was popular and remained there until 1950, when he decided to retire from show business. He, along with a couple of partners, had built a radio station in Springfield, Ohio which was losing money every month. Bradley determined to go to Springfield and either put the station on its feet, or kill it. Within a few months after he took over, the station was in the black. Bradley continued to manage it for the next five years until they sold it. After a year of playing golf and being bored, Bradley decided to go back to work and accepted an offer from WLW. When looking for a new guitar case at a local music store, he ended up buying the store. He ran the store for several years, then turned it over to his son to manage. Bradley died in Springfield, Ohio on 23 September 1989, at the age of 94.

Since this article is aimed at old time radio fans, I have not mentioned Bradley's recording career, or his thousands of personal appearances. Because of his popularity on the radio, he managed to draw large crowds at his personal appearances throughout the years. He even ran tent shows for several years up until the 1940's when they were no longer popular. He also had an extensive recording career. He made his first records for Gennett in 1927, with the first song being issued on six labels. He continued to record frequently for Gennett until 1929, when he made his first recordings for Brunswick. Later he recorded for RCA Victor, Decca and several other companies. He made his last recordings in 1973 for an LP.

THE END





ROGER
HILL

THE OLD CURMUDGEON

We talk and write about the role radio played in allowing our imaginations free reign. Sometimes our imaginations can get us into real trouble though.

Having this store, NOTHING'S NEW has brought us into contact with hundreds of different kinds of people in a relatively short period of time and has been a real education to us insofar as what people consider good entertainment, who likes what in radio, and the strangest requests for little-known or non-existent movies, television shows, and radio programs you can imagine.

We have one caller who insists we search out and tell him of all the radio shows which has John Charles Thomas singing. Another caller keeps calling back repeatedly asking us about television programs with the Screen Gems logo. And customers who come in and ask about "that movie with the actor whose name I can't remember but had a scene on a ship, and I can't recall the title....". I think you get the picture. Imagination is a funny thing.

I wrote to David Kiner of the Redmond Nostaliga Company (P.O. Box 82; Redmond, WA 98073-0082) back in August and asked about the availability of some shows which one of our members had obtained from his father many years back but now the reels have deteriorated and the shows are "lost". Time passed and I heard nothing. My imagination began saying, "David won't respond because he - (a) never got your letter, (b) doesn't care, (c) the letter was sent to the wrong address, (d) the post office lost it. {that's always a favorite excuse}.

Well lo and behold, we received a fax from David on November 12th in which he says, "In Looking through a pile of correspondence I found your letter dated August 20, 1997. In that letter you inquired about the availability of reels from past

catalogs. All of our reels from previous catalogs are still available." So after quite a wait I found out which parts of my imagined responses were wrong.

It seems the longer we delay in providing feedback to someone, the greater the variety and intensity of imaginative options begin to 'take root' in our minds. This is one reason that we, in our business, are very prompt to respond to any and every bit of correspondence we get. Usually, it is just a postcard reply but the recipient knows we've received their communication and will act on it at a certain date. You might keep this in mind when you write, trade, or otherwise correspond with others. Whether it's about radio show purchases or trades, letters to Jim Snyder or other NARA staffers, or even just to friends...don't delay too long in replying.

We recently thought we'd sent out a movie ordered by a customer in Carlsbad, California (a city just north of La Jolla in Southern California). I'd even sent her a notice about balance due. Then it turned out my imagination had concocted the scenario that this movie had indeed been sent when it had in reality not yet gone out. The poor lady is then probably thinking our business is just another bunch of crooks trying to get her money and provide no product.

Imagination must also have something to do with losing and misplacing items. We imagine that we've placed them in such-and-such a location but then we can't find them for the life of us. This happened when Jim Snyder sent a nicely worded bit of correspondence not long ago on the same day I received a letter from Jim Stringham of Lansing, Michigan. I placed those letters in a safe place to be replied to shortly. Later, as I found time to sit down and answer them, they "disappeared". My first inclination is to ask my wife what she did with them. Of course, she's been nowhere

near them but wives are handy to have around when things become "lost" since blame has to be placed somewhere...on someone. We both turned the office upside down and could not find a smidgen of either bit of correspondence. So I had to drop Jim Snyder a card and mention the loss of his letter to me. Of course, this makes the first sender very happy that his well-crafted letter has gone the way of spooks and spirits.

Some customers also have the darndest imagination when it comes to old radio shows. We've had requests for some titles which, when I've looked in Jay Hickerson's reference guide, are not listed at all and which I've never heard of nor has any other OTR fan around here ever heard of. As we begin talking about different programs and even playing an excerpt here and there from different shows, sometimes it will dawn on the customer that they had imagined it all wrong and what they really wanted was some ESCAPE episode or a particular airing of THE WHISTLER.

I especially like those people who are extremely focused and knowledgeable about one individual on radio, especially one of the lesser known actors or participants. They'll burst right out with a question concerning some obscure bit of minutiae and then be appalled that you can't recall the specific program, the exact date, or have this show right at your fingertips. The Saints Preserve Us!

Occasionally it's a real delight to have members here who have been involved one way or another with radio's past. Dave Amaral makes it a point to drop by when he can on his infrequent trips to the Bay Area and some of you may know of Dave because of his extensive reels of radio shows at 7 1/2 ips, half-track, from the late 1960's and early 1970's, directly off electrical transcriptions. In other words, quality is the keyword to Dave's radio show library. Another recent member is John Brennan of Daly City. Apparently he has and knows of others with large collections of old radio programs on ET as well as on open reel. He is a delightful person to speak with about these vintage shows and we may have more to say on this later.

Imagination is a strange thing we have cursed or blessed with. I recently came across a 7"

reel containing 4 hours of the Jim Moore Show on KGO radio {San Francisco} which a friend named Dennis Rongitsch recorded back in 1971. The guest on this 1 am to 5 am broadcast was a certain Roger Hill. Now in my imagination, I thought I had some knowledge of old radio back then and having done some college teaching of radio history, imagined I'd been pretty good as an interviewed guest. This Jim Moore show is now transferred to audio cassette and in the process of doing so, I made an effort to keep the volume down low enough so customers could not hear it. My imagination was really overactive when I thought I knew something back then. Good grief! What a dope!

You may have heard by now of John and Larry Gassman's experiences aboard the cruise ship adventure they had as part of a "twins cruise". Being blind, they always had a lot of color to their stories and experiences but what's even more exciting is their being in the canopy of a Brazilian rainforest and their imaginations really got them a workout. I doubt they'll recover from that "high" for many many years to come.

Speaking of "highs", Stuart Lubin (who supervises those of us who read the SPERDVAC Radiogram for the blind) paid me the first compliment I've had since I started doing this a couple years back. He admonished me to read "less like Galen Drake and more like Walter Winchell". So I tried to imagine the Winchell approach and did exactly as much of a staccato rapid-fire reading as I could. Stu liked it! Would never have thought it was listenable but imagination plays funny tricks.

Ever write to someone and imagine what they look like then later meet them and be shocked at reality! That's happened to me at the Newark and the L.A. conventions. First time I met Jim Snyder I was surprised. So tall and full of energy! Jim and Jack Palmer really do deserve an awfully big round of applause for getting the NARA cassette library back under protective care as it undergoes renovation for member's use.

Jim is also quite kind when I let my imagination go and suggest all kinds of implausible proposals. Such as reducing dues, sending 'extra goodies' to members, and grab-bags of cassettes or reels. Jim is always very kind in his replies...much as one

speaks to a 'slow-to-understand' child. But eventually I understand what he is trying to tell me.

Also occasionally hear from John Pellatt. His handwriting is nearly as indecipherable as my own. He writes that the down-sizing has hit Canadian radio as well as the big companies in the U.S. we hear about. Since John writes for BBC and CBC, he's most concerned with this trend to fewer employees and more syndicated materials. He reiterates our feelings about what a wonderful job Jim Snyder has been doing. In John's words, "Jim is a link to the past when NARA seemed so much more pro-member".

I receive so much correspondence that some of this is worth sharing with NARA members. Chuck Huck wrote about needing Sony instruction manuals but mine were long gone so I hope by now his request has been met. Bob Burchett of Hello Again, Radio dropped a nice note (after I'd placed a small order) and commented on what a good experience the Newark convention was this year. I was surprised to learn that Bob doesn't have a computer to keep track of their orders and such. Thought I was one of the few hold outs on internets, web sites and so on but here's a growing and going concern using logs and not tied up with the computer yet. Hooray! Bob also mentioned that Garry Papers' "Night At the Radio" v. I didn't seem to be moving at the convention. If you don't know, Garry developed this offering of 4 radio show cassettes as a bookshelf volume and incorporates some very attractive packaging with artwork by NARA's Gene Larson. Write to A Night At the Radio; POB 126; Ashland, OR 97520 or call 1-800-723-4676 for more information. Garry put his imagination to work and came up with a beautiful offering.

Speaking of Gene, he writes occasionally and with his last letter sent a photocopy from the local newspaper in Miles City, Montana which did a big feature on Gene's artwork. Very nice to see such recognition for someone of Gene's talents and exceptionally kind personality. I guess his contacts with the sound effects guys really brightened his day. Gene also applauds Jim Snyder's editorship and professionalism.

Guy MacMillin of Chesterfield, NH wrote about a problem he had holding his open

reels to the deck so I suggested what we do, use those large black paper clamps. Works for me. Just a bit of imagination and innovation. "Sheriff" Sandy Irwin and his wife Judy dropped in for a visit from Santa Paula in Southern California. He's been a collector of OTR for some time but like many of us, never quite got all the cassettes properly organized. He referred to our store as a great "museum".....maybe because I looked like one of the stuffed exhibits.

John Stanley---a well-known author, crossword puzzle maker, television personality, and former radio show host (with John Robbins of THE ANTIQUE EAR) fame --- has been a frequent visitor to our business and is also undergoing a reorganization of his SUSPENSE radio shows. Fortunately, we have been able to provide a few missing ones.

Paul Everett of Minnesota is seeking Chase and Sanborn Hour (aka: Charlie McCarthy Show) from Sunday October 30, 1938 in case anyone out there can help him. Sara Karloff (yes, Boris' daughter) is looking for a silent Tarzan movie about the golden lion. Anyone know of this?

The Radio Vault in Wyoming, MI (1-888-886-9195) came up with some great radio broadcasts of boxing matches which we bought for one of our customers who's a boxing fan. Now there's a good example of imagination. Listen to these broadcasts from 40 plus years ago and get just as excited about the match as if it's going on today. These fighters are long passed away but it seems as if they're right there, right now, battling it out for the championship.

If you like television shows from the past, Tom Kleinschmidt at 12 Patton Drive, Ewing, NJ 08618 is a good source. Quality sometimes is not what we'd like it to be though. And for a T-shirt with Thelma Todd, Charley Chase or Wheeler & Woolsey on it, contact Brian Nelson at 52 Hillcroft Ave.; Worcester, MA 01606.

One of our excellent sources for film-to-VHS transfers is in Salt Lake City. My imagination went into overtime recently when I complained about a movie, Phantom of Crestwood, having AMC logo and was sure I'd read it was from a 16 mm film transfer. Then after several months passed and no

reply, I imagined what I must've said to anger these individuals in Utah. A few postal cards of inquiry brought no response so then I imagined they were ill, out-of-business, or some such disaster. Finally came a letter explaining they'd been very busy and short-handed with orders and they included a letter to me from earlier this year stating that the movie in question DID indeed have an AMC logo. Ooops!!!

These Utah people have also come up with some wonderful films not available elsewhere. Just recently they sent me the VHS with 2 of the 3 reels they could find of a Danny Kaye movie, "Man From the Diner's Club". Sad that the 1st reel is missing but 'half a loaf is better than none'.

Member Kayleen Sybrandt sent a beautiful postcard which is worth mentioning because of the family portrayed in front of an old radio and hearing with great delight whatever is being broadcast. It's by Pleasant Company and called The American Girls Collection "I'm Captain James McIntire" said a familiar voice...from Molly's Surprise; Illustration by Nick Backes. This is the kind of postcard that's fun for OTR buffs to send.

It takes more than being an OTR buff to keep up with the Broadcast Legends group. These people all have 20 or more years involvement with broadcasting in some form and meet quarterly for luncheon and fun. One meeting I got to with a former professor & friend George Steiner featured "My Client Curley" reproduction. Ken Ackerman produces and coordinates many of these things and Chet Casselman handles the newsletter which is one of the most attractive things out of desktop printing I've ever seen. You can contact him at 75 Almenar Dr., Greenbrae, CA 94904-1143.

Lou Genco has kept me in touch with things even though he keeps chiding me about not being on the internet yet. In one letter he mentioned Robert Harris selling off his 8,000 OTR on open reel plus an assortment of equipment...including equalizers, 3 head cassette recorder, a Sony TC 580, a TC 280 and such. It may be all gone by now but you might contact Bob at 1257 Burket Ave.; New Carlisle, OH 45344 or even reach Lou if you want more information about his radio web-site and offerings. Lou taught medical

technology years ago at Sheppard AFB so what a change ...from injecting IV's to injecting OTR. He says OTR is gaining in popularity among young people. He estimates 6,500 visits to his website per month. One day Lou, I promise to join the ranks of the knowledgeable and to have a website, internet address, resident spiders and whatever else it takes.

We have two members who are only 14 years old and thoroughly interested in OTR. One comes up with his dad from San Jose (about 40 miles from here) while the other member lives in Huntington Beach in Southern California. Brian Merdian writes like a graduate student and is very insightful about what he has to say. He's very interested in books about OTR, collecting, and such. He'd like posters with OTR subject matter too. His main interest is Science Fiction. He also wants shows from the TV series Out There which was on in 1952 but which I know nothing about. I sent him a Tom Corbett and Blair of the Mounties radio tape. His comments were, "...during both of these great shows I found it hard to stifle a yawn." At least he's honest. Drop Brian a line at 6552 Farinella Drive; Huntington Beach, CA 92647.

Lars Schinnerling of Germany recently provided me with a nice radio show with Jeanette MacDonald for our member in England who is a fan of JM. Lars apparently got to visit with Richard Hayes in Maine and was looking for Jimmy Durante and Ginny Simms shows. I sent him a batch of JD's but had no Ginny Simms handy. You can contact Lars at Westendstr. 20, D-63225 Langen in Germany.

Lars also mentioned someone that you should perhaps be aware of. Now some people would say we should not publicize those who produce bad sounding copies of radio shows. But I think everyone in the hobby or business should know who to avoid and who to promote. Lars said (about Nathan Berman in Brooklyn) "it's amazing that he dares to send out material in such a quality. ... (referring to some items he acquired from Nathan)...it turned out later that his broadcast dates were wrong and furthermore the quality of the broadcasts were just awful. ...he doesn't have a double cassette deck but obviously just places a

cassette recorder in front of a loudspeaker." I obtained some material from Nathan also and was disappointed and surprised at the inferior quality.

Michael Blakeslee is searching for My Favorite Husband episodes he doesn't have and he does provide a log of these shows he already has. Also he wants specials which had L. Ball as guest star. He's at POB 86584; Phoenix, AZ 85080-6584. Jim Blythe is a long-time fan of OTR with an extensive collection on open reel and in very very nice sound. Jim was kind enough to share with me some THE BIG SHOW broadcasts and discovered one way of getting rid of tape squeal is to put the tape in a metal film can and set it in the sunlight for an hour, turn the can over and 'bake it' another hour. I keep asking Jim if he'll rent, sell, or loan his reels to us but he's a busy man and keeps too active I think to get involved in such shenanigans. By the way, Jim and Eugenia Blythe just celebrated their 50th wedding anniversary recently.

Jim offered us some suggestions on obtaining an 8-track player/recorder but we managed to find one here so if any of you have 8-track tapes you'd like converted to audio cassette, just let us know.

Jack Buglass in Oakland says he's '76...going on 50' and interested in a few hard-to-find movies and recordings. The recordings include: "Deja Vu" guitar by Martin Taylor, "I'm Glad There is You" by Matt Monroe; "Either It's Love or it Isn't" by Johnny Green; and "June on the Isle of May" by Blue Barron. If you have any of these on cassette, write Jack at 214 Grand Ave.; Oakland, CA 94610.

Raymond Langewen in The Netherlands is looking for Jack Benny documentary done on TV about 1976?, called "Jack Benny-A Profile". He says it was broadcast August 1, 1994 by HBO and is a 12th Street Production produced by Irving Fein and directed by Bill Megalos. If anyone can help him, you could contact Raymond directly (Mgr. Willekenslaan 55; NL-2283 CM Rijswijk; The Netherlands) or contact us at Nothing's New. As you may know, we use NTSC system format for TV in the U.S. but other countries may use PAL, N-PAL, M-PAL,

MESECAM, or SECAM. We have a converter to convert from one format to another.

I'm about out of "imagination" for this time. Of course, there's always much more to say about what we've acquired but I'll hold off on that for now....except to mention we bought recently a whole lot of Beta tapes with many movies not commercially available - most all are Universal Studio films from 1930's and 1940's - and once we have transferred the movies to VHS, we can offer these Betas for sale or rent if you're interested. Among some of the delights are 1930's Perry Mason films plus many of the Little Tough Guys movies.

Bye for now! Keep your imagination healthy and strong. Listen to more vintage radio programs. Close those eyes. Let the coconut shells really be horses hooves. Forget about the the sheets of tinfoil and metal.....that really IS a thunderstorm raging outside the old deserted mansion.

Volunteers

NARA is still reviewing each and every show in our cassette library. Volunteers who live in the southern California area, or nearby, are still needed for this project. Those willing to help will be sent a large box of cassettes which they would be asked to check for sound quality as quickly as possible. They would be free to make copies for themselves of any that they would like. They would then pay for the return shipping. If you would be willing to help with this please call Don Aston at (909) 244-5242, or you can write to him at P.O. Box 1392, Lake Elsinore, CA 92531.

THE QUICKER THIS PROJECT IS COMPLETED THE SOONER THE LIBRARY WILL BE BACK IN FULL OPERATION.

AUDIO FILE

by Bob Sabon

E-Mail: hornet29@juno.com

Apparently there are a number of members who are having difficulty with cassette tapes of questioned quality, and as an electrical/electronic engineer of more than 40 year of experience, I thought I would enter the discussion regarding tape quality issues. Indeed we find tapes of poor quality as so often the original material was very much lacking in quality. One must remember that the recording techniques of the 30's and 40's was nothing to rave about. For all intent, AM broadcasting today may be considered LO-FI in comparison to FM radio or TV.

To a degree, the original material (cassette) can be "enhanced" by using techniques ranging from the simple to the very specialized re-recording methods. Unfortunately most of us do not have access to these techniques. One must also understand that cassette recordings are basically of the lowest grade form of recording, owing to it's very slow speed. Hi grade tape recording is usually done at 15 or 30 inches per second. Cassette recorders generally run at 15/16 inches per second. Any re-recording from a cassette to cassette further reduces the quality. Some of you may own cassette recorders with tone controls. You are most fortunate as this helps in a small way. Most of what I see today do not have any form of tone control, therefore you are at the mercy of the original material.

I'm sure you've heard of EQUALIZERS which are quite common today and are found in many HI-FI sets. They are in simple terms a modern form of "tone control." Their intent is to "alter" the audio by attenuating or boosting segmented portions of the audio spectrum. An equalizer is not a miracle worker and cannot create quality! But it does permit alteration of the audio spectrum such that a poor tape might be made more listenable. Most would complain of too much bass which adds a "muddy" quality to the recording, much like a teenagers "boom box." We need just the opposite. We need something to "crisp" the audio, reduce the seemingly muddy low frequencies and "enhance" the higher frequencies. Again, an equalizer is not a miracle worker, but it helps! Equalizers are available though they are geared to the stereo HI-FI crowd and are far more expensive than most are willing to pay. A most readily available stereo unit sells for \$120. In recent times I have not seen an equalizer specifically for mono recording. In the past they ran about \$25.

As an exercise I sat down and designed a poor man's tone control box, insertable between two cassette recorders which permits reducing the bass and enhancing the high frequencies. The component cost came out at 16 bucks and would fit in a plastic box smaller than a large match box. Therefore I would assume that any equivalent commercial mono unit should not cost more than \$40-\$50 at today's prices, if it could be found.

In closing I cannot condone extremely poor program source tapes. Knowing of their limited audio quality, I MYSELF, WOULD NOT attempt to record from ANY cassette to cassette without the benefit of some sort of audio enhancement. If you don't have the ability to control the audio between your two cassette recorders, you're short changing yourself.

It's Not Collector Apathy...

by Bob Burnham

While browsing through the old-time radio-related mail that comes to me in very large quantities almost daily, I am occasionally reminded of the difficulty in starting a new project or hosting an event. I'm reminded that in launching anything, there is hope that enough collectors will view it as a valid or useful-to-them item or event worthy of their support sufficient to at least from a financial standpoint, break even!

One of the OTR clubs recently attempted to put together a convention/banquet of sorts only to be forced to cancel it due to the lack of response.

I've produced enough newsletters, books, catalogs and other mailings over the years to realize the challenge faced by those of us involved in such activities. It takes a tremendous amount of time and investment to produce a log, for example. If the program is not of sufficient popularity, only a minimal amount of copies will be sold. Even if the program is of great popularity, only certain serious collectors will make the investment.

From my experience, the vast majority of the OTR collecting public are more casual in their interest. They would be more inclined to spend \$25 or \$50 on a set of *Suspense* tapes rather than an extensive log of this series.

The same applies to conventions. When first starting out, unless a club has a very large local following, it is difficult to offer a convention that will adequately attract enough attendees — **simply because they'd rather spend that hundred or more travel dollars on the shows themselves**, or new equipment on which to play the shows.

It is safe to say the number of collectors who would be candidates for such conventions number around 10,000 across the country. That sounds like a lot, but compare that to the population of the U.S. There are also some old time radio dealers operating outside of the OTR hobby who boast customer lists ten times that number, but that's not the real issue. The majority of the people on the "big" mailing lists fall into the "casual" category. Some may have only a dozen shows, but the majority will have a couple hundred shows at least. Unless the convention just **HAPPENS** to be in their home town, these people are not going to fly to New Jersey or Los Angeles just to see some recreations and award ceremonies.

The serious collectors who have been "at it" several years, however, eventually all make it to one or more of the major convention events, and have a log or two at their fingertips as they start to accumulate shows numbering in the thousands.

The biggest concentration of "hard core" old-time radio fans resides on the east coast and west coast, with the midwest trailing in the distance.

It is easy to see how conventions like Friends of Old-time Radio were able to get established, as well as SPERDVAC. It is remarkable though not surprising that Cincinnati's old-time radio convention sputtered for a few years then finally began attracting people from across the country.

*What if we gave a convention and **nobody came?***

*What if someone wrote a book (or log) and **nobody bought it?***

*What if dealer XYZ spend thousands of dollars acquiring a rare series, then spent thousands more cleaning it up and having it replicated on Compact Disks. **What if nobody bought it?***

*On a smaller scale, what if a small club sent out hundreds of copies of their new rental library list, and **no one rented anything?***

Any of these undertakings whether for-profit or not, are typical of risks taken everyday by businesses from all walks of life. *The old-time radio hobby is no different.*

The reality of the situation is from a practical standpoint, if only one or five people responded, it would be really no better than if no one at all responded.

Typically, clubs have only a small membership numbering under 500 members. In mail order marketing, only a 2-3% response is considered GOOD OR EXPECTED RESPONSE. Therefore, if a club mails out 200 flyers, the fact that they need A LOT more than six people to respond (3%) to make it worthwhile (and probably DO get that many back) at least this says to me that old-time radio fans ARE very active when taking the other factors mentioned into consideration.

There are other factors to take into consideration and this is really over-simplifying the situation, but this is probably the main issue that has caused so many OTR clubs to struggle, and independent OTR projects to come and go.

The point is however, anyone or any organization in old-time radio who has a need to self-promote needs to have a certain amount of direct mail marketing savvy in starting out, and even *that* doesn't assure 100% success depending on how one gauges success. Those who have been "at it" for awhile acquire that experience through trial and error.

How does this affect the average collector?

It has, for example, had a profound effect on the turnover of printed periodicals available to old-time radio fans.

The most successful people today who are writing logs, producing newsletters and books, hosting conventions and sending out collector catalogs do so *simply because they enjoy doing it*. They have found methods to make them work from a financial standpoint.

The club that was forced to cancel their convention asked for input as to why people didn't respond. *The most obvious reason is their "universe" of OTR collectors to whom they promoted the event was too small.* The response (or lack of) was not, because of whether or not the event was worthy of support, or that their membership was apathetic.

If they had mailed out 10,000 flyers (rather than say 500) typical expected response would have been 300 people rather than only 15. Of course, the club probably doesn't have access to a list of OTR people of that size, and they may not have the budget to mail out that many copies.

To get a start under such circumstances would probably require minimizing overhead costs by doing things like renting a very small banquet hall. It's a lot like building a collection of old-time radio tapes: **Your first trade is NEVER for a few hundred shows in one big chunk.** You trade maybe for a handful or a dozen shows to start out, and build from there.

I hope OTR organizations never get into a position where they blame their own loyal membership if something doesn't seem as successful as it should be. **The problem is almost never because of the hard core fans that are already there — it's because there simply are not enough of us!**

Bob Burnham • P.O. Box 510264 • Livonia, MI 48151-6264



Jack Benny

JACK BENNY "JELL-O" OR Vagabondia



OH JACK, LOOK!
A GYPSY CAMP!
PLEASE STOP...I
WANT TO GET MY
FORTUNE TOLD!

YOU DON'T
NEED ANY MORE
LUCK, MARY....
AREN'T YOU WITH
ME?...OH, WELL...



LADY, YOU ARE, OH, SO
LUCKY! THE CARDS SHOW
WEALTH, HAPPINESS, FAME....
SO MUCH FAME...MILLIONS
KNOW YOUR VOICE!



AND
WHAT IS
HERE?
AH...IT
IS TOO
MUCH!



WIST! THERE HE IS
NOW! ALACK.. THE
CHARM IS NOT YET
READY...IT IS WARM
AND IT FLOWS LIKE
WATER!

IT'LL BE READY SOON.
(THANK HEAVEN JELL-O
SETS FAST!) YOU GO OUT-
SIDE, JACK, AND SEE
THAT HE DOESN'T GO
AWAY



HOLY CAT, JACK! WE'RE
TRYING TO GET HIM
BACK, NOT TO CHASE
HIM OFF!



NOW, MARY, PUT DOWN YOUR
ROLLING-PIN. BENNY KNOWS
BEST...JUST WATCH!



STAND BACK
LET A MAN
THAT CAN
FIDDLE



CHERRIES! RIFE CHERRIES...AH...H... CHERRY
TREES ARE WEAVING A SPELL AROUND
ME...I'M A ROBIN...I'M A LITTLE GEORGE
WASHINGTON...SLUMBER ON, MY
LITTLE GYPSY SWEETHEART...I'LL
NEVER GO A-ROAMIN' IN THE
GLOAMIN'
ANY MORE!

IT WORKS
ALMOST TOO
WELL.



I'LL DO WITHOUT YOUR LOBSTER,
YOUR DRINE OR APPLE WIND,
WHILE PEACOCK DIE AND TRUFFLES
ARE THINGS THAT I CAN SKID!

BUT TAKE HIS JELL-O FROM HIM
AND HEAR HIM ROAR AND RID...
UNLESS THERE'S JELL-O, GYPSY
MEN HOLLER - ?
IT'S A GYR

JENNY IN AGAIN" in a Trailer

BECAUSE I
KNEW YOU MUST
BE EXTRA RICH



Mary Livingstone



"G'DSY!
YOU'RE
DYING!
IT'S THE
STER?"



THE CARDS SAY YOU
KNOW HOW TO MAKE A
MAN HAPPY, BUT MY
MAN IS GONE FOR TWO
DAYS. HE WEARIES OF
OUR ROMANY FOOD.
HE WANDERS AWAY



COME WITH
ME, GYPSY.
I'LL SHOW
YOU A
SECRET

IT MUST BE
THE GYPSY
IN HIM!



AH..H... A MAGIC POWDER!
...A LOVE CHARM. WHEN
HE IS ASLEEP
I SPRINKLE IT
ON HIS EYES
...NO?



NO, THAT'S NOT QUITE
THE IDEA. YOU DIS-
SOLVE IT IN HOT WATER
...LET IT GROW COLD AND
FIRM... AND THEN GIVE IT
TO HIM TO EAT



AND
IDDLE

SEE, MARY,
PEOPLE ALWAYS
COME RUNNING
WHEN I
PLAY



LOOK AT
HIM EYING
THAT JELLO!

THE CHARMS WORKING/
JELL-O'S EXTRA RICH
FLAVOR HAS REMOTE
CONTROL!

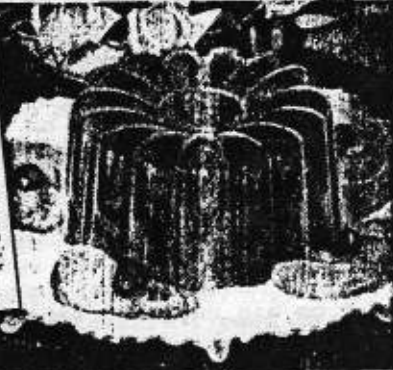
LOOK
FOR THE
BIG RED
LETTERS
ON THE
BOX!



Strawberry • Raspberry
Cherry • Orange • Lemon • Lime

ONE IN Sunday Evening. America's favorite
comedian, Jack Benny, on the air for Jell-O, with
Mary Livingstone, Don Wilson, Kenny Baker, and
Bill Harris' orchestra. Every Sunday evening at
Eastern Time, 6 Central Time. NBC network.

CHERRY WHIRL
Dissolve 1 package Cherry
Jell-O in 1 pint hot water. Turn
into mold. Chill until firm. Un-
mold. Garnish with grapefruit
slices, banana slices and
maraschino cherry halves.
Send for "Jack and Mary's
Jell-O Recipe Book"—grand
new recipes and amusing pic-
tures of Jack and Mary. Ad-
dress General Foods, Dept.
MS-5-37, Battle Creek, Mich.
If you live in Canada, address
General Foods, Ltd., Cobourg,
Ont. (Offer expires December
31, 1937.)
A product of General Foods.



This ad, featuring Jack Benny and
Mary Livingstone, appeared in the
comics section of the Sunday
papers on May 9, 1937.

DAYTIME DIARY



Soap Opera's Most Enduring Name

Ford Bond	Arthur Hughes	Irna Phillips
Elaine Carrington	Bess Johnson	Ron Rawson
Anne Elstner	Ralph Locke	Vivian Smolen
Florence Freeman	Don MacLaughlin	Julie Stevens
Arthur Hanna	Carlton E. Morse	Karl Swenson
Mary Jan Higby	Virginia Payne	

Their names, and others, form a road map to success in daytime radio drama. All of them were luminaries of the great days of the radio serials. Their contributions, based on talent, professional ability and longevity were undeniably significant.

But a single name unequivocally remains the most influential on radio serials over three decades, 1930-1960. Were it not for the name *Hummert*, soap opera might never have achieved its high visibility and prosperity. Frank and Anne Humert were easily the most prolific members of their craft. Together they tested the waters, and upon their formative propositions much of the foundation of the washboard weeper was based. While their influence did not carry over into television, for the duration of the golden age of radio their surname stood head and shoulders above all the others.

By the late thirties the couple spent \$12 million per year purchasing an eighth of all radio time. Six-and-a-half million words of dialogue flowed annually from their typewriters. Their personal worth was soon estimated in the millions, with personal salaries perhaps exceeding a million dollars every year.

As early as 1932 E. Frank Hummert controlled seven of the 11 soap operas on the air. By the end of that decade he and his wife were churning out story lines for 18 quarter-hour serials, being responsible for more than half of all of radio's daytime advertising revenue. They would introduce more than four dozen programs to audiences -- and a fair number of them would be heard five days a week well beyond two decades. At one point they aired 36 programs concurrently. The Hummerts were so closely aligned with the genre that for decades their surname was unmistakably identified by millions of listeners with soap opera.

The accuracy of Frank Hummert's birth year in St. Louis cannot be verified but it was about 1882. Hummert grew up to become a journalist on his hometown's *Post-Dispatch* newspaper. His entrepreneurial ambition would be recognized early as he opened an institute in writing. From that venture he moved to the highly visible spot as chief copywriter for Lord and Thomas, a prominent advertising agency, with an annual salary of \$50,000. He was well on his way to greater opportunities.

Hummert was in his mid-forties when he transferred to Chicago's Blackett and Sample ad agency in 1927. While he became neither a partner nor a stockholder in the firm, he saw his own name added to the agency's (Blackett-Sample-Hummert). As creative genius and director of the firm's production unit, he shared in a percentage of the profits.

Hummert was resolutely opposed to having women work in his office. But one day in 1930 a young, small, attractive, smartly dressed woman appeared at his door in search of employment. Anne S. Ashenurst was born in Baltimore in 1905. She carried journalistic credentials, too, launching a career as a reporter on her native city's *Sun* newspaper. She moved on to the *Paris Herald* and in France met an married a man. They had a son, John.

For whatever the reason, Hummert hired the 25-year-old applicant (nearly 25 years his junior) as his assistant, ostensibly as office manager. Perhaps it was her claim that she understood "what women wanted" that got her the job. No matter. She soon decided that one thing she personally wanted was Frank Hummert. Five years later they were married.

Hummert said it was merely a lucky guess when, in 1931, it occurred to him that radio drama might be as appealing to housewives as serialized fiction. Such drama-by-installment was then appearing in print in newspapers and magazines. Pursuing that concept, Hummert employed still another journalist, Charles Robert Douglas Hardy Andrews (one person!), who authored serialized features for the *Chicago Daily News*. One of his first tasks for Hummert was to write a radio serial about a love triangle and the consequences of blending work and pleasure. To be titled *The Stolen Husband*, giving the premise totally away, it involved a handsome young businessman, his voluptuous secretary and a dense but attractive wife who didn't consider what was going on those nights her husband worked late until it was too late.

By subsequent standards *The Stolen Husband* wouldn't be rated a phenomenal success. Yet it gave Hummert, Ashenurst and Andrews tremendous insights, soon leading them to produce three highly successful serials against which almost all others could be measured in the decades to follow -- *Just Plain Bill* (1932-55), *The Romance of Helen Trent* and *Ma Perkins* (both 1933-60).

Later, while still being compensated by Blackett-Sample-Hummert, the Hummerts produced serials under the name of Air Features, Inc. and a subsidiary, Featured Artist Service, Inc. By 1943 they withdrew from the ad agency and formed Hummert Radio Productions.

In a very real sense Hummert Radio Productions was a soap opera factory. Assembly-line methods were autocratically run with sweat-shop tactics offering little tolerance to subordinates who broke well-publicized rules. From a spacious home in Greenwich, Conn., the Hummerts presided over a vast empire. To themselves alone would credit be given for the origination of concepts, plot lines and even words spoken on the programs they produced. Below them a half-dozen editors, a score of writers and five dozen clerical workers labored dutifully.

Despite this relentless insistence on gaining credit for everything their underlings produced, the Hummerts were viewed as quiet and reclusive. When in New York they lunched at a Park Avenue restaurant that thoughtfully

shielded their table with ferns. A tall, thin, rangy man, Hummert was likely to order shredded wheat. Anne was always well dressed. Some perceived her clothing as dull and depressing while others described her as "understated chic." The couple usually secluded themselves in their Greenwich home, preferring to deal with those who worked for them through intermediaries. "There was never a closeness between artist and producer," one heroine attested years later. "We were usually kept at arms' length."

The salaries paid to their writers made those scribes Hummert employees but never their designers, the pair maintained. Any author who thought about challenging the system, adding his or her own name as the creator of such material, was fired. The Hummerts dictated the outlines for each series and suggested characterization and dialogue. The writers took the pair's ideas and created action and conversations to flesh out their scripts.

As a precaution, the Hummerts scuttled the line-up occasionally, moving dialoguers from show to show. In this way they prevented writers from becoming too identified with a given program. Scriptwriters were required to stay six weeks ahead at all times. Moreover, a sudden impulse by Anne Hummert could kill weeks of approved dialogue then sitting on a shelf ready for broadcast.

The Hummert programs were virtually all sequence-plotted. In sequences a small band of permanent characters was usually harassed by figures brought into the plot for that sequence. As the sequence drew to a close, the mayhem-makers vanished forever and a new group of malefactors entered the story line.

Directors who worked for the Hummerts encountered a list of specific instructions. Anything that wasn't in a script was forbidden, including overlapping speech, background music or sounds not already approved. Proper enunciation and clarity were of utmost importance. A basic requirement was that the listener must be able to tell who was speaking and who was being addressed at any given moment. To accomplish this, characters called one another by name every few seconds so there could be no doubt about who was talking to whom.

The pay scale was another matter of contention. Artists typically received about half of what they might have earned working on other serials. Rehearsal time was kept to a minimum to trim costs. Using seasoned actors over and over helped achieve that goal.

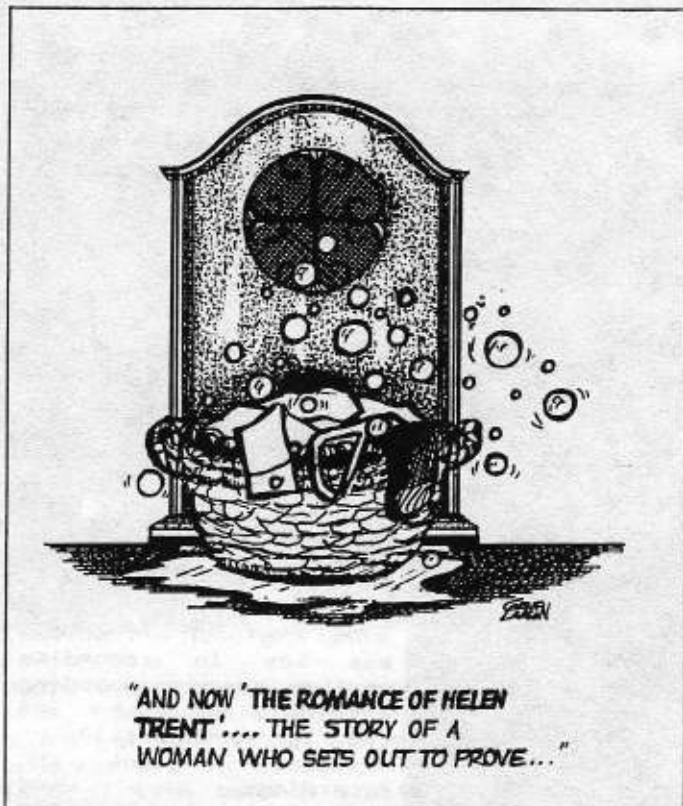
Yet, working for the Hummerts had its up-side, too. Those who toiled for them eventually found work on most or all of the Hummert serials, translating into excellent salaries. When a national Communist scare swept the industry in the late forties, other producers turned out writers or actors suspected of being sympathetic to leftist causes. But the Hummerts ignored a call to blacklist individuals, continuing with their soap operas as if nothing had happened. As a result, from their own employees and those who worked for others, they gained enormous and unswerving allegiance.

The Hummerts brought common sense, advertising and production expertise and basic efficiency to radio soap opera. Because they influenced the genre more than anyone else, they obviously provided its purest and longest lasting traditions.

Some of their more prominent and durable programs and dates of the premiers included *Just Plain Bill* (1932), *Easy Aces* (1933), *The Romance of Helen Trent* (1933), *Ma Perkins* (1933), *Backstage Wife* (1935), *Our Gal Sunday* (1937), *The Couple Next Door* (1937), *Lorenzo Jones* (1937), *Mr. Keen, Tracer of Lost Persons* (1937), *Valiant Lady* (1938), *Young Widder Brown* (1938), *Stella Dallas* (1938), *The Light of the World* (1940), *Front Page Farrell* (1941), *Mystery Theater* (1943) and *Mr. Chameleon* (1948).

Frank Hummert died in 1966. Anne Hummert died at her home in New York City on July 5, 1996. The legacy they left influenced daytime programming so much that no one else came close to paralleling their imprint on it. Together they shared soap opera's most enduring name.

Next: Elaine Sterne Carrington



Cartoon by staff artist
Gene Larson

1929 Atwater Kent Radio
Model 57
Metal Cabinet
Seven Tubes
\$105.00





TRANSCRIBED FROM TORONTO

by JOHN PELLATT

It's not just through the internet that you can do virtual tours! Here via the magic of the NARA News, we offer you--dear reader--a virtual tour of the CBC Radio WWII exhibition currently still on display at the CBC Broadcast Centre in Toronto.

This is an exhibition within the permanent CBC Museum that is a must stop on any OTR enthusiast's visit to Toronto. Admission is free and you can drop by the Broadcast Centre any week day during regular business hours.



Exhibit Guide



PHOTO NUMBER ONE. This display is a recreation of battle conditions in WWII and shows the portable disk recorders used by the CBC to capture the sounds of battle in the field. Of course, what they called PORTABLE would be called a prescription for a double hernia today! CBC Radio was famous for its overseas wartime sounds recorded on these huge transcription units. CBC sound engineer Art Holmes was key in recording wartime sounds including the Blitz on London and the infamous Battle of Britain. In fact, CBC recordings were used extensively by the BBC and can still be heard in various wartime films made of that amazing period. Art was in charge of the world's first portable recording studio, "Big Bertha"

which was a specially equipped truck loaded down with the "portable" CBC sound equipment. Various CBC reporters brought the war back to Canadians firsthand in their eyewitness accounts--these include the men listed in the accompanying CBC wartime programme schedule (Bob Bowman, Perter Stursberg, Matthew Halton and Marcel Ouimet).



PHOTO NUMBER TWO. This is a recreation of a main CBC control room circa 1940. Note the stylish bowtie and old fashioned telephone! The sound board you see is an old McCurdy which was state of the art for radio broadcasters in Canada for decades! Those babies lasted forever. In fact, I even used a similar board at my first radio gig in the late 1970's -and I'm sure there's many a DJ and/or newscaster still on air in Canada that first trained in on a McCurdy board. In the foreground you see a transcription disc turntable, utilized to play back those ET's at 33 $\frac{1}{3}$ RPM, lateral cut! They tracked from inside near the label to the outside, thus using the force of rotation to keep the tonearm moving steadily outwards! I always thought it was funny home record players always tracked inwardly--but today, who remembers THOSE? Not us surely we're far too young!



PHOTO NUMBER THREE. A recreation of a radio news studio featuring a likeness of the most famous of Canadian wartime radio voices, (The Canadian) Voice of Doom himself, Lorne Greene. (Yup, that's Pa Cartwright long before he moved south and took up US citizenship!) Of course, in a real studio, the announcer always sat down but this display was more of a tribute to Lorne. The cardboard cutout stands before an old lovely CBC microphone--and there are many more in the CBC museum including the old RCA 44s and 77s--lovely, wonderful old microphones that were so instrumental in bringing voices out of the ether in those long gone days! I'm not sure if they will reproduce but on the wall over Lorne's right shoulder are the old art deco CBC logo and under that a WAR BONDS poster.

I hope Jim will also find room in this issue to reprint portions of the stylish Exhibit Guide which is provided free of charge to museum visitors. The Exhibition Highlights listed includes audio clips available for listening in the exhibit. It is a wonderful tribute to the men and women who brought the sounds and voices of that long ago war overseas to the Canadian nation and who helped to unify it in its determination to triumph over a terrible foe.

The CBC Museum is located in Toronto at 250 Front Street West. Information from the CBC at 416-205-3311. The exhibition appears to be running indefinitely. It's just opposite and a block north of Skydome for the OTR fan visiting Toronto who wants to take in sports as well as vintage radio.

On the next two pages you will find portions of the "Exhibit Guide" that John has mentioned here.

CBC PROGRAMME SCHEDULE

ISSUED BY PRESS AND INFORMATION SERVICE, CANADIAN BROADCASTING CORPORATION

ONTARIO REGIONAL

WEEK OF SEPTEMBER 21, 1941

DAVENPORT ROAD, TORONTO

CBC CONTRIBUTES TO THE FUTURE

CBC continues to expand its wartime services. Its first duty is to keep the public informed on world events and to provide entertainment which gives welcome respite from the serious matters at hand. But beyond presentation of the news and production of programmes, the CBC is conscious of other equally important duties. A crime is being committed and Radio is taking the evidence.

When hostilities are at last over and victory is won, historians will attempt to reconstruct from the masses of records at their disposal, a comprehensive picture of what this Present has been. Their conclusions will provide the basis of the Future.

With the knowledge that much heard from its loud-speakers today will be the literature of tomorrow, the CBC has striven to maintain a standard of production commensurate with the service to which this radio record of war finally will be put. Fidelity in its news service, authentic commentaries, faithful reproduction of the scene in drama and actuality broadcasts, will enable CBC to contribute valuable aid in the reconstruction period.

OVERSEAS EYEWITNESS REPORTS

Bob Bowman was the first Canadian to take up active duties reporting the war from Britain. He and Art Holmes joined Canada's first troop contingent which landed in Britain shortly after the outbreak of the war and jointly set up the first overseas unit for CBC.



On August 20, 1942 Bob Bowman provided an eyewitness account of the Dieppe invasion.

Peter Stursberg, war correspondent of the CBC, arrived in London in February 1943. From that time until December 1944 Canadians would hear his broadcasts from Sicily, North Africa, Italy, London & France. An impressive number of "firsts" were scored by Stursberg including a



special broadcast by the Pope and the famous broadcast of the war song 'Lili Marlene'.

On September 13, 1943 'Lili Marlene' the great song of the Second World War was heard on air for the first time in North America and Britain.

Matthew Halton joined the CBC as war correspondent in April 1943. He reported from the line in the Mediterranean covering the Canadian troop advancement into Sicily and Italy. When D-Day arrived he joined the first wave of invasion forces. As the troops moved forward, Halton moved with them broadcasting accounts of Allied progress.



On July 5, 1944 Halton reported from the battlefield, in Carpiquet France.

Marcel Ouimet was head of the Frenchspeaking correspondents' team in 1943. Alongside Halton, he covered part of the Sicilian campaign and the Italian landing. When D-Day arrived, he too joined the first wave of invasion forces to land in Normandy. From there he

followed the war to the finish, covering all the major engagements in France, Belgium, Holland and Germany.

On September 30, 1944 Marcel Ouimet reported from the liberated Breendonck Concentration camp just outside Brussels Belgium.



Highlights of the Exhibit

September 3, 1939

THE BBC NEWS (1)

Special Report: Neville Chamberlain announces Britain's entry into the war.

December 18, 1939

THE CBC NATIONAL NEWS (2)

Frank Willis reports departure of the 1st Canadian Division. [Report includes last roll-call before embarking.]

September 4, 1940

QUIZ AVENTURE (3)

French-language quiz program.

October 26, 1940

THE CBC NATIONAL NEWS (4)

Ernest LaPointe (Minister of Justice and Attorney General of Canada) delivers a message to France.

1941

GREETINGS FROM THE BEAVER CLUB (5)

Greetings from Canadian troops. Rebroadcast of BBC transmission. From Ottawa to stations CBL, CBY & CBO.

January 9, 1941

FIRESIDE FUN (6)

Talks from experts giving hints on organizing home entertainment at little or no expense. This week - "How to Learn Tap Dancing". Talk from Toronto to CBL & CBO.

June 15, 1941

CARRY ON CANADA (7)

Radio Drama incorporating outstanding events in Canada's war effort on the home front. Produced by the CBC Features Department. From Toronto to CBL, CBO & CBY.

December 17, 1941

THE HAPPY GANG (9)

Variety programme with Bert Pearl, Bob Farnon, Kathleen Stokes, Eddie Allan, Blaine Mathe and Hugh Bartlett. Commercial. From Toronto to CBL & CBO.

February 11, 1941

NATIONAL SCHOOL BROADCAST (10)

Documentary Drama featuring the reaction of students in the Netherlands to the closing of the University by the Nazis.

March 29, 1942

CARRYING THE TOOLS TO BRITAIN (11)

Commercial for a CBC game. "It's a dandy map! All coloured too! And it's only 10 cents."

November 2, 1942

NATIONAL FARM RADIO FORUM (12)

A dramatized discussion of farm problems in wartime. From Toronto to CBA, CBO, CBL & CBY. "Food Will Win the War" is the general title of the National Farm Forum discussions arranged by the CBC for the 1942-43 season. This evening's broadcast will provide material for discussion of the place of the farmer in a people's war... the part being played by agriculture in the prosecution of the war, and the farmer's position in the coming "Century of the Common Man".



CBC Museum

250 Front St. W.
Toronto, Ontario
M5V 3G5
(416) 205-5574

FROM ACROSS THE POND



by Ray Smith



RADIO FUN



Mantovani



INSPECTOR STANLEY
THE MAN WITH A THOUSAND SECRETS
Writes Exclusively FOR RADIO FUN

The old saying that "wags croak fall a
just as true today as ever it was, and it is a
crisp little start to wags war against each a
which is down in Inspector Stanley's record

What do Vera Lynn, Mantovani, Benny Hill and Inspector Stanley have in common? If you replied, "each of them was a UK bandleader noted for elevator muzak," have we got a prize for you. You are hereby sentenced to 5 years on a desert island with every episode of *The Shadow*, known to exist. Pity there's no power supply or batteries! But if you said each of them was a wartime singer who boosted morale among the Allied Forces, you get not 5, but 10 years on that island. And to make your life easier we supply a bumper bundle of *Shadow* cassettes, a tape player AND a power source. Only trouble is, these episodes of *The Shadow* were dubbed from Afghanistani Radio and recorded totally in Urdu, a language in which every reader of *NARA News* is known to excel.

If you do hit upon the correct answer, I can only surmise that Editor Jim has given you an illegal sneak preview of these wonderful words. Tsk tsk Jim! Sneak previews have no place in an Old Tyme Radio magazine! They are reserved strictly for those peculiar creatures known as movie fans, people with names like Siskel and Ebert. But let's break the suspense. What is the common bond linking a Wartime balladeer, a silver-stringed orchestra leader, a bawdy TV comedian and a fictional Scotland yard detective? Full marks if you suggested their cartoon likenesses were regular features in Britain's fondly-remembered weekly comic paper which saluted the wonderful world of wireless broadcasting. Yes, *The Radio Fun* was issued every Thursday for years, at the grand price of fourpence, which was approximately a nickel. It was eagerly devoured from cover to cover by brilliant, young and extremely handsome radio fans like yours truly. Well, I am allowed a bit of journalistic license!

Long before most of us realized we were actually living through the Golden Age of Radio and certainly before paper recycling became fashionable, I personally consigned at least 400, 25-page editions of the *Radio Fun* paper to our municipal landfill. It tears me up to think that an irreplaceable chronicle of radio history forms part of our local ski-hill.

Benny Hill



The Radio Fun "Cover Boy" was a slim and 30-ish Benny Hill, proving that his naughty brand of comedy was popular with the radio masses, long before he made his millions on World wide TV. And as the 'Honourable Benny Hillee's' encounters with a 'Mr Hoo Splashee' in a Chinese laundry illustrate, our Benny was as politically 'correct' on the BBC wireless in the 50's as he'd been on telly until the early 90's.

"Ark At Em" (listen to them!) was a joke page featuring Richard Murdoch & Kenneth Horne. Dicky had starred in radio's Bandwagon. Kenneth is remembered for Round the Horne and Beyond Our Ken. But it was their BBC wartime radio partnership at "Much Binding In The Marsh" which prompted their weekly column. Clever stuff. "Tell me, Kenneth, what's the hottest letter in the alphabet?" "Why, B of course Dicky!" "What makes you say that?" "Well...it makes oil 'B'oil!" Upon which I'd go into hysterics and exclaim, in a thick UK accent, "Ooooo... 'ark at 'em!"



Norman Wisdom was the cartoonists dream. The brilliant comic in cloth cap and checkered suit was far more than a radio star. He made over a dozen UK blockbuster movies for J. Arthur Rank. In truly Chaplinesque fashion, Norman played the underdog, the beleaguered little fellow who wins out in the end. Ask your favourite nostalgia video store to get hold of titles



Norman Wisdom



"That thing you call a rubbish dump is my car!" I told the examiner in icy tones

such as Bulldog Breed, Trouble In Store and A Stitch In Time and marvel at the slapstick genius. Maybe you remember Norman starring alongside Jason Roberts in The Night They Raided Minskys, putting his wonderful singing voice to good use as the star of Walking Happy on Broadway or playing the title role in NBC's network tv special, Androcles And The Lion. In retirement, Norman lives on his huge private estate on the Isle Of Man. He's come a long way from the pages of Radio Fun!

North American readers may not immediately recognize yet another comic who 'starred' in Radio Fun. The late Arthur English became a radio star playing a "common as muck" cockney barrow-boy and conman. And in his 70's, he hit North American tv screens as old Mr. Harmon the cockney storekeeper, in Are You Being Served?



Arthur English (left)



Sometimes Radio Fun parodied favorite BBC shows such as the panel game, Any Questions. The comic papers' panel included Dr. Swish, headmaster of Cane 'Em College, Major Globe-Trotter the big game hunter and Bert Howlitt, a man in the street, all hosted by quizmaster Charlie Cherrytop. The real radio quizmaster of this straightlaced and highly intellectual public affairs program, Freddy Grisewood, like Queen Victoria, was not amused!

Any Questions Panel



Last time I saw the late Cardew Robinson, was back in the mid 70's when he was guest star on Canadian TV's English pub variety program, Pig and Whistle. He was still playing the gangly, toothy schoolboy, Cardew The Cad of St Fanny's, a role for which he had been known since the 1940's, on BBC radio comedy shows and in "cheapie" B movies. Along with his tiny pal Chumley and the long-suffering Headmaster Dr Grimes, Cardew did more than anyone of his generation to popularize that particularly British brand of comedy known as the "schoolboy howler." Cardew's pranks were rich fodder for the artists of Radio Fun!



But what made Radio Fun so appealing was that interspersed between radio cartoon strips were exciting fictional and real life adventure stories. Sci-fi was represented by a Flash Gordon type character known as The Falcon on Planet X. Sheikh Abdul El Ketza was rescued by two young British lads, Ralph and Jim, in a delightful Foreign Legion story. In those days Arabs were portrayed as swarthy characters with hook noses whose every phrase opened on the line,

"May I speak, O Great Effendi." I could never quite figure out why "Famous International Radio Scout" Jane X couldn't reveal her true identity as she searched the world to discover elusive radio talent. Obviously Jane hadn't heard of Theatrical Agents! And I suspect an educational feature entitled

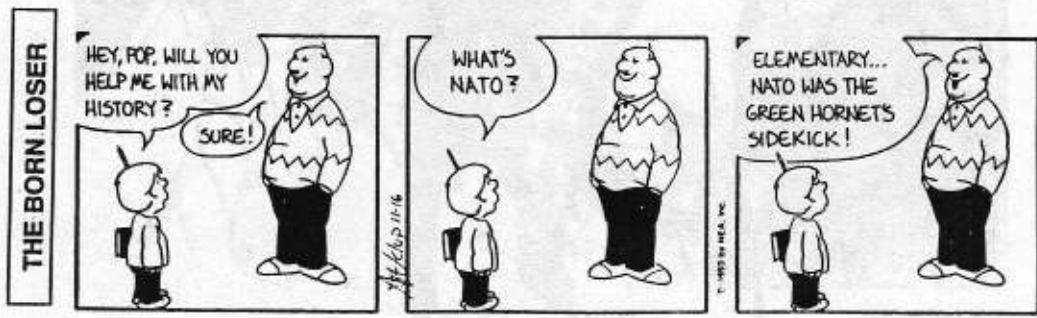


The Gallant Fighters Of Redskins, which depicted "hostile" Indians and "warlike" Red Men would get short shrift in the politically correct entertainment media of the late 20th Century.

From the 1940's to the 1960's, *Radio Fun* featured a Who's Who of UK radio stars, a galaxy of the singers, musicians, comedians, actors and entertainers who populated the BBC radio airwaves over several decades.

If anything was better than *Radio Fun Weekly*, it was *Radio Fun Annual*, 300 pages of radio cartoons issued to coincide with when our parents began to think about the Christmas stocking. I stumbled upon a rare copy 2 years ago. And much to my chagrin, I purchased it for about 50 times more than its actual 1958 retail price of approximately a "buck" American. It may not have been financial fun, but at least it was *Radio Fun!*

Cheerio for now!!



BOOK by Hal Stephenson SHELF

The Gene Autry Book by David Rothel
The World of Yesterday, Route 3, Box 263-H.
Waynesville, NC 28786. 1986, 326 pages,
many BW photographs. Softcover ISBN 0-936505-04-4.



This is a very thorough reference, trivia, and scrapbook. It includes chapters on trivia, little-known facts about a well-known cowboy, wit and wisdom of Gene Autry (GA), GA on records, the films of GA, collecting GA memorabilia, and a GA tv show log.

There were three official Champions, but there were many Champion doubles. The original Champion had three white stockings on its legs. The right front leg did not have a stocking. The original Champion died during World War II. The second, called Champion, Jr., had four white stockings and a **narrow blaze** and appeared until about 1950. The third Champion had a **wider white blaze face** and four white stockings.



Gene's Melody Ranch radio program was broadcast by CBS from 1940 to 1956. Gene did not appear on his last radio program. "According to Gene, Pat Buttram and the rest of the cast wanted to prepare a tribute to Gene as a farewell performance." (p. 83) The Gene Autry tv series started in 1953 on CBS with the same sponsor, the Wrigley Company.

It is true that Gene fell off Champion during a performance at Madison Square Garden. He explains "I had on a pair of new white cotton gloves, and when I sent to swing off Champion, my hand slipped and I fell flat on my face in the dirt. I went to the microphone, brushing off my clothes, and said 'I get off that way all the time!'" (p. 77).

Did Gene and Roy Rogers ever feud? Gene commented "That was just a publicity thing. The Republic publicity department thought it would be a good idea for Roy and me. But there was no personal feud whatsoever." To prove this Gene and Roy went golfing together in 1950 and it was covered in depth by *Movie Life*. The entire article is reproduced in the book.

What is Gene's California car license plate number? 9 ANGELS

"Rudolph the Red Nosed Reindeer" was composed by Johnny Marks. It was recorded on June 27, 1949.

THE ORIGINAL:  RUDOLPH
GENE AUTRY SINGS THE RED-NOSED
REINDEER

& other CHRISTMAS favorites



WINNING CONTEST ENTRIES

In the winter 1997 issue Roger Hill sponsored a contest where members were asked to tell which five old time radio shows they would most like to see return for a year, not as reruns, but with new scripts. Here are the final winning entries.

From: Bob Beckett

In response to the challenge to the NARA NEWS readership to choose 5 shows from the golden days of radio that they wished could be revived for another year, my selections and reasons are as follows.

1. AMOS & ANDY: Okay, let's be politically INcorrect right from the start. Two white guys portraying two black guys, even over the radio, wouldn't go over too well in the present climate of racial and ethnic sensitivity. Neither would J. Carroll Nash playing Charlie Chan. But Amos & Andy was undoubtedly one of OTR's greatest shows and Freeman Gosden and Charles Correll could probably still convince me they were African-Americans. I'd love to hear, for instance, how they'd deal with the welfare system. After all, Andy and the Kingfish really haven't held down a job for over 60 years. And if the Kingfish tried to pull some of his nefarious "business" schemes today he'd more than likely end up getting blasted in a drive-by shooting. Harlem got a lot tougher since Amos & Andy last graced the airwaves. But Amos, Andy, the Kingfish, Sapphire, Shorty the barber, Calhoun the lawyer and Lightning were all great characters no matter what color they really were. Not many shows made me laugh out loud but Amos & Andy and that great Harlem crowd sure did.

2. FIBBER MCGEE & MOLLY: The citizens of Wistful Vista should come alive again, but perhaps also with a bit more political correctness, while we're on the subject. After all, Mrs. Uppington could very well sue Fibber for slander or harassment for any of many weekly jibes and insults in today's litigation-happy society. Mayor LaTrivia still fits to a tee the local politico with the low boiling point. If Fibber could get LaTriv so exasperated back then how would he stand up to Inside Edition or Hard Copy? More of us could identify with the Old Timer these days though...the senior citizen population has grown mightily since the 40's. I guess Fibber can make it through one more year with no visible means of income if Amos and Andy can. I think there were more lovable regular characters on Fibber & Molly over the years than on just about any other show on the air. All clean. All warm. All funny.

3. THE JACK BENNY PROGRAM: The Benny ensemble was arguably the most popular radio show of all time. The writing was timely, crisp and hilarious then and there's no reason why it couldn't retain that very high standard in 1997. Jack might have to cough up a bit more in the salary department to Mary, Phil, Dennis, Rochester, Don and the rest, though, what with the bucks entertainers make these days. Actually, it might have been too much for the old skinflint to deal with, forcing him into a tougher dilemma than giving up his money or his life.

4. THE ALDRICH FAMILY: Henry and Homer smoking pot? Nah! Henry and Homer caught with guns in school? Nah! Henry and Homer in a homosexual relationship? Certainly not. But if the boys did do any of those things today Sam Aldrich would certainly get them out of trouble. After all, he is a lawyer. Well, the scripts might have to be modernized just a bit and Henry had better have a black, Hispanic or Asian buddy this year, so Homer might just be Henry's other best friend. The Aldrich's was my favorite

family show back in those OTR days. Let's face it though, Henry and Homer were hopeless nerds. Do teens still call their parents Mother and Father...or Sir? None that I've heard. But I'd love to hear them again. Maybe they could invite Chester Riley and family over for pizza some night. I loved them too.

5. MISTER DISCTRICK ATTORNEY: Although it's been a long time since a big-city D.A. actually went out on the street to pursue and capture a criminal, I'd still like to be able to hear Mister District Attorney do it again week after week, with only the dogged Harrinton to assist him. I'd prefer Jay Jostyn over David Brian to play the title role as it was his voice that epitomized the "champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness" to my young ears. And isn't it about time he started calling Miss Miller by her first name, considering she's been his personal secretary (and who knows what else) all those years? What the heck was her first name anyway? As a matter of fact, what the heck was Harrington's first name? And when was the last time you heard our Mr. District Attorney offer a plea bargain to some killer, drug pusher or thug? I wish our Mr. D.A. was the prosecutor last year in L.A. on the OJ Simpson case. I'll bet OJ wouldn't have stood a chance against our Mr. District Attorney.

That about sums up my 5 selections of shows I'd like to hear recreated, new, on the radio for another year. It was a real dilemma trying to whittle all those great shows down to a mere five. I could easily have replaced some of the above with any of many choices. So thanks for tempting me to put my thoughts and my choices on paper with this little contest. By the way, hearing these great programs again, with the same casts, writers, etc. would really be something considering most of them are long dead.

From: Arlene Osborne

When Roger Hill announced a contest for NARA members in the Winter 1997 issue of the NARA News, I had a tough time coming up with only five series shows that I'd like to hear more of in the form of NEW and different shows from those we now have. I could have listed a lot more. Narrowing the choices to shows that didn't last long - but should have - helped a little. I prefer mysteries, so detectives were high on my list. Here are the series I chose.

CANDY MATSON: She's blonde, blue eyed and looks like a Vargas girl. But she's also tough, smart and a private eye. She keeps a penthouse apartment on San Francisco's Telegraph Hill overlooking the bay. When the phone rings at YUkon 2-8209, you know that she'll be hot on another case. Her love interest is Inspector Ray Mallard, San Francisco Homicide. She describes him as "the kind of man she'd like to serve coffee to on Sunday morning, if only she could lasso him." Rembrandt Watson is her close friend and confidant, who also provides her with information pertinent to the case at hand. The San Francisco settings make the show interesting from a tourist point of view. Always willing to take on anything, she has been found chasing a murderer through a tunnel under the Opera House, horseback riding in the Valley of the Moon, and searching for a department store Santa's helper named Jack Frost, among other cases. She does it all! She's even toured with the USO!

MR. & MRS. NORTH: Pamela & Jerry, a young married couple, manage to fall into trouble without looking for it. There's the time they go to an

indoor ice rink to skate (more fun than aerobics!). They find a dead body and have to solve the case. They are the original Jonathan and Jennifer Hart, always loving, energetic and uncovering clues with which to solve the current mystery. No matter when they go, mystery is there. Pam stopped by Jerry's office one day simply because her purse didn't match her hat. A mystery ensued. How do they do it? It's a shame so few of their programs survived. I'd sure like to hear more.

BOSTON BLACKIE was a master thief, now an honest man. However, he is still looked upon as a crook by the police, although they can't quite seem to pin anything on him. This irks Inspector Faraday to no end. Blackie, on the other hand, finds it most amusing to make the dear Inspector look like a fool as often as possible--which proves to be most of the time! With girlfriend Mary Wesley, Blackie has solved many of Faraday's cases. Only once did Faraday ask for Blackie's help on a case. It came as such a surprise to Blackie that he had to sit down! Once he discovered a body in his dining room. When Inspector Faraday dropped by and began to search Blackie's apartment, there were some tense moments for Blackie when the Inspector started to enter the dining room where the body was. But the body had vanished. Blackie's one of the good guys who still has connections and knows his way around. That's probably why he can manage to break out of OR into jail! Quick on his feet, clever and a real charmer, he is the central player in a really fun series. I can never get enough.

Another program I've enjoyed is ELLERY QUEEN. Ellery is the sleuth; his dad is Police Inspector Queen. Nikki Porter is Ellery's secretary and girlfriend. Ellery always finds the answer to the mystery and then lets the audience along with the evening's guest armchair detectives (usually prominent figures in entertainment and/or industry) have a chance to solve it before he reveals his solution. I've never managed to outguess him. The show made a brief comeback on television, but I much prefer the radio version.

How about the LIVES OF HARRY LIME? Based on the movie, The Third Man, the program's introduction starts with his demise. Now THAT'S a novel beginning! Whether or not Harry Lime really died in that sewer under Vienna, is still discussed in OTR circles. How could he be dead? He's telling the story, and claims he's Harry Lime! Dead or Alive? Only Harry Lime know for sure. Orson Welles pulls off the charade brilliantly with a hint of whimsy in his voice. In "Operation Music Box," he blithely mentions that the little toe of his left foot itches, which always happens when he smells money. He considers himself a businessman. The program "5,000 Pengoes and a Kiss," finds him in Budapest, where the title of the show is the price he quotes a woman who asks him to arrange for her to get to Austria. He admits that for anyone less lovely, the price would be 10,000 gold Pengoes. Later on, while holding the police at gunpoint he "depants" them, explaining that "in all the famous chases in the world, no policeman has ever been known to catch a fugitive and hold up his pants at the same time." Now who can resist a character like that? Always the rogue, Harry Lime is a character I've enjoyed in every show. Not someone I'd like to meet, but someone I'd like to be able to watch from a distance. I guess it is a fascination with someone who can be so adept in his dealings. Anton Karras' zither music throughout the program only enhances the European atmosphere of the shows.

There's my list. Each of the series I've mentioned would be welcome additions to anyone's library, providing hours of entertainment. A year's worth of these shows that are new and different? Sign me up!

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 THE 12TH ANNUAL OLD TIME RADIO AND NOSTALGIA CONVENTION is scheduled for May 28, 29, and 30, 1998 (PLEASE NOTE THE CHANGE IN DATES FROM PREVIOUS ANNOUNCEMENTS) at the Marriott Inn on the north side of Cincinnati, Ohio, Just off I-75. The convention will be moving into larger convention space than in previous years. The contact person is Bob Burchette, 10280 Gunpowder Road, Florence, Kentucky 41042. Phone is (606) 282-0333.
- ② THE 14TH ANNUAL LUM & ABNER SOCIETY CONVENTION will be held June 26 and 27, 1998 in Mena, Arkansas at the Best Western Lime Tree Inn. For information please contact Tim Hollis, #81 Sharon Blvd., Dora, Alabama 35062. His phone is (205) 648-6110.
- ③ THE 6TH ANNUAL RADIO RALLY of the Radio Enthusiasts of Puget Sound will be June 26 and 27, 1998 in Seattle, Washington. Contact person is Mike Sprague, P.O. Box 723, Bothell, Washington 98041. Phone is (206) 488-9518.
- ④ THE FRIENDS OF OLD TIME RADIO CONVENTION is held at the Holiday Inn North at the Newark, New Jersey airport. The hotel provides free shuttle service back and forth to the airport. Contact person is Jay Hickerson, Box 4321, Hamden, Connecticut 06514. Jay can be reached by phone at (203) 248-2887. Future convention dates are:
23rd Annual Convention -- October 22 thru 24, 1998
24th Annual Convention -- October 21 thru 23, 1999
- ⑤ THE 15TH ANNUAL SPERDVAC CONVENTION is scheduled for November 13 thru 15, 1998 at the Holiday Inn Crowne Plaza Hotel at the Los Angeles International Airport. A free shuttle service is provided for those flying. The person to contact for information is Larry Gassman, Box 1163, Whittier, California 90603. He can be reached by phone at (310) 947-9800.

4 Actor/Actress**Jim Jordan** November 16, 1896 Peoria, Illinois**Marian Jordan** April 15, 1898 Peoria, Illinois

Jim and Marian (Driscoll) met and fell in love during choir practice. They married on August 31, 1918. They appeared on Vaudeville. Their first radio show was *The O'Henry Twins* in 1926. Then in 1931 they began *The Smackouts*, a small-town grocery that was "smack out" of anything a customer wanted. And from 1935 to 1956, Jim became the teller of tall tales and Marian was his faithfully devoted wife in *Fibber McGee and Molly*. As the McGee's, Jim and Marian starred in several movies; *This Way Please* (1937), *Look Who's Laughing* (1941), *Here We Go Again* (1942), and *Heavenly Days* (1944). Marian died April 7, 1961 and Jim died April 1, 1988.

Fibber "Dat ratted!"

Molly "Tain't funny, McGee"

5 Producer**Pat Weaver**born: Sylvester L. Weaver, Jr.
1908 Los Angeles, California

Pat began writing in 1932 for *The Merrymakers* heard over Don Lee's KHJ in Los Angeles. He occasionally wrote and appeared on *Calling All Cars*. In 1935 Weaver became the producer of *Town Hall Tonight* starring Fred Allen. While working for the American Tobacco Co., Weaver orchestrated Lucky Strike's sponsorship of *The Jack Benny Program*. In 1941, Pat headed the start-up and operation of a Latin-American radio network to aid in the war efforts. After serving in the Navy during WWII, Pat moved to tv and was responsible for bringing such stars to NBC as Sid Caesar, Bob Hope, and Danny Thomas. Pat won 2 Emmys and was inducted into the Television Academy Hall of Fame in 1985.

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6 Series Log

Gunsmoke - First Year

1	4-26-52	Billy the Kid	19	8-30-52	The Juniper Tree
2	5-3-52	Ben Thompson	20	9-6-52	The Brothers
3	5-10-52	Jaliscoe	21	9-13-52	Home Surgery
4	5-17-52	Dodge City Killer	22	9-20-52	Drop Dead
5	5-24-52	Ben Slade's Saloon	23	9-27-52	The Railroad
6	5-31-52	Carmen	24	10-3-52	Cain
7	6-7-52	Buffalo Killers	25	10-10-52	Hinka-Do
8	6-14-52	Jailbait Janet	26	10-17-52	Lochinvar
9	6-21-52	Heat Spell	27	10-24-52	The Mortgage
10	6-28-52	The Ride Back	28	10-31-52	Overland Express
11	7-5-52	Never Pester Chester	29	11-7-52	Tara
12	7-12-52	The Boughten Bride	30	11-14-52	The Square Triangle
13	7-19-52	Doc Holliday	31	11-21-52	Fingered
14	7-26-52	Gentlemen's Disagreement	32	11-29-52	Kitty
15	8-2-52	Renegade White	33	12-6-52	I Don't Know
16	8-9-52	The Kentucky Tolmans	34	12-13-52	Post Martin
17	8-16-52	The Lynching	35	12-20-52	Christmas Story
18	8-23-52	Shakespeare	36	12-27-52	The Cabin

7 Actor

Eddie Anderson

born: September 18, 1905
Oakland, California



Eddie was the son of circus aerialists. At the age of 12, Eddie's voice had gained its classic scratchy quality from hawking newspapers on a San Francisco street corner. After playing vaudeville with his brother Cornelius, Eddie made his film debut in *What Price Hollywood* (1932). His first radio audition cast him as a Pullman porter on *The Jack Benny Program* March 28, 1937. Soon after Eddie became Jack's valet, Rochester Van Jones, a name most people came to know him as. Eddie appeared in several movies, including *Gone With The Wind* (1939) and his last movie, *It's a Mad, Mad, Mad, Mad World* (1963). Eddie died on February 28, 1977.

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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 OTR SOURCE LIST (1997 edition) is six pages long, containing over 150 entries of clubs, dealers, archives, publications, and even web sites. Each entry contains the name, address, phone number and e-mail address, if available. Even if you already have one, you should get an updated version. (To break the "year code:" if yours is printed on gold paper it is the 1994 one. The purple one is 1995, and the green one is 1996. Any on white paper is at least five years old. Our 1997 edition is on orange paper.) Cost is only \$2 to NARA members and \$3 for others. Send money in stamps or cash to Jack French, 5137 Richardson Drive., Fairfax, VA 22032. 2810. PLEASE no checks. This item cannot justify a trip to the bank. Also, send stamps in a usable denomination.....seven 32¢ ones would be about right. All profits go to NARA so please be generous. Orders filled same day and returned via first class mail. Get yours now!

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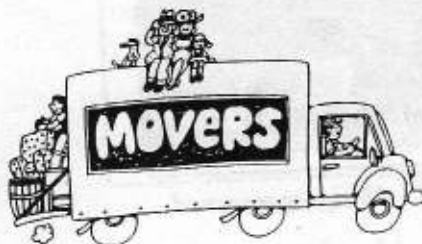
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A TIP OF THE ATWATER DIAL TO....

The following for generous financial contributions to NARA:

Jack French of Fairfax, Virginia
Erik Olsson of Randers, Denmark
Jim Snyder of Mesa, Arizona
Donald Urbancic of Owings Mills, Maryland

Those who have been reviewing boxes of cassettes in NARA's cassette library:

Don Aston of Lake Elsinore, California
Julie Kilner of Wishon, California
Bobby Mayes of San Pablo, California
Jack Palmer of Battle Creek, Michigan
Janet Smith of Danville, California
Jim Snyder of Mesa, Arizona

Additional help is still needed with this project. Please see page 21 if you think you can help.

Once again, Roger Hill and "Nothing's New" for providing the prizes for our recent contest. Please see page 43.

Gene Larson for a bundle of radio related reprints and for the art drawing found on page 30.

Gene Larson, our staff artist, for making the color poster mentioned on page 6 available to our members, and for turning all proceeds from their sale over to NARA.

Our columnists in this issue: Don Aston, Bob Beckett, Frank Bresee, Bob Burnham, Jim Cox, Ray Erlenborn, B.J. George, Roger Hill, Henry Hinkel, Arlene Osborne, Jack Palmer, John Pellatt, Bob Sabon, Ray Smith, and Hal Stephenson.

Those who have already sent in articles for future issues: Frank Bresee (5 articles), Henry Hinkel, Al Inkster, Gene Larson (3 articles), Ray Smith, and Hal Stephenson (6 articles).

Thanks to you all!!!

DEADLINES:

March 15 for the spring issue
June 15 for the summer issue



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