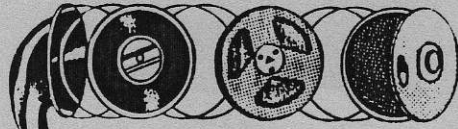
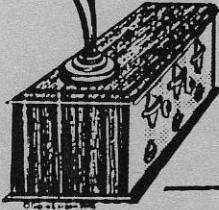


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"FOR THE BEST OF RADIO'S HISTORY"



A JOURNAL OF VINTAGE RADIO

# NARA NEWS<sup>©</sup>

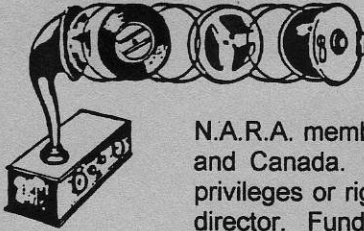
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## NORTH AMERICAN RADIO ARCHIVES

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# Letters



from  
our readers

I propose that the name of the "North American Radio Archives" should be changed to "The California Radio Archives." It seems that our club is being run only by and for the use and enjoyment by the members that are located in the state of California.

It is sad...very sad that the cassette library is suffering as it is, and the open reel library is closed when there are club members who are willing (and offering) to help, but are being turned down only because they are not located in California. I, myself, have offered several times to take over either all or part of the open reel library (even at my own expense). And as time permits, to convert some of the open reels to cassette. But our leaders, in their infinite wisdom (?), would rather see these OTR shows lost forever than to let someone from outside California become involved. It seems that all the California Gang is interested in is money and control. I have tried three times (sending money in and) requesting the SCANFAX catalog but for some reason, I cannot get this.

We, as Old Time Radio Collectors, are a dying breed that are quickly disappearing. It would seem to be premature for a club to purposefully diminish its membership base as NARA is doing. I implore the Officers of NARA to make some "tough" choices, and bring The North American Radio Archives into a truly national organization.

John D. Reynolds, Jr.  
Dallas, Georgia

EDITOR'S REPLY: *John has raised a number of issues here, and it is perhaps worth responding in some detail to his concerns.*

*At the time he wrote his letter, John was not yet aware that the Currys had taken over the operation of the cassette library. They are trying very hard to see to it that this now operates as it should and hopefully John is now pleased with this part of the NARA operation.*

*When our reel-to-reel librarian resigned, three years ago, our members were asked, in this publication, if the reel library should continue. In the last two or three years of its operation there had been only three or four requests for reels and it was noted that most of the other clubs had already discontinued their reel libraries. John was the only person who wrote in to say that this library should remain open.*

*I believe that nearly all the other clubs have all their libraries located in their central headquarters location. NARA has not done this in the past and its libraries have been scattered all over the country. This has often caused great problems when librarians changed. It was not possible to simply load the library in a car and deliver it to someone else in a nearby location. The collection had to be boxed and shipped at great expense. Even then problems were encountered as in one instance it took nine months to get one of the libraries returned. In another it took three years and in still a third case the librarian simply vanished with the entire library.*

*NARA's operations are indeed spread across the entire country, but since NARA is incorporated in the state of California, our key officers must reside in that state. Those officers are responsible for both NARA's operation and its property. A large part of that property is the material in the various club libraries. With the problems and expense mentioned in the preceding paragraph, they are careful about where the libraries go. It is realized that because of the high volume usage of the cassette library that this might well be operated from states other than California in the future, as our print library is now. It is*



possible that the reel library might reopen in one form or another at some future date, but because of the high expense and security involved, and the very small usage, I suspect that it is unlikely that it will move outside the immediate Los Angeles area.

Regarding SCANFAX, John is operating under a misunderstanding about this collection. There NEVER has been a catalog. If you look at the "library catalog" box in this issue, you will find the same statement that we have always used for SCANFAX. It is necessary to request a list of the program series that are currently available. After looking over this list, you can then request further lists for the actual program titles available in those series that are of interest to you.

I think that it is also necessary to comment on John's claim that all our officers are "interested in is money and control." What our officers are really concerned with is the success of NARA. That takes both money and control. No officer or staff member is paid a penny for their work, and some have put a great deal of their own money into the organization. The finances must be carefully and properly accounted for as NARA, because of its tax free status, is audited by both the Internal Revenue Service and the California State Tax Board. To see that this part of our operation is handled properly does indeed require careful "control" by the officers.

\*\*\*\*\*

I noticed in the last issue of the NARA News, that the Radio Collector cards were no longer featured. Is this a one time glitch or have they been discontinued? I loved the new format and was printing off copies to use on my radio show cassettes. They certainly look much better than the blank cassettes, or my scribbles. I was hoping to have a complete series of shows that I could use on many of my more popular series. Since I am a comedy lover, I was especially looking forward to a few comedy series in the future. Please advise if the cards will be back.

Jack Palmer  
Battle Creek, Michigan

EDITOR'S REPLY: Although B.J. George missed our spring issue, we're glad to be able to report that he is back in this one with those inserts for the OTR cassette boxes.

\*\*\*\*\*

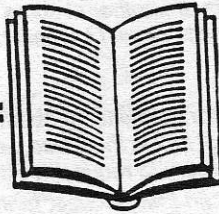
The "Lux Presents Hollywood" article by Frank Bresee, in the spring 2000 NARA News, provided information I've not read anywhere else. Frank's articles are always very informative and I look forward to every one of them. His book, *Radio's Golden Years*, is a real masterpiece of information presented in a most interesting format. I'm certainly glad that I joined NARA!

Donald Berhent  
Willowick, Ohio

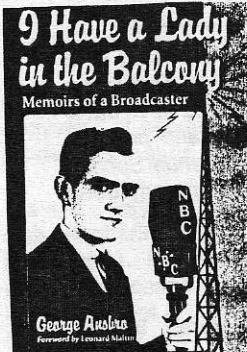
EDITOR'S REPLY: We certainly agree with you about the talents of Frank Bresee, and we're also glad that you joined NARA.

## Correction Notice

Some of our members who received early copies of NARA's new cassette catalog had an incorrect address given for the library on the cover sheet, although it was correct on the order form. The correct post office box number is 5122 (not 1522). Please check your copy of the catalog and make the change if necessary.



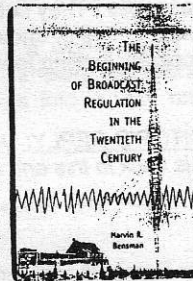
## NEW BOOKS



I HAVE A LADY IN THE BALCONY is an autobiography by George Ansbro. Ansbro put in over fifty-eight years with NBC and also ABC after the Blue Network was split off from the parent network. He started as a page at NBC in 1931 and became an announcer three years later. The book tells the story of Ansbro's personal life, and is filled with anecdotes and inside stories of literally hundreds of other radio personalities ranging from Howard Cosell to Arturo Toscanini. It also gives insight into some of the operations of the broadcast industry and it has a number of interesting photos. The price of the book is \$40.50, postpaid. It can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640, or by credit card at (800) 253-2187.

### THE BEGINNING OF BROADCAST REGULATION IN THE TWENTIETH CENTURY

was written by Marvin Bensman, a professor at the University of Memphis. The book focuses on the years 1921 to 1927 which culminated in the "Radio Act of 1927." Since this deals with the various laws and government agencies, it might sound as if this would be rather "dry" reading. Actually, however, it is full of interesting stories and anecdotes that illustrate and give insight into what was happening in radio during those early broadcast years. It is very "readable." This 270 page paperback can be ordered for \$39.00, postpaid, from McFarland & Company, Box 611, Jefferson, NC 28640 or by credit card at (800) 253-2187.



### TRADITIONAL MUSICIANS OF THE CENTRAL BLUE RIDGE

Old Time, Early Country, Folk and Bluegrass Label Recording Artists, with Discographies

Marty McGee



TRADITIONAL MUSICIANS OF THE CENTRAL BLUE RIDGE, by Marty McGee, covers a time period from the late 20's to the late 1990's. It is a series of brief biographies of seventy-five individual and group "old time, early country, folk, and bluegrass recording artists." This really isn't about radio, as such, so you might wonder why we are mentioning it here in a journal of old time radio. Many of the people/groups mentioned had part of their career involved with radio. Their involvement with the medium is explained where applicable. If you are interested in this kind of music you might find this 235 page paperback book, which is profusely illustrated, to be of value. The price is \$29 postpaid from McFarland & Company, Box 611, Jefferson, NC 28640. Credit card orders can be made at (800) 253-2187.

ENCYCLOPEDIA OF AMERICAN RADIO, 1920-1960 was written by Luther F. Sies. This is a rather massive reference book of 900 pages and 28,848 entries telling of performers, musicians, announcers, radio programs and so on. The information given about each is concise, in most cases only a sentence or two, but with a few it may run several paragraphs. Price for this work is \$139 postpaid. It can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640, or through their order line, (800) 253-2187.





## Gerald and Diana Curry Librarians

Greetings NARA devotees, from Diana and Gerry Curry, the new cassette librarians.

First and foremost, we ask that you provide us a little leeway in service until we establish our feet firmly on cassette ground.

My wife was head of a shipping department for several years and knows well what it takes to package and distribute materials. She'll provide the head work and I'll provide the legwork. With a little time and patience, we'll be able to get the cassette library back on a firm footing.

My wife never had the pleasure of listening to original broadcasts of OTR shows, but she has lost no time in becoming an ardent fan of the tapes. Matter of fact, we listen to our own collection of OTR tapes rather than piddle away our time watching reruns of reruns of reruns interspersed with advertising, advertising and more advertising on modern TV

Diana has completed her inspection of the tapes we've been given by Don Aston. She has separated those listed as "To be Dropped" from those listed as good, and arranged all of the good tapes for use. She has also passed all of the bad ones to me for double checking. Now this might sound like an ideal chore for a true devotee of OTR. But believe me, once you've started listening to a good mystery or comedy (even a so-so mystery or comedy) it's most frustrating to be left stranded in the darkness of OTR Ether and never know how your program ended. To that end, if you should ever receive a tape that is surrounded by a coating of Dark OTR Ether, you'll know I missed (oops) at least one. If such does occur, please send your letter to my wife, Diana Curry.

In closing we'd like to say...we'll do our best to provide you, the borrower, with the service we know we'd like if we were still borrowing.

### **READER ALERT!**

When you obtain your cassette catalog from the Currys it will be completely up-to-date at that time. But of course additional cassettes will be added to the collection. We will provide supplemental lists here in the NARA News as they become available. The individual entries will be in the same size and format as the catalog, but because of our smaller page size there will be fewer of them on a page. You can simply pull those pages out of the News or you can Xerox them, and then your catalog will be up-to-date. You will find our first supplemental list starting on page 45 in this copy of the News.



## "My Time Is Your Time" Memories of Rudy Vallee

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. His book, RADIO'S GOLDEN YEARS, can be ordered from Frank Bresee Productions, P.O. Box 1222, Hollywood, CA 90027. Cost is \$25.00 postpaid.

In writing a history of radio, one must always include Rudy Vallee, America's first crooner, and host of the very first and most popular variety show on the air, *The Fleischmann Hour*.

Rudy Vallee had groupies (they were called flappers in those days) trailing him wherever he went. He was mobbed by bobbysoxers before either the sox or Frank Sinatra had made an appearance. He played midnight matinees at the Paramount Theatres in New York and Brooklyn. He was involved in early television, and made the first rock video in 1930. A song would become a hit if he introduced it on the air. He recorded for Victor and Columbia and Decca and at least a dozen other companies. In 1931 and 1932 his records were so highly prized that he recorded for the Hit of the Week Company. These were brown paper records that came out every Thursday and sold for fifteen cents "at the corner newstand." Rudy blazed the trail that Bing and Frankie and Elvis and even Michael Jackson were to follow. He did movies, from "The Vagabond Lover" in 1929 to "How to Succeed in Business Without Really Trying" in 1967.

He took his one man show to clubs all over the country, appeared on cruise ships, and several times allowed me to present him on television.

Getting back to his radio career, and *The Fleischmann Hour*. His very first show was broadcast from the organ loft of the Paramount Theatre in New York. That was because the Vallee Orchestra was appearing on stage at the Paramount, presenting four shows a day, and did not have time to travel the few miles to the regular NBC broadcasting studios.

The announcer for the first show, and for years thereafter, was the well known radio personality, Graham McNamee. Rudy once told me that for the first two years of his show, "It was made up of long stretches of my Connecticut Yankee music, and my vocals, with several guest artists that did a couple of spots. During the 1932 season the program took a dramatic change, and the new format

Rudy Vallee





was to stay with us for the next 7½ years, until the program concluded in 1939," he recalled.

In reviewing some of the recordings of Rudy's show, I found that the format usually went something like this: the program opening, and an opening band number plus Rudy's vocal; a comedian (Lou Holtz); a novelty performer (Judy Canova); a dramatic spot (usually featuring a famous Broadway personality of the day). This was followed by another novelty spot, and then a comedy spot. Of course, between all the segments were band numbers and songs by Rudy.

Rudy said, "As our show gained stature, we became an important outlet to all performers, and during the ten years on the air, we introduced the top stars of show business to the listening audience across the country.

The *Fleishmann Hour* read like a who's-who of the entertainment industry. Here are just a few. Comedians Tom Howard and George Shelton, Bob Hope, Bob Burns, Red Skelton, Milton Berle, and the lovable Fanny Brice as Baby Snooks. Rudy also introduced to the airwaves Alice Fay, Francis Langford, Mary Martin and Dorothy Lamour. Stars like Orson Welles, Fred Astaire and Eddie Cantor were on the show. In 1935 Rudy introduced his audience to Charlie McCarthy and Edgar Bergen. It was because of that appearance that Bergen was immediately picked up by Maxwell House coffee and given his own one hour weekly show.

In the twenty-five years I knew Rudy, he became my best friend. His knowledge of show business was outstanding and his helpfulness to



### Frank Bresee with Rudy Vallee

new performers in broadcasting and the theatre was remarkable.

He will long be remembered, not only for his music, but as a true pioneer. When, in 1980, as president of the Pacific Pioneer Broadcasters, I presented Rudy with the "Golden Mike" award, he had these words: "I've come a long way from Vermont and Main on a highway paved, for the most part, with good fortune. Except for a few harrowing detours it has been a ball. I venture to say that a lot of my fans have shared the fun with me, and if I accomplished nothing more than giving them moments of joy in my performance, then I was accordingly enriched. I hope you all remember that my time was your time."

There have been other variety programs on radio and television, but Rudy Vallee and his shows will stand as a beacon for all to follow. He was truly a legend in his own time.

# A VISIT WITH LUM

AN INTERVIEW BY  
Hal Skinner

Often meeting a well-known author, sports celebrity, movie star or other famous personality can be disillusioning or a major disappointment. Such was definitely not the case when I had the fortunate opportunity in 1972 to meet, visit, tape and photograph Chester Lauck, "Lum" of "Lum & Abner," in his Hot Springs, Arkansas office.

The person, I found, far exceeded my hopes and expectations as he turned out to be a cordial host and a dignified gentleman—warm, friendly, down to earth, and very amusing. It was a time I'll always remember and cherish.

In fact, the conversation started on a humorous note after introductions to my family and his secretary when I asked if the car I saw in the parking lot that had a license plate with the letters "LUM" and a smashed rear end belonged to him. He laughed and said, "Yes... Well, really, it's my wife's car. We were in Dallas last week. I stopped at a stop light and heard brakes squeal so I knew I was going to 'get it.' Sure enough, I did. This old man plowed into the back end of my car. Funny thing, I went back to the hotel and told my wife what happened to her car. I said this old man ran into me. I guess I had a lot to say about it during the evening. Next morning she said, 'You keep talking about this old man that hit you? How old was he?' I said, 'Oh, he must have been about seventy.' 'Well, how old do you thing you are? Sounds to

me like one old man hit another."

Lum was just seventy at the time. I think Abner might have observed, "That's a good 'un on you, Lum."

He seemed to get a kick out of the fact that in a picture on his office wall of the teams of Lum & Abner, Amos & Andy, and Laurel & Hardy in the mid-1940s, he had black hair when he played the part of an old man. His resemblance now to the made-up character in publicity pictures from their radio and movie days was striking. As he said, he had "grown into the part." As he remembered, he and Abner were so young it took about two and a half hours to make them up to look like two old fellers. He now thought he could walk through the makeup room, slap on a big moustache and he would be in business.

Although his voice quavered slightly, he looked and sounded much like the radio "Lum." His wit sparkled and his mind was as sharp as ever. When I mentioned that I had seen him in person a long time ago on the stage in a Richmond, Indiana theater, he said that he remembered playing Richmond after playing Springfield, Ohio. That he could remember the proximity of Springfield to Richmond surprised me and indicated he was still quick on the repartee. But it was his still active homespun natural sense of humor that delighted me the most.

In response to my comment that the early programs suggested an extremely close understanding between himself and Norris Goff, "Abner," and that their minds must have run on the same wavelength, he replied, "Oh yes. About half the program was ad lib. We worked together so much we knew practically what the other one was going to say before he opened his mouth. And that is the reason it made it so easy to work together. Oh, I'm exaggerating a little here. It probably wasn't half. I would say more like a third ad lib. We knew pretty well where we were going. But we had a rule that if one of us started ad libbing, we would go back to the script. So we would both put a finger right [on the script] where we left off so we could get back on the right track again."

When I mentioned their humor and hearing a tape where they broke themselves up in the middle of a program when the sound effects crew couldn't seem to get the phone back on the hook, Lum got a good laugh. "Oh yes. I can remember an occasion when we broke up two or three nights in a row, and it got serious. We thought we might laugh ourselves right off the network if we weren't careful."

"Carl Brickert was our announcer. One night I guess he thought if he got out of the studio it might help. He started tip-toeing out of the studio. Well, we could hear his shoes squeaking and that got us tickled and we really broke up then. It was



about a week before we could get over it. Once or twice we just had to stop and laugh it out, not at the script, but because we knew we had broken up the night before [and we knew] now we musn't do it again tonight...and that would set us off again."

He explained that there wasn't much time spent in rehearsal during the first ten or fifteen years of their program. Since they wrote the scripts themselves, he noted they were pretty familiar with them and just read them through once before the broadcast for timing.

At the time of my visit (1972), Lum was still active in the Lauck and Hobbs Public Relations and Advertising business, which I suspect consisted largely of booking speaking engagements for himself and participation in selling contracts to radio stations for rebroadcasting their tapes.

My session with Lum came about through a complex series of circumstances and luck that I like to think actually began when I was about twelve years old. I believe I started listening to their live programs in 1935 or 1936. As this was not one of the afternoon kids' programs, many of my elders thought it was rather strange that I should find their program interesting, much less my favorite. However, it is quite clear to me now that one of the reasons I listened was that I could identify strongly with the setting and characters portrayed on the show.

I lived in a place in Indiana that was more like the fictional Pine Ridge than Pine Ridge itself, then named Waters, Arkansas. It was a rural crossroads village, still not recovered from the

Depression. People, many from Kentucky and Tennessee, sounded much like Pine Ridge folks. My father was Postmaster and owned one of the two general stores, a situation that duplicated the Dick Huddleston part on the show. Across the road was a less thriving store operated by two old fellows. Some farmers came to town by horse and wagon. A blacksmith shop was a busy place when the smithy wasn't down at the creek fishing. A barber shop and restaurant operated infrequently, and there were town characters that closely resembled the ones in Pine Ridge.

In the late 1960's, when the nostalgia craze hit and before I was aware that there were people starting to collect and trade vintage radio shows on tape, I purchased the Jack Benny "Golden Memories of Radio" album produced by the Longines Symphonette Society. When I heard the voices of Lum & Abner again for the first time in twenty-five years I was hooked—and wondered if it would be possible to find a tape of the Lum & Abner Christmas program to play each year for my family. I was completely unaware, as I said, of the collecting movement and the availability of tapes. I wrote to NBC and several other places inquiring about the survival and possible source of the program. Nothing came of these attempts.

Somehow I learned about the existence of the Lauck and Hobbs Agency. As a last resort and with little hope of even a response, I wrote to Lum in July of 1970 at the agency's address. I described my interest in the Christmas program as well as my vague recollection of an

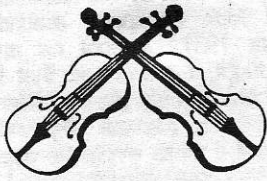
Almanac put out by the Horlicks Malted Milk Company around 1936 or 1937. Almost as an afterthought, I mentioned that I had a business trip planned later in the year to Kansas City and wondered if there would be any possibility I could see him.

It was a complete shock when very shortly thereafter I received a personal reply from Chester H. Lauck himself telling me that just the past week he had been in Pine ridge for a television special and had seen reproductions of the 1936 Almanac for sale in the Dick Huddleston store. He said that if he didn't happen to be out of town on a speaking engagement he would be most happy to see me. All I would have to do would be to call first to make sure he would be there. Then the ultimate unexpected news—he was sending me under separate cover a complimentary recording of the Christmas program! It floored me completely.

The 1970 trip to Kansas City did not happen but in 1972 when I took my family (including my twelve year old son who by then was listening to Lum & Abner tapes with me) the connection finally took place. At long last I got to meet my long time idol of the old time airwaves.

No, I was definitely not disillusioned or disappointed. It was one of the most memorable, enjoyable, and moving experiences of my life.





From  
**JACK PALMER**



**UNCLE DAVE MACON**

A singer, songwriter, banjo player and star on *The Grand Ole Opry* for many years, David Harrison Macon was born at Smart Station in Cannon County, Tennessee on October 7, 1870. The first "name" artist on the Opry, Uncle Dave performed on the Opry and on the road for decades yet did not become a professional entertainer until he was almost 50 years old, or obtain stardom until he was close to 60.

Macon spent his early years on a Tennessee farm but when he was 13, his family moved to Memphis, where his family bought a hotel. Many of the hotel residents were show people and Dave was fascinated by the trick banjo players who were very popular at the time. Talking his mother into buying him a banjo, he learned the basics of playing a banjo from some of the show people who lodged at the hotel. However, when his father was stabbed to death in front of the hotel in 1886, Dave and his mother moved back to Readyville, where his mother ran a stage coach stop. After watering the stage coach horses, young Dave would entertain the passengers with his banjo.

Although Dave enjoyed entertaining and continued his banjo playing (eventually becoming one of the most influential banjo players in country music), his real job was farming. In 1889, Dave married a local girl, Matilda Richardson, and buying a large farm, settled into the life of a farmer. In addition, he soon started a business hauling freight between Woodbury and Murfreesboro, Tennessee to help support his growing family. However, in the early 1920s competition moved in with trucks and the Macon Midway Mule and Wagon Transportation Company was forced to close down. Dave disdained the idea of switching over to trucks. In fact, he had no love for automobiles and never learned to drive. Through the years, Dave still played an occasional local dance for friends and relatives, but it was only a sideline. The first time he played and sang what he called "in public" (for money) was at a charity for the local Methodist Church. His performance raised \$17 to pay for a new door for the church.

Two years later was the event that changed his life. A neighbor was organizing a show for the local Shriners group and asked Dave to play. Dave who was tired, not really interested and didn't care much for the neighbor anyway, asked for the huge sum of \$15.00 to discourage him. Dave was astounded when the man agreed. At the show a talent scout for Loew's vaudeville heard Dave and offered to book him in a Birmingham theater for a few hundred dollars a week. Uncle Dave's extroverted performing style, his humor, his flashing gold toothed smile and his outstanding banjo playing (music historians have identified at least 19 different styles of picking on his records!) made him a popular act in Birmingham and soon throughout the south. More than just a singer, Macon was a supreme entertainer on stage. By 1920 he was spending much of his time on the road playing Loew's theaters across the south.

In 1923 Uncle Dave met Sid Harkreader and they began touring as a team, traveling as far west as Dallas. The following year while playing for a furniture convention in Knoxville, one of the attendees offered to pay Dave's and Sid's expenses for them to travel to New York and record for the Aeolian Record Company. Traveling to New York, they cut 18 records in July 1924. Most of the records featured Uncle Dave with Sid assisting on a few of them. Fourteen of the recordings were released on the Vocalion label between October 1924 and January 1925. The first release was Vocalion 14847 featuring Uncle Dave on "Chewing Gum" backed by "I'm



Going Away To Leave You, Love". The following April they were back in New York to do 27 more sides for Aeolian. These were the last records Dave made with Harkreader.

In 1925, two radio stations, WDAD and WSM, began broadcasting in Nashville. Although nothing indicates that Uncle Dave appeared on WDAD, it is likely that he did appear at least once or twice since many of his contemporaries did. However it is definite that Dave appeared on WSM on 26 December 1925 since it was reported in the local newspaper. The show featured Uncle Dave and Jimmy Thompson on what was later to become the *WSM Barn Dance* and eventually *The Grand Old Opry*.

By 1926 Uncle Dave was well known enough throughout the south that he became a regular on the show. And soon, Macon, nicknamed The Dixie Dewdrop by George Hay, was the star of the *Opry*. Not only did he perform as a soloist on the show, but he also performed with other groups during the show. From 1926 until the late 1940s he remained a headliner on *The Grand Old Opry*, even though he was often away from the *Opry* for months on tour during the early years. But he had built up a large and faithful radio audience which was waiting for him when he began broadcasting regularly on the *Opry*.

Dave also continued his recording career. By 1928, he had cut over 90 sides for Aeolian, usually with Sam McGee. Brunswick had been interested enough to re-press some of the Aeolian masters and issue them on the Brunswick label. So in 1928, Dave began recording for Brunswick, doing 31 sides for them between 1928 and 1930. In 1930, he also began recording for the Okeh and Starr Record Companies. His last recordings were made for Victor between 1935 and 1938. All the Victor recordings were issued on Bluebird. His last known recordings were issued on Bluebird 8379 and Montgomery Ward 7885. The record featured Uncle Dave singing "Johnny Grey" backed by "The Gayest Old Dude That's Out". Eventually Uncle Dave's recordings appeared on Bluebird, Brunswick, Champion, Decca, Montgomery Ward, Okeh, Supertone, Victor and Vocalion. Many were later reissued on LPs and recently on CDs.

In 1940, Uncle Dave made his only movie, a B picture titled THE GRAND OLE OPRY. In the movie Uncle Dave performs "Take Me Back To My Old Carolina Home" with his son Dorris. His performance featuring his whoops, hollers and banjo tricks shows what a performer he must have been on stage. Unfortunately, this was Uncle Dave's only recorded visual performance.

Although in his seventies, Uncle Dave continued to tour with other *Opry* regulars and Minnie Pearl remembers traveling with him on USO tours during World War II. "Uncle Dave used to carry a black satchel with him on these tours. In it was a pillow, a nightcap, his bottle of Jack Daniels and a checkered bib". She also commented "(He was) quite a ladies' man".

Although Uncle Dave was being overshadowed by newer members of the *Opry* by the late 1940s, he could still garner applause with some of his well known numbers such as "Leven Cent Cotton, Forty Cent Meat" and "Bully Of The Town". His last performance on the *Opry* was only three weeks before his death. He died at his home in Readyville, Tennessee on March 22, 1952. In 1966 he was voted into the Country Music Hall Of Fame.



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# PHIL HARRIS/ALICE FAYE SHOW and THE REXALL FAMILY DRUGGIST

by  
Dr. Mickey C. Smith

The Phil Harris-Alice Faye Show was sponsored by Rexall and the company frequently figured in the story line especially in the person of "Mr. Scott" (played by Gale Gordon), a mythical executive of the company. The show also featured a pharmacist, "Your Rexall Family Druggist," in a commercial role.

The use of the sponsor as part of the story was not a new device. Among others, Fibber McGee and Molly used the announcer, Harlow Wilcox, as a regular character whose recurring joke was finding a way to work a commercial message into a routine conversation. He did this with Pet Milk and Johnson's Wax, among others.

Phil Harris and Alice Faye played themselves, a band leader and singer/wife (which they were), with Rexall as their sponsor. Ms. Faye was portrayed as having the brains and the money. Harris came off as vain about his looks (especially his curly hair) and not especially smart.

Most shows involved some misadventure resulting from a scheme developed between Harris and Frankie Remley (brilliantly played by Elliot Lewis), a guitar player in the Harris band. Mr. Scott of Rexall detested Remley and barely tolerated Harris.

Other characters in the show included the Harris daughters (played by actors). Ms. Harris' brother, Willie, portrayed as what might then have been described as a "sissy," and Julius Abbruzio, played by Walter Tetley whose other major radio role was that of Leroy on "The Great Gildersleeve."

The show was a marvel of comic, slapstick timing. The writing was brilliant in the show and, in my opinion, in the commercials. The "Rexall Family Druggist," played by Griff Barnett, delivered messages each show, many of which simultaneously informed and (presumably) sold, but also portrayed the pharmacist as knowledgeable and caring. We know that the writers for the show itself were Ray Singer and Dick Chevillat.

Unfortunately, intensive inquiry among alumni of Batton, Barton, Durstine, and Osborne (BBDO), the advertising agency that handled the Rexall account, has failed to identify the author(s) of the commercials. They were a marvel of promotion in that they simultaneously sold the product and the credibility of the retailer (pharmacist) who delivered it to the customer. There has not been an equivalent performance in the drug industry since. That is the reason they receive such attention here. Bill Forman served as the announcer for more traditional (one-cent sale) commercials on the program.

Rexall was at least a "bit player" in all of the shows, but in some the company played a starring role. When that occurred the listener gained some



insights into pharmacy and medicine. Always played by laughs, these episodes presumably had an impact on listeners' views and opinions.

Ray Singer, one of the two primary writers on the Harris/Faye Show, said that the writers had very little contact with the Rexall company. The audience, Singer believed, appreciated the fact that Rexall was a "good sport." The writers had one rule, "never knock the product." Singer indicated that the script writers also had no contact with the advertising agency copy writers. He said that there was no conscious effort to force the sponsor into the story line. If it was funny and natural to do so, they would, usually playing the Remley character off the sponsor. Singer, who has taught comedy writing at U.C.L.A., said that the students there still enjoyed the humor.

Phil Harris, in an interview, indicated that he had little contact with Rexall, but that "integrated commercials" were part of the original "deal." Elliott Lewis concurred. Although he and Harris had one memorable meeting in the office of Justin Dart of Rexall, there was very little exchange between the creative people and the commercial people. Lewis noted that the practice of "working in" a commercial character allowed the sponsor to get around the very stringent rules on the amount of time that could be devoted to commercials.

Lewis also recalled that the live audiences and broadcasts sometimes constituted a problem for the sponsor. One couldn't allow them to laugh at or during the commercial and sometimes they had to turn off the audience microphones at that time. Lewis also remembered winning an audition for a job as an announcer because he could say, "helps counteract excess gastric acidity," without stumbling over the words. That ability gave him announcing work when Sal Hepatica was the sponsor.

Some of the broadcasts are sampled below.

October 3, 1948 - This was the first show with Rexall as a sponsor and the show revolves around the misadventures of Harris and Remley at Rexall Headquarters (which include a drugstore). The stereotypes are introduced early. When Harris's daughters learn that he is going to work for "the biggest drugstore outfit in the country" they show their confidence: "You'll make the best sandwiches they ever had."

In this first show Remley introduces a line that is to be used as a recurring joke: "What's a Rexall?"

*Harris: It happens to be one of the biggest drug companies in the world.*

*Remley: You mean that we are to be employed by a firm of apothecaries who manufacture pharmaceutical necessities?*

*Harris: It that what they are? (With that information Harris thinks he should get more money.)*

In another program (3/5/50) a member of the band asked Mr. Scott, "What's a Rexall?"

*Scott: (To himself) They must be pulling my leg. They can't be that stupid.*

*Harris: They can too! Fellas, I'll explain what Rexall is. It's one of the world's foremost dispensers of "pharmaceutimanals." Furthermore....*

Scott: That's enough, Harris. Their little minds are loused up enough without your explanation. I'll explain (clears throat). A number of years ago a group of druggists formed a company. They needed a title to identify themselves, and after many months they came up with a grand old name. You know what they called it?  
Band: (In disorder) They called it Mary, Mary. (Continue to sing)  
Scott: (Outraged) They didn't call it Mary. They called it Rexall.  
Voice: That's a silly name for a dame.

This willingness of Rexall to be the butt of jokes allowed the sponsor to be a part of the show. In some instances Rexall was on the air for thirty minutes. It was fun, soft sell, and brilliant.

November 11, 1948 - Surely the most fascinating Harris/Faye show from a pharmaceutical viewpoint was this one, in which Phil Harris and Frank Remley decide to invent a new drug, using the children's chemistry set, to impress Rexall executives. Their logic is inescapable.

Harris: What makes you think they need a new drug?

Remley: Statistics.

Harris: He ain't even with the company.

Remley: Look, how many independent druggists have they got?

Harris: 10,000.

Remley: How many drug products do they make?

Harris: 2,000.

Remley: All right. Ya see? That leaves 8,000 druggists without a drug.

The boys set to work, but first they need equipment such as Bunsen burners, "You can't burn a Bunsen without 'em." The clerk in the scientific supply store is a bit reluctant to sell to anyone not a professional chemist but they are quick to display their knowledge.

Remley:  $H^2O^2$  and carbonyldioxide 5.

Harris: And if that ain't enough, Granite 3883.

The boys believe in serendipity, mixing chemicals at random and destroying a tablecloth in the process. Moved by Alice to the garage the boys find results in the Rexall colors, orange and blue, and need a "guinea pig." Julius Abbruzio is their candidate, but he will have none of it. In the struggle that follows the test tube containing the new "drug" is dropped, and explodes; to the benefit of all concerned.

September 25, 1949 - Phil is assigned an office in the Rexall building and expected to keep regular office hours. He hates both. Mr. Scott (Gale Gordon), as head of Rexall, finds both Harris and his friend Remley incorrigible. He instructs Phil to think of something good for Rexall. Remley volunteers to help... "that ought to make the old pill-roller happy." The boys hit on a plan, in spite of their early failure in drug making.

Remley: What's one of the most beneficial drugs ever discovered?

Harris: Penicillin?

Remley: Yeah. What do they make it out of?

Harris: Mold.

Remley: Okay. If mold is so good why don't we invent an aspirin made out of mold?

Julius: You think there'll be much demand for moldy aspirin?

Remley: I'm talking about bread mold.



Harris: Bread mold? Common bread mold ain't good enough for us. Let's make it out of Rye Krisp mold.

Remley: Better yet. Let's make it out of seven-layer cake mold.

Julius: Why don't you make it out of Matzo mold?

Harris: Matzo mold?

Julius: Yes. Then your compnay will be the only one that sells Kosher aspirin.

Remley sees a remarkable opportunity for product line extensions: "Kosher Aspirin, Aspirin Cacciatori, Aspirin Strogonoff, Boiled Aspirin with Horseradish Sauce." The boys give up on drug production and decide instead to run a one cent sale. They do, selling every item for a penny. Harris is relieved of his office responsibilities. The show closes with a serious message from Harris about the national polio epidemic.

One suspects that if you were to seek the word "avuncular" in the dictionary, you would find a picture of Griff Barnett as the "Rexall Family Druggist." The commercials in which he talks to a radio audience or to "customers" in his drugstore are classics of promotion. The druggist comes across as kindly, but not obsequious; knowledgeable, but not paternalistic. Certainly, the sponsor's product is benefitted, but so is the image of the retailer in the distribution channel. They impart knowledge, but knowledge that sells. Some of them bear repeating here as examples of a (perhaps) lost art. Most Harris/Faye shows opened with some variant of the following message from the Rexall Family Druggist.

Good evening. This is your Rexall Family Druggist taking a little time from behind the prescription counter with a welcome from the 10,000 independent druggists who have made the name Rexall part of our own store name. You can always tell us by the orange and blue Rexall sign in our windows. The sign means that we carry the 2,000 or more drug products made by the Rexall Drug Company. They range all the way from aspirin to penicillin and they're as fine, and pure, and dependable as science can make them. [At this point a specific product was usually spotlighted—Milk of Magnesiz, Bismarex, Super Plenamins—but the last line was always the same.] You can depend on any drugstore product that bears the name Rexall.

There were other introductory remarks.

A sample from January 9, 1949.

R.F.D.: Every once in a while we Rexall Family Druggists are asked this important question.

Customer: Why is a Rexall druggist different from any other.

R.F.D.: Well, ma'am, the main difference is we were selected to carry the 2,000 or more products made by the Rexall Drug Company, and we take pride in recommending them to our customers.

Customer: They must be pretty fine products if druggists recommend them!

R.F.D.: You hit the nail exactly on the head, ma'am. Let me give you an example of why we recommend them. Did you know, for instance, that drug products in tablet form, should contain little or no moisture?

Customer: No, I didn't know that.

R.F.D.: Well, it's true. And that's why, in Rexall's laboratories there's a special apparatus that can detect as little as one one-thousandth of one percent of moisture. Before certain

drug tablets are considered good enough to wear the Rexall label, they must meet their maximum moisture allowance as determined by this exacting machine.

Customer: Well, I'd say that's being pretty careful.

R.F.D.: And I agree with you, ma'am. And we Rexall druggists know that all Rexall drug products get the same kind of painstaking scientific testing and get it over and over again. That's why in every drugstore with the orange and blue Rexall sign in the window there's an independent druggist who will tell you, "You can depend on any drug product that bears the name, Rexall."

May 28, 1950 - This broadcast was aired at the height of the popular boradway show, "South Pacific." Tickets were nearly impossible to obtain, so difficult that at the end of the show we find Rexall's Mr. Scott selling (so that he can see the show) "Peanuts, popcorn, hot buttered Plenamins." The real commercial follows with a dissertation on tablet disintegration. When a customer is confused, believing the quality of Rexall aspirin lies in its ability to "dissolve real fast," the Rexall Family Druggist explains.

R.F.D.: No ma'am. I mean they disintegrate real fast.

Customer: But what's the difference.

R.F.D.: A great deal, ma'am. You see, aspirin itself is almost insoluble in water, and it's also too fine to hold together in tablet form. So, a way had to be found to bind it with an ingredient that would quickly disintegrate, that is, break up the tablet so the aspirin itself would immediately be free to do its job.

He goes on to explain how Rexall scientists accomplished this by developing a "binder that begins to expand and come apart the minute it comes in contact with water."

June 26, 1949 - The only show in which any allusion is made to the identity of the Rexall Family Druggist is this one. At the end of the episode the Druggist thanks the stars on behalf of the 10,000 independent druggists. Harris responds, "Thank you, Griff."

The Rexall Family Druggist was not exclusively occupied with explaining medications. On more than one occasion he was assigned to sell cosmetics. In the show of December 18, 1949 he informed the listeners that "we Rexall Family Druggists would like to play Santa Claus for all you tired last minute Christmas shoppers." His suggestion was the Cara Nome line of cosmetics for women and Stag for men. Both were Rexall exclusives. "We have Cara Nome Cosmetics in delightful gift sets for as low as a dollar twenty five up to a luxurious completely fitted travel case for seventy-nine dollars." The men's line had a much narrower price range-seventy-five cents to \$15.95

At the end of the 1949 Christmas show (December 25) the Druggist spoke, not to his customers, but to the other Rexall druggists.

We're proud that you have chosen to make our family name part of your own. We're proud of the way the towns and communities you serve like and respect you, and of the active part you play in civic life. And so tonight, wherever you are, from Maine to California, from the St. Lawrence to the Rio Grande, Merry Christmas to you and to all your customers.

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## OTR THOUGHTS II

by  
Donald R. Berhent

Let's start this article off with a short quiz to make use of your OTR encyclopedias:

1. Who played the role of Dr. James Petrie on Fu Manchu from May 8 to November 1, 1939? (A) Hanley Stafford (B) Gale Gordon (C) Hal Peary.
2. What is the date of the first Phil Harris/Alice Faye show? (A) September 29, 1946 (B) September 24, 1947 (C) September 22, 1945.
3. Who sponsored the first Jack Benny show? (A) General tires (B) Jello (C) Canada Dry ginger ale.
4. What was the house address of the McGee's on Wistful Vista? (A) 39 (B) 79 (C) 44.
5. On the Burns & Allen show, who did the announcing for Grape Nuts Flakes? (A) Ken Niles (B) John Conte (C) Jimmy Wallington.

The Inner Sanctum show with it's famous "creaking door" and eerie organ music has always been a favorite of mine, but the April 23, 1946 episode entitled "Make Ready My Grave" is an outstanding example. This program stars Richard Widmark and is loaded with sound effects such as: steam locomotive, wind, rain, thunder and hooting owls, which immediately draws you into the really creepy story that keeps you guessing.

For some of you that like to get your chills from reading a good mystery, Adventure House, 914 Laredo Road, Silver Springs, MD 20901, has many old pulp magazine reprints at reasonable prices. *Pulp Review* features "Operator 5" stories and *Pulp Classics* reprints "Dr. Satan" and "Secret 6" among others.

One of my favorite comedians is Benny Kubelsky, better known as Jack Benny. In the twenty-six years Jack was on radio, he covered just about every subject imaginable, even making fun of the Kubelsky name. The thing that made the program so great was the large cast of characters featured. When Phil Harris left the Benny show in 1952, his own Phil Harris/Alice Faye Show had been running for nearly six years and was just as funny as the Benny show. Jack passed away at age 80 on December 26, 1974 and Phil on August 11, 1995.

The Columbia Broadcasting System started programming on September 18, 1927 and the New York station, WABC, was one of the first owner operated stations on the network. Some of the earliest shows on CBS were: Arabesque which was a program of poetry, music and drama; Aunt Jemima which was a minstrel type variety show; and the Burns and Allen Show.

ANSWERS TO THE QUIZ: 1-B 2-A 3-C 4-B 5-B

# DAYTIME DIARY

## WHY CALL THEM 'SOAP OPERAS'?

### PART 1

*Jim Cox is the author of the book THE GREAT RADIO SOAP OPERAS. It can be ordered from McFarland & Co., Box 611, Jefferson, NC 28640, or by credit card at (800) 253-2187. The price is \$59.00 post paid.*

The obvious answer to that question was that the "soap operas," the "dishpan dramas," the "washboard weepers" and other terms of endearment that have been ascribed to the daytime dramatic serials had an obvious connotation with the corporations underwriting them. It happened that many of those longrunning radio epics were sponsored by the manufacturers of detergents, personal and household cleansers. A point could be made that in the mid 1950s -- just as they had done when those sagas began more than two decades before -- such firms were still paying the bills for dozens of quarter-hours of matinee misery every week.

Some of their names are still obvious to us today. There were five major ones and each of them promoted flagship or first-line products that appeared to be favored with the bulk of its advertising revenues. In descending order, based on quarter-hours sponsored, the five firms and their major brand name commodities were:

1. Procter & Gamble Company (Camay, Crisco, Dreft, Duz, Ivory, Ivory Flakes, Ivory Snow, Oxydol, Tide)
2. Lever Brothers Company (Lifebuoy, Rinso, Spry, Swan)
3. Colgate-Palmolive-Peet, Inc. (Colgate, Palmolive, Super Suds)
4. B. T. Babbitt, Inc. (Bab-O, Lycons)
5. Manhattan Soap Company (Sweetheart)

The term "soap opera" was probably instigated in the entertainment trade press of the late 1930s. *Variety*, the bible of the industry, may have coined the idiom. By 1939 *Newsweek* and other national publications were referring to the "daytime dramatic serial" with easier-to-understand handles. Journalists preferred the simpler names like "soap opera" and "washboard weeper."

In a new *Encyclopedia of American Radio, 1920-1960* (McFarland, 2000), author Luther F. Sies further suggests: "It may have also been the case that the term *soap opera* was used with the derogatory connotation of the supposed low intelligence and inferior judgment of the women who comprised their audience." Sies points out that critics of the category were led by "cultural snobs," including some well-meaning feminists who saw female



listeners of daytime serials as "uneducated, naïve or both." Meanwhile, in "Yoo Hoo, Mrs. America!," an article in *Off Mike: Radio Writing by the Nation's Top Radio Writers* (Essential Books, 1944), Gertrude Berg, scripter and actress for *The Goldbergs*, reacts to the soap opera label with disdain: "The kind of writing that has ended up being played mostly in the daylight hours is the soap opera, an unfortunate nom-de-guerre . . . , for it unfairly carries an unmistakable aroma with it." There were others of her renown connected with the genre that held similar positions.

The soap manufacturers would discover radio well before the inception of the soap opera in the early 1930s. A perfumed bar of toilet tallow, Camay, that in later years was to become "the soap of beautiful women," was Procter & Gamble's (P&G's) initial foray into broadcasting. As early as 1927 the commodity, which eventually would be closely linked to *Pepper Young's Family*, one of the more durable daytime dramas, became P&G's first attempt to commercialize one of its wares over the air. The firm bought the NBC Friday morning women's series *Radio Beauty School* that year to test the waters. Obviously satisfied, P&G soon purchased dozens of hours of radio time to advertise its vast, growing arsenal of household and personal care goods. [Incidentally, Elaine Sterne Carrington, author of *Pepper Young's Family*, eventually turned that longrunning serial into such a personal gold mine that she referred to one of her trio of palatial estates as "the house that Camay built." No one challenged her on that statement.]

Procter & Gamble virtually built daytime radio for the networks by becoming its leading sponsor measured by number of broadcast time periods. As women listened to their "stories" while doing their housework, they sometimes wept with emotion for the characters. And when they went to their markets to buy the week's groceries, they recalled what they had heard in P&G's commercial messages more than others because that firm sponsored so many more serials than its competitors. As a result the wrapped-goods manufacturer's business boomed.

From 1933 to 1939 shipments of Oxydol detergent, for instance, increased nearly sevenfold. It became the nation's leading packaged soap virtually overnight. P&G was network radio's largest client on the globe by the close of 1935 and NBC's most valued client, noted radio historiographer Robert C. Allen in his volume *Speaking of Soap Operas* (UNC Press, 1985). More than 85 percent of P&G's sponsored programs on NBC in 1939 were aired in the daytime. That figure surpassed 90 percent by 1941, with P&G spending \$4.5 million annually on radio.

There was a logical explanation: daytime advertising rates were half those of prime time, despite the fact that the size of the daytime audience had been woefully underestimated. By the end of the 1930s, P&G's radio staff had 21 programs vying for its attention. The firm was spending \$8.8 million on this medium and only \$4.8 million on newspapers and magazines combined, according to *Advertising Age*.

Eventually, the development of granulated soaps like Oxydol actually helped make washing machines popular. Conversely, the popularity of automatic washers stimulated sales of Oxydol and other granulated soaps. While the serialized *Ma Perkins* ran up \$11 million in network time in its first two dozen years, to 1957, the program also helped P&G sell three million boxes of the sponsoring Oxydol brand, *Time* reported.

P&G's imprint on the genre of what came to be known as soap operas was actually incalculable. More than any other firm, it paid the bills in

developing an entertainment form that would influence millions of listeners and -- in time -- viewers around the globe. Its gifts are of no less import than those of creators-producers-writers Frank and Anne Hummert, Irna Phillips, Elaine Carrington and other innovators who, in their own way, left indelible impressions upon the serials.

Procter & Gamble's history dates back to 1837 when it was founded by two successful businessmen in Cincinnati -- one who made candles, the other, soap. A year later P&G was running small-print ads. By 1882 Harley T. Procter, son of one of the founders, was widely regarded for his marketing expertise. That year he persuaded his partners to fund a national advertising campaign. The story of P&G's practice of spending money to make money, principally through advertising, is one of the most fascinating in the annals of marketing consumer package brands. In the early years of the twentieth century, P&G spent vast sums to keep its goods before American consumers. By the start of the Depression era it concluded that it must spend even more to retain and increase market share. But before doing so, the firm conducted an extensive program of market research.

Survey results told P&G that American women doing household chores at home during daylight hours wanted to be entertained by radio, not instructed as many series were then doing. Typical programs of the period included *Crisco Cooking Talks*, *Emily Post's* etiquette chats, Helen Chase's *Beauty Forum*, *Washing Talks* and *Sisters of the Skillet*. Procter & Gamble, performing independently of other firms, was on to something big. In 1932 it decided to experiment with dramatic programming aired in the daytime and targeting the distaff audience.

To test its theory, P&G turned to its local Cincinnati clear-channel powerhouse, WLW, with 50,000 watts of broadcast range. [Some actors appearing on the station claimed that the call letters WLW stood for "World's Lowest Wages."] For its Oxydol granulated brand of laundry detergent, P&G's advertising agency purchased a serialized domestic comedy, *The Puddle Family*, closely akin to a comic-strip story. It aired on WLW starting in late 1932 and was far less than an instant success.

But early in 1933 the Oxydol trade was transferred to a different agency. An account executive, Larry Milligan, readily suggested a continuing narrative that would revolve around a "helping hand" character. He proposed the tale of a self-reliant widow whose family and friends leaned heavily upon her -- *Ma Perkins*, it would be called. Oxydol's own *Ma Perkins*. The idea clicked with agency directors and P&G officials.

A 16-week trial run was launched on WLW on August 14, 1933. Unlike its predecessor, *The Puddle Family*, this series was quickly adopted by its Cincinnati audience. P&G noted too that grocers in the area were asking wholesale distributors for many more boxes of Oxydol than before, as listeners responded positively to the program's commercials. It was obvious that P&G's market research was correct: women wanted radio entertainment while working in the home.

With that kind of success in a local market, Procter & Gamble was ready to send its fledgling series to a national audience. Under the soapmaker's watchful eye, the serial was entrusted to Frank and Anne Hummert of Chicago's Blackett-Sample-Hummert advertising agency. The Hummerts had already met with some success in *Judy and Jane*; *Betty and Bob*;



*Marie, the Little French Princess; Easy Aces; Just Plain Bill; and The Romance of Helen Trent.* On December 4, 1933, at three o'clock Eastern Standard Time, *Ma Perkins* debuted on the NBC Red network.

With only brief interruptions it was to remain a staple of the daytime airwaves for 27 years, running concurrently on two networks (CBS and NBC) for seven of those years. It remained until "the day radio drama died," November 25, 1960, when CBS banished the final four open-ended serials still on the air, plus most of its other series. A few years earlier, on November 30, 1956, Procter & Gamble had relinquished its sole sponsorship of the *Perkins* epic, yet that was not due to any lack of regard for the drama on the part of P&G. For 23 years the program had most commonly been introduced each day to radio audiences as "Oxydol's own *Ma Perkins*," making it the most durable sponsor-serial relationship of the genre. Even though CBS claimed in 1957 that a single 15-minute serial broadcast five days weekly could reach an audience of 6.4 million at a mere 49 cents per thousand listeners, P&G's decision was a reflection of a trend toward multiple sponsorship and away from sole participation. Even with its withdrawal, however, P&G's washing powder and the *Perkins* serial were so closely intertwined in listeners' minds that the tie persisted for years, long after P&G bowed out.

There is much more to this tale of marketing genius while supporting a strategic element of daytime programming during radio's Golden Age. We'll pick up the story at this point next quarter. Stay tuned.

[In addition to those named within this article, other major sources for this series include *The Great Radio Soap Operas*, by Jim Cox (McFarland, 1999); *Procter & Gamble: The House That Ivory Built*, by the editors of *Advertising Age* (NTC, 1988); *Moody's Industrial Manual* (Moody's Investors Service, 1978); and *Eyes on Tomorrow: The Evolution of Procter & Gamble*, by Oscar Schisgall (Doubleday, 1981).]

## 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 LIBRARY CATALOG:

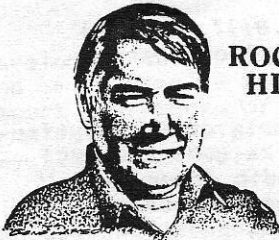
For a catalog of the shows available in our cassette library send \$2.00 to Gerald Curry, P.O. Box 5122, Stockton, CA 95205.

### SCANFAX CASSETTE CATALOG:

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

### PRINTED MATERIALS LIBRARY CATALOGS:

The printed materials library has four catalogs: books, scripts, logs, and magazines. To receive all four, please send ten 33¢ stamps to Bob Sabon, 308 W. Oraibi Dr., Phoenix, AZ 85027. His E-MAIL address is: w9did@hotmail.com



ROGER  
HILL

## THE OLD CURMUDGEON

Well, well...it certainly has been a long time since I've managed to write anything for NARA. As many of you know, I teach Human Biology classes part-time at City College of San Francisco. And while it may not be a normal part of science teaching, I try to expose the students to things tangential to science.....and to encourage a greater degree of listening. Many authors have commented these past dozen or so years on how people today really don't know the art of listening. And you and I know that there's nothing better to use in listening-training than these old radio shows. So, I set up labels which just said "A Listening Experience" and covered up any information on the cassette shells of two dozen or so audio cassettes of SUSPENSE radio shows. Then I offered students the possibility of extra credit if they would listen to a show and summarize it. What follows are some of the results of this 'assignment'. Spellings and other errors have been left as they are.....I hope you will find these summaries as interesting to read as I have. Students in my class range from 19 to 65 and represent all ethnic backgrounds.

"A Case of Nerves" starring Edward G. Robinson was my first full-length live radio show experience. It was pretty much what I expected a half-hour suspense thriller would be. There was only a limited amount of technology and special effects in those days. It was interesting in the presentation with the first person narrative. My first hint that there was something fishy going on was when he pretended to be sick at the hotel. The doctor was willing to give him an injection of morphine as a painkiller and he refused, requesting to get it in a pill form instead. That is not likely nowadays, especially among avid drug addicts. The one thing I didn't like was the fact that every commercial break was by the same sponsor, which was a bit confusing. I thought that in the days of radio shows, the television was not yet invented. I always pictured the whole family gathered around the radio after dinner listening to the only form of family entertainment as a break from playing board games or cards.

=====  
=====  
It is a radio show called "Suspense" by Herbert Marshall. At the beginning of the play two men are talking. One of them says, "Water, water, everywhere." The other one

says, "The battery he has only need water 3 times a year and has 70% longer life." Then, in a hospital, a captain asks for medicine as he is always bothered by dreams but the nurse refuses to give him any more medicine as he has been taking medicine too long.

Now the scene is in a school. A teacher, Mr Weil, talks with the students about their examination paper. While he is talking with a student called Beigman about the examination paper. Beigman blackmails him about a lady named Maggie and a village. Later, Francis, a student, asks for to change his room from basement to upstairs. Three weeks before final examination, a man asks Mr Weil to sign Beigman's scholarship paper but Mr Weil refuses to do so. Then Beigman comes in Mr Weil's room and threatens Mr Weil again to force him to sign the scholarship paper.

Somebody tells Mr Weil that Beigman was killed by Francis. Then Mr Weil goes to a village and talks with Maggie. He asks her to pretend they do not know each other if somebody asks her any information about him.

Francis commits suicide. Mr Weil visits him and asks him if he really



killed Beigman or not. Francis says no. Francis implies that Beigman was killed by Mr Weil. Mr Weil admits that he took medicine and does not remember what he did to Beigman that day.

I guess, most likely, that Beigman was killed by Mr Weil.

=====  
=====  
This program talks about a great radio play which was broadcasting by CBS Radio on May 25th, 1943. The title of the suspense story is "Sorry, wrong number.", casting by Alice Morhead. This successful radio play has been played on Stage and a motion picture.

In scene one, Mrs. Stevenson made a phone call to her husband to ask him go home early. She had poor health and was home alone. Unfortunately, the operator connected the phone to a wrong number. Mrs. Stevenson heard two men were planing to murder a woman in a house near the bridge.

Mrs. Stevenson reported the murder to the operator. The operator had transferred her call to the supervisor. The supervisor told Mrs. Stevenson to report to the Police Department because it was a private individual case.

In scene two, Mrs. Stevenson reported the murder to the Police Department. Since she did not know the correct phone number, the Police Officer could not help her. Yet finally, the Police Officer promised to take care the case. Mrs. Stevenson was so upset about the murder, she called her husband's office again. However, the number "Maryhill 40599" was busy. She was deeply depressed. In a short while, she kept receiving anonymous calls that had made her crazy.

In final scene, Mrs. Stevenson received a telegram from her husband which said that he could not go home that day because he was too busy at work. He would go home the next day. Mrs. Stevenson felt disappointed. She decided to call information asking for the hospital to help her. She was so nervous and annoyed while calling the hospital to register. It was 11:15 pm, Mrs. Stevenson heard someone was walking up the stairs. She called the operator again and reported she was in trouble. She told the operator someone was going to kill her. Mrs. Stevenson asked the operator transferred her to the Police Department. She was murdered while waiting for the Police Department answered. A man picked up the phone and said, "Police Department, sorry, wrong number."

=====  
=====  
"Hostage" starring Fiber Magee and Molly. A homicidal Killer named Matterson hijacks Joe Charles and his wife and takes them hostage when they were coming home from the theaters. Joe is clever and plays along. He makes sure they are seen by Signaling to a police officer and friend to stop them. They cleverly make chit-chat. Then Joe Stalls their trip by going to the gas Station. The Killer was manipulated into going to their friend's Chili Drive-In restaurant, where the woman there recognizes everyone. She tells them of the brush fire and all the cops around the area. The Killer gets scared and wants to hide out in their house. When they arrive, the Killer is ambushed by a bunch of policemen. It turns out that Joe is a homicide detective and has been playing Matterson for a fool.

EDITOR'S NOTE: As mentioned in his introduction, Roger asked us not to edit or correct any of these four papers in any way. While that is not our usual practice, we have done what he asked and included them here exactly as they were turned in by his students. Apart from that, it is interesting to see how they view, or don't view, classic OTR shows. We will have additional papers from his students in future issues.

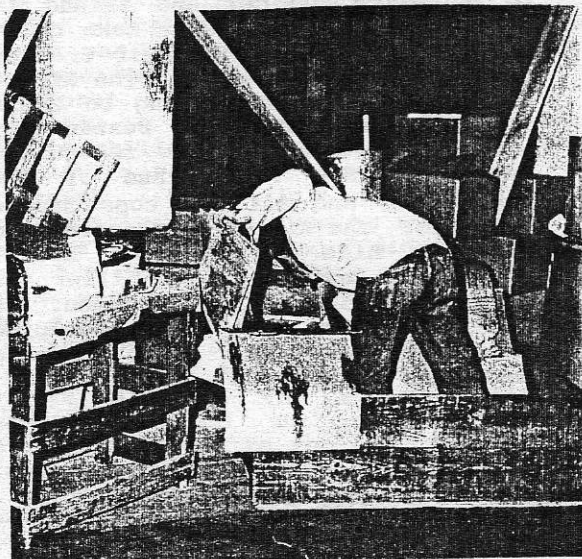
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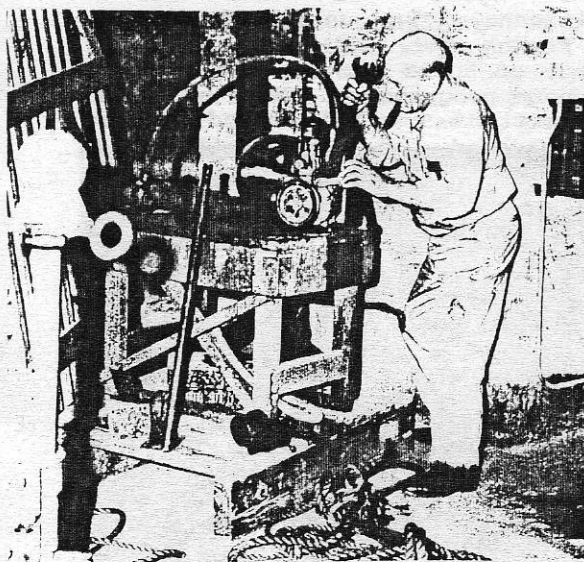
# LOOK AT YOUR NARA NEWS



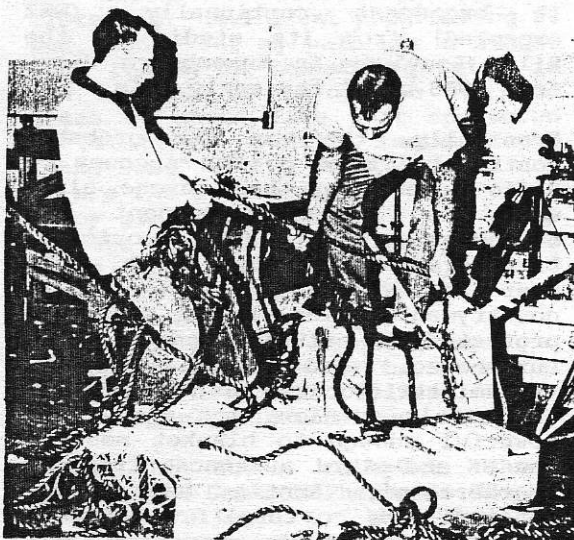
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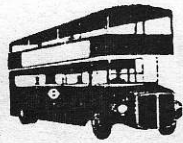


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# FROM ACROSS THE POND



by Ray Smith

## STATION OF THE STARS!

For many American G.I.'s stationed in Fortress Europe back in the 40's, 50's and 60's, their home-away-from-home, at least on the radio dial was often the Voice of America. But a number of American buddies (including editor Jim) told me they took a more adventurous approach to European radio. Their station of choice sounded almost like the home grown American stations except that it broadcast with a distinctly British accent. "We used to call it 'Europe'" said editor Jim. In fact, he and many other US exiles were enjoying Radio Luxembourg, or to give the tiny station with the mighty transmitter its proper 'technical' name, The English Department of Radio-Tele Luxembourg. It broadcast continually, (WW2 excepted) from its studio in the Villa Louvigny in Luxembourg City, from 1933 until the early 90's.

Ironically, the man who probably contributed more to the success of Radio Luxembourg than anyone else, was its biggest opponent and detractor, the BBC's original Director-General, Lord Reith. The dour Presbyterian Scot (a fellow countryman of mine, I must confess!) protested the establishment of Radio Luxembourg and its powerful transmitter located at Junglistier. In Reith's opinion, its signal was powerful enough to blanket most of the UK and steal audiences from the 'Mothercorp', Auntie BBC, which enjoyed a total monopoly. Furthermore, Reith suspected that this was no accident of fate or of transmitter size but rather, a fiendish plot hatched by Radio Luxembourg's financial backers who

were largely 'Frenchie!' He was absolutely correct! And despite British protests even at the highest diplomatic levels, Radio Luxembourg kept on truckin. But it was by no means the first Continental radio interloper to make inroads into the UK. The grandly named International Broadcasting Company under the leadership of an ex-military officer and future UK Member of Parliament. Captain Plugge, sold advertising and produced radio programs for a loosely connected network of small radio stations established in the late 1920's. These stations, none of which survived post-war, included Radio Normandy, Radio Toulouse, Radio Lyons and Radio Post Parisienne. They usually broadcast in French but dedicated a small number of hours per week to English language programming. None of their transmitters reached beyond London



Donald Peers & Gracie Fields  
(Popular, over the years, on  
Radio Luxembourg.)



and the south of England. The BBC therefore did not consider them to be in the same league as Radio Luxembourg, although for a time, Captain Plugge's IBC was a major advertising and programming source for Luxembourg.

But it soon became apparent to the BBC that Radio Luxembourg was in a class of its own. The sound quality on the small French stations was abysmal...crackly 'transcription discs' shipped from London and retransmitted. The same technique was used by Radio Luxembourg for half a century. But almost from the beginning, the quality of its sound replicated that of 'live broadcasts.' Luxembourg pioneered the recording of radio shows directly onto 35 mm movie film soundtrack. The BBC tried one last desperate measure. It 'banned' BBC stars from broadcasting on Radio Luxembourg. This childish ploy lasted until the Beeb realized it had removed from its own shows, every BBC entertainer of note. But even for Radio Luxembourg, the times were changing!

For years Radio Luxembourg had held its own against the mighty BBC. In the 60's it staved off competition from Britain's pirate ships like Radio Caroline and Radio London. Ironically, it was because of Britain's short-lived love affair with the pirates that Radio Luxembourg changed its programming almost totally to reflect teen and



Max Bygraves & Bert Weedon  
(Still big UK names.)

top forty audiences. Such was not always the case. As late as the early 60's, Radio Luxembourg was still providing balanced programming, reaching out to family, children, religious as well as top 20 audiences. Sunday nights were reserved for quiz shows like Michael Miles' UK version of "Take Your Pick," sponsored for years by Beechams Powders.

Variety, comedy and vaudeville were featured in the 40's and 50's. Shows like Carroll Levi's "Discoveries" and Hughie Green's "Opportunity Knocks," gave talented newcomers the chance to "star" on the wireless and be heard by the UK's listening millions. All three of these shows later became very successful on Britain's "commercial" TV network. And there was no shortage of action, suspense, Scotland Yard and sci fi dramas. Another favorite was "Dan Dare of the Eagle," a space age hero tranferred to radio from the comic strip pages of one of Britain's favorite "boys adventure" papers.

As a youngster, I recall the BBC's 5 pm "Children's Hour," as approved listening. And great programming it was, too. but my pals got a bigger kick tuning in Luxembourg later in the evening to enjoy the fun and games of shows like that sponsored by Ovaltine. I still remember the "gang song" of the Ovalteenies.

*We are the Ovalteenies,  
Happy girls and boys.  
We wake each morning bright and gay  
So we enjoy our work and play.  
We love a song and story,  
Won't you share our joys?  
At Work or play we're never mean,  
No happier children can be seen.  
Because we all drink Ovaltine,  
We're happy girls and boys.*

While the BBC's religious shows ranged from Sandy McPherson's Chapel in the Valley, to the Anglican "Chorale Evensong," Radio Luxembourg beamed in US evangelists like Garner Ted Armstrong and the "World of Tomorrow." I doubt if Canterbury was amused.

But even in those days Luxembourg carried the latest pop music, including the top 20 and shows featuring Britain's leading musical entertainers of the times. Honky tonk piano queen Winifred Atwell and the man with the "golden trumpet" Eddie Calvert were just two of the many stars who garnered large audiences for their weekly 15 minute shows and further boosted their record sales.

Another mainstay was "Scottish Requests," followed by "Irish Requests." One of my favorite Radio Luxembourg announcers was the smooth-voiced Peter Maddren, who suddenly became "Wee Peter Jock MacMaddren" as he tackled listener's requests from hard to pronounce places like Auchtermuchty or Clachnacudden, requesting equally hard to pronounce songs like "It's a braw brich, moon licht nicht." His huge Scottish audience took it all with great good humor. but they never missed a show.

By this time, readers not overly familiar with the UK radio scene of those days are probably wondering why Radio Luxembourg needed to exist in its English language format when the BBC, with all its resources and talent, could have put on similar shows. The simple answer lies in the power of the almighty advertising dollar. Under its charter, the BBC has never been allowed to carry advertising of any kind. BBC shows are financed through radio license fees paid by the public at large. Radio Luxembourg had no such restriction. It was in fact a "permanent" pirate, perched on Britain's doorstep, bombarding the population with radio commercials for everything from soap powder to chocolate bars, from

football (soccer) betting "pools" to the newest kind of dry gin. It was a terrific commercial proposition.

Apart from the English-speaking shift announcers and the technical staff, all of whom were on site in the Grand Duchy, Radio Luxembourg's production shows were all pre-recorded at studios in the West End of London and shipped back to Luxembourg for transmission over to Blighty. Surely this was a unique concept for radio anywhere.

Luxembourg used to have a unique sound. It came on the air to the strains of a string orchestra playing the Luxembourg Waltz. While this chirpy melody was playing, one-time booth announcers like Keith Fordyce, Ted King, Don Moss, Barry Alldis, and Dvid Gell would chant a 'voiceover' in time with the opening bars of the waltz. Then we'd hear the famous time check gong, a civilized short "ping" signaling the hour or half hour, followed by the phrase familiar to Luxembourg fans around the world. "This is Radio Luxembourg, your station of the stars broadcasting on 208 metres, medium wave."

Radio Luxembourg owed its origins to 'Lord Reith's Sundays,' dismal days when the BBC radio monopoly decreed a Sabbath filled with hymns, prayers, talks and dreary symphonic music. Meanwhile, at Radio Luxembourg you heard Gracie Fields, George Formby, Vera Lynn, Ann Shelton, Donald Peers, a galaxy of UK and American talent. Everyone knew where to find their radio favorites. Where else but on Radio Luxembourg...your station of the stars!

Cheerio for now.

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**BOOK** by Hal & Carol Stephenson  
**SHELF**

**Heavenly Days!** *The Story of Fibber McGee and Molly*  
by Charles Stumpf and Tom Price, 1987, 334 pages.

This is a thorough book about the lives and careers of Jim Jordan and Marian Driscoll Jordan. The last third of the book is "Curtain Calls"--the biographies and pictures of the many actors and actresses who performed with the Jordans. This satisfied a long-time curiosity about who performed and wrote the scripts for the many characters on the Fibber McGee and Molly programs.



Appendix I summarizes performances. As each type is listed, I was struck by the numbers--performances by the thousands. In Vaudeville from 1917 to 1981, they gave 4,100 performances. Again on radio, performances add up to tens of thousands on 15 programs plus five categories including what I am familiar with, *the Fibber McGee and Molly* show broadcast in the half-hour format of which there were 739 programs from Tuesday, April 15, 1935 to Tuesday, June 30, 1953.

Appendix II describes film performances. Some of these can be seen on the American Movie Classics cable channel. Appendix III is about recordings such as "On the Night Before Christmas" with Teeny, the King's Men, Billy Mills and his orchestra, and story by Don Quinn.



Caricatures of Fibber and Molly from a set of four-color mini-posters of NBC radio stars (1947).

# Recording OTR in the digital domain

*An introduction to the trials & tribulations of getting started & doing it right*

**OR... Indexing disks for OTR, spoken word recordings & more**

By Bob Burnham

More and more of you are probably finding OTR in CD (Compact Disc) format slowly drifting into your possession. Perhaps you own commercial releases, or perhaps you have collector or hobbyist-vendor recorded CDs. You may even be "burning" your own CDs. Perhaps you have a CD recorder connected to your computer, or you may have a stand-alone CD machine that works somewhat like a cassette deck. It's also possible you have none of the above and you're actually dreading taking that step into a newer technology. Whether using a stand-alone CD recorder or one connected to a computer, both devices are fairly self-explanatory in operation. Regardless of what you use (or plan to use) a discussion about some of the anomalies of CDs and CD recording may be of some help.

*For starters, a stand-alone CD recorder is the best direction to go for those who may be uncomfortable with computers, or completely foreign to the CD format. This originally was the most expensive route to take, but equipment is now available in this category for under \$400. Getting a computer-connected CD recorder may, however, get you a few more features and flexibility for similar dollars, IF you already have a computer with enough speed and guts, and don't mind having to boot up your computer to record a CD.*

The February/March 2,000 Sound and Vision magazine (formerly Stereo Review) proclaims in one of its feature articles that "Today it's easier --and cheaper--to burn your own CDs."

What can that mean for OTR fans? It means exactly what I've been saying would happen for years: The ever-faithful analog cassette is already finding its place right next to those quarter-tracked reel to reel tapes as far as obscurity.

A CD recorder for the purpose of our discussion is the same thing as a CD burner. But why DO they call them "burners" to begin with? A quick overview of media may also be in order before we get too deeply into the logistics of what goes on and some ideas on how to do it best.

Commercial CDs consist of an aluminum layer of pits which represent the digital recording: A collection of ones (1) and zeros (0). Those pits reflect light from the laser inside a CD player back to the sensor which turns it into digital language that is converted into audio.

Recordable (blank) CDs contain a layer of chemicals that change their reflective nature when hit with a laser beam. That chemical laser basically melts and bubbles when hit with a laser. Realizing this, its easy to discern where the term CD "burning" came from. The percentage of reflected light is less on home-recorded (or single copy studio) CDs in comparison to commercially stamped CDs. Its generally sufficient, however, to be playable on most players in good working order and not too many years old. These CDs will NOT however, play on home DVD (Digital Video Disc) players, even though those players may play commercially produced CDs just fine.

Recording a series of separate tracks allows easy access to any part of the CD. In the case of music, its a simple process to logically arrange tracks to contain individual songs. That doesn't answer the question about what to do with programming that runs say 30 continuous minutes. Does one just record one LONG track? That's the easy way to do it, but not the truly professional way to handle it. Its not the best way to set it up for the listener, either. Have you ever tried to find a certain segment within a 30 minute CD track on a standard home CD player? Its do-able, but very time consuming.

The best method is to separate the show into shorter segments. The next question you may have is how is this accomplished **without** tedious interruptions and pauses (during both record *and* playback). The answer is to add the tracks, or index the programming **AFTER** making the recording. For best results, you should master the audio **FIRST** onto either a DAT (digital audio tape) or MD (mini-disk), **then** use that disk or tape as your master for all future CD copies. MD is the best route for non-critical recordings and cost effectiveness, though DAT is better quality.

Before proceeding further, lets clarify a few things. My use of the word index here refers to merely adding or starting a fresh CD track. Some CD players have an index feature that is actually a sub-track



within a track. This is **not** what I was referring to. The fact is that some DAT machines use the term index point or start index (or marker) to describe the start of a new segment or track. When you digitally copy a DAT to a CD, those index points on the DAT master translate into completely new tracks on the CD copy. In MD machines, tracks are simply tracks.

Some CD "burners," MDs and DAT recorders also allow the option of automatically starting new tracks during pauses in the programming when the audio falls below a certain level. This may work out fine for song selections, but not for audio drama.

With Sony's MD, there is an edit function called **divide** that will allow you to very easily cut up long tracks into shorter ones. DAT equipment has an indexing function that allows you to set start code at various points of the recording. If connected correctly, the start index will trigger indexing circuitry on most CD equipment which starts a new track on the CD. If you connect your CD recorder to your DAT or MD player via either optical or coaxial cable, those tracks will correctly transfer to your CD copies as new CD tracks. A real plus of setting your recordings up in this manner is if you make a mistake, you can go back and fix it, **before** transferring to CD. Also, you create your own set of digital MASTERS in the process.

Next, you may be wondering how you should cut those recordings up. What criteria should be used that would constitute a new track? Obviously, this is a somewhat subjective issue that allows some creativity.

**Here's how I would do it:** The opening, each scene, station or commercial break and closing should be a separate track. If the listener gets interrupted, he or she can more easily find where they left off. If you were supplying these shows to a radio station for broadcast, this is exactly how they would want to receive them. I'm not insinuating in any way, that you should send shows to radio stations, though. I'm just using the concept to illustrate a point. This is the way major shows such as the countdown music shows and others are formatted that are distributed on CD today. A built-in feature, of course, is the minutes and seconds tick by on the display for each track as they progress, just like commercially produced CDs.

If you use a MD recorder to set your tracks up, you can do it with the precision of 1/10th of a second -- more than you'd ever need with spoken word recordings you're merely dividing up between scene changes, but that ability is good to have anyway. If you master on DAT, the start index is not quite as precision. It will take some experimentation before you get then knack. There's some "slop" caused by tape transport ballistics, but once you DO get you start indexes in the right place, you're all set. Its easier and safer to erase DAT indexes than have to redo divide marks on MD, though MD is more precise, and less chance you'll make a mistake with MDs "rehearsal" mode as well as the "Undo" feature on MD machines made by Sony.

You may wonder why you can't record straight to CD even from perhaps an analog open reel or cassette copy. Well, certainly, you CAN! There are advantages to doing this, such as saving time. If you're simply making the copy for archival purposes, and you want to use the cheapest media, this might be a worthwhile option. If you are planning on sending that copy to someone else, a bit more time and effort should be spent doing it the right way.

One of the disadvantages of recording straight to CD without going to a DAT or MD first is the nature of the media itself. If you're using the least expensive CD-R media, there's just one chance to get it right. If a mistake is made, you either have a bad track or a bad CD and have to start again. CD-Rs cannot be erased. Another compatible media type called CD-RW will allow you to erase the last track you recorded or erase the entire disk, however, CD-RWs will not play on most standard CD players (while CD-Rs generally DO play on most CD players). After you complete your CD recording, there's also an important process called finalizing. This process writes a permanent index to the disk and takes two minutes. This makes your CD recording playable on most standard CD players, however, once you have finalized a disk, it may NOT be erased, re-recorded or added to, no matter what type of media (blank) it is.

#### **Connecting digital equipment**

This is the paragraph I KNEW I would be writing some day. I have a personal policy that I never write about something until I have a fair amount of personal experience doing it myself.

There are basically three styles of plugs used for digital connections. The optical or "lightpipe" plug is common on virtually all-home consumer gear as well as professional equipment. The coaxial is common on both professional and consumer gear, and has been around longer, but today, is not as widespread. Finally, the "XLR" connector is used for balanced digital connections and found only on professional equipment.

We're all familiar with the popular phono or RCA jacks and plugs, popular on home equipment for decades. As early as the 1950s, this type of plug was used to connect phonographs to radios or amplifiers. It was originally designed as a quick and inexpensive type of connector, and thought too flimsy for frequent use. Later designs proved to be greatly improved, and even gold plated plugs became popular as the hi-fi age turned into the stereo age as the 1960s rolled by. Interestingly enough, that very plug is one of the types

that is also used for coaxial digital connections.

The phone plug (as opposed to phon $\text{\textcircled{Q}}$ ), or more commonly known 1/4" plug was used for applications requiring more robust durability. Commercial recording equipment used them commonly as microphone and speaker connectors and musical instrument cables. There is however, no digital format that uses 1/4" plugs for digital interconnections, though the stereo version can be found as (analog) headphone plugs on digital gear. These are also called "TRS" plugs or Tip Ring Sleeve, referring to the three conductors seen separated by two black bands.

The "XLR" or Canon plug has been in use for decades for professional balanced audio line and microphone connections. This is its standard analog application, but it also is used with special 110-ohm cable connections in professional applications. They use an established protocol known as AES/EBU and the jacks are generally labeled as such. For general consumer use, I know of no advantage of using this over the others described for short cable runs and there is actually a disadvantage.

The "lightpipe" or optical connector is the smallest, the most common and simply snaps into place. The only real disadvantage is the cable itself is easily damaged, and you can't really custom build your own optical cables without special tools. The advantage is the pre-assembled cables come supplied with new gear, such as MD equipment.

If you're making digital copies, and have more than one option, either the "lightpipe" or coaxial connection is the best if you need to have your index/track numbers transfer from one copy to the other. If you use the balanced (professional) interconnection, though the audio will copy perfectly, the indexing will not. As mentioned, if you're using either coaxial or balanced (also known as AES/EBU) connection, only use cables intended specifically for digital use to avoid getting data/transfer errors. Although the plugs look the same, the wire used in the cables is not. A video type cable will work fine for short coaxial runs. For the balanced, a special 110 ohm cable is needed. You need to purchase those from a music store, a broadcast or studio equipment supply house.

Most basic digital audio equipment also offers the familiar RCA/phono plugs (as well as XLR analog) for connection to amplifiers and other non-digital equipment such as cassette decks. You can, of course, use these jacks to make your connections for copying tapes between digital gear. In the old analog-only days, this is what we would do. If this is the method you choose today, you still get great digital copies but those copies would not be digital "clones." When you connect equipment in this way, the audio is first converted to analog before it passes through the cables, then in your record machine it has to be converted BACK to digital. From a logical standpoint, it makes more sense to save the extra steps and keep it fully digital. If you want to do some signal processing, however, and have only analog equipment, you have to choose but to send the audio through that double conversion process. More on this later.

A question that may arise is Does it really **MATTER** for spoken word recordings whether we make clones or simply COPIES? After all, we survived for years making nothing but analog copies, where the copy was actually degraded with each copy of a copy. One has to realize however, that we are growing up with a generation that has never known life without the presence of digital audio. Twenty-five years ago, technology was much more primitive when compared to the year 2,000. The standards of today are light years higher than what they were during the stereo-craze era. Sure, you may not be able to hear the difference (as far as one type of digital compared to another). I may not be able to hear the difference either, but someone younger than you or I MAY be able to hear the difference or at least THINK they hear the difference. If it means the difference between whether or not they'll give that recording a serious listen or not, I'd say its worth that extra step. What you can actually hear depends on your age and gender.

*Using the proper methods to connect digitally will maximize the chance that you'll have all your bases covered as far as consistency with the master, minimal problems in the process and ultimately, what your recordings will sound like. Indexing your recording correctly will also maximize the chance that the content will be given more serious consideration.*

#### **Cleaning up audio in logical steps**

If you're anything like me, you still have a favorite piece of purely analog processing gear whether it may be a parametric equalizer, or another more advanced box that you still like working with. With digital technology at your disposal, at what stage (if at all) should you implement analog processing, or clean up? If you're transferring from older analog recordings (such as open reel or cassette masters), it makes the most sense to use the analog box during the first stage **BEFORE** you transfer it to a digital medium.

In my case, I use an Otari open reel deck (which I can also use to correct pitch errors, if any) that runs into a series of equalizer, noise reduction and automatic gain control modules. This allows good flexibility so



that my final digital copy (whether it is on MD or DAT) is the most consistent and cleanest copy possible. Once in that digital mode, it is an easy matter to dump it to a hard drive-based (computer) clean up stage without any loss. Copying a recording as a computer file takes only minutes compared to real time copying. Once the recording that has been transferred to hard drive is cleaned up in a manner that is acceptable, it is then transferred back to a storage medium such as MD or DAT (or even CD), where it can be indexed as described earlier. If the recording is in monaural, it can be processed and stored as such, which takes less time as well as less storage space on some media. An MD, for example, will hold 148 minutes of audio in monaural. DAT is available in lengths of up to two hours, but some machines don't handle the thin tape. It's sort of like regular cassette in that regard: Use 90-minute DAT lengths at a maximum. With MD, there are only two lengths available: 74 or 60 minute (doubled for monaural).

Some of you may be aware that I began this series of columns a long long time ago. At one time, I was very active as a vendor of OTR and videos. My concern then was finding methods that would allow me to produce copies of programming that were superior to the condition in which I received them. That was quite a trick in the analog-only days. For the most part, time was spent removing or at least reducing the imperfections of recordings created long before hi-fi or stereo were in our vocabulary, and improving the tonal balance and level consistency. I was to a degree, successful. Exact clones were not possible or even desirable back then, since the source recordings (even direct from transcription discs) were often far from acceptable. As equipment improved, so did our recordings, or at least MY recordings. There was (and probably still is) a lot of junk audio being circulated. Yet I would hope that in some way during that 25 year period, enough of my work got into circulation so that my cassette and reel copies found their way into enough of the right hands. Occasionally, someone found me through an address on a cassette. They had purchased some tapes I had done at one time or another at a garage sale for twenty-five cents a piece or something. Even when that occurred, however, if that cassette that I put out in a previous decade gained just one more OTR fan (having never sent out a tape with bad sound) then perhaps the effort put forth over the years was worthwhile. Back then, of course, indexing cuts and dividing up a show into tracks was unheard of and impossible, although CD recorders or "burners" actually became available in the early 1980s. The least expensive model, however, sold for \$7,000. Today, as mentioned earlier, you can buy one for the cost of a mid-priced cassette deck.

Is anyone loading OTR into his or her portable MP3 player yet? Well save that discussion for another time!

Thanks for listening. As always, you can peek at my past columns (and the other projects that keep me so busy) at [www.brccradio.com](http://www.brccradio.com). If you have an OTR article page (or other info page) you'd like to swap links with, be sure to contact me and we can do some "trading" (boy, haven't used that word in a long time!). These columns are also slowly being assembled into the painfully long awaited Tech Guide III. I know I threatened to have it out last year, but felt there wasn't enough of the right type of content at the time.

Finally, my comments are not meant to suggest or be construed as an endorsement of breaking copyright laws of any kind. It's up to you to determine if they exist and apply in your case.

Today, BRC Productions is involved in production and syndication of contemporary radio shows, as well as operating a music and voice over recording studio. We are involved in the creative process. We help our clients create the recordings and programming from scratch. We've done some of our own original stuff as well. Seeya next time!

Bob Burnham  
BRC Productions  
BRC Broadcast Services  
P.O. Box 158, Dearborn Heights, MI 48127-0158  
(734) 524-0832 fax (313) 277-3095  
[www.brccradio.com](http://www.brccradio.com)

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In 1928 the CBS network bought radio station WABC in New York City. This became the network's key station. However, when the ABC network was formed in 1943 this became an embarrassment. The network's flagship station was stuck with the call letters of a rival network. Finally, in 1946, after a long series of negotiations CBS reached an agreement with a station in Springfield, Illinois (the station was an ABC affiliate) to give up the call letters it had used since 1927. Finally the CBS network could change the call letters of its New York City station from WABC to WCBS.



### Have Gun Will Travel

First episode: November 23, 1958

Last episode: November 27, 1960

"San Francisco, 1875, the Carlton Hotel, headquarters of a man called... Paladin." Have Gun Will Travel started out on television before entering radio. John Dehner played Paladin, a West Point graduate who had grown disillusioned with the army. The show was created by Herb Meadow and Sam Rolfe. It was produced and directed by Norman Macdonnell then Frank Paris. Ben Wright played Hey Boy and Virginia Gregg was Miss Wong. Writers included Gene Roddenberry, Ken Kobe, Sam Rolfe and Albert Aley among others. Sound effects were handled by Tom Hanley and Ray Kemper and the announcer was Hugh Douglas.

### **HAVE GUN WILL TRAVEL**

Regulars on the show include: Sam Edwards, Vic Perrin, Virginia Christine, Harry Bartell, Lawrence Dobkin, Lillian Buyeff, Jack Moyles, Ralph Moody and Joseph Kearns.



Born: Nathan Birnbaum

January 20, 1896

New York, New York

Born: Grace Allen

July 26, 1906

San Francisco, California

George began his show biz career at the age of 7 when he formed the Pee Wee Quartet. Gracie began her career on stage as a child with her father, Edward Allen, a song and dance man. Later she and her sisters formed a singing act titled Larry Reilly and

Company. Burns and Allen met on vaudeville and became a team in 1922. They were married on January 7, 1926.

### **GEORGE BURNS & GRACIE ALLEN**

In the summer of 1929 they performed in England and made a series of radio broadcasts for the BBC. They joined the Guy Lombardo Show in 1932 and left in 1934 to begin their own radio show.

## RadioShop

by B.J. George

You may notice a slight change in formatting for our of Radio Collector Cards. They were designed to the dimensions of a standard cassette box liner card so that you may photocopy them onto regular paper or card stock at your local copy center and use them in your cassette boxes. Remember, like all Radio Shop Collector Cards that appear in NARA News, they are copyrighted and may not be sold or distributed. They are intended for your personal use only.

I hope you enjoy this new format and that you find the cards useful in your cassette collecting.

Note: If you wish to change the title on the spine, simply cover up the existing title with a piece of white Post-It type note paper cut slightly smaller than 1/2" by 4".

Cards 40, 41, 42 & 43  
Copyright © 2000





### The Thin Man

First episode: July 2, 1941

Last episode: September 1, 1950

The Thin Man was based on the 1934 film of the same name, which was based on the Dashell Hammett novel. Les Damon played Nick Carter and Claudia Morgan played his wife, Nora. Les Tremayne took over as Nick in 1943, followed by David Gothard then Joseph Curtin. Damon came back in 1946 and Tremayne returned in 1945 and again in 1948. Parker Fennelly was Sheriff Ebenezer Williams. The show was produced and directed by Himan Brown and music was by Fred Fradkin. Writers included Ruth Hawkins, Denis Green, Milton Lewis, Louis Vittes, Robert Newman and Eugene Wang. Sound effects were by Hal Reid.

## THE THIN MAN

Sponsors were Post Cereals, Sanka, Woodbury Soap, Pabst Blue Ribbon Beer and Heinz 57.



### The Great Gildersleeve

First episode: August 31, 1941

Last episode: March 21, 1957

One of radio's first spin-offs occurred when Throckmorton P. Gildersleeve left Wistful Vista (Fibber McGee & Molly) and moved to Summerfield where he became guardian to his orphaned niece and nephew. Gildy was played by Harold Peary (41-50) and Willard Waterman (50-57). Walter Tetley was Leroy Forrester and his sister, Marjorie, was played by Lurene Tuttle, Louise Erickson and Mary Lee Robb. Lillian Randolph was Birdie. Earle Ross was Judge Hooker. Richard LeGrand was Mr. Peavey and Arthur Q. Bryan was Floyd.

## THE GREAT GILDERSLEEVE

Gildy's flames were Leila Ransom, played by Shirley Mitchell; Adeline Fairchild, played by Una Merkel; Eve Goodwin, played by Bea Benaderet; and Kathryn Milford, played by Cathy Lewis.



JIM SNYDER

## THE BEGINNINGS OF RELIGIOUS BROADCASTING

There is a great deal of religious programming, today, on both radio and television. How did it all start? It has been suggested that the first broadcast, of a religious nature, took place in 1837 when the first message went out over Samuel Morse's telegraph. It said, "What hath God wrought?" Apart from that suggestion, many of the very first radio stations used Bible readings and hymns to fill time. One of these was WJZ in New Jersey which used a set of recorded hymns that was given to it by a local resident, Thomas Edison.

KDKA in Pittsburgh, which is usually credited as being the first commercial station and the first to broadcast presidential election returns (both of which claims are frequently disputed), can be credited with the first formal religious program on January 2, 1921, only two months after the station began its regular broadcasting schedule. This was a remote of the regular Sunday morning service from Pittsburgh's Calvary Episcopal Church. The sermon was delivered by the Rev. Lewis Whittemore, the junior pastor, since the senior minister was unwilling to try this new medium. An interesting sidelight of this broadcast was that the two radio technicians on hand for the broadcast (one Jewish and the other Roman Catholic) were required to wear choir robes so that they wouldn't be a distraction. This broadcast

went off very well and the services from this church became a regular Sunday feature on KDKA, with the senior pastor now conducting them since he had overcome his fear.

In 1922 some in the religious field, such as Aimee Semple McPherson and Paul Rader, started their own stations featuring regular church services, prayer programs, and inspirational messages. In 1923 twelve such religious organizations had radio licenses and this number increased to 63 in 1925. Because the wave of new station sign-ons threatened to use up all existing frequencies, the Department of Commerce instituted a rule restricting new religious and public service stations to a single wavelength. So, most of the early religious station owners had to confine their broadcasting to only a few hours a day, usually Sunday, and share the frequency with other licensees. Some religious broadcasters then offered free programming to non-religious stations. The first of these was R. R. Brown, a fundamentalist pastor from Omaha, who started the "Radio Chapel Service" over WOW in April 1923.

Later in 1923 the "National Radio Pulpit," put together by the Greater New York Federation of Churches, became the first "network" religious broadcast, even before there was a network. This program originated from WEAJ



in New York and was transmitted over an experimental hookup to stations outside the New York City listening area. This was three years before WEAJ joined the new NBC network. "National Radio Pulpit" then continued over NBC.

Since NBC feared there might be problems and repercussions from religious broadcasting, they met with the Federal Council of Churches to set up guidelines. This resulted in a stated policy that all network programs would be nondenominational and each would have a single speaker. That was meant to restrict the programs to a "preaching" format, and to steer clear of doctrine and controversy. This policy was in itself controversial since the Federal Council of Churches was made up of the three major worship groups; Protestants, Catholics, and Jews, and many denominations fell outside of this organization. Among them were the Fundamentalists, the Evangelicals, and the Pentacostals. Also, for many years, such formalized denominations as the Southern Baptists and the Lutherans were excluded as were, of course, the Buddhists and Muslims.

This division came to be viewed as one of "liberals" vs. "conservatives." Generally, the liberals were those religious orders that had interpreted the Scriptures in a manner that gave "breathing space" to social changes and shifts of attitude. The conservatives were those groups that adhered to a more traditional and fundamental interpretation of the Scriptures and were generally opposed to changes in society and social mores. The conservatives felt that they were unfairly squeezed out of radio and were being

refused any voice by the liberals and the network bosses. And indeed this did seem to be happening in 1927 when the Federal Radio Commission (FRC) was established. The FRC opened up additional wavelengths for religious and public service programming but also started measuring whether stations met the standards of operating for the "public interest, convenience, and necessity." If they didn't measure up, stations were denied a renewal of their license. This caused a number of the low-budget conservative religious stations to go out of existence.

There were, perhaps, some valid reasons for this crack down on stations. For example, Aimee Semple McPherson broadcast over any wavelength that she wanted to rather than only on her assigned frequency. Secretary of Commerce Herbert Hoover gave her a warning and she defiantly responded that she would honor only God's wavelength, not one assigned by the government. This infuriated legislators and brought additional restrictions on all religious broadcasters. Another example would be that of Father Charles Coughlin and his broadcasts from WJR in Detroit. We have discussed Father Coughlin in a previous column.

Three things happened in 1934 that had a heavy effect on religious broadcasting. First the Federal Radio Commission became the Federal Communications Commission (FCC) which regulated all forms of electronic transmissions, including the later day emergence of television. This agency gradually, over the years, softened and modified its policies. Secondly, the Department of Religious Radio of

the Federal Council of Churches took over responsibility for what would be aired in religious broadcasts over NBC and CBS. This organization stayed with the non-demoninational message, single speaker, and preaching only policies of the past and could not in any way be considered conservative. But to offset that, a new network, the Mutual Broadcasting System, came into being and they were willing to accept any paid religious programs. Because of this policy over 25 percent of the network's airtime was being purchased by religious broadcasters by 1943.

Today, of course, religious programming is a large part of the nation's broadcast industry, both radio and TV. There are religious broadcast stations and networks devoting their entire schedule to religion, and most, if not all commercial stations have some portion of their on-the-air time taken up with this kind of programming. Some of the early religious programs are still going strong today such as: the Lutheran Hour that first went on the air in 1924, the Illinois Moody Bible Institute that started broadcasting in 1925, and the widely popular Mormon Tabernacle Broadcasts that began in 1929.

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## HENRY MORGAN VS. HIS SPONSORS

by  
Clarence Runden

Henry Morgan, whose real name was Harry van Ost, had a half-hour comedy program on radio in the forties. He delighted in niling management, sponsors, and any authority figures. He was once asked to deliver a weather report. "High winds, followed by high skirts, followed by me," he predicted. Apologizing for one of his shows, he explained, "This program was written while the author was under the influence of money."

But Henry Morgan reserved his sharpest bites for the hands that fed him. He once demonstrated a safety razor by shaving in front of the studio audience. "We will continue," he announced, "as soon as we mop up the blood." The sponsor, who was listening in the booth groaned, "He's slashing my throat with my own razor!"

Extolling the virtues of a brand of iodine, Morgan wound up by suggesting that the listeners should "Try drinking it for a broken arm." As spokesman for a make of automobile, he remarked, "Our cars are now rolling off the assembly line. As soon as we learn how to keep them on the assembly line, we'll start delivering them."

Morgan was fired by the makers of Oh Henry candy bars after a series of commercials in which he would declare, "Yes, Oh Henry is a meal in itself, but if you eat three meals of Oh Henrys your teeth will fall out." The following week he spoke of the virtues of the candy bar but wound up with the warning, "Feed your children enough Oh Henrys and they'll get sick and die."

A sense of humor was not the strong suit of Morgan's next sponsor. Life Savers cancelled his program after Morgan tried to show that the public was being cheated because of the large hole in the middle of the peppermint drops. He announced that he would soon be marketing a supplement, Morgan's Minted Middles.

The Adler brothers manufactured elevator shoes, and they advertised them on one of Henry Morgan's shows. They did not like it when they heard Morgan broadcast, "These fellows make shoes in ten different colors, five of which I would not be caught dead in." The sponsor demanded a retraction, so on his next show Morgan said he was sorry for his error, that ... "in fact, he would be caught dead in those aforementioned shoes, but that was the only place he'd be caught."



Tuning the RotoRadio Dial:

# The Farther Adventures of Crimebuster

by ken weigel©

Narrator: The office of Crimebuster, Private Shamus, in adjacent Central City.

[Intercom buzzer]

Ms. Torso [filter]: Yes?

Crimebuster [authoritative]: Ms. Torso, come in here right away.

Ms. Torso [dryly throughout]: Shall I bring my notepad?

Crimebuster: No. Bring a bon-bon.

Ms. Torso: A bon-bon, did you say?

Crimebuster: Yes. Now chop-chop.

Ms. Torso: Okay.

[Door opens]

Crimebuster: Thank you for coming. Where's my chop-chop?

Ms. Torso: You mean bon-bon?

Crimebuster: I mean bon-bon. Ms. Torso, I have an emergency.

Ms. Torso: What's the emergency?

Crimebuster: I need a client.

Ms. Torso: What for?

Crimebuster: To satisfy my chocolate craving. I can't buy chocolates if I don't have a client.

Did you bring my bon-bon?

Ms. Torso: No.

Crimebuster: Why not?

Ms. Torso: I gave up chocolate when you stopped paying me.

Crimebuster: I stopped paying you?

Ms. Torso: Yes.

Crimebuster: When did I do that?

Ms. Torso: Four months ago.

Crimebuster: Nasty of me, wasn't it?

Ms. Torso: Yes it was.

Crimebuster: I should be whipped good for that. How've you been getting along without money?

Ms. Torso: Not very well. They disconnected my telephone.

Crimebuster: How do you keep in touch?

Ms. Torso: I'm using semaphor to communicate with my mother. She lives on a hill in Beverly, you know.

Crimebuster: Yes, you told me--

Crimebuster & Torso [in unison]: she lives in adjacent Beverly Hill.

Ms. Torso: Right. She can spot me from the rooftop of our office building--

Crimebuster & Torso [in unison]: here in adjacent Central City.

Crimebuster: Yes, I know. Why'd I stop paying you?

Ms. Torso: Because you ran out of clients.

Crimebuster: Four months ago?

Ms. Torso: Yes.

Crimebuster: Ms. Torso, if I ran out of clients four months ago, why am I only now declaring a chocolate emergency?

Ms. Torso: Seems kinda odd, doesn't it?

Crimebuster: Indeed. Ms. Torso, I've been thinking it over. We don't have an emergency.

Ms. Torso: We don't?

Crimebuster: No. We have *two* emergencies.

Ms. Torso: Amen to that. And CB, if I had a bon-bon I'd share it with you.

Crimebuster: You're sweet, Ms. Torso. One bon for you—

Crimebuster & Torso [in unison]: and one bon for me.

Crimebuster: We've *both* got chocolate cravings, haven't we?

Ms. Torso: I'm afraid so.

Crimebuster: There's your two emergencies.

Ms. Torso: It appears so.

Crimebuster: Then there's only one thing to do.

Ms. Torso: What's that?

Crimebuster: Get *two* clients instead of one. You see, if one client satisfies one chocolate craving—

Crimebuster & Torso [in unison]: two clients will satisfy two cravings.

Ms. Torso: Brilliant.

Crimebuster: Thank you for that reinforcement, Ms. Torso.

Ms. Torso: You're welcome.

Crimebuster: You're polite too.

Ms. Torso: How's that?

Crimebuster: Besides having a knockout body, you're polite too.

Ms. Torso: Thank you. About those two clients--

Crimebuster: Those two what?

Ms. Torso: Clients.

Crimebuster: Oh yes, clients. We do need two clients, don't we—one for me, one for you.

Ms. Torso: Yes. You said it was an emergency.

Crimebuster: Oh yes, I remember now. *Two* emergencies. Did you remember to bring the bon-bons?

Ms. Torso: No.

Crimebuster: Why not?

Ms. Torso: Because I'm fresh out of bon-bons. I'm broke, remember?

Crimebuster: Yes, it's coming back to me. I've got it!

Ms. Torso: You've got what?

Crimebuster: A craving for chocolate--I thought I told you that.

Ms. Torso: Yes, you did.

Crimebuster: Aha! I've got the solution to our predicament, Ms. Torso.

Ms. Torso: Goody.

Crimebuster: I'll put an ad in the classifieds advertising for one--

Ms. Torso: No, two.

Crimebuster: Two clients, yes. Think that'll work?

Ms. Torso: Won't know till we try.

Crimebuster: Thank you for that reinforcement.

Ms. Torso: How shall I word it?



Crimebuster: Just say: Wanted: two clients. Contact Crimebuster, Central City Shamus, Post Office Box [hastily] 137596. Phone that in right away, Ms. Torso.

Ms. Torso: I don't think so.

Crimebuster: Huh?

Ms. Torso: It's a good thing the Daily Bugle is located on a hill.

Crimebuster: I suppose it is, but why is that important?

Ms. Torso: Because I'll have to send this ad by semaphor.

Crimebuster: By semaphor?

Ms. Torso: Yes.

Crimebuster: Why don't you call it in? They have a bugle at the Telephone, don't they?

Ms. Torso: Huh?

Crimebuster: I mean, they have a telephone at the Bugle, don't they?

Ms. Torso: Yes, but we don't.

Crimebuster: What? You mean—?

Ms. Torso: Yes.

Crimebuster: Oh.

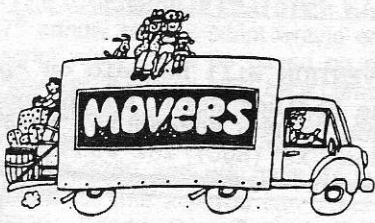
Crimebuster & Torso [in unison]: Our office phone's been disconnected.

Crimebuster: That can mean only one thing, Ms. Torso.

Ms. Torso: What's that?

Crimebuster: We've now got *three* emergencies!

Narrator: Woww! Three emergencies in three minutes! Is this any way to get a bumbling detective playlet off the ground in the NARA *News*? Will Ms. Torso remember the whole semaphor alphabet when she contacts the Daily Bugle classifieds? And do they use smaller flags for that smaller print? And another thing: are intercom buzzers making a comeback?



### ADDRESS CHANGE?

If you are going to be changing your address please let NARA know! Send **BOTH** your old address **AND** your new address to our membership director:  
Janis DeMoss  
134 Vincewood Drive  
Nicholasville, KY 40356

MARVIN



# 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.

**NOTE:** The following is the most recent information that we have received, however changes do sometimes occur. We urge you to check with the contact person listed for up-to-date information.

- ① **THE 25th ANNUAL FRIENDS OF OLD TIME RADIO CONVENTION** is scheduled for October 19-22, 2000 at the Holiday Inn North at the Newark, New Jersey International Airport. The hotel provides free shuttle service back and forth to the airport. Contact person is Jay Hickerson, Box 4321, Hamden, CT 06514. Jay can be reached by phone at (203) 248-2887.
- ② **THE 18TH ANNUAL SPERDVAC CONVENTION** is to be held November 10-12, 2000 at the Crowne Plaza Hotel at the Los Angeles International Airport. A free shuttle is provided for those flying. We don't have the name of a contact person, but you can get information from SPERDVAC, P.O. Box 7177, Van Nuys, CA 91409 or the SPERDVAC phone line (310) 219-0053.
- ③ **THE 15TH ANNUAL OLD TIME RADIO AND NOSTALGIA CONVENTION** will be held on April 20-21, 2001. This convention is held at the Radison Hotel on the north side of Cincinnati, Ohio. The contact person is Bob Burchette, 10280 Gunpowder Road, Florence, KY 41042. The phone is (606) 282-0333.



## NARA NEWS ON TAPE FOR THE VISUALLY IMPAIRED

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



# BUY SELL TRADE

NARA CLASSIFIEDS

*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 "Millennium 2000" edition of the NARA OTR SOURCE LIST is now available. This six page compendium lists the contact information for all of the following: 19 OTR membership clubs, 4 unaffiliated OTR pubs, 17 fan clubs, 10 state archives, 46 OTR dealers, 9 nostalgia merchants, 11 antique radio clubs, 22 OTR museums and libraries, 3 dealers in blank tape, 6 annual conventions, 4 contemporary OTR drama groups, 2 charity organizations that seek OTR donations, and a current list of OTR web sites. Cost is \$2.00 to NARA members and \$3.00 to others. Send payment in stamps or cash to Jack French, 5137 Richardson Drive, Fairfax, VA 22032. PLEASE, no checks...our profit margin cannot justify sending Jack to the bank and post office. And send stamps in some usable denomination. Seven 33 cent ones would be about right. All profits go to NARA so be generous. Orders filled the same day by return first class mail. (Please do not post this list on the Internet since it is a NARA fundraiser.) Get your updated copy soon.

\*\*\*\*\*

We have a listing of about 400 books dealing with old time radio that might be useful to you in building your OTR library. Each entry lists the title, author, publisher and date of publication, a brief description of the contents, and the ISBN number if applicable. We know of no other list that is as complete as this one. Cost is \$2.00 to NARA members and \$3.00 to others. Please send payment in cash or seven 33 cent stamps (NO checks please) to B.J. George, 2177 South 62<sup>nd</sup> St., West Allis, WI 53219. All profits will be given to NARA.

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THE FRIENDS OF OLD-TIME RADIO SCRIPT CONTEST (for the Newark convention): The 7<sup>th</sup> annual original script writing contest is now open. We would like an original 30 minute script which must be based on one of the great radio programs of the past. This time, however, it should NOT be a comedy. The script can have the characters originating in their original era and time or you can update the time to today. It must have all music and sound cues as well as spoken material. Try to arrange it in script form. The prize for the best script will be \$150 and will have its live performance at our 2001 convention. There will be rehearsal time and you can direct if you wish. Scripts must be submitted by September 1, 2000. Send to Dave Zwengler, 319 Plymouth Road, North Brunswick, NJ 08902.

## NARA NEWS COMMERCIAL ADVERTISING RATES

### ONE ISSUE:

|              |   |         |
|--------------|---|---------|
| Full page    | - | \$50.00 |
| Half page    | - | 25.00   |
| Quarter page | - | 15.00   |

# ADDITIONS TO THE CASSETTE LIBRARY CATALOG

| #     | A/B | ADDRESS UNKNOWN               | #6 "Heien Kapling"                      | #7 "Grace Mosser"                                |
|-------|-----|-------------------------------|---|--|
| #3418 | A/B | ADVENTURES OF FRANK MERRIWELL | 10/23/51 "Doubtful Alibi"               | 11/13/48 "Front Page Story"                      |
| #4169 | A/B | ADVENTURES OF JUNGLE JIM      | #673 and #674                           | #675 and #676                                    |
| #6041 | A/B | ADVENTURES OF PHILIP MARLOWE  | 4/4/50 "The Man on the Roof"            | 4/1/50 "The Anniversary Gift"                    |
| #7224 | A/B | ADVENTURES OF PHILIP MARLOWE  | 4/18/50 "The Angry Eagle"               | 4/25/50 "The High Collar Cape"                   |
| #9286 | A/B | ADVENTURES OF SHERLOCK HOLMES | 2/25/46 "The Terrifying Cats"           | "The Parole Chamber"                             |
| #9270 | A/B | ADVENTURES OF SHERLOCK HOLMES | "The Yellow Face"                       |  |
| #9274 | A/B | ADVENTURES OF SHERLOCK HOLMES | 5/15/45 "Mystery of the Headless Monk"  | 9/3/45 "The Limping Ghost"                       |
| #6453 | A/B | AMAZING MR. MALONE, The       | 8/28/48 "Cleanliness Next to Godliness" | "Strong Offense-Best Defense"                    |
| #0430 | A/B | AMOS 'N' ANDY                 | 3/23/45 "The Prentice Clothing Co."     | 3/30/45 "The Easter Hat"                         |
| #3787 | A/B | AMOS 'N' ANDY                 | 10/31/48                                | 3/13/49  |
| #4310 | A/B | AMOS 'N' ANDY                 | 11/17/44 "Wealthy Girl"                 | 5/25/48 "To California"                          |
| #4436 | A/B | AMOS 'N' ANDY                 | 3/4/47 "The Pearl Necklace"             | 3/25/47 "The Trailer"                            |
| #4438 | A/B | AMOS 'N' ANDY                 | 4/8/47 "The Roomer"                     | 4/22/47 "Brazil"                                 |
| #5737 | A/B | AMOS 'N' ANDY                 | 11/1/47 "The Brother"                   | 1/13/48 "Engaged to 2 Girls"                     |
| #6459 | A/B | AMOS 'N' ANDY                 | 2/22/53 "Rehearsal"                     | "Andy Gives a Lecture"                           |
| #6777 | A/B | AMOS 'N' ANDY                 | 4/20/45 "The Body in the Trunk"         | 12/24/50 "Christmas Show"                        |
| #1410 | A/B | ARCHIE ANDREWS                | "Summer Vacation"                       | "Summer Night"                                   |
| #2082 | A/B | ARCHIE ANDREWS                | 5/15/48 "The Hiccups"                   | 4/12/48 "Archie has a Cold"                      |
| #2083 | A/B | ARCHIE ANDREWS                | 7/17/48 "Wallpapering the Livingroom"   | 9/4/48 "Getting Ready for the Big Dance"         |
| #2389 | A/B | ARCHIE ANDREWS                | "Archie has a Cold"                     | "Wallpapering"                                   |
| #8827 | A/B | ARCHIE ANDREWS                | 8/9/47 "The Saturday Night Bath"        | 9/25/48 "Movie Tickets"                          |
| #2269 | A/B | AVENGER, The                  | 3/21/46 "Death meets the Boat"          | 3/28/46 "Murder Hits the Jackpot"                |
| #3447 | A/B | AVENGER, The                  | 1/22/45 "The Coins of Death"            | 1/12/45 "The Mystery of Deadman's Rock"          |
| #3448 | A/B | AVENGER, The                  | 11/8/45 "Rendezvous with Death"         | 11/15/45 "The Eyes od Shiva"                     |
| #6778 | A/B | AVENGER, The                  | 10/25/45 "The Hightide Murders"         | 11/1/45 "The Mystery of the Giant Brain"         |
| #9551 | A/B | BIG GUY                       | 5/7/50 "The Unheard Voice"              | 10/29/50 "The Patent Leather Bag"                |
| #2625 | A/B | BLONDIE                       | 6/19/44 "Dagwood has a Dream"           | "A Ride with Dithers"                            |
| #3043 | A/B | BLONDIE                       | "Dreams Come True"                      | "Dagwood is Fired"                               |
| #1677 | A/B | BLUE BEETLE, The              | #33-34 "Asylum of Dr. Dreer"            | 09-11 & 13-40 #35-36 "Mystery of Channel Island" |
| #0678 | A/B | BOLD VENTURE                  | "Chinese Art Murder"                    | "Star of Sheba"                                  |
| #0464 | A/B | BOX 13                        | "The Haunted Artist"                    | "The Sad Night"                                  |
| #0466 | A/B | BOX 13                        | #13 "Damsel in Distress"                | #14 "Diamond in the Sky"                         |
| #0470 | A/B | BOX 13                        | "Hot Box"                               | "The Better Man"                                 |
| #3636 | A/B | CABIN B-13                    | 12/12/48 "The Bride Vanishes"           | 12/26/48 "The Sleep of Death"                    |
| #5320 | A/B | CAMPBELL PLAYHOUSE            | 10/8/39 "Aiglers"                       |  |
| #5628 | A/B | CAMPBELL PLAYHOUSE            | 10/29/39 "The Magnificent Ambersons"    |  |
| #5629 | A/B | CAMPBELL PLAYHOUSE            | 11/5/39 "Hurricane"                     |  |
| #7880 | A/B | CAMPBELL PLAYHOUSE            | "Treasure Island" pt. #1                |  |
| #9285 | A/B | CAMPBELL PLAYHOUSE            | 2/4/40 "Broome Stages"                  | "Treasure Island" pt. #2                         |
| #9558 | A/B | CAN YOU TOP THIS              | 4/30/48                                 |  |
| #8681 | A/B | CANDID MICROPHONE             | 8/10/47                                 |  |
| #0231 | A/B | CANDY MATSON                  | 1/2/50 "NC98012"                        | 8/15/45  |
| #2882 | A/B | CAPTAINS OF INDUSTRY          | #1, #2, #3                              | 8/24/47  |
| #2884 | A/B | CAPTAINS OF INDUSTRY          | #13, #14, #15                           | "San Juan Bastiste"                              |
| #1908 | A/B | CBS RADIO WORKSHOP, The       | 8/10/56 "Only JohnnyKnows"              | #4, #5, #6                                       |
| #4037 | A/B | CBS RADIO WORKSHOP, The       | 8/4/46 "Happy Thoughts - Hot Afternoon" | #16, #17, #18                                    |
| #4754 | A/B | CBS RADIO WORKSHOP, The       | 1/27/57 #51 "The Crazy Life"            | 8/17/56 "Colloquy on Love"                       |
|       |     |                               |   | 8/11/46 "Wilber, the Psychoautomobile"           |
|       |     |                               |   | 2/3/57 #52 "La Grand Gréche"                     |



#4711 A/B CHANDU The MAGICIAN  
#7046 A/B CHANDU The MAGICIAN  
#0169 A/B CISCO KID, The  
#3767 A/B CISCO KID, The  
#3768 A/B CISCO KID, The  
#4238 A/B CISCO KID, The  
#5070 A/B COUPLE NEXT DOOR, The  
#0953 A/B CRIME CLASSICS  
#1906 A/B CRIME CLASSICS  
#5761 A/B CRIME CLASSICS  
#5763 A/B CRIME CLASSICS  
#6014 A/B CRIME CLASSICS  
#9404 A/B DANGEROUS ASSIGNMENT  
#4597 A/B DIMENSION X  
#9371 A/B DOC SAVAGE  
#9377 A/B DOC SAVAGE  
#9376 A/B DOC SAVAGE  
#9375 A/B DOC SAVAGE  
#4420 A/B FAMILY DOCTOR  
#4333 A/B FAMILY THEATER  
#4394 A/B FAMILY THEATER  
#4397 A/B FAMILY THEATER  
#4395 A/B FAMILY THEATER  
#2001 A/B FAMOUS JURY TRIALS  
#7889 A/B FAMOUS JURY TRIALS  
#4226 A/B FAT MAN, The  
#6479 A/B FAT MAN, The  
#3181 A/B FIBBER MCGEE and MOLLY  
#3185 A/B FIBBER MCGEE and MOLLY  
#3186 A/B FIBBER MCGEE and MOLLY  
#3187 A/B FIBBER MCGEE and MOLLY  
#3254 A/B FIBBER MCGEE and MOLLY  
#1042 A/B FIBBER MCGEE and MOLLY  
#1259 A/B FRED ALLEN SHOW, The  
#5652 A/B FRED ALLEN SHOW, The  
#0480 A/B Further Adventures Flash Gordon  
#9789 A/B GASOLINE ALLEY  
#7419 A/B GLENN MILLER  
#2714 A/B GRAND CENTRAL STATION  
#5316 A/B GREATEST of THESE, The  
#5317 A/B GREATEST of THESE, The  
#5319 A/B GREATEST of THESE, The  
#5969 A/B GREEN HORNET, The  
#5970 A/B GREEN HORNET, The  
#5971 A/B GREEN HORNET, The  
#8632 A/B GREEN HORNET, The  
#9607 A/B GUIDING LIGHT, The  
#9814 A/B HALLMARK PLAYHOUSE  
#9813 A/B HALLMARK PLAYHOUSE

08-24 to 25-48

2/3/48 "Black Steps"  
#169 "Cross Examination"  
#163 "When 6 Guns Speak"  
#259 "Rode at Calico Corners"  
#145 "Pattern of Crime"  
#319 and #320  
"Burke and Hare"  
8/24/53 "The Allop Family"  
5/26/54 "Marquis de Brinvilliers"  
6/30/54 "Jack the Ripper"  
3/17/54 "Old Sixtoes"  
3/24/51 "Panama"  
7/1/50 #13 "A Logic Named Joe"  
"Fear Key" part #1  
"1000 Headed Man" part #5  
"1000 Headed Man" part #3  
"1000 Headed Man" part #1  
#29, #30  
"Stay Up for Sunrise"  
"The McCoy"  
"Man in the Street"  
"Foreign Exchange"  
9/18/48 "Wally Dent"  
5/3/47 "People vs. Radin"  
"Murder Seeks a Lost Penny"  
1/21/46 "The 13th Pearl"  
1/2/40 "McGee Builds a Dog House"  
2/27/40 "Visiting Dr. Cyclops"  
3/12/40 "Make a Pal of Your Wife Week"  
3/26/40 "The Property Line Dispute"  
"Guilty Helps with the Trunks"  
2/3/46 w/Beatrice Lillie  
5/8/40  
1/31/40 w/Joel Louis  
11/19/48 "Eager Beaver - Legal Eagle"  
5/7/41  
8/15/51 "If the Shoe Doesn't Fit"  
#1 "The Source of Money"  
#3 "The Missing Funds"  
#7 "Client Returns from Prison"  
1/20/48 "Matter of Evidence"  
1946 "Hit and Run"  
1/29/46 "Escape for Revenge"  
"A Pair of Nyons"  
Programs #866-67-68  
8/19/48 "Drums Along the Mohawk"  
8/5/48 "Afterward"

08-26 to 27-48

2/10/49 "Village of Thieves"  
#170 "The Law at Rocky Creek"  
#164 "The Golden Anvil"  
#276 "Murder at Red Clay Bend"  
#146 "Gila Stallion"  
#321 and #322  
"Abraham Lincoln"  
8/31/53 "Nero"  
3/3/54 "Roger Nierns"  
6/23/54 "Ali Pasha"  
4/21/54 "Caesar Borgia"  
4/7/51 "File #72"  
7/7/50 #14 "Mars Is Heaven"  
"Fear Key" part #2  
"1000 Headed Man" part #6  
"1000 Headed Man" part #4  
"1000 Headed Man" part #2  
#31, #32  
"Gambler's End"  
"Sideman"  
"Me and You"  
"Last Smash"  
9/25/48 "Irene Miller"  
5/10/47 "People vs. Stephens"  
"Murder Takes a Picture"  
1/17/51 "The Nightmare Murder"  
1/9/40 "McGee Borrows Guildy's Suit"  
3/5/40 "Cleaning the Hall Closet"  
3/19/40 "The Dog License"  
4/2/40 "Packing for Hollywood"  
10/1/40 "Home from Vacation"  
11/18/45 w/Boris Karloff  
12-30 & 31-35  
11/26/48 "Ancient and Honorable"  
1/5/42  
"Annual Christmas Show"  
#2 "A Lease Leads to Murder"  
#4 "Doctor with a War Wound"  
#8 "Murder Threats"  
11/1/45 "Bullets and Bluff"  
1/18/43 "Cat with 9 Lives"  
4/15/43 "The Corpse that Wasn't There"  
"YOUTH Takes the Headlines"  
Programs #869-70-71  
8/26/48 "State Fair"  
8/12/48 "The Old Nest".

|       |     |                         |                  |                                   |                                   |
|-------|-----|-------------------------|------------------|-----------------------------------|-----------------------------------|
| #9812 | A/B | HALLMARK PLAYHOUSE      | 7/29/48          | "The Phantom Filly"               | 01-23 & 26-48                     |
| #0560 | A/B | HAUNTING HOUR, The      | 7/22/48          | "The Citadel"                     | 01-29 & 30-48                     |
| #0340 | A/B | HAWK LARBEE             |                  | "The People in the House"         | 02-04 & 05-48                     |
| #2893 | A/B | HOLLYWOOD SPOTLIGHT     |                  | "The Great Giveaway"              |                                   |
| #2894 | A/B | HOLLYWOOD SPOTLIGHT     |                  | #13, #14, #15                     |                                   |
| #8420 | A/B | HOP HARRIGAN            |                  | #23, #24, #25                     |                                   |
| #8421 | A/B | HOP HARRIGAN            | 01-21 & 22-48    |                                   |                                   |
| #8422 | A/B | HOP HARRIGAN            | 01-27 & 28-48    |                                   |                                   |
| #3962 | A/B | HOPALONG CASSIDY        | 02-02 & 03-48    |                                   |                                   |
| #5960 | A/B | HOPALONG CASSIDY        |                  | "Santa Claus Rustlers"            |                                   |
| #5961 | A/B | HOPALONG CASSIDY        |                  | "The Disappearing Deputy"         |                                   |
| #5659 | A/B | I CAN HEAR IT NOW       |                  | "Gunhawk Convention"              |                                   |
| #6629 | A/B | INNER SANCTUM MYSTERIES | 1933 - 1945      |                                   |                                   |
| #4134 | A/B | INNER SANCTUM MYSTERIES |                  | "The Confession"                  | 3/29/48                           |
| #4130 | A/B | INNER SANCTUM MYSTERIES | 01-222-46        | "The Honeymoon"                   |                                   |
| #2631 | A/B | INNER SANCTUM MYSTERIES |                  | "Auntie Ellen"                    |                                   |
| #0977 | A/B | INNER SANCTUM MYSTERIES | 6/20/49          | "The Corpse without a Conscience" | 1/8/46                            |
| #0508 | A/B | INNER SANCTUM MYSTERIES | 12/6/44          | "Color Blind Formula"             | "The Creeping Walls"              |
| #3632 | A/B | JOE PALOOKA             | 2/2/46           | "The Man Who couldn't Die"        | 4/17/45                           |
| #5991 | A/B | JUDY CANOVA SHOW, The   | 12/17/47         | w/Victor Moore                    | "The Judas Clock"                 |
| #5656 | A/B | LIFE with LUIGI         |                  | "Helping an Ex-Champ"             | 3/28/49                           |
| #4190 | A/B | LIGHTS OUT              | 12/22/45         | "The Christmas Party"             | 12/24/47                          |
| #6445 | A/B | LITTLE CHILLS           | 3/27/49          | "The Dance Studio"                | w/Margaret O'Brien                |
| #6446 | A/B | LITTLE CHILLS           | 1942             | "Neanderthal"                     | "Knobby and Dehila"               |
| #9890 | A/B | LITTLE CHILLS           |                  | "Shopping with Mother"            | 1/5/46                            |
| #0486 | A/B | LITTLE ORPHAN ANNIE     |                  | "Casket of Callabert"             | 4/3/49                            |
| #6887 | A/B | LONE RANGER, The        | 10-18, 21, 22-35 | "Lefty"                           | 1942                              |
| #6715 | A/B | LONE RANGER, The        | 11/2/49          | "The Boastful Bandit"             | "Benjamin Dogg"                   |
| #6267 | A/B | LONE RANGER, The        | 2/22/52          | "The Blinding Storm"              | 10-23 to 28-35                    |
| #6243 | A/B | LONE RANGER, The        | 4/29/53          | #2389 "The Eyeglass Clue"         | 1/28/63                           |
| #5998 | A/B | LONE RANGER, The        | 7/24/50          | "1957 Barbed Wire"                | 2/25/62                           |
| #5575 | A/B | LONE RANGER, The        | 7/11/47          | "Solitary Jackson"                | 6/11/51                           |
| #5572 | A/B | LONE RANGER, The        | 3/20/50          | "The Great Imitator"              | #2095 "Tenderfoot Competition"    |
| #5569 | A/B | LONE RANGER, The        | 12/26/49         | "Three Christmas Trees"           | 8/9/50                            |
| #5565 | A/B | LONE RANGER, The        | 11/4/49          | #1846 "The 1000 Mile Fight"       | 8/9/50                            |
| #5564 | A/B | LONE RANGER, The        | 4/8/49           | "The Liz Huntley Gang"            | 3/16/48                           |
| #5499 | A/B | LONE RANGER, The        | 3/25/49          | #1750 "Three Against One"         | 3/22/50                           |
| #5494 | A/B | LONE RANGER, The        | 1/3/49           | #1715 "Lawman's Legacy"           | 1/9/50                            |
| #5276 | A/B | LONE RANGER, The        | 12/6/48          | "Big Baldy"                       | "Bud Titus Resigns"               |
| #5077 | A/B | LONE RANGER, The        | 1/9/48           | "Winning Sixguns"                 | 1/7/40                            |
| #4701 | A/B | LONE RANGER, The        | 9/5/45           | #1195 "Law in Mustang"            | #1847 "The Covered wagon Robbery" |
| #4699 | A/B | LONE RANGER, The        | 8/6/45           | #1193 "Donovan"                   | 8/7/50                            |
| #4318 | A/B | LONE RANGER, The        | 7/13/45          | #1173 "Tom Bates Reformed"        | #1938 "The Cimarron Kid"          |
| #3969 | A/B | LONE RANGER, The        | 5/2/41           | #508 "The Broken Horseshoe"       | 5/1/50                            |
| #3958 | A/B | LONE RANGER, The        | 11/1/41          | #591 "False Dispatches"           | 5/1/50                            |
| #3957 | A/B | LONE RANGER, The        | 4/30/41          | #507 "Dead Men Don't Pay"         | 1/17/49                           |
| #3956 | A/B | LONE RANGER, The        | 4/21/41          | #1286 "Outpost in the Desert"     | #1721 "Joshua Biddle Returns"     |
|       |     |                         | 4/25/41          | #1288 "Dodge City or Bust"        | 3/7/49                            |
|       |     |                         |                  |                                   | #1742 "A Cake for Skinner"        |
|       |     |                         |                  |                                   | 7/2/48                            |
|       |     |                         |                  |                                   | "The Meadow Sisters"              |
|       |     |                         |                  |                                   | 9/10/45                           |
|       |     |                         |                  |                                   | #1197 "Wilber Skinks"             |
|       |     |                         |                  |                                   | 8/13/45                           |
|       |     |                         |                  |                                   | #1186 "Derrick's Dog"             |
|       |     |                         |                  |                                   | 7/16/45                           |
|       |     |                         |                  |                                   | #1174 "New State Guns"            |
|       |     |                         |                  |                                   | 5/5/41                            |
|       |     |                         |                  |                                   | #509 "The Gambler Draws a Blank"  |
|       |     |                         |                  |                                   | 11/17/41                          |
|       |     |                         |                  |                                   | #592 "Night Watch"                |
|       |     |                         |                  |                                   | 8/15/41                           |
|       |     |                         |                  |                                   | #552 "The Breaking"               |
|       |     |                         |                  |                                   | 4/23/41                           |
|       |     |                         |                  |                                   | #1287 "Mustang Mag Grows Grain"   |
|       |     |                         |                  |                                   | 4/28/41                           |
|       |     |                         |                  |                                   | #1289 "Wild Horses Untamed"       |





## ★ ★ SOMETHING NEW ★ ★

...And now a word from our sponsor. Low Power Radio is celebrating its 10th anniversary by introducing the new BC-100 AM broadcast transmitter. Now you can enjoy Old Time Radio programs or vintage music over your favorite antique radio, or any radio in your home or near-by neighbor's home. This powerful transmitter delivers up to 200 milliwatts of High Fidelity power. The BC-100 transmitter comes complete with a 1000 Khz crystal for drift-free operation, power supply, antenna, and an attractive ABS case. The BC-100 transmitter meets and exceeds FCC requirements for Part 15 non-licensed operation. No license is needed. Priced at only \$129.95 plus \$6.00 for insured shipping. Order or reserve yours today! Send check or money order to: L. Patrick Ryan, 2122 Marconi Avenue, St. Louis, MO 63110, or call (314) 644-9970 evenings for more information. And now back to "The Shadow"...

### RADIO ASSISTANCE

The voice haunted Bill Becker, news director of WWUS-FM in Big Pine Key, Florida. It was that of a woman who dialed the radio station in the dark, on September 25, 1998. Hurricane Georges had reached its 105 mile per hour peak over the Florida Keys. She was huddled in a closet, a phone at one ear and a portable radio tuned to WWUS.

As concrete chunks ripped from the studio roof, Becker and operations manager Gene Michaels chatted with her and hundreds of other callers. "We were the only thing connecting these people," Becker said. "They were describing the water rising and asking, 'how high is it going to get?'"

Usually, WWUS was live only between 7 a.m. and 11 a.m. After that, the station plugged in an oldies satellite feed. But when Georges arrived around dawn, general manager Bob Soos opened the phone lines and kept them open.

As night fell and the worst of the winds struck Key West, studio lights flickered. "You couldn't show you were scared," Michaels said, "though I really was." He signed off at 1 a.m. as Georges headed for the Gulf Coast.

In an industry dominated by satellite-fed formats with disembodied voices, the sound of neighbors holding hands on the air seems almost old-fashioned. But Monroe County sheriff Richard Roth said, "The station was absolutely essential. It became our main source for supplying information."



## A TIP OF THE ATWATER DIAL TO....

*NOTHING'S NEW*, of San Bruno California, and its owners Roger and Lourdes Hill for promoting NARA both in their store and through their mailings. This helps to spread the word to a lot of people that don't know that this hobby exists.

The *Old Time Radio Club* on its 25<sup>th</sup> anniversary. This club is based in Buffalo New York and information on it can be obtained from Richard Olday, 100 Harvey Drive, Lancaster, NY 14086

Russell Knepler, of Foristell Missouri, for the ad on the radio transmitter that can be found on page 49.

Stephen Jansen, the gentleman who reads each issue of the *NARA News* for those members who are visually impaired and need this service. The feedback that we have received tells us that he truly does an outstanding job with this. If this is a service that would be a help to you or someone you know, you can find information about it on page 43.

Gerry and Diana Curry for doing such a great job reorganizing our cassette library and getting it up and running again.

Don Aston for setting up the supplement to the cassette library that can be found on page 45.

Our columnists in this issue: Diana & Gerry Curry, Don Berhent, Frank Bresee, Bob Burnham, Jim Cox, B.J. George, Roger Hill, Jack Palmer, Clarence Runden, Hal Skinner, Mickey Smith, Ray Smith, Carol & Hal Stephenson, and Ken Weigel.

Those who have already sent in articles for future issues: Don Berhent (6 articles), Bob Burnham (2 articles), Jim Cox (3 articles), Roger Hill (3 articles), Gene Larson, Bob Mott, Chuck Seeley (2 articles), Mickey Smith (2 articles), Hal Stephenson (3 articles), and Ken Weigel. We really appreciate receiving these early as it saves us from a confusing, last minute mad rush at the deadline date.

### **DEADLINES:**

**September 15 for the fall issue**

**December 15 for the winter issue**



"FOR THE BEST OF RADIO'S HISTORY..."

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