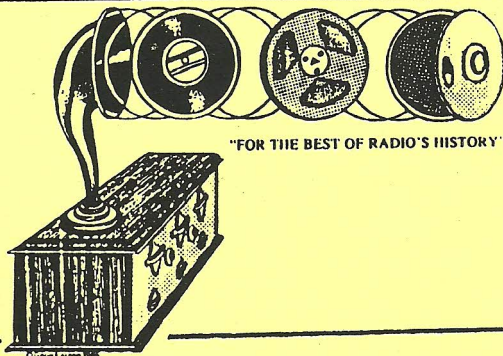


ISSN 0730-014X



"FOR THE BEST OF RADIO'S HISTORY"

A JOURNAL OF VINTAGE RADIO

NARA NEWS[©]

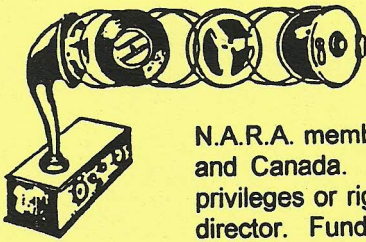
Official Publication of the

NORTH AMERICAN RADIO ARCHIVES

VOL. XXIX

WINTER 2001

NO. 1



NORTH AMERICAN RADIO ARCHIVES

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NARA NEWS, a journal of the North American Radio Archives, is published quarterly for distribution to members. Sample copies may be purchased from the membership director for \$5.00 each. All correspondence and manuscripts should be sent to the editor. *NARA NEWS* is listed with the Library of Congress under # ISSN 0730-014X. Opinions expressed in the journal are those of the authors and do not necessarily reflect the opinion or recommendation of the organization or staff. Permission to reproduce contents of this publication may be given upon request.

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Ralph Edwards "This Is Your Life"

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.



For many years Ralph Edwards was the genial host of the popular radio show "Truth or Consequences." As a matter of fact, he continued in that capacity for several more years when the program moved to TV.


Beginning in 1948, Edwards began a new radio show, "This Is Your Life," and after a few years this program also moved into TV. I'm sure you all remember "This Is Your Life." It was a program in which Mr. Edwards would surprise an unsuspecting guest with stories about their life, as Edwards would flip through pages of a book with stories about their career. From the stage of the El Capitan Theatre on Vine Street in Hollywood, Edwards would feature an array of family members and friends from the subject's past life. Over the years, many of Hollywood's "greats" were surprised including Laurel & Hardy, Buster Keaton, Phil Harris, and most of the important entertainers of the past half century.

During the many years "Life" was on the air, the career of it's host Ralph Edwards was never divulged. He forbid it. Was that because Ralph Edwards may have had a deep dark secret? Possibly so, because in early 1961, Confidential magazine ran a story of the "fixing" of another of Ralph Edwards' television shows. The program was the daily NBC-TV network airing of "It Could Be You."

"It Could Be You" was hosted by Radio/TV personality Bill Leyden. It was a program similar to "This Is Your Life" and was sometimes referred to as the daytime version of that program.

Each morning, Bill Leyden would surprise various members of the audience, bring them down onto the stage, and tell a story about their life. They would then be presented with a valuable prize

 NATIONAL BROADCASTING COMPANY, INC. BURBANK STUDIOS 3200 OLIVE AVENUE, BURBANK		
Wed. Dec. 7 See Reverse Side	 RALPH EDWARDS "THIS IS YOUR LIFE" STARRING	STUDIO 1 BURBANK Doors Close 8:45 P.M.
★ CHILDREN UNDER 12 WILL NOT BE ADMITTED ★		

 NATIONAL BROADCASTING COMPANY, INC. BURBANK COLOR STUDIOS 3200 OLIVE AVE., BURBANK, Studio 4		
Tues. Dec. 27 See Reverse Side	NBC Presents "IT COULD BE YOU!" STARRING BILL LEYDEN IN LIVING COLOR	Show Time 8:00 P.M. to 8:30 P.M. Doors Close 7:45 P.M.
★ CHILDREN UNDER 6 WILL NOT BE ADMITTED ★		

award. There were between six and eight persons "surprised" on each program.

Ralph Edwards owned and controlled (and his company produced) "It Could Be You," so it was quite a shock when *Confidential* magazine did an exposé of the program and pointed out that, according to their research, "It Could Be You" segments were sometimes faked — a complete phony — an out-and-out lie. The program pretended to deal with real people and with true situations involving them. No opportunity was missed to convince the viewer that what he was watching was a true slice of life.

Al Blake, a freelance writer tells the rest of the story this way:

I was seated in the audience on a particular day, and I'm there for a very good reason. I'm a freelance writer and I've been doing scripts for the Edwards organization for several months. One of the "acts" on "It Could Be You" was set to be aired today, and I'm a bit curious. The success of the show depends on whether or not we can convince the viewers that these "bits," as we called them, were authentic.

The host, Bill Leyden stops beside an old gentleman on the aisle and says, "Now we're looking for someone who we have tricked into our audience today and who, nearly fifty

That 'Sensational' 900-Calory Diet For Only 32¢

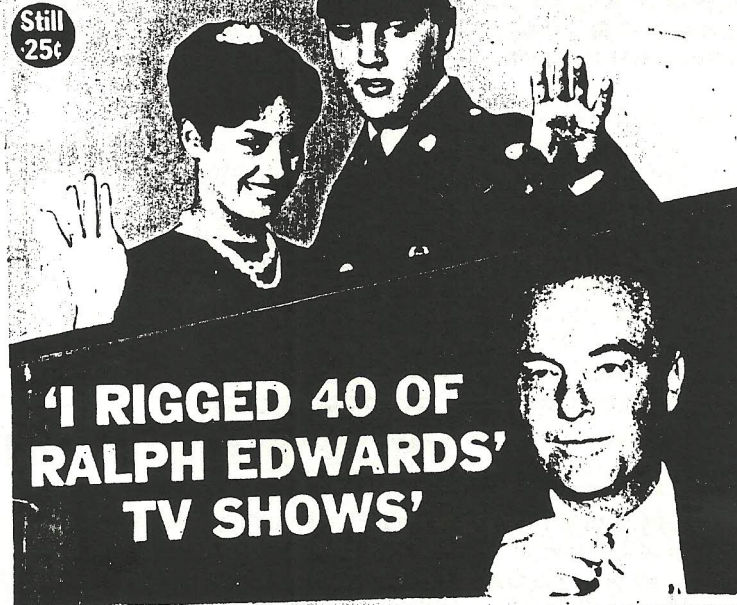
SEE PAGE 28

Confidential

FEB.

Still
25¢

MONTHLY



years ago, rode a bicycle, and it could be you, Mr. Jed Dooley." Dooley's reaction is perfect. It should be. I've been rehearsing him for a week. He jumps up as if someone had given him a hotfoot. "Come on down to the stage with me, Jed, and we'll talk about old times."

On stage, Leyden continues. "We know a lot about you, Jed. We know that you were born on the Emerald Isle and that your old dad, Patrick Dooley, was one of the finest fiddle

players in the whole of Ireland. Your old man taught you to play the violin and when you finally came to this country you were good enough to get a job as a musician. Your dad was proud of you and on your twenty-first birthday, made you a present of a lovely violin. On the back of the fiddle was a gold plate with the inscription, "To my son, Jed Dooley, on his twenty-first birthday, from dad." Now Jed," Leyden continued, "we know that about a year later things got tough. You were out of a job. You walked

the streets looking for work, but no luck. And then, what happened next, Jed?"

Jed looked at Leyden and then with a tremble in his voice said, "I pawned the beautiful violin that my dad had given me, but I swore that I would redeem it with the very first money I made." (He never got around to retrieving the violin.)

"Well," Leyden cuts in, "a funny thing happened a short time ago. We got a letter from a man in Philadelphia and he said that he was a fan of "It Could Be You," and he wondered if we could locate a man that he had heard was in California. He said that several years ago he had

purchased a violin in Chicago and that it had a gold plate on it bearing the name of Jed Dooley. Well Jed, we put our detectives to work on the case and they found that you were living in the San Fernando Valley. We contacted the man and he shipped the violin out to us and here is Wendell Niles (the announcer on the show) with your precious fiddle."

The "bit" turned out to be the best act on the show that day, and it meant that more "stories" of this type would be coming on future shows.

On another of the "rigged" shows, a viewer wrote to say that what she saw on the air

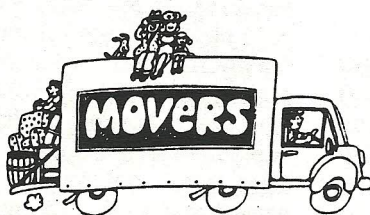
wasn't true, and the whole scam fell apart.

Actually, I remember when it happened, as I was working at Ralph Edwards productions at the time. As I recall, all hell broke loose. Charles Steinglass, Edwards' attorney, was summoned, and he flew out from his office in New York to try to smooth things over with NBC and the Federal Communications Commission. It looked for a while that the program might be cancelled.

As it turned out, after 39 rigged "It Could Be You" TV shows, all was hushed up and the show continued, but Ralph Edwards and his organization were never the same again.

NBC's FOURTH CHIME

All of us interested in old time radio have heard the familiar, three note "bong, bong, bong" of the NBC chimes at the end of many of our shows. But most are not aware that there was also a four note chime that was used by the network. This was originally developed as a confidential alert used as a signal to members of the NBC news staff and engineers of some breaking news event. It was first used on the air for the crash of the dirigible Hindenburg in Lakehurst, New Jersey in 1937. It was again heard during the Munich crisis in 1938 and with the news of the bombing of Pearl Harbor. The fourth chime continued to be used throughout World War II to alert the NBC news department and the radio audience of special war bulletins. The network stated that "The Fourth Chime will ring out again and again from the NBC newsroom in New York whenever events of utmost significance demand the intensive nationwide coverage of the news the American people have come to expect from the National Broadcasting Company."



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THE GOLDEN AGE OF ENTERTAINMENT

by
John Stanley

John Stanley is a former broadcaster and newspaper columnist in the San Francisco area. Currently he writes for a number of national publications including TV Guide. He teaches Elderhostel classes on old time radio.

.....

Once upon a time in the United States, everything came to a grinding halt as millions of Americans snapped on millions of magical boxes to listen to the same program. Magical boxes designed to offer escapism and information. Laughter and thrills. Comedy and drama. News and sports. Even breaking news.

These boxes were called radios, and what came out of their speakers was a pleasing potpourri of comedy, mystery, musical variety, horror, soap opera and other genre forms of entertainment. The radio was the first communications tool to bring the world closer together with news, and the first to explore the concept of a program-and-sponsor relationship.

Radio was a medium that allowed one's imagination to soar, a medium that is now often referred to by radio historians as "The Theater of the Mind." For it was up to each listener to create the images to go with the sounds, to conjur up the visual delights and horrors.

Today a backward look at the Golden Age of Radio--a form of sound that shaped and united generations of listeners, and paved the way for the era of television--provides us with a glimpse into an historically important commercialization of popular culture by producers who saw the possibilities of making us feel good, of trying to frighten us to death, of trying to make us weep, of trying to convince us to buy the sponsor's stupendous product.

Each show had its very own "signature" or format, a familiar offering of music, voices and sound effects. Listening to these old shows is a nostalgia trip into the past, to a time of greater innocence and to a state-of-mind that now often seems quaint and/or naive. But these old shows bring something alive within us when we hear them. We are reminded of what we were like, and what the world was like, back in that Golden Age. It is what I like to call our "Sense of Wonder." The glorious feeling of being alive and experiencing a part of our past that made us feel good and brought us endless hours of entertainment.

So return with us now to those thrilling, chilling and sometimes tear-filled moments of yesteryear, when the Happiness Boys, Jones and Hare, sang "How Do You Do, Everybody, How Do You Do"; when Red Ryder and the Cisco Kid roved the range protecting the innocent, when the Green Hornet (a descendant of the Lone Ranger, no less) rode with his loyal valet Kato in the Black Beauty and struck at evil-doers with his gas gun, when Phil Harris read the Sunday funnies to his children and Alice Faye sang delightful song paradies, when Jack Benny and Fred Allen and Bob Hope and Fibber McGee and Molly kept us rollicking on the living room floor with their diverse senses of humor.

Stay tuned. But first, gang, here's a word from

THE REALLY BIG SOUND EFFECTS SHOWS!

by Ray Erlenborn



Ray Erlenborn worked sound effects on many of the great radio shows including Blondie, Big Town, The Bickersons, and the Columbia Workshop. He also handled such television shows as the Smothers Brothers, Sonny & Cher, Danny Kaye, and Jack Benny

There may be a mistaken belief about how many SOUND EFFECTS TECHNICIANS it took to do some of the really big radio shows in the thirties and forties. If you have studied any of the old time radio bibliographical lists in which sound effects credits were mentioned you should know that very little information was ever included informing the reader on which coast the technicians or artists mentioned were working, or for that matter, which network was the emanating point of the show at any given time. For example, many of the sound guys on the west coast were not mentioned because the shows they worked were originally broadcast from the east coast. Actually, it would take a mountain of research to credit each technician for the hundreds of shows he created sound patterns for during a single year. As for listing four or five or six sound guys on a single show...FORGET IT!

Remember that in the thirties and early forties we had to depend on 78 RPM phonograph records for our autos, planes, trains, trucks, sirens, etc. It takes time for a carefully prepared stack of recordings to be set on the turntable in sequence, find the proper cue, and slip start it while opening the proper pot (volume control). Many times one or two extra technicians were needed just to spin the records programmed for the show. A one man job? Not if it contained the number and frequency of sound effects needed in a radio production like the Columbia Workshop drama, "Man With a Gun." I'm not speaking about a single isolated story. Radio writers like Norman Corwin, Jerome Lawrence, Arch Oboler, True Boardman, Ray Bradbury, Orson Welles, William N. Robson and so many others, were

well aware of the importance of aiding the listener's visualization of a scene with proper sound effects.

"Man With a Gun" had only three ingredients: narrator, musical score, and sound effects. Oh yes, there was one actor!

I was called on to produce a horrifying scream, and do my falling down the stairs bit, following the gunshot, deftly supplied by Billy. Billy "The Kid" Gould was a two gun man! "You have to be ready in case the first blank misfires!" he said.

The Columbia Workshop show was not credited with an author. It was just called an experimental drama. It was loaded with sound effect cues, all coming in rapid-fire sequences that took a lot of rehearsals.

I have a short anecdote concerning the young man who was sent out from New York to head up the growing number of technicians in our department. I guess he couldn't let a golden opportunity to demonstrate his knowledge of sound effects, presumably garnered in the Big Apple. He decided to do this in front of six of his sound technicians.

"Ray!" he said.

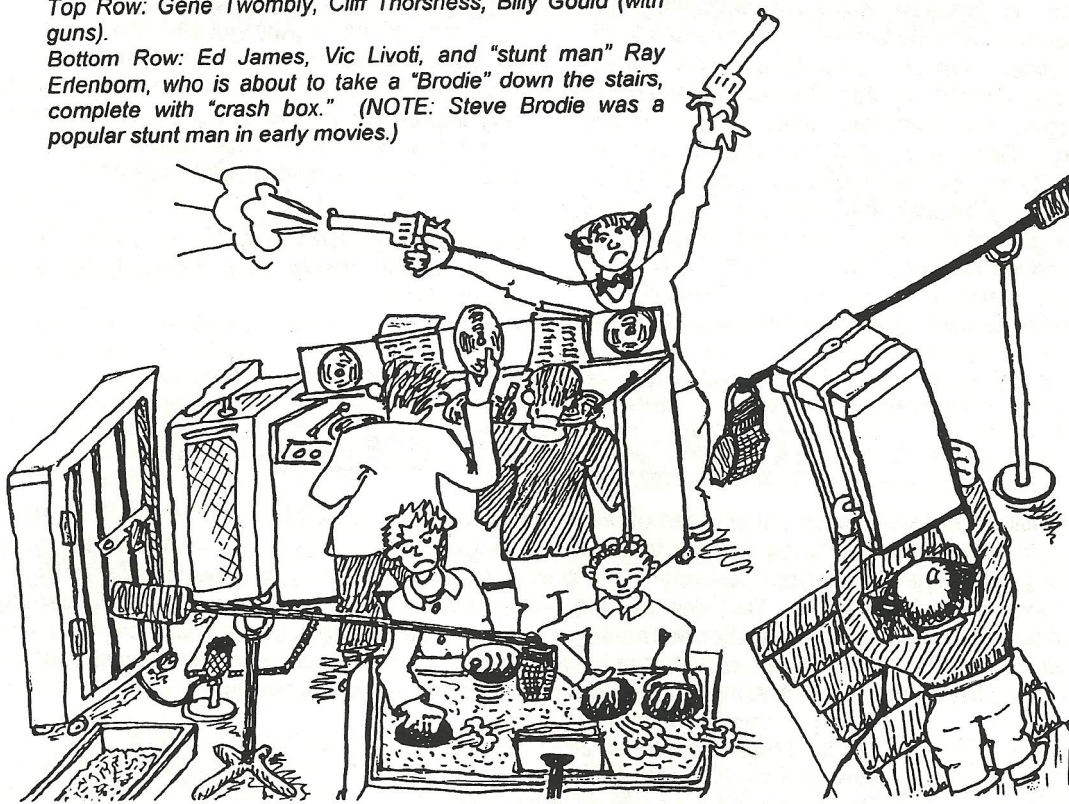
I was ready to reply in first name terms: "What is it, Al?" I retorted from the top of the staircase, holding a drummers case filled with junk, over my head, ready to rehearse my cue again.

"You're not getting the right effect coming down

SIX CBS SOUND EFFECTS GUYS on "Man With A Gun," a Columbia Workshop show.

Top Row: Gene Twombly, Cliff Thorsness, Billy Gould (with guns).

Bottom Row: Ed James, Vic Livoti, and "stunt man" Ray Erlenborn, who is about to take a "Brodie" down the stairs, complete with "crash box." (NOTE: Steve Brodie was a popular stunt man in early movies.)



Artwork by Ray Erlenborn

the stairs head first. We need to hear your heels hitting those steps as you slide down!"

For a moment I just looked toward my five buddies. I thought I heard a snicker or two among them. "I don't think so, Al....I don't think I can do it that way."

"Sure you can," he replied. "You can drag the drummer's case behind you. Let me show you!"

Slowly I lowered the drummer's case to the top step and came down the stairs, noticing that the eyes of my buddies were staring at me. I guess they were expecting me to beg him not to try the stunt. At that time I had been doing stunts for twenty years in silent movies and for radio comedy shows, and I was somewhat knowledgeable about risky procedures.

The studio was silent except for a few remarks by Al, explaining how he was going to do the stunt. Then, he too became quiet as he carefully readied himself, grasping the crash case behind him. I couldn't believe my eyes! As I stood there entranced, he actually jumped into the air and came down banging his tailbone on the top step and every other step, right to the bottom! Yes! His heels were making a noise like a drummer's ratchet as they clickety-clacked all the way to the stage floor. I thought, as I watched Al roll over on his stomach writhing in pain: "Oh God! Why didn't I do it his way. I could have ridden down the stairs seated on the drummer's case and kicked my heels on the steps for the sound he was looking for." As you may have guessed, the stage manager took one look at Al and immediately phoned for an ambulance. It was several days before our supervisor returned to his office.

There is another type of program that sometimes calls for three or more sound effects personnel. On one episode of Gene Autry's "Melody Ranch" we had Champion, his horse, galloping for practically thirty pages of the script. Gene was riding the range to pick up deputies to help him round up a gang of cattle rustlers. Obviously that called for adding one more set of hooves every page or two. Al figured we needed at least six sets of coconut shells, manned by six men. Obviously it's impossible to fire guns while using both hands

working at a fast gallop, so we needed two more men to catch the gunshot cues and do the other manual effects. That, I think, was a first for that many FX men on one show. It was very impressive for the audience, seeing three prop tables with three large gravel boxes on stage, manned by twelve galloping biceps.

Incidentally, at KNX - CBS, we didn't have female sound effects technicians on staff until World War II.

TRIVIA by Frank Bresee

Advertising has always been a major part of radio. It supported the radio business for over fifty years, and still does. It's interesting to note that the first singing commercial is proclaimed to be for a product of the Interwoven Socks Company - a commercial that was sung by "The Happiness Boys" Billy Jones and Ernie Hare. That was in 1926. In December of that same year, the Norseman Quartet presented to the radio audience one of the most famous singing commercials of all time. The sponsor was Wheaties breakfast cereal, and it was heard on most baseball game broadcasts and as the closing theme on the "Jack Armstrong" program for a dozen years. Remember:

*Have you tried Wheaties?
The best breakfast food in all of the land.
Have you tried Wheaties?
They're whole wheat with all of the bran.
Won't you try Wheaties?
For wheat is the best food of man.*

Over the years there were many other singing commercials: Halo shampoo Halo; Mmmm good, that's what Campbell soups are; Lucky Strike means fine tobacco.

Here are some more advertising phrases. How many do you remember? (Answers below.)

- A. Don't despair, use your head, save your hair, use _____.
- B. You'll wonder where the yellow went when you brush your teeth with _____.
- C. _____ hits the spot, 12 full ounces, that's a lot.
- D. _____ white! _____ bright! Happy little washday song.
- E. I'd walk a mile for a _____.
- F. 33 fine beers blended into one great beer _____.
- G. _____ green has gone to war.
- H. _____'s own Ma Perkins.
- I. Call for _____.

ANSWERS: A) Fitch Shampoo - B) Pepsi-Cola - C) Pepsi-Cola - D) Rinsol - E) Camel - F) Pabst Blue Ribbon - G) Lucky Strike - H) Oxodol - I) Philip Morris.

RADIO, STILL A FAVORITE PASTIME

by
Chris Thomas

When I passed the police station on the University of Florida campus it struck me that it was the old location of Gainesville's first radio station. I remembered the times I visited the WRUF radio studios. At that time, I was into country and western music, like the Jubilee Hillbillies and the Highpointers.

One of my fondest memories of childhood is coming home from school and hearing the announcer say, "My True Story." I must admit, it wasn't all the fascinating stories I listened to everyday that interested me half as much as hearing the voice of the announcer. I don't even remember his name, but something about his voice always captured my attention. That is why, today, I can still hear him just as clearly in my mind as I did a long time ago. Hm! I wonder if one's sense of perception becomes more acute when not being able to see the performer.

Of course, every Saturday night there was the *Grand Ole Opry*, and my traditional bottle of ice cold ginger ale. I always stayed up until it was completely over. I remember one hazardous occasion I had listening to *Grand Ole Opry*. I had turned off the lights and knocked over a bottle of furniture polish onto my foot. The next morning my mother asked why I was limping.

"If I do, I dit a whippin'...I dood it!" Red Skelton's fabulous portrayal of the bad, little boy was always a favorite in our family. Even "Hi Ho, Silver, Away!" was fun to listen to. Favorites like *Amos n' Andy*, *Ma Perkins*, *Theater of the Mind*, *Breakfast Club*, *Jack Benny*, *Burns and Allen*, to mention only a few, were listened to every day or week. I remember my Daddy, from his fond memory of radio, answering the telephone, "Jot 'Em Down Store!" in later years. Morning, noon, and night. Radio! Radio! Radio!

Now, you say, television has changed it all. Well, I admit it has changed with time. But I get up with the music of the masters. I listen to the news on the way to work and on the way home from work. Then, if I get bored with the news, I change the station and listen to music. I have a clock radio and a radio/cassette player at home, a small radio with headphones at work, and in between home and work I have my car radio, that is if the grandkids aren't listening to their favorite station on it. So, you see, it's still a lot of radio...radio...radio...for me.

Thinking of the radio makes me realize how a person can change over a period of time. When I listen to music on my radio now, I like soft music, oldie goodies, classical, and gospel favorites. As a kid, it was the *Lone Ranger*, then as a teenager I went for fast music to jitterbug by. I would say that teenagers today have not changed, only the music is faster...and louder! Well, actually, the deafening effect changed with my children, not my grandchildren. Now I find it sometimes window-rattling! Still, all in all, it only goes to show that radio is still a favorite pastime for many of us today.

LISTENING TO THE RADIO

by Robert L. Mott



Bob Mott has a long and distinguished career in both network radio and TV. He handled sound effects for such radio shows as Gangbusters and Mr. Chameleon as well as television shows including the Tonight Show and the Bob Hope Show. He was also a writer for Red Skelton, Dick Van Dyke, and Andy Williams, among others. He has written three books, two of which are still available: Radio Live! Television Live! (published in 2000) is \$49, shipping included, and Radio Sound Effects (published in 1993) is \$46.50 postpaid. They can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640, or (800) 253-2187.

Listening to the radio today, it is difficult to imagine how important radio once was and what a tremendous influence it had. But back in 1942, at the height of its heyday, it was different. Radio, unlike films or newspapers or even a good book, could both inform and entertain with no more effort on your part than simply listening, all in the comfort of your easy chair or bed, or while doing the housework, or in the evening gathered in the living room with your family. In addition, it was free, unlike many things in the 1930's.

If the news of bread lines in America or war clouds over Europe got too depressing, by simply turning the dial listeners could always find something on one of the stations to cheer them up.

To start the day off, you got to march around the breakfast table with Don McNeill's "Breakfast Club" or perhaps have "Breakfast at Sardi's" or even "Breakfast in Hollywood." After that, you had your choice of news, religion, talk shows, or those perennial favorites, the daily soap operas, beginning at ten o'clock in the morning with "Life Can Be Beautiful," and with a

different one every 15 minutes thereafter until 4:30 in the afternoon. Then, as mother wiped away a final sympathetic tear for the trials and tribulations of "The Second Mrs. Burton" and headed for the kitchen to prepare dinner, the children took over. And what a list of goodies they had to choose from! "Jack Armstrong, the All-American Boy," "Buck Rogers in the 25th Century," "Little Orphan Annie," "Dick Tracy," "Tom Mix," "Don Winslow," "The Lone Ranger," "Captain Midnight," "Terry and the Pirates," "Bobby Benson's Adventures"...what red-blooded American child could ask for anything more? Well...perhaps a "Little Orphan Annie" decoding ring for only two box tops would be nice.

Next it was Dad's turn. All the world news was at his fingertips from such learned commentators as Gabriel Heatter ("There's good news tonight"), Fulton Lewis, Jr. ("...and that's the top of the news the way it looks from here"), Edward R. Murrow ("...this is London"), and Lowell Thomas ("...and so long until tomorrow").

After dinner the family would huddle around the radio in the living room

and decide which programs they were going to listen to that evening. Although selecting the one program that was agreeable to everyone was often a source of lively discussions, the evening shows started out on a high note with "Amos 'n' Andy." So popular was this nightly program for chasing away the depression blues of the 1930's or the bleak war news of the early 1940's that America came to a standstill while it was cheered by these beloved characters. Their popularity was so enormous that movie theaters, in an effort to bolster falling attendances, offered to play the "Amos 'n' Andy" show over their loudspeakers so fans wouldn't miss any of the episodes!



The author, Bob Mott, is shown here handling the sound effects on the "Captain Kangaroo Show" on CBS-TV in 1955.



DO YOU KNOW WHEN YOUR NARA MEMBERSHIP EXPIRES?

The mailing label on the cover of this publication shows the expiration date of your NARA membership. Please check it, and if you are close to that date why not send your \$20 dues, before you forget, to our membership director: Janis DeMoss, 134 Vincewood Drive, Nicholasville, KY 40356. Make your check out to NARA.



MY START IN RADIO

(PART ONE)

by

George E. Steiner, Ph.D.



In the late 1940's, Dr. Steiner was an actor on the Lone Ranger radio program. This is the first of a series of articles that he has written telling of his experiences when just starting out in broadcasting on a small California station.

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"The Beginning"

I discovered radio back in 1930. Imagine, if you can, the front room of our old Victorian cottage on that farm in the San Joaquin Valley. The entire north wall of the front room is covered with a maze of radio boxes, batteries, wires, and of course a pair of Brandes earphones. I had an Uncle Roy who was, according to his wife, a real radio bug. He used to come out to our place because there were no buildings that would interfere with a radio signal. He and my father put up a one hundred yard copper aerial all the way from the front of our house to the back of our barn. My father was one of those who believed that if fifty yards of wire was good, then one hundred yards would be twice as good. Well, after a night of listening, mostly to static I'm afraid, my Uncle Roy would pull those earphones off of his now red ears. The spring steel in those earphones was very, very strong. And then he would turn to our family and say; "Yes sir-ree bob. I think we got Omaha tonight!" My dear Irish mother would then say, "My, my, Roy. What's the world coming to?"

Now the year is 1931. That

was the year that "electricity finally reached our place." That's the expression most of our neighbors used when the Edison Company installed those huge brown poles with those heavy black wires down our road and into our yard. That was also the year that we were given our first 110 volt AC radio set. The case that enclosed the radio was rectangular in shape and made of heavy metal, and the cathedral style speaker sat on top of the metal box. I can't remember the brand name but it was a fairly good old radio. On the chassis part with all of the metal and glass tubes there were two sets of what I called speaker plug-ins, jacks if you will. One set was for a speaker and one set was for earphones. Well, by extending the speaker wire and speaker out to the front of our house and by plugging a pair of earphones into the spare speaker jack and taping one of the earphones to the playback head of an old Columbia spring wound Graphophone and by using the other earphone as a microphone, I was able to broadcast live, both music and talk, way out to the umbrella tree in our front yard. Upon hearing my voice

and the old 78 rpm records at the umbrella tree, my mother later commented, "You know George, you were the first disc jockey on our property."

After coming home after World War Two, I again attended Fresno State College and continued my education as a speech, drama, and radio major. Well, as a result of doing a weekly campus newscast from the radio studios at Fresno State over radio station KTKC, I was offered my first radio station job on a new independent 1000 watt AM daytime only station entitled KSGN in Sanger, California, located ten or so miles southeast of Fresno. Now this was back in 1947 after I had graduated from Fresno State College. The other radio stations in Fresno referred to our station as "the one that's in the swamps," which it was. Our transmitter tower was positioned in the middle of a water covered swamp. Our engineer said that the water base gave us an excellent electrical ground, and as a result we had a much stronger signal than we would have had had we positioned the transmitter on dry ground. The



The KSGN
studio building
in Sanger,
California.

owners of the station were local businessmen, men who were in the grape growing and winery business. Ted Barr, another of the owners, came from an old Sanger based family and he owned and operated the largest packing house in Sanger. Those owners spent some \$80,000 putting up the station's buildings, studios, control room, offices, and transmitter, and in those days \$80,000 was a very high price to pay for a small independent radio station. The radio station building also had a one bedroom apartment that was rented to the chief engineer. The radio studio building was located across the road from the transmitter site, and the whole plant was located about five miles out of the town of Sanger itself. Our station was located about a half mile from

a bend in the road called Centerville, California. We were out in the country, but our radio signal covered a large part of the San Joaquin Valley. The reason, we were told, that the owners went into the broadcasting business was because that they felt that they wanted to give something back to the community which had been so good to them financially during the war. I'm sure that they made pretty huge profits on their grapes and the winemaking during the war. I'm also certain that they got their nice tax write off, because during the two years I was employed there the station never showed a profit. We tried. There was a rather large staff for a small local independent non-network affiliated station. There was a general manager, chief engineer, two or more

technicians, a full time secretary, an operations manager, a program director, and five salesmen, plus several full time announcers. Mr. Ed Terry, the general manager, was the one who had arranged for the broadcasts of the Fresno State College campus newscasts that I had done while in college. I guess he liked my work and he hired me for his announcing staff on the new radio station KSGN in Sanger. When I was first hired I made \$50 a week.

The type of programming we did at the station was what is now called, I guess, middle of the road. A little bit of everything for everybody. There were five minute newscasts every hour on the hour plus a fifteen minute newscast at noon followed by

a fifteen minute farm news at 12:15. The five minute news on the hour was an idea established on many stations during the war years. We were, as I mentioned earlier, a daytime only station and what that meant was that we went on the air when the sun officially came up and went off the air when the sun set. This on and off routine was spelled out by the Federal Communications Commission with the exact times listed for sunrise and sunset. The reason for the FCC being so very specific with our broadcast hours was because of the international agreement that the United States had with Mexico. The U.S. didn't want

U.S. radio signals to interfere with Mexican station signals that were on the same frequency. It wasn't a problem during the daytime hours but at night it seems that radio signals travel much greater distances, so that is why we went off the air at sundown.

I'll never forget our first inaugural broadcast, the official one. City dignitaries, friends, relatives, sponsors, all of them came out to the radio station to be a part of our first big "We're on the air now!" broadcast. My job assignment on the live program was to read the congratulatory telegrams and cards we had received congratulating us on

our new broadcast venture. There was one telegram that I read that I will never forget, even to this day. It was from the local real estate board. I read the first part of the telegram OK, and then I said, "...and that message was sent to KSGN by the board of re—late—ors." Everyone in the studio looked at me. I turned bright red, I was so embarrassed. I guess I'd never seen the word in print or I'd never pronounced it before. I'd had no reason to do so. Well, they didn't fire me and it wasn't the only time I said the wrong thing on the air.

(Next time Dr. Steiner will tell us about his experiences as a disc jockey.)

A CONSPIRACY?

As a rule, we try to avoid political statements here in the *NARA News*, but California member George Steiner has sent the following to us that we thought would be of interest to you. This statement was published in 1988 by Ariel Dorfman.

The Lone Ranger while it entertained children with action and adventure did something else, which was quite insidious. It glorified (that is brainwashed children with) the values of a "bourgeois capitalist society" by reproducing the myth of social mobility. This myth is the so called American dream which argues that in an egalitarian society anyone can succeed who has enough willpower and determination. [That is], if you don't make it you must assume it is your own fault. This philosophy supports the status quo and leaves many people feeling bitter and full of self hatred.

New York member Chuck Seeley has further told us that Dorfman wrote a book about Donald Duck and an article about Superman, both of which he claims demonstrate American imperialism.

NARA NEWS	
COMMERCIAL ADVERTISING RATES	
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Full page	- \$50.00
Half page	- 25.00
Quarter page	- 15.00

BOOK SHELF

by Hal Stephenson

Stephenson is pronounced "Stevenson"

We Will Always Live in Beverly Hills by Ned Wynn
Subtitled **Growing up crazy in Hollywood** and "Written with brutal candor and savage wit...of the film colony's darker side."
1990, 285 pages, some BW photos. Penguin Books.



Ned's grandfather was Ed Wynn (1886-1966). Ed is known as *The Fire Chief* sponsored by Texaco from 1932 to 1935. Ed began his radio career with a 1922 broadcast of his stage hit *The Perfect Fool* which became a program in 1936-1937. The longevity of his *Perfect Fool* similar to Fannie Brice's *Baby Snooks*. Ed also starred in *Happy Island* in 1944-1945. **Ned provides glimpses of Ed such as saying in his warbeling voice "I never wanted to be a real person."** Ned's father Keenan was in a dozen MGM movies such as *The Clock* in 1945 with Judy Garland.

The irony of the title is the dilemma caused by Ned hating what Hollywood was doing to him but realizing he could not leave it for anywhere else. The seven-page index is useful to the reader who wants to quickly find first-hand observations of actors of interest. For example, Ned danced with Lana Turner on his 21st birthday on April 27, 1962.

Having vented his spleen, the author's last comment is a redeeming view from developing the maturity to finally say: My life today is different. There's no more puking in the sink, no crawling on the floor. I don't drink or use drugs. A measure of sanity has been restored. I feel the cold wind on me as never before, and I fear death more. But I fear life less.



The author (at center), his grandfather Ed Wynn (left) and his parents Evie & Keenan Wynn

? INFORMATION ?
? PLEASE ?
? by ?
? Jack A. French ?

Quiz programs occupied a substantial portion of air time in the 1930's and most of them involved an announcer propounding questions of varying difficulty to contestants selected from the studio audience. The value of the prizes received for correct answers usually escalated with the perplexity of the question. This pattern was modified in other quiz shows, some of which pitted two or more contestants against one another. However this method still resulted in competitors before the mike who had average skill and intelligence.

About 1937 a radio promoter named Dan Golenpaul conceived the idea of a quiz program which would reverse the normal pattern. Golenpaul, a New York city native, was in his mid-thirties and had been active in radio since his graduation from Columbia University. His original premise was to have a team or panel of "experts" answer correctly questions submitted by the radio audience, and if they failed, the person who had provided the question would win a prize. In this manner everyone in the listening audience would theoretically have an equal chance to win a prize, without the arduous task of getting on the show and answering tough questions.

To further enhance the program, Golenpaul wanted "experts" on the panel who were not only knowledgeable, but also articulate, witty and entertaining. His show was named "Information Please" and it began on the NBC Blue Network on May 17, 1938 as a sustaining series on Tuesday nights. At first the panel consisted of F.P. Adams, the quick-witted columnist for the New York Post, and five other "guest" panelists who changed each week. However, very shortly the panel was reduced to four members: two guests and two regulars (Adams and John Kieran, a New York sports writer). Rounding out the program was an erudite master-of-ceremonies, Clifton "Kip" Fadiman, the whizkid of the publishing world.

NBC executives, convinced that the program in both its theory and format was too "highbrow," gave it little chance for success. The prizes were very modest, even in that era, \$2 for each question used on the program and \$5 if the query stumped the experts. Behind the scenes, Dan Golenpaul worked hard to quicken the pace, enrich the format, and snare fascinating guest panelists. He tapped the talent reservoirs of show business, literature, politics, and sports to fill the guest slots on his quiz program and the resultant personalities, while not always brilliant, were usually articulate and frequently amusing. In the months to follow they would include: Deems Taylor, Orson Welles, Elliot Roosevelt, Gene Tunney,

Alfred Hitchcock, Rex Stout, Gracie Allen, Louis Bromfield, and New York mayor Fiorello LaGuardia. Needless to add, one's chances of being chosen a guest panelist improved considerably the closer one lived to New York City; Golenpaul had no money to pay travel expenses.

During the summer of 1938 the show gained modest, but measureable audience appeal. F.P. Adams and John Kieran, the two regulars, provided both intellectual balance and witty ballast to the panel and they set the tone of clever repartee and anecdotal rejoinders that characterized the program. After correctly identifying Polonius as the Act III, Scene IV victim of Hamlet's sword, one panelist added, "He was stabbed in the arras." On another occasion, author John Gunther had finished giving his answer to a question on Persia when he was challenged by moderator "Kip" Fadiman "Are your Shah?" Gunther, without missing a beat, replied, "Sultanly," and the audience howled.

F.P. (Franklin Pierce) Adams was born in Chicago, Illinois on November 15, 1881. His presidential namesake had been born on the 23rd of that same month, three-quarters of a century earlier. There was nothing in his background to suggest he would achieve popularity in radio. After a sputtering start at the University of Michigan (where he would later recall, "I almost completed my freshman year") he became an insurance salesman. Adams drifted into humorous journalism and poetry for a Chicago newspaper, made the jump to New York City without great difficulty, and shortly thereafter was one of the Big Apple's most successful columnists.

His brief stint in World War I was summed up in a two -liner:

"I didn't fight and I didn't shoot,
But, General, how I did salute!"

By 1931 F.P.A.'s (he used the three initials so often that some of his readers knew him only by those letters) column "The Conning Tower" in the *New York Herald-Tribune* was being syndicated in five other newspapers and Adams' annual salary was over \$20,000. His sharp wit, literate intellect, and mental deftness in print lead Dan Golenpaul to believe F.P.A. would captivate the radio audience on "Information Please." The theory proved correct.

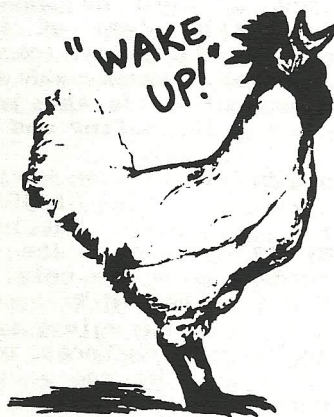
John Kieran, the second "regular" on the show, was another native of New York City. The son of the president of Hunter College, he had graduated from Fordham University cum laude in 1912 at the age of 20. In the mid-1920's he was a journalist for the prestigious *New York Times*, and quite possibly was the only sportswriter on their vast staff who was also an expert on botany, Shakespeare, and ornithology. Golenpaul may have brought Kieran onto the panel because they were getting a lot of tough sports questions, but it soon became obvious to all that Kieran's wide range of knowledge was nearly encyclopedic. John Dunning, in *Tune In Yesterday*, called the calm sportswriter "Mr. Know-It-All....the hardest panelist to stump."

By the fall of 1938, Canada Dry had picked up the sponsorship of "Information Please," the ratings were getting better, and Dan Golenpaul had gradually raised the salary of his regular panelists from \$40 a show to \$200. Many years later Kieran noted in his autobiography that the \$200 for the one-half hour show each week equaled the salary he was then being paid at the *New York Times* for a seven day week.

It was about this time that the third, and last, regular panelist was brought on the program, Oscar Levant, an acid-tongued concert pianist and composer. Levant seemed much more glib and grouchy than one would expect a 31 year old musician to be. Unlike Adams and Kieran, he appeared on every other show so when he was on the panel there would only be one guest. On the alternate shows there would be two guests.

Although Levant stayed on the show for five years, and it added measurably to his popularity, his 1940 autobiography gave "Information Please" less than half a page. In that book, Levant merely said, "Due to an accidental circumstance, by which my impertinence had become a saleable product, coupled with the widespread misconception that I was infallible in musical knowledge...It was the summer, and nobody was in town, when Dan Colenpaul...needing a fourth for his tournament of occasional information, approached me." Twenty-five years later, the truculent pianist produced a second autobiography, "The Memoirs of an Amnesiac," and this time the quiz program merited several pages.

"Information Please," in the space of less than a year, became the most popular quiz program on the air. Hundreds of thousands of listeners anxiously awaited what became the traditional opening: a cock crowing followed by the announcer (Ed Herlihy, Milton Cross, or Ben Grauer) saying, "Wake up, America! It's time to stump the experts." And what a wonderful and varied collection of experts they were! Among the guest panelists in the early forties were: Wendell Wilkie, Moss Hart, Herbert Marshall, Sir Cedric Hardwicke, Henry Cabot Lodge, Jr., Christopher Morley, Leonard Bernstein, Sir Julian Huxley, Lefty Gomez, Sir Thomas Beecham, Carl Sandburg, Clare Booth Luce, George M. Cohan, Randolph Churchill, Albin Barkley, Ralph Bunche, and Stephen Vincent Benet. In the decade "Information Please" was on the air, over 400 notables from every field of expertise appeared as guests. It soon became both an honor and a distinction to be asked on as a guest panelist since it became synonymous with intelligence and sense of humor.



After the opening commercial (Lucky Strike had replaced Canada Dry as the sponsor in 1940) moderator "Kip" Fadiman would explain, "how we play the game." Listeners could send in as many questions as they wished on any subject whatsoever. If the query was used on the program, the sender was given a book of maps from *Encyclopedia Britannica*. In the not-too-unlikely event that the question actually stumped the expert panel, the originator was also awarded a 24 volume set of the encyclopedia (and during World War II a \$50 war bond was added to the winner's booty).

Many of the questions called for a multi-part answer and in that case the panel would have to correctly get three out of four or a similar ratio if there were more parts to the answer. Of course, "Kip" Fadiman had the option to up the ante, particularly on a night when the panel was "hot," and he could propound a six part query and demand they get all six answers without error. This tilted the odds greatly in the questioner's favor, much to the audience's delight.

What kind of questions did the rotating panel of experts face each week? Here are a few actual queries that were used on the program during the 1940's. (Answers can be found at the bottom of this page.)

1) Identify five different sports in which a ball may be hit after it bounces.

2) We all know that a solid with six surfaces is called a cube. What do we call a solid with a) four surfaces? b) three surfaces? c) two surfaces? d) one surface?

3) What fish suggests: a) an old military weapon? b) a bird roost? c) to find fault? d) a black eye?

4) What was the year the first Rose Bowl game was played? What two football teams competed in it? What was so unusual about the game?

5) Several of our U.S. presidents were at one time store clerks in small towns. Which president was minding the store in a) Clover Bottom, Tennessee? b) Galena, Illinois? c) Clinton, New York d) New Salem, Illinois.

Quite a few musical questions were asked of the panel, and it was not uncommon for panelists to be tasked with identifying a piece of music. On those occasions, Fadiman would call upon the services of the show's pianist, Joe Kahn, to play anything from pops to classics. Not infrequently the question might contain four or more musical excerpts and the panel was charged to identify all the selections and their respective composers.

Sometimes the muffed answers provided greater mirth on the show than the wit of a correct reply. Rex Stout stumbled over an easy recipe question taken from one of his Nero Wolfe books. The musical genius, Sir Thomas Beecham, failed to recognize a familiar cadenza from the popular Nutcracker Suite. On one rare instance a clever listener sent in a multi-part question that "struck out the side." This query asked each member of the panel: When is your spouse's birthday? What is your wedding anniversary? What is the birth date of each of your children?

One evening the guest panelist was Harpo Marx, a sensitive and intelligent man in private life. He chose not to speak on the air and instead portrayed the zany mute of the movies. As Harpo whistled and mimed each answer the tiny studio audience was amused but millions of "Information Please" listeners throughout the country were perplexed or bored. This particular program settled once and for all the future of mime on dramatic radio.

During World War II the show underwent several minor changes but its popularity kept climbing. The program had been moved to Friday evenings about the time Lucky Strike took over the sponsorship. In 1942 Dan Golenpaul became very upset with his cigarette sponsors. He specifically took issue with the veracity of their slogan, "Lucky Strike green has gone to war," which referred to the scarcity of the dyes used to make the green

ANSWERS TO QUESTIONS:

(1) tennis, handball, ping-pong, cricket, and squash

(2) a) pyramid b) cylinder c) cone d) sphere

(3) a) pike b) perch c) carp d) shiner

(4) In 1902 - University of Michigan and Stanford University - Michigan was leading 49-0 when Stanford ran out of substitutes to put in for injured players so the game was never officially finished.

(5) a) Andrew Jackson b) U.S. Grant c) Grover Cleveland d) Abraham Lincoln

outside wrapper which forced Luckies to be marketed in white packages, as they are today. Golenpaul won the battle for in February 1943 Heinz Foods became the new sponsor of the quiz program, which by that time was airing on Monday nights. With Heinz 57 varieties doing the commercials, all the winners on the show, in addition to getting a set of encyclopedias, also received (you guessed it) \$57 in war bonds and saving stamps.



OSCAR LEVANT

The year 1943 also marked the exit of Oscar Levant from the panel of regulars. The chain-smoking, sleeping pill-popping musician was not easy to abide, even in his few sunny moments, and while his insults amused many people, they probably antagonized just as many. "There is a thin line between genius and insanity," he bragged, "and I have erased that line." Probably only Levant and Golenpaul knew which proverbial straw destroyed the dromedary's back, but at any rate Levant and "Information Please" parted company permanently.

In 1945 Mobil gas became the sponsor and for the one-year period they paid the bills the hoofbeats of their flying red horse preceded the traditional rooster crowing at the beginning of the program. (Kieran

noted in his autobiography that he always wondered how one could "hear" the hoofbeats of a "flying" horse.) The confusion, if any, ended in 1946 when Parker Pen Company became the new sponsor. It was about this period when "Information Please" left the NBC network where it had been for eight years and moved to CBS where it was put in a Wednesday evening slot.

The popularity of the program, judged by any reasonable standards, was nothing short of phenomenal. In the 1940's over 20,000 questions poured in each week to be examined by Golenpaul, his faithful secretary Edith Schick, and a dozen resourceful readers. Any radio show's total number of listeners can only be based upon educated estimates, but "Information Please" was, at its peak, conservatively pegged at 10 million, and as high as 15 million by more optimistic pollsters. To further attest to its widespread popularity, it was one of the few non-dramatic radio shows that made the transition from microphone to movies without changing a syllable.

The program was filmed as a series of movie shorts, most of them by Pathe Studios, and were about the same half-hour length as the radio version. Soon the movies were playing in theaters all over the United States and as Kieran recounted in his autobiography later, the panel regulars were formerly just voices in the night, but now "...our faces were exposed to public view and we were in trouble. In no time at all we were being halted by strangers who had something to say about the program and our parts in it.

One of the many amusing stories that resulted from those on-the-street identifications of the panel regulars concerned F.P. Adams. He was accosted on the street the morning after the weekly show had been aired. The female who recognized him gushed over the way he had answered a particular question, but the aloof Adams merely reminded her that his only response to that inquiry had been, "I don't know." "Of course," she cooed in reply, "but you said it so grandly, just as though it were the only thing you didn't know!"

INFORMATION
PLEASE
ALMANAC
1947
JOHN KIERAN, Editor
★ ★ ★
Planned and Supervised by
DAN GOLEPAUL ASSOCIATES
Doubleday & Company, Inc.,
and Garden City Publishing Co., Inc.

Although apparently nearly a hundred of these short films were made, and many were in regular circulation for years, no copies are known to exist today. However another offshoot of the quiz program is still with us, the *Information Please Almanac*. In the mid-40's Golenpaul and his staff began planning and researching what would eventually become the *Information Please Almanac*, the first edition of which came out in 1947 as a 1014 page hardback that retailed for two dollars.

Golenpaul write a two page introduction to this edition, pointing out its expanded index, superb organization, and impressive contributing editors. The latter claim was hardly idle bragging for, in addition to John Kieran as overall editor, Dan Golenpaul had snagged these experts to edit the

following areas: Grantland Rice (sports), Deems Taylor (music), John Mason Brown (theater), and Harold Stassen (United Nations). Even the almanac's biographies of the U.S. Presidents were not slighted. They were authored by Arthur Schlesinger, Jr.

Nevertheless Golenpaul was the real brain and heart of the almanac, as Kieran readily acknowledged in 1964: "I bore the title of editor, but it was a hollow crown. The almanac and practically everything original in it came from the fertile convolutions of the Golenpaul brain and, after a few years, I persuaded him to turn me loose and own up that he was the editor as well as the publisher of the book."

From 1947 to 1948 the "Information Please" quiz show ran as a sustaining program on the Mutual network, slowly losing its radio audience, but still a strong contender in its time slot. In June of 1948, after ten years of having produced one of the most popular radio shows, Golenpaul quietly took it off the air.

In the early 1950's Golenpaul agreed to produce a television "Information Please," but both the pilot films and "live" shows were very unsatisfactory to no one's surprise, for they lacked the incomparable Clifton Fadiman (another falling-out with Golenpaul), Oscar Levant (who never returned) and F.P. Adams (who quit after a few times in front of the TV cameras). He was in failing health.

The format was the same, but the traditional zest, vitality, and sheer entertainment were no longer there. A merciful death and burial of the TV version came in the summer of 1952 while it was a struggling summer replacement for the Fred Waring show. It would be the final end to "Information Please" as an entertainment series. The quiz program that began on radio, and was later produced as both movie shorts and TV shows, would survive now only in the publishing field as a first-rate almanac.

On one Information Please program the panel was asked to give a common household expression. Franklin P. Adams said: "Please pass the salt," while John Kieran came up with: "The front doorbell's ringing." When it came to Oscar Levant, he got the laughs with: "Are you going to stay in that bathroom all day?"

A new slant on looking back

By Bob Burnham

Just when I thought the only thing keeping me visibly active in the world of classic radio was the stuff I write, something new strikes my fancy and once again, I'm off and running...er...*WRITING*... full steam! I was going to write a column about my re-newed interest in classic films on video and DVD with radio personalities and even silent films such as the recent Laurel and Hardy "Lost Films" releases from Hal Roach studios, but instead, I got side-tracked!

I've told the story of my personal history before and with various slants. In part, this will be a fresh overview, bearing in mind that we are now in a new millennium.

I don't consider myself a historian or know-it-all as far as the shows are concerned, but I do have a pretty fair cross section of knowledge, and experience. I like to consider myself a jack-of-all-trades as far as radio in general goes. Naturally, I do have my strong areas, opinions and preferences, like anyone else. I've heard and am familiar with a LOT of different styles of programming and programs. When I'm not listening to CDs in the car, I usually have talk radio on. I have opinions on who the innovators are, who the washed up blow-hards are and which ones are just plain boring. For those who are trying to find out more about how the radio business works today, or how it worked forty or fifty years ago, I believe I have a unique perspective.

Radio as a hobby versus radio as a business has always been two entirely separate but intimately linked parts of my life. Being active in the old-time and historical end of things, I've been able to rub elbows with and research about a lot of veteran radio broadcasters who helped establish the standards over the decades. I started a business 25 years ago that would not just enhance what I did as a profession, but actually give it a periodic kick in the pants when things got a little lean. And when you're in the radio business trying to survive, that can come in real handy.

But before I become involved actively with collecting tapes or doing radio as my full time gig, I actually had to grow up with the industry around me. It is ironic that a television show was actually a contributing factor to my interest in radio today.

In the early 1960s, I was a fan of a kids television show, "Captain Jolly," which originated from CKLW-TV right across the river in Windsor, Ontario, Canada, here in the Detroit area. Of course everything was in black and white back then. Somewhere I have a black and white autographed publicity photo of The Good Captain. The show basically consisted of various cartoons like "Popeye" hosted by the captain with his antics and commentary between. Poop Deck Paul was his fill-in guy. Another show, "Jingles," was popular during the same era.

At one point, one of the sponsors (a company that made sponge paint kits for kids) sponsored a sponge paint contest. For whatever reason, I did a painting and entered it in the contest. I don't even remember what the painting was, nor did I ever receive it back, but the bottom line was I won the second place prize! I remember my name being announced as a winner on television. It should have been a big deal to me, and I suppose it was, but I took it in stride at the time. If nothing else, it gave me a sense that the bearded guy on television was for real and not just a monochrome image inside a large blonde box!

As second place winner, my "prize package" (to use a 90s term!) consisted of three items: A really BIG sponge paint set, a Kodak "Hawkeye" camera and the most important part: a transistor radio. I think it was the first small transistor radio in my family, so at least for me, it was kind of a big deal. Everything we had around home was tube type (even the small GE portable we had, had tubes). A small pink table top Zenith radio sat in the kitchen and was always turned on in the morning. Though it was small, that radio was a source of heat during cold winter mornings!

Anyway, that transistor radio I won and later, a tiny smaller no-battery crystal radio the drugstore sold for \$2.99 were the source of my electronic entertainment for years.

My family originally lived in northwest Detroit, only a mile or so from the borderline to the northern suburb of Southfield, Michigan. Southfield became the new home of several area television and radio stations, including "Broadcast House," the elaborate offices, studios and transmitter site of WXYZ-AM and TV and soon FM. The strongest signal I could receive on my AM transistor was WXYZ (The TV tower and studios are still there today, as well as the AM towers). One of the earliest regular programs I remember hearing on my tiny radios was the Martin & Howard Show, which may have been followed by The Dave Prince Show. If you read the late Dick Osgoods book, "WIXIE WONDERLAND," the-behind-the-scenes stories of those years clarifies a lot of the details that are hazy for people like me.

At any rate, many years later, in the early 70s in fact, one half of that morning team, "Specs" Howard, would acquire a broadcast school from Lee Alan, another legendary broadcaster (Alan was in attendance several years ago along with Dick Osgood and several WXYZ alumni for a Friends of Old Time Radio Lone Ranger recreation). Anyway, the year 2,000 marks 30 years that have rolled by since "Specs" Howard acquired the broadcast school from Lee Alan. During the time

"Specs" was getting his broadcast school up and running, I was getting my own radio interests, endeavors and career on the road to success. Well come back to "Specs" later.

My father was a bank manager, and periodically, his branch would have the alarm system serviced. Whether it needed it or not, a bank of six large dry cell batteries would be replaced every year. Yours truly, the bankers son, would be on the receiving end of the old batteries. I also had an uncle who was an agent for Grand Trunk Railroad who also kept a steady flow of swapped out six-volt lantern batteries supplied. Those batteries quickly became the source of hundreds of hours of tinkering and experimentation thus, my interest in electrical stuff and electronics and radio was underway!

By the end of the decade, I became sort of a trash picker. I had graduated from battery projects to finding what were now junked tube type radios, tinkering with them for a while and eventually turning them into good radios. One of the stations I was listening to the most regularly in those years (on my tube sets salvaged from junk) was WCAR which would feature old-time radio dramas on Sunday nights. These were of course, re-runs since the golden and silver ages of radio had already long passed. At that point, I became hopelessly hooked on everything remotely related to radio (I would later spend most of the 1990s decade as WCAR's Chief Engineer).

It seems everything that was important in the past, sooner or later gets connected to the present. I've worked for more than a dozen area stations and with a lot of tremendously talented people. For several years, I was the on air guy myself, and had my own schtick that worked well during the last few years that truly full service on the AM band was still prevalent. I did that as well as wrote and produced literally hundreds of commercials long before I officially crossed into the technical area of broadcasting. As the 1970s turned into the 1980s, I actually ended up working with and even training some people who today are major area personalities.

In the Spring of 1999, however, a part of my past that I had almost forgotten, sort of revisited my life: I became a full time staff member of the Specs Howard School of Broadcast Arts, well known as the Harvard of broadcast schools in the Midwest. I came on board in plenty of time to join in their 30th Anniversary celebration.

As I became more entrenched in the broadcast business (and it really IS a business and not just a hobby) it has become increasingly apparent that radio is NOT about collecting taped copies of the old shows. Its NOT about the stations building them OR running them. It's also not about doing a great DJ show, or cutting a masterful spot, or being on-the-scene for an important news event. It's not about doing your show from a remote location. I've done all these things at one time or another and had all the feelings of elation, whenever I did well. It certainly is not about the equipment we used in the past or the computers in use today at every station (although these last couple areas remain among my personal favorites). Radio is about communications second, and PEOPLE first. After over two decades in this business, I've known what its like to have to deal with the jerks and ego-plagued so called talent as well as the programming (and technical) geniuses. There's an elite and rare group among us that can basically be summed up as hardcore broadcast PROS -- the working class of the radio industry -- the people who may not necessarily fall into either category, but know what it takes to be successful in such a specialized and highly competitive field.

Today, I work among one of the finest groups of broadcast professionals I have ever been associated with. Somehow, I've been lucky enough to become a part of the group Mr. Howard has assembled at his School of Broadcast Arts. Little had I known that as a pre-teen, I would one day be working for a voice I would hear on the radio (a radio that I won entering a television contest). I suppose I would have become giddy with impatience and excitement as an 10-year-old could be if I could have looked into crystal ball to see what the future held in store for me.

I may have actually later ATTENDED the school as a student. Instead, I did it the hard way: Collected and listened to thousands of shows and talent, sent hundreds of my own demo tapes and resumes all over the country, but got associated with the right people at the right time and never actually had to leave the State of Michigan. Oh yes, and I had a mentor -- Jack Hood, another (now former) Michigan broadcaster who inspired and motivated me. Jack was responsible one for my biggest career breaks 21 years ago, during one of the periods I worked in Ann Arbor, Michigan. Jack fell into that programming genius category, and like so many of his rare creative types, is no longer in the business.

And finally, from the 1970s to now, I'm especially grateful to the dozens of people in the hardcore "old-time" radio circles for providing the entertainment along the way.

Maybe next time, Ill tell you about that Laurel and Hardy film in which a really LARGE radio they were carrying gets run over by a truck! In the meantime, radio is still alive and well at least in my life. This is probably due at least in part to that very early TINY radio that arrived in my life back when television was still in black in white.

-- Bob Burnham
04/13/2,000

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visit www.brcradio.com for many other columns and reference articles

IN THE EARLY YEARS CANADIANS HAD TO HAVE A LICENSE TO LISTEN TO THEIR RADIOS!!!

W. 68. (Ext'd May 1924.)

Radiotelegraphy

Branch



No. 5281

Year 1921-1924

License to Operate a Radio Receiving Equipment

(Issued under the Radiotelegraph Act, Statutes 1913, Chapter 43.)

John George Rankin

(Given name in full)

Rankin

Beaumont

(Surname)

is hereby licensed to operate a radio receiving equipment at

230 Queen Street

(Street and number)

Winnipeg

Man.

(City, Town)

(Province)

This license to be in force from the day of the date here *1st* until *31st* day of *March* next, unless sooner forfeited.

Received, the sum of one dollar (\$1.00) license fee, this *27* day of *May* *1922* A.D. 19*22*

ORIGINAL

To be used

J. McDonald

Deputy Minister, Department of the Naval Service

Countersigned

W. B. ...



RADIO BRANCH

Department of Marine and Fisheries

WARNING

OWNERS of unlicensed radio receiving sets are hereby warned that on and after 1st July, 1924, the Department of Marine and Fisheries will take steps to seize any such unlicensed apparatus and to prosecute the owner thereof.

The penalty on summary conviction is a fine not exceeding \$50.00 and forfeiture of all unlicensed radio apparatus to the Government.

Broadcast listeners are accordingly advised to obtain their licenses immediately.

The license fee is \$1.00 per annum. Licenses, valid to 31st March, 1925, may be obtained from: Radio Branch, Dept. Marine & Fisheries, Ottawa, Departmental Radio Inspectors, Post Offices and authorized Radio Dealers.

A. J. JOHNSON,

Deputy-Minister

Department of Marine and Fisheries



CANADA

Warning to Users of Radio

*All Radio Receiving Sets
MUST be Licensed*

Penalty on summary conviction is a fine not exceeding \$50.00

License Fee \$1.00 per annum

Licenses, valid to 31st March, 1930, may be obtained from: Staff Post Offices, Radio Dealers, Radio Inspectors, or from Radio Branch, Department of Marine, Ottawa.

A. JOHNSTON,

Deputy Minister of Marine

CANADIANS OPPOSE FEE BOOST

Results of nationwide survey conducted by Elliott-Haynes Survey Organization

Question: There is a possibility that the radio licence fee in Canada will be increased from \$2.50 to \$5.00 a year to provide the C.B.C. with increased revenues to defray rising costs of broadcasting; to provide better programs; and to give more extensive service.

Would you say you are for or against this increase in licence fees?

		For	Against	No Opinion
CANADA		4.4	84.0	11.6
ZONES	Maritimes	1.0	93.0	6.0
	Quebec	6.0	82.7	11.3
	Ontario	5.3	90.7	4.0
	Prairies	2.0	96.0	2.0
	British Columbia	4.0	74.0	22.0
SEX	Men	2.8	87.1	10.1
	Women	5.9	81.0	13.1
AGE	Under 30	6.9	75.7	17.4
	30-50	2.8	88.4	8.8
	Over 50	5.6	83.1	11.3

December, 1949



JIM SNYDER

THE EARLY DAYS OF RADIO IN CANADA

While most of what we read, about the beginnings of radio, deals only with what was happening in the United States, the medium has an interesting background in our neighbor to the north. Actually, the very first broadcast to go out over radio waves, of the human voice, was made by a Canadian. However, that first broadcast took place in the United States with American funding. The Canadian government, ignoring the genius of one of its own citizens, instead funded and supported the work of an Italian inventor in the field. The Canadian became so disillusioned over failing to get support from his government that he moved to Bermuda where he died an unrecognized man.

This Canadian, in the very first radio transmission ever, uttered the words "one, two, three, four," the same words that are used to this very day by broadcasters and public address system announcers to test their microphones. The first broadcast established a pattern for all to follow in the future.

That Canadian radio pioneer was Reginald Fessenden, who had been the chief chemist for both Thomas Edison and George Westinghouse before starting out on his own. On December 23rd, 1900, this thirty-six year old Canadian transmitted the very first radio broadcast. It went a distance of fifty miles from his laboratory to an assistant with an experimental receiver in Arlington, Virginia. Fessenden broadcast to the assistant the words, "One, two, three, four. Is it snowing where you are Mr. Thiessen? If so, telegraph back and let me know." Within seconds Thiessen telegraphed back to Fessenden that it was indeed snowing. The world's first radio broadcast of the human voice had been successfully completed.

Six years later, on December 24, 1906, Fessenden made what was the first "public" radio broadcast. He played "Oh Holy Night" on his violin, read the Christmas story from the Bible, and wished a merry Christmas to his listeners, if there were any. At the end he asked people to write him if they had heard him. He did get a response from the radio operators on several ships that were in the Boston area.

Fessenden, a brilliant man, had other inventions to his credit, in many different fields. He created the radio compass, and the tracer bullet for machine guns. He built the very first television receiver in 1919. While he was a brilliant man, he was not a good businessman and was not effective at self-promotion. McGill University in Montreal refused to hire him to teach electrical engineering and hired an American instead. The Canadian government refused to fund his work, but provided \$80,000 for an Italian, one Guglielmo Marconi, to work in this field. Further, the government gave that same Italian the initial exclusive rights to build any radio stations in Canada.

Marconi's first radio station, XWA in Montreal, was licensed and began broadcasting eleven months before KDKA in Pittsburgh, the station that many consider to be the first regular broadcast station. The Montreal station's first *scheduled* broadcasts began on May 21, 1920, more than five months before that Pittsburgh station.

From 1920 on, radio stations blossomed all across Canada, and right from the start the government imposed a one-dollar annual license fee for all home receivers. These revenues were to be used by

the government to regulate the broadcasting field. These licenses were issued by the Federal Department of Marines and Fisheries, an agency that actually sent investigators into private homes to track down any unlicensed radio receivers. Canada, by the way, was not the only country to charge a license fee for the privilege of listening to the radio. England charged ten shillings a year, India charged \$3.65 a year, and in Germany the license fees amounted to about fifty cents a month.

Canada's first commercial station was CJCB (now CKRC), which started broadcasting in the summer of 1921 from Winnipeg. In 1923, the Canadian National Railways (CNR) put radios in all their parlor cars and broadcast news and music into them. In the following year the CNR started its own radio station in Ottawa and soon owned a large number of stations all across the country. That Ottawa station broadcast Canada's first hockey game, the Stanley Cup contest between the Ottawa Senators and the Montreal Canadiens. While the Senators are long gone, the station, CBO, continues.

In 1925, a Canadian company, Rogers, produced the very first radio that could be plugged into an electrical outlet. The "Rogers Batteryless" was a mantel radio which sold for \$250, plus an extra charge of \$45 for the speaker.

1927 brought the first French language broadcast outside of Quebec. This was from a CNR station in Alberta and this was probably just a public relations exercise. By 1928, the government felt that radio in Canada had gone beyond acceptable standards. For example, several "Bible Society" stations were broadcasting hate messages. One, for example, stated, "The Roman Catholic hierarchy has begun and carries on its assaults against God's true people. In every country of earth the hierarchy carries forward this wicked persecution." A Saskatchewan Bible station gave time to the Ku Klux Klan.

In 1932 the Canadian Radio Broadcasting Commission (CRBC) was formed. Its mission was to handle radio much on the same order as the BBC in England. It used many of the CNR facilities. But the CRBC had difficulties right from the start, particularly in the political arena. This forced the development, in 1935, of the CBC (Canadian Broadcasting Corporation) the national network that is still operating today.



CANADIAN BROADCASTING CORPORATION



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.

DAYTIME DIARY

WHY CALL THEM 'SOAP OPERAS'?

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 story thus far: The label *soap opera* was placed upon the genre that encompassed the daytime drama during radio's Golden Age as a result of a proliferation of manufacturing concerns offering detergents, personal and household cleansers that underwrote the serials. Five such firms were identified as the leading sponsors of this programming: Procter & Gamble Company, Lever Brothers Company, Colgate-Palmolive-Peet, Inc., B. T. Babbitt, Inc. and Manhattan Soap Company. An intensive exploration of Procter & Gamble, which "virtually built daytime radio for the networks," was presented in Parts 1 and 2, focusing on the firm's multiple brands and on some of the personalities who touted them.

PART 3

Lever Brothers Company, which is today a part of Unilever, was perhaps the second-most prolific soap manufacturing concern to sponsor the radio serials during their formative years, after Procter & Gamble (P&G). At that, however, the numbers of sponsored hours and revenues paid the various networks wasn't even close. While P&G was underwriting 11 quarter-hours daily as late as 1946, Lever Brothers had reduced its participation to a single quarter-hour. By then it was subscribing only to *Aunt Jenny's Real Life Stories* on behalf of Lever's Spry shortening brand.

"For all you bake and fry, rely on Spry!" announcer Dan Seymour reminded listeners ad nauseum on *Aunt Jenny*. The commercials were a throwback to P&G's *Young Doctor Malone* on which visitors would drop into the fictitious Bess Pringle's kitchen in Three Oaks to sample freshly baked delicacies straight from the oven. These goodies were made with "pure all-vegetable Crisco," of course! Meanwhile, on *Aunt Jenny*, "Danny" (Seymour) and other folk who resided in the mythical hamlet of Littleton did the same thing every day -- stepping into Jenny's kitchen over the background din of a boiling teakettle, frying skillet or whistling canary -- though her baked goods were prepared with Spry. If listeners kept track, incidentally, they may have wondered who was eating all that stuff she baked every day for she seemed to have no family living nearby to share it with. After all, the parish bazaars could accommodate only so much, no matter how sumptuous her treats!

The subject of mailhooks, in which radio program sponsors offered a trinket to listeners who sent in, say, a dime and a boxtop from the sponsor's product, has been introduced already in this series. Much more will be said about this phenomenon. Suffice it for now to note that *Aunt Jenny* was one of the most frequent users of the mailhook. When Fred, the

mailman, arrived in her cheery kitchen on September 21, 1939, he was weighted down with a heavy load of letters from thousands of her admirers. It gave Aunt Jenny and Danny yet another opportunity to talk about a current premium offer set to expire soon. For one Spry disc off the can label and ten cents in coin, Aunt Jenny would dispense her latest recipe book coupled with six flavors of frosting tints. Danny proclaimed that the book included ideas for two-crust pies, one-crust pies, deep-dish pies, apple fritters, baked apple dumplings, Dutch apple cake and many more kitchen delights that listeners couldn't afford to miss. And for his burden, postman Fred got a slice of apple crumb cake that Aunt Jenny had just baked. Over the years she would offer fans everything from recipes to flower seeds to photographs to various other charms.

In its heyday Lever Brothers had been a major purveyor of soap operas, controlling several quarter-hours daily. Aside from *Aunt Jenny*, the strongest of these may have been *Big Sister*, a soap opera that would eventually lead to a spin-off series, *Bright Horizon* (later renamed *A Woman's Life*), which Lever purchased for its Swan soap bar.

Big Sister experienced the unusual -- though not singular -- circumstance of being underwritten by competitive soapmakers over its long run. It premiered under the watchful eye of Lever Brothers on September 14, 1936 for Lever's then-leading washday detergent, Rinso. Jim Ameche, a very deliberate-sounding product spokesperson given to long pauses in delivery, took the assignment as one of his first tasks in radio. When Lever Brothers decided to discontinue its participation in the serial almost 10 years later, CBS sold the show to rival Procter & Gamble. With that change the commercial spots touted Ivory soap, A new announcer, the mellow-toned Nelson Case -- whom readers met earlier in this series -- took over. The switch among rival manufacturers wasn't a first in the annals of the daytime dramas but it was enigmatic enough that such transitions were indeed rare. During its initial decade on the air *Big Sister's* quarter-hour opened like this:

Whistler: Three notes up the scale whistled and quickly repeated
Announcer: Rinso presents . . . *Big Sister*.
SFX: Tower clock strikes first four notes of Westminster Chimes
Announcer: Yes, there's the clock in Glen Falls town hall, telling us it's time for Rinso's story of *Big Sister*, brought to you by the new, soapy-rich Rinso . . . (Spells slowly) R-I-N-S-O. (Delivers first Rinso commercial)

Did the drama's loyal listeners notice the change in sponsors occurring on Monday, June 24, 1946? On the previous Friday, an announcement had been made that the program would move to a different time period on the following Monday. But no mention was offered that Lever was relinquishing its decade-long association. On Monday the program shifted from 12:15 p.m. Eastern Time to one o'clock. And a rhyming commercial singer (Beverly Silverman, who later changed her name to Beverly Sills as a diva on the opera circuit) wasn't chirping "Rinso white, Rinso bright, happy little washday song" any more. Instead, a new girl urged homemakers to "float I'vry" in their dishpans.

Interestingly, Lever Brothers seldom advertised Lux, its leading toilet soap, on the daytime serials. It preferred to reserve it for the most distinguished, costly and persuasive program in the firm's

entertainment arsenal, the weekly nighttime *Lux Radio Theater*. Lever reportedly spent millions of dollars on that one program in its many years of association.

Colgate-Palmolive-Peet, Inc. (CPP) was among the earliest firms to underwrite a serialized drama. On January 27, 1931 it subscribed to the Tuesday through Saturday night episodes of *Clara, Lu 'n' Em* at 10:30 p.m. on the Blue Network. When that serial became indisputably the first network *daytime* serial, transferring to 10:15 a.m. on February 15, 1932, CPP went along with it for its leading Super Suds detergent brand ("*Super Suds! Super Suds! Lots more suds with Super Suds!*" claimed its oft-repeated jingle).

Among several later CPP acquisitions was the initial version of *Hilltop House* on behalf of Palmolive soap, running from November 1, 1937 through March 28, 1941, and *Lorenzo Jones*. Colgate-Palmolive-Peet took over the latter dishpan drama, by the way, when rival Procter & Gamble bowed out in 1952. *Jones* became a conduit at that point for Colgate dental cream, Palmolive soap and the firm's new Fab laundry detergent.

"Sweeten the swill!" was -- as radio serial heroine Mary Jane Higby recalled in her memoirs, *Tune in Tomorrow* (Cowles, 1966) -- the opening line of a commercial often repeated on the daytime drama *David Harum*. Delivered by announcer Ford Bond in an emotionless, staccato style on behalf of sponsor Benjamin Talbot Babbitt, Inc., the ad espoused a farm animal feed. It was probably an appropriate match for a show featuring "the kindly little country philosopher," as Harum was dubbed. While homemakers listened, the mystery and intrigue offered here -- frequently at lunchtime, just as the "hands" were returning to farmhouses up and down the eastern seaboard -- could easily persuade critics to think this series might have been targeted to a rural male audience. Bond often plugged Lycons, a Babbitt brand name for a flake commodity to be turned into the consumer's own laundry detergent at home. Recipes for using it were printed on the product labels.

Manuela Soares, writing in *The Soap Opera Book* (Harmony, 1978), believed that this soap opera -- it *did* regularly advertise a soap product, Bab-O, a grease-dissolving household cleanser -- may have been remembered more for its promotional stunts than for its program contents. No other serial integrated the mailhook into its story line more frequently or more effectively than *David Harum*. Its messages were often straightforward appeals to listeners to respond in order to receive a premium offer.

Harum ("Bab-O's own program," as Bond would say) was from 1936-51 one of three dramas underwritten by B. T. Babbitt. The others were *Lora Lawton* (1943-50) and the short-lived *Nona from Nowhere* (which succeeded *Lawton*, 1950-51). This dramatic trio vigorously exploited the premium derivation but Harum was the champion at consistently and unabashedly combining it into the story line to beef up marketing efforts. For ten cents and a label from the sponsor's product listeners might receive a packet of flower seeds "just like those planted by David Harum in his very own garden." The response to that bait brought about some unanticipated pandemonium: the show's fans mailed in over 275,000 labels, each accompanied by a dime. Certainly this was all the assurance Babbitt needed that it was doing something right.

In one of the show's typical stunts, listeners heard the drama's characters discussing David's horse, Xanthippe, over an extended period of time. Then, individually and collectively, they arrived at the conclusion

that Xanthippe -- named for the rumormongering, nagging spouse of the Athenian philosopher and instructor Socrates -- was a lousy moniker for a thoroughbred steed. Who could argue that? Harum's friends and neighbors suggested that he sanction a new appellation. Bingo! In a short while announcer Ford Bond was urging fans to participate in a contest to rename the mount. To simplify matters, listeners could write proposed names on the backs of Bab-O labels and mail them in. More than 400,000 labels arrived, underscoring not only the listeners' level of interest in the program and the contest but also the marketing power of such efforts. In an ironic twist on the animal's former name, the contest officials declared "Town Talk" as the winning entry. For several weeks, in another competition, the show gave away a horse a week to a different, presumably lucky, listener. On *Harum*, the giveaways were an accepted part of doing business.

Bursting with the success of attempts to gain customers through its initial premium offers, Babbitt added similar marketing ploys to its programs. For years the firm would announce a new offer every three or four months. Sales of Bab-O and other goods began to climb. Many first-time users of these products became repeat buyers, significantly increasing Babbitt's market share. Meanwhile, *Harum's* success with premium offers was closely monitored by producers of other washboard weepers. Few of them permitted the dramas in their trusts to become conduits serving little more than their sponsors' prize promotions, as so brazenly embraced on *Harum*.

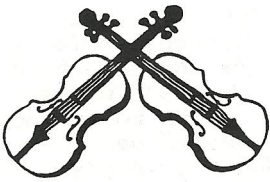
Ford Bond provided continuity to the Babbitt dramas as the announcer on all three. Although only two aired at any given time, Bond's rapid-fire delivery for the same advertised commodities emitted a compelling urgency about buying them. "Compare grease-dissolving Bab-O with your former lazy cleanser," he'd proclaim. "Then see if you could ever go back to any less modern method!" He loved to conclude his missives by spelling the sponsor's product. It sounded precisely like: "Bee-aaa-bee . . . ohhhh!" There was invariably a long pause before the "ohhhh." If listeners missed his bid on one show, they could catch it on another, for the commercials were about the same. The repetition was obviously effective: Bab-O sales flourished.

Meanwhile, over at *Lora Lawton*, listeners were receiving "a lovely chain necklace just like the one designed and worn by Lora Lawton," for a dime and a Bab-O label. While *Harum* was reputed to have capitalized on the premium more than any other single program, *Lawton* ran him a close second. When a cast member nonchalantly referred to a batch of Christmas cards she would be sending one season, "just like the ones that brought Lora and Peter (spouse Peter Carver) together again," Bond informed fans that they too could acquire those cards. Tens of thousands of requests poured in.

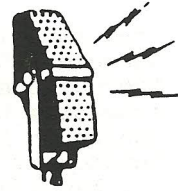
Finally, there was one other major soap manufacturer who underwrote several of the daytime dramas on radio for its Sweetheart toilet bar, Manhattan Soap Company. It sponsored *The Strange Romance of Evelyn Winters* and *The Woman in My House* among its stash.

For all of the contributions of the soapmakers to soap opera, however -- aside from Procter & Gamble -- there were other firms that underwrote still more of the daytime serials in radio's Golden Age. They will receive attention in the closing installment of this series, to be included in next quarter's issue.

[Some of this was adapted from *The Great Radio Soap Operas* by Jim Cox (McFarland, 1999).]



From JACK PALMER



TEX RITTER

Although Tex Ritter was not known for his radio appearances, he was a prominent western singer and actor for many years. Like Jimmie Davis, he became famous without the benefit of network radio. Maurice Woodward Ritter was born on January 12, 1905 (some sources give 1906 or 1907 as his birth year), the youngest of six children. He was born in Panola County, Texas on the family homestead which had been settled by the Ritter family during the days when Texas was still part of Mexico. He grew up on the ranch living in an atmosphere evocative of countless western movies. He learned to ride and herd cattle from his earliest days while beginning his education in a nearby one-room schoolhouse. By the time he graduated from high school the family was living in Beaumont, Texas.

Tex had grown up in a singing family and had a great knowledge and love of Western music, but instead of attempting a singing career when he left high school in 1922, he enrolled in the University of Texas as a law student. At the university he met J. Frank Dobie, John Lomax and Oscar J. Fox—three noted authorities on cowboy songs and lore. These three added to Tex's already large store of western knowledge and before long he was impressing his classmates and teachers with his stories of Texas folklore. Ritter eventually worked up a popular singing and lecture program, which he titled "The Texas Cowboy and His Songs". Before long Tex had a weekly singing program on KPRC in Houston, Texas. The popularity of the lecture and song programs eventually carried Tex all the way to New York City, but unable to establish a career, he soon moved west to Chicago. He settled there for a while and resumed his law studies at Northwestern University. After appearing on several local radio stations, his acceptance became great enough to make him think of heading back to New York for another try at a career on stage and in radio.

By 1930 Tex was back in New York City, where he soon became a member of the New York Theater Guild. The following year, he appeared on Broadway in the Guild production of *Green Grow the Lilacs*, which later became the basis for the musical *Oklahoma*. Between scenes, Tex and others sang on stage. Tex also appeared in two other Guild productions that did not do as well. However, by this time his on stage singing had attracted enough attention that he began appearing on radio.

Tex's first attempts to get on radio had been resisted by the radio programmers who felt his Texas drawl would not be acceptable to New York audiences. But his acceptance as a singer on Broadway had changed that and by 1932 he went on the air with great success. His deep voice and accent made him quite popular. His first show titled *The Lone Star Rangers* was broadcast on New York station WOR. He then became co-host on *Cowboy Tom's Roundup* on New York's WINS. Later he appeared as the host on another local radio show, *Tex Ritter's Campfire* on WHN and then in 1934 as host of the *WHN Barn Dance*. Tex also appeared occasionally on network programs such as *Bobby Benson's Adventures* and later *Death Valley Days*.

In March 1933 Tex recorded four songs for the American Record Company. One of these first recordings was Tex's classic song "Rye Whiskey". In 1934, after no further ARC recordings, Tex signed up with Decca, which was just building up its roster of country singers. He recorded 29 unmemorable sides for Decca over the next four years.

Tex was invited to Hollywood in 1936 to try out for a singing cowboy role. After a favorable screen test, he was given the lead in *Song of the Gringo* for Grand National Pictures. Since Grand National was one of the so-called "poverty row" studios, Tex's pictures were all made on a limited budget. Although made on a tight budget, Tex's pictures were popular and made money for the studio.

Unfortunately other movies didn't do as well and the studio soon went bankrupt. Ritter then signed with Monogram studios. Although Monogram was another studio always on the verge of bankruptcy, Tex managed to make 20 pictures for them over the next few years. His best Monogram movie is considered to be *Take Me Back To Oklahoma* with Bob Wills. (This is the only Tex Ritter movie that I own, as I'm not a great fan of westerns.) Continuing to move from studio to studio, Tex eventually made 80 movies over a 20-year period. Of the three great singing cowboys-Gene Autry, Roy Rogers and Tex Ritter-only Ritter projected the image of a working cowboy who sang "authentic" songs.

While in Hollywood, Tex met a young actress, Dorothy Fay Southworth and married her in 1941. She soon gave up her acting career to raise their two sons-Thomas Mathews and Jonathon Southworth (John Ritter of television fame).

Tex finally left Decca in 1942 and signed with a new record company-Capitol. In fact, he was their first country artist. Either due to better song selection or more promotion by Capitol, Tex now had much better luck with his records. His first hit for Capitol was *I've Got Spurs That Jingle, Jangle, Jingle*. Tex remained with Capitol Records until the 1970s, doing at least one session a year for 32 years. Some of his more popular releases included *There's a New Moon Over My Shoulder*, *Jealous Heart*, *Boll Weevil*, *Blood On the Saddle*, *You Two-Timed Me One Time Too Often* and another version of *Rye Whiskey*.

His biggest hit however was his 1952 song, *High Noon*, which served as the theme song for the similarly titled movie. Tex had the privilege of singing the song at the movie awards where it won the Oscar for best song of the year.

Tex began making personal appearance tours between his movies and soon was traveling from coast to coast. He was featured at rodeos, county fairs and other events. He continued making the personal appearance tours for many years.

By 1953, Tex was hosting and starring in a local Los Angeles television show, *Town Hall Party*. The show featured established performers such as Johnny Bond and Lefty Frizzell and introduced future stars such as Buck Owens and Freddie Hart. By the time the show ended in 1969, television had killed off the B movies, including singing westerns. Tex had also began cutting back on his personal appearances across the country. Instead he became involved in the country music industry's affairs in Nashville. He was very active in the formation of the Country Music Association and served as its first president in 1963 and 1964.

In 1964 Tex became the fifth person and the second living artist to be inducted into the Country Music Hall Of Fame. By now Tex was so involved in the Nashville country music scene, that he decided to move to Nashville, Tennessee. Within a year he was appearing regularly on the "Grand Old Opry", where he continued to appear for the rest of his life. He also began co-hosting a late night country music radio show on WSM with Ralph Emery. In 1971, he headed a Country Music Association overseas tour for the United Nations.

Ritter tested the political waters in 1970 by making a run for United States Senator from Tennessee. He did not even manage to win the party nomination (Republican), but did run up a lot of debts, which haunted him for the rest of his life.

Tex's last hit record was a recitation titled *The Americans*. The recording was made in late 1973 and released shortly after Tex's death. Tex had suffered a heart attack in January 1974 at the Nashville Police station where he had gone to bail out a band member. He died that evening, January 2, 1974, just a few days prior to his sixty-ninth birthday.

Tex Ritter's plaque in the Country Music Hall Of Fame reads: "One of America's most illustrious and versatile stars of radio, television, records, motion pictures and Broadway stage. Untiring pioneer and champion of the country music industry, his devotion to his God, his family and his country is a continuing inspiration to his countless friends throughout the world".

A few years ago, on one of my annual trips to Texas, I stopped to visit the Tex Ritter Museum in Carthage, Texas. Carthage is the county seat of Panola County, in East Texas, where Ritter was born. The museum is temporarily located on the second floor above the Carthage Chamber of Commerce. A permanent building will eventually house the Ritter Museum and the Texas Country Music Hall Of Fame. Although small, the museum does a good job in covering Ritter's entire life and I recommend it to any one interested in country music or Tex Ritter.

THE END

I guess everyone knows by now that Jimmie Davis died only a few days after my article appeared in the NARA News. To my knowledge, there is only one other country artist from the 1930s still alive. And there are very few country artists from the 1940s still living. So my future articles will feature almost entirely people whom are no longer with us. Just a sign of how old time radio is fading further and further into the past.

NEWS FLUFFS

It's always fun to look at the errors that occasionally creep into radio broadcasts. Take a look at these from assorted newscasts.

A news commentator in Ottawa, Canada talking about the Pope lighting a new fire for Easter said, "The fire was lit in a brassiere... I beg your pardon, I mean *brazier!*"

From a local broadcast: "And still missing in the unsolved robbery of a brokerage is a million dollars worth of blue chop sticks!"

"This is your eleven o'clock newscaster bringing you an on the pot report... I mean on the spot retort... I mean on the tot resort... oh well, let's just skip it!"

"President Johnson and Premier Kosygin are now having luncheon comprising a typical American meal in Gasboro, New Jersey... that should be Glassboro... and now a word from Alka Seltzer."

"This controversial pill will be checked by the Pure Dude and Fugg Administration."

"The battered bodies of the two young women, both clad in black bathing suits, were found by fishermen Friday night in a canal off the Intracoastal Waterway. The younger girl had been shot fatally and her companion was killed from a blow on the back of the head with a sharp object, possibly an ax. Both had fractured skulls from blows on the back of the head, and both of the women were stabbed in the upper abdomen. Their bodies were tied around the neck with electrical cord to two concrete blocks. Police suspect foul play."

"...and now for some nose newts!"

From a morning newscast in Boston: "Police in Danvers discovered the half-nude body of a man lodged in a sewer pipe. It's not believed to be connected to the current rash of gangland slayings, so police have termed the death a sewericide."

"Also keeping an eye on the Woodstock Rock Festival was New York's Governor Rockin Nelsenfeller."



OTR THOUGHTS IV

by
Donald R. Berhent

Harold Peary's role as Throckmorton P. Gildersleeve on "The Great Gildersleeve" program is probably best remembered for his distinct laugh and vocal range. He played eight different characters on the Tom Mix program and played the role of Herb Woodley in the Blondie television series that ran from January 1957 to September 1957 on NBC. When another attempt for the show was made in 1968, the all new cast included Jim Backus as J.C. Dithers. Jim is remembered on radio in his roles on the Alan Young and Bill Goodwin shows.



To me, the voice of Bud "faster than a speeding bullet" Collier as Superman on radio, was far superior to the later television series. Using your imagination as Superman battled the forces of evil was really exciting adventure. Even the commercials were interesting to listen to, because of the style and commanding voice of that great announcer, Jackson Beck. Today's television commercials are immediately avoided!

Looking through old issues of the *Old Time Radio Digest* (#13 & #26) really brings back memories of magazines from the 1940's, as the *Digest* has reproduced many of the old ads for radios and various electrical equipment. Back issues are still available for \$3.00 each from: Bob Burchett, 10280 Gunpowder Road, Florence, KY 41042. A one year subscription for this quarterly publication is \$12.00.

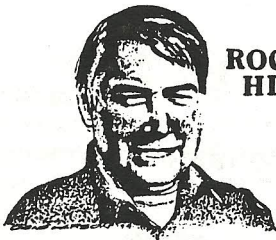
Here are the top ten recordings from a 1948 issue of *Radio Best* magazine: 1) "Too Fat Polka" by Arthur Godfrey, 2) "You Do" by Margaret Whiting, 3) "Harmony" by King Cole Trio, 4) "Civilization" by Jack Smith, 5) "Ballerina" by Vaughn Monroe, 6) "When You Were Sweet Sixteen" by Perry Como, 7) "Winter Wonderland" by Art Kassel, 8) "The Best Things in Life are Free" by Mel Torme, 9) "Mickey" by Ted Weems, and 10) "A Tune for Humming" by Woody Herman. The best male vocal was "Ave Maria" by Vic Damone. The best female vocal was "Let's Be Sweethearts Again" by Margaret Whiting. The best hillbilly was "Under a Texas Moon" by Dale Evans, and the best novelty was "The Dum Dot Song" by Frank Sinatra.

Correction Notice

In our fall issue, there was an error in Don Berhent's article on page 34. In the second paragraph the words "story line" should replace the word "commercials."

**DID
YOU
KNOW?**

*All contributions to NARA are
tax deductible. We appreciate
your financial support!!!*



ROGER
HILL

THE OLD CURMUDGEON

EDITOR'S NOTE: Roger Hill teaches at the City College of San Francisco. For extra credit in class, he provides cassettes of **SUSPENSE** radio shows for a student to listen to and then write a summary of it. He has asked us to provide these exactly as written without correcting spelling or other errors. It is interesting to see what these students understand, or don't understand, about these classic OTR shows.

Harry Brad was cab driver, docile and timid, never took chances. Because of his character, he was completely dominated by his wife, Helen. One day, he found a purse left in his car, containing \$12,000. He knew that it was left by one of his old-time customer, Sidney Walker. He drove his cab home, spoke to his wife about the money, intended to report back to his cab company. His wife, however, insisted that he took chances that Sidney would not remember where he has lost the money and retained it. Helen learned from phone calls would be giving a broadcast in a Broadcasting Station some 30 minutes later, at 10 p.m. She told Harry that the best way to retain the money without anyone knowing the story was to kill Sidney. She forced Harry to shoot Sidney outside the station. Harry reluctantly agreed and went out with a gun. While Helen was waiting, she gave a call to Sidney's home and was told that Sidney remembered that the purse was left in Harry's cab and he was waiting for Harris to report back to his cab company. Helen was worried and tried to locate Harris to stop the murder. She could not locate him and by 10 p.m. she turned on the radio. To her surprise she found Sidney broadcasting. She understood that if Harris killed Sidney after his broadcasting, he would easily be arrested because of the people around Sidney. Knowing his weak character, she believed that he would surely implicate her as the originator of the plot. She therefore decided to strike first. She called the Police and reported an

intended murder near the Broadcasting Station. While she was speaking to the Police, Harris suddenly came back, and without saying anything, shot her. He took over the phone and reported to the Police of the killing, saying to himself that he would no longer be fooled around by Helen. He would be completely released.

This play reveals the evilness of human nature. Helen Brad would resort to killing a person simply for \$12,000. Harris was determined to keep his wife at the expense of the life of a person. In fact, right from the start, Harris was greedy and intended to keep the money. Instead of reporting to his company immediately the purse found, he drove back home. When asked by his wife why he brought back the purse, he said he did not know. Mostly likely he wanted the money but did not give the gut to keep it. Subtly he needed some support from his wife. The play also demonstrates how stress should have a limit. Harris had been under the complete control of his wife and would do whatever she told him to do. He was under great stress when he was strangled between two forces: the demand of his wife to kill in order to keep her, and the knowledge that killing was wrong. When the stress reaches a certain limit, it would burst like a balloon. His adrenal glands must have secreted lots of hormone making his heartbeats faster, his blood pressure higher etc. This is an interesting play with a ironical but sad ending. Harris is mentally free but will put to jail soon, thus physically unfree.

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This is a story about an accident during rush hours. About 2:45 pm on March 11, Mr. Ernest was crossing the street when suddenly the signal light changed from green to red. A car hit Mr. Ernest and makes him unconscious. The driver was made an illegal right turned. The driver didn't see Mr. Ernest crossing the street. Mr. Ernest was bleeding to death. First, they think that Mr. Ernest was dead. There was no vial sign at all. They didn't know that Mr. Ernest was suffereing from cataleptic. Catalepsy is a disease that involves the mind and the nerves. Cataleptic seems to be like a dead person without any sign of life. Unfortunately, two younsters stole the chain identification that could identify of Mr. Ernest condition. Mr. Mardock picked up the coat that Mr. Ernest was wearing from the scene of the accident. This coat also contains the information about Mr. Ernest condition. He is a swap seller. He sells old clothes and other merchandize. He sold the coat to another man. The wife of the man who bought the clothes noticed the letter that tells Mr. Ernest condition. They went out looking for this guy and telephoned Mr. Ernest's wife. She finally found out that Mr. Ernest was in the hospital. In the embalming room, two guys doing the embalming noticed that Mr. Ernest was still breathing. They didn't continue the embalming. Therefore, Mr. Ernest woke up and telephoned his wife. In conclusion, Mr. Ernest suffered from catalepsy, which makes him like a dead person, but he really wasn't dead.
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This audio presentation is about a murder case involving witchcraft. Gordon Cross, a writer, investigates the murder by resembling the murder act to an earlier form of witchcraft known as poisoning. Cross unearthed the history of witchcraft by explaining the existence of Marie de

Bre. De Bre was known to be a poisoner and was executed by de Par's ancestors by heheading her and burning the body. However, a photograph from the 17th century represents Marie de Bre as Ted Stevens's wife. Therefore, Cross came to the conclusion that someone planned the murder to make it look like a poisoner committed the murder. The murder of Myles de Par took place at his own room. Mrs. Henderson, de Par's housekeeper, saw a shadow of a lady in Mr. de Par's room, handing over a cup to Myles. As the investigation progresses, Cross concluded that Mark de Par himself planned the murder. In order to keep his wife away from trouble, his accomplice was Myles's nurse, Myla Corbet, whom Myles would definitely trust since all the nurse would give would benefit for his safety. Gordon accused Myla Corbet as the woman who poisoned Myles de Par. As Gordon was coming to his conclusion, he choked and died. He himself was poisoned and the proof of Myla's credibility as the poisoner was established since she was sitting next to Mr. Cross. After a while, Marie, back at home with his husband Ted Stevens were discussing the results of the investigation. However, when Ted moved out of the room, Marie heard a voice, a voice from her ancestors. Her ancestors wants her to kill Ted, the way she killed the rest of people! In conclusion, this is one interesting audio presentation. From the very beginning, it kept me thinking who committed the murder. I thought that the murderer was already revealed, but I didn't expect that the poisoner was Marie herself. The way the story misleads the true character of every individual is just astonishing, making it so real as I was listening to it. I learned that sometimes, being in too deep misleads the individual. Once in a while, we should look at the superficial things first before we make a final conclusion. Most of the time, truth just hides itself with its own.

THE FIRST MOVIE LONE RANGER

(Bob Mott has provided us with most of this material, based on an article in the July 1987 issue of *Leatherneck*, a publication for members of the United States Marine Corps.)

George W. Trendle and Fran Striker launched the Lone Ranger radio series in 1933. Over the years the actors most remembered in the title role were Earle Graser and Brace Beemer, although several others also handled the part at one time or another. The program was so popular that there were a number of "spin-offs" in other forms of entertainment including comics, books, toys, games, movie serials and, of course, full length movies.

Probably the best known of all of the Lone Rangers was Clayton Moore who handled the role in the movies. But the first Lone Ranger in the movies as Lee Powell. He had that role in "The Lone Ranger," which was a fifteen chapter serial put out by Republic Pictures in 1938. It is interesting to note that his name was not listed in the "cast credits" along with the other actors. He was simply identified as "A Man of Mystery." His "Tonto" was Chief Thundercloud.

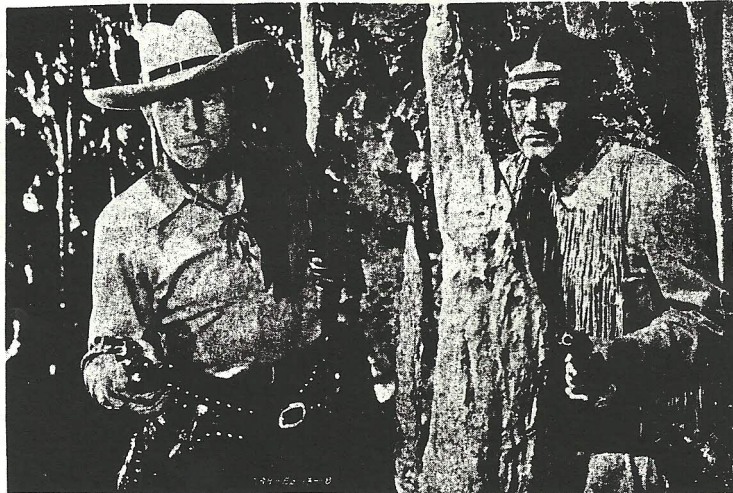
Powell was born in California in 1908, was a football star at the University of Montana, and later took acting lessons at the Pasadena Playhouse. While eating in a Hollywood

restaurant, he was "discovered" by a Republic Pictures talent scout. A screen test followed and he was selected to play the Lone Ranger in the 1938 serial. Powell was passed over for the second serial, "The Lone Ranger Rides Again," which came out in 1939 with Robert Livingston, an established western star, in the title role. Chief Thundercloud again played Tonto.

Powell did appear in another 1938 serial, "Torpedo of Doom," which was later reedited as "Fighting Devil Dogs." This was about two Marines trying to subdue a

power hungry scientist. In 1940 he appeared in another serial, "Flash Gordon Conquers the Universe." He also appeared in a number of "B" westerns.

Some claim that Powell's portrayal gave the nation its first and lasting visual impression of the masked man. However, when he toured the United States and Canada with the Wallace Brothers Circus, as the Lone Ranger, a legal battle ensued. The Lone Ranger Incorporated organization, stated that no living person was ever "officially" designated as the Lone Ranger, who was "only a



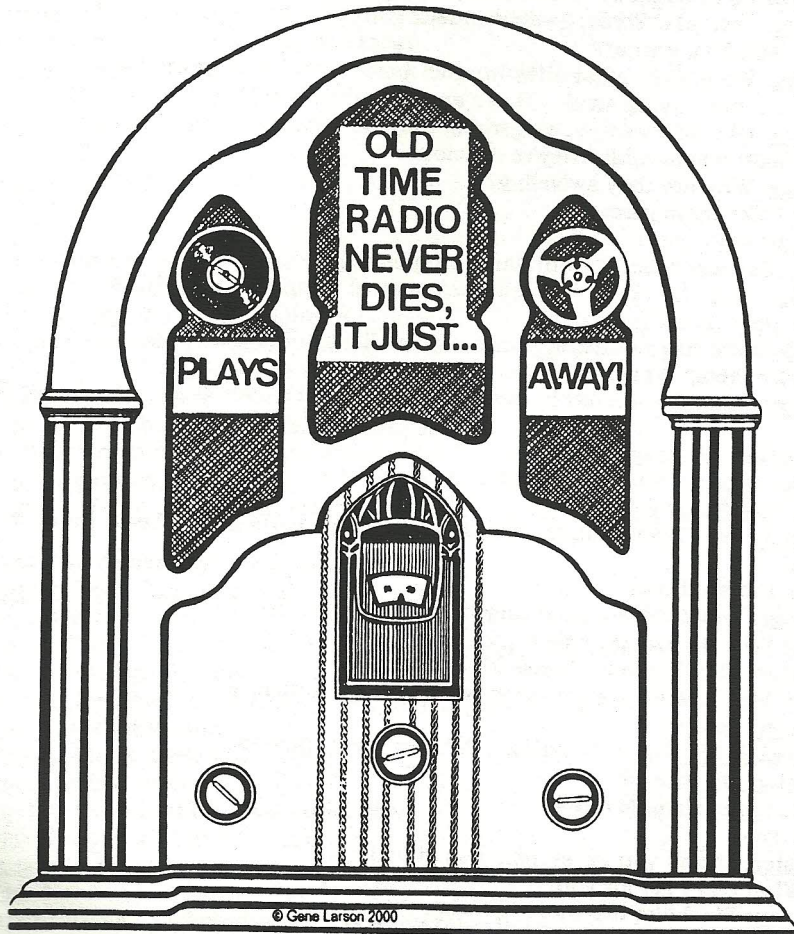
*Lee Powell (as the Lone Ranger) and
Chief Thundercloud (as Tonto).*

man of mystery," and that Powell did not have the right to carry the Lone Ranger name.

Powell was an established movie actor when the Japanese attacked Pearl Harbor, and like other actors, he interrupted his career to enter the service. He enlisted in the Marine Corps in 1942 and reported to the Marine Base in San Diego. Speculation is that he chose the Marines because of his association with the Corps when filming "Fighting Devil Dogs."

Lee Powell could probably have avoided the hazards of combat as some of the other actors did, but he wanted to be where the action was. So, he served in the Pacific where he fought at Tarawa in 1943, and at Saipan in 1944. The press reported that he was "killed in action" on Tinian on July 29, 1944, but the Marine Corps records state that he died of "acute poisoning" while serving with the Second Marine Division. It is believed that this poisoning resulted from his drinking "wood-alcohol" that was left behind by the

Japanese defenders, as had also happened to several other men. There were brief obituaries in *Time* and *Newsweek*, and on August 31, 1944, the *New York Times* reported: "(AP) Sgt Lee Powell, 35, of the Marine Corps, who portrayed The Lone Ranger in motion pictures, has been killed in action, Mrs. Norma Powell, his widow, said today. He had fought at Tarawa and Saipan." He was first interred on Tinian and later in Hawaii in the National Memorial Cemetery of the Pacific.



Tuning the RotoRadio Dial:

The Farther Adventures of CrimeBuster

Episode 3

by ken weigelo

Narrator: In our last exciting episode, you'll recall, Crimebuster was wrongfully accused of stealing a collection of furs worth millions. Having been vindicated, he is determined to bring the real burglar to justice, and restore his good reputation. It's evening now, and Crimebuster and his charming secretary, Ms. Torso, are discussing events over dinner at the fashionable *Chez d'Ecouvés*, which in French means *Chez d'Ecouvés*—is it not? Listen:

[Restaurant sounds: utensils, glasses, low hubbub. Drinks are being poured]

Crimebuster: Thank you, waiter.

Male Waiter *[Frank Nelson type, going away]:* You're very welcome, Crimebuster.

Crimebuster: Friendly cuss, isn't he, Ms. Torso?

Ms. Torso *[Dryly throughout]:* There's something very unusual about that man, CB.

Crimebuster: Yes. Ms. Torso, I was wondering.

Ms. Torso: Wondering what?

Crimebuster: Wondering what a fur burglar looks like. How's your steak?

Ms. Torso: I'm not having steak. These are the jellied panda hips.

Crimebuster: Oh. The way you're gorging they look tempting.

Ms. Torso *[with a mouthful]:* They're delicious.

Crimebuster: Why are they swiveling?

Ms. Torso: I like them rare.

Crimebuster: Oh.

Ms. Torso: Like any other fur burglar, I suppose. How's yours?

Crimebuster: Well, he's cunning and likes to steal things made with fur.

Ms. Torso: No, I mean your steak.

Crimebuster: Oh. I'm not having steak either. This is the wart hog.

Ms. Torso *[choking]:* Wart hog?

Crimebuster: Yes. Smothered in caviar helper. And it's done to a turn, whatever that means.

Ms. Torso: How's it cooked?

Crimebuster: Over a hot fire. I read that somewhere.

Ms. Torso: Goody for you.

Crimebuster: Yes. They cook the hog and throw the warts away. Least that's what the menu said.

Ms. Torso: I missed that.

Crimebuster: You don't suppose they threw the *hog* away, do you?

Ms. Torso: Why do you say that?

Crimebuster: I don't know. Tastes kinda warty.

Ms. Torso: Well, the important thing is it's done to a turn.

Crimebuster: Yes—

Crimebuster & Ms. Torso *[in unison]:* Whatever that means.

Crimebuster: Oh waiter?

[Sound: car screeching to a halt]

Waiter: Yesss?

Crimebuster: Thank you for stopping so quickly.

Waiter: What can I get for you?

Crimebuster: We'd like two more of these.

Waiter: Of course. What are you drinking?

Crimebuster: Liquids, I believe.
Waiter: Could you be more specific?
Crimebuster: Well, hers is red, mine is light brown. Does that nail it down for you?
Ms. Torso: I'm having wine, he's having beer.
Crimebuster: Yes, I like to watch the pretty bubbles.
Waiter: Very good. Madame?
Ms. Torso: Yes?
Waiter: Will you marry me?
Ms. Torso: No.
Waiter: Doesn't hurt to ask! *[fading]* I'll be right back with your drinks.
Crimebuster: We'll be gratefully eternal.
[Sound: car peeling rubber]
Ms. Torso: CB, did you see that waiter?
Crimebuster: *[Inhales deeply]* Ahh! Don't you just love the smell of burning rubber?
Ms. Torso: He was wearing a Lone Ranger mask.
Crimebuster: Our waiter?
Ms. Torso: Yes.
Crimebuster: So that's who that masked man was. What's he doing waiting tables?
Ms. Torso: That wasn't—
Crimebuster: Shouldn't he be out playing cowboys and robbers?
Ms. Torso: Cowboys and *indians*, you mean.
Crimebuster *[excited]*: Indians? Where? Quick, circle the wagons!
Ms. Torso: CB.
Crimebuster: Save the fatback! Women and children over the side!
Ms. Torso: CBI
Crimebuster: Steady on the winch!
Ms. Torso: CB!
Crimebuster: What?
Ms. Torso: That *wasn't* the Lone Ranger.
Crimebuster: It wasn't?
Ms. Torso: No, and he acted mighty suspicious.
Crimebuster: Yes, and I've seen that face before too. I just can't put a name to it.
Ms. Torso: Think, CB. It may be important to the case.
Crimebuster: What case?
Ms. Torso: The fur burglary you're investigating.
Crimebuster: Oh, yes. Wally something, I think. I *know* I've seen his face somewhere.
Ms. Torso: His name, CB!
Crimebuster: Was it at the post office? A picnic? Bowling? Yes, bowling—
that's it!
Ms. Torso: You remembered his name?
Crimebuster: Yes. That was Wally Bowlingface!
Ms. Torso: Are you sure?
Crimebuster: Yes. He led the fight for law and order, you know.
Ms. Torso: Wally Bowlingface?
Crimebuster: No, the Lone Ranger. With his mighty sword he—
Ms. Torso: But that wasn't—
Crimebuster: Made a few good movies too.
Ms. Torso: I know, but—
Crimebuster: Even had his own radio show.
Ms. Torso: That wasn't him though.
Crimebuster: It wasn't?
Ms. Torso: No.
Crimebuster: Nuts. I wanted to get his autograph too.

Ms. Torso: And yet he wears a mask.

Crimebuster: Yes. He has an indian companion too.

Ms. Torso: No, I mean our waiter.

Crimebuster: If your name was Wally Bowlingface—

Crimebuster & Ms. Torso [in unison]: You'd wear a mask too.

Crimebuster: Maybe he's got a rash on his eyes. I had pink eye once. Had to wear a gunny sack.

Ms. Torso: I think he's tailing you, CB.

Crimebuster: What for? I haven't done anything wrong.

Ms. Torso: He called you by your name, remember?

Crimebuster: So?

Ms. Torso: That was curious. You weren't even introduced.

Crimebuster: That's right. How'd he know my name?

Ms. Torso: Good question.

Crimebuster: Ms. Torso, by catching the cat burglar I stand to get some much needed publicity, don't I?

Ms. Torso: Yes, and some new clients too.

Crimebuster: Then I must double my efforts.

Ms. Torso: Where will you begin?

Crimebuster: Our masked waiter has given me an idea. I'll go after the bur furglar—

Ms. Torso: Fur burglar.

Crimebuster: That's what I said. I'll go after the bur furglar—in *disguise*.

Ms. Torso: You mean—?

Crimebuster: Exactly. I'm not a *complete* dummy, Ms. Torso. I've been around the block a few times. If I know one thing it's that— [beat]

Ms. Torso: Yes?

Crimebuster: If I know one thing it's—

Ms. Torso: You've forgotten, haven't you?

Crimebuster: Yes. [Rehearses under his breath] I've been around the block a few times. If I know one thing it's that— If I know one thing it's— [beat] Aha! Ms. Torso, I remember!

Ms. Torso: Let's hear it.

Crimebuster: If I know one thing it's that I've been around the block a few times. Yes, that's it. [Beat] No, that's not it, is it?

Ms. Torso: No.

Crimebuster: I can operate a remote?

Crimebuster & Ms. Torso [in unison]: No.

Crimebuster: I didn't think so.

Ms. Torso: What disguise are you going to use?

Crimebuster: What's this about a disguise?

Ms. Torso: You said you were going to wear a disguise.

Crimebuster: What for?

Ms. Torso: To catch the cat burglar!

Crimebuster: Oh, yes. I did say that, didn't I?

Ms. Torso: What's your plan?

Crimebuster: You send a thief to catch a thief, isn't that right?

Ms. Torso: Where'd you hear that?

Crimebuster: I read it somewhere. I think it was on the menu.

Ms. Torso: Be more specific.

Crimebuster: To catch the cat burglar, Ms. Torso, I'll disguise myself as a *dog*!

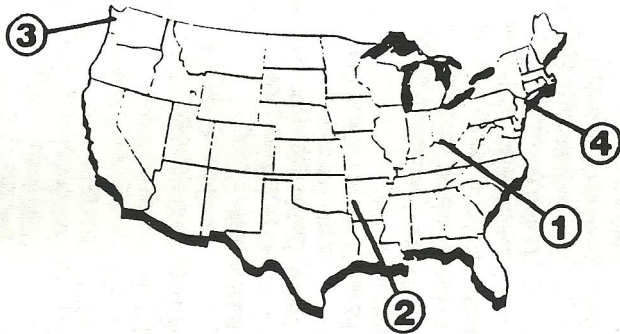
Narrator: Well! So many questions! Can Crimebuster catch the cat burglar in a dog getup? And can he ace the dog obedience class? And who the dickens is Wally Bowlingface? Doesn't that name sound suspiciously like an alias? And another thing, is beer the right beverage for hog? Wouldn't it go better with warts? Tune in next time when we'll hear:

Crimebuster: Ms. Torso, will you marry me?

Ms. Torso: Drop dead.

[Sound: body hits floor]

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 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 (859) 282-0333.

② **THE 17th ANNUAL LUM & ABNER SOCIETY CONVENTION** dates are not yet firm. This will be held *either* June 15 & 16 *or* June 22 & 23, 2001. It's held at the Best Western Lime Tree Inn in Mena, Arkansas. To confirm the dates and for other information please contact Tim Hollis, 81 Sharon Blvd., Dora, AL 35062. The phone is (205) 648-6110.

③ **THE REPS RADIO SHOWCASE** is an annual affair held at the Seattle Center in Seattle, Washington. You can obtain information on this event from Mike Sprague, P.O. Box 723, Bothel, WA 98041. Phone: (425) 488-9518. Future dates:

Showcase IX – June 29-30, 2001

Showcase X – June 28-29, 2002

Showcase XI – June 27-28, 2003

④ **THE 26th ANNUAL FRIENDS OF OLD TIME RADIO CONVENTION** will be held on October 25 thru 28, 2001 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.



NEW BOOK

African Broadcast Cultures: Radio in Transition was written by Richard Fardon and Graham Furniss. It deals with the role radio played in public culture, political structures, and economic development on the African continent. This discusses both local radio stations and international broadcasters. Probably no other medium of communication has had the influence of radio in terms of audience, and this book gives a cross-continental perspective on this. This 224 page book is priced at \$65 and can be ordered from Praeger Publishers, with a credit card, at (800) 225-5800.

ADDITIONS TO THE CASSETTE LIBRARY CATALOG

#10017	A/B TALES of the TEXAS RANGERS	6/1/52 "Sell Out"	6/8/52 "Illegal Entry"
#10045	A/B TALES of the TEXAS RANGERS	12/16/51 "Pickup"	12/23/51 "Christmas Payoff"
#9901	A/B The NEEBS	10/7/45 "World Series"	10/14/45 "Library Donation"
#9060	A/B TOWER PLAYHOUSE	"Beacon 3899"	"Spark of the Sun"
#7773	A/B VIC and SADE	"Color of Gumpox's Eyes"	"State Home for the Tall"
#9546	A/B WORLD WAR II CHRONICLES"	Programs 14 - 20	Programs 21 - 26
#7893	A/B 5 MINUTE MYSTERIES	Various	Various
#4442	A/B A CASE for DR. MORELLE	#1 "Alam Call"	#2 "Confession of Guilt"
#9494	A/B A DAY in the LIFE of DENNIS DAY	4/21/48 "Dennis Misquoted"	5/5/48 "Mildred's Acting Career"
#7872	A/B ACADEMY AWARD THEATER	"Ghost in the House"	"Vivacious Lady"
#1390	A/B ADVENTURES of ELLERY QUEEN	3/27/43 "The Circus Train"	1943 "The Vanishing Magician"
#1392	A/B ADVENTURES of ELLERY QUEEN	4/4/44 "Dead Man's Cavern"	10/3/43 "The World Series Crime"
#2964	A/B ADVENTURES of JUNGLE JIM	3/21 & 26 1936 parts 21 & 22	4/4 & 11 1936 parts 23 & 24
#1959	A/B ADVENTURES of MAISIE	#36 "Mrs. Margrave's Banquet"	#37 "The Birthday Present"
#7721	A/B ADVENTURES of PHILIP MARLOWE	3/7/50 "The Monkey's Uncle"	3/14/50 "The Vital Statistic"
#1437	A/B ADVENTURES of SAM SPADE	6/19/49 "The Apple of Eve Caper"	12/4/49 "Flopsy, Mopsy, Cottontail Caper"
#5134	A/B ADVENTURES of SHERLOCK HOLMES	"Hound of the Baskervilles"	"Empty House" w/Hobbs & Shelly
#9865	A/B AMERICA ... There's Still Hope"	Revolutionary History Pt. #1	Part #2
#0429	A/B AMOS 'N' ANDY	"Income Tax Problems"	"The Lecture Bureau"
#2698	A/B AMOS 'N' ANDY	"The Travel Bureau"	"The Marriage Go Round"
#0283	A/B APPOINTMENT with FEAR	"My Fate Cries Out"	"I'll See You Next Friday"
#02284	A/B appointment WITH fear"	"Dogs"	"You're Welccome to Immortality"
#8293	A/B BELIEVE IT OR NOT	11/28/41 "W/Col. Stoopnagle	1/23/42 "Unusual Stories from S.A."
#5605	A/B BICKERSONS	11/26/47 "The Operation"	6/4/48 "Happy Anniversary"
#4728	A/B BLACK MUSEUM, The	"The Gladstone Bag"	"The Ceentre-Fire Bullet"
#7636	A/B BOB and RAY	9/1/49	8/27/49
#7643	A/B BOB and RAY	10/9/50	11/27/50
#0047	A/B BOLD VENTURE	#47 "Isle of Pines"	???
#9554	A/B BOLD VENTURE	"Judith Harper"	"Phyllis Calvert"
#8984	A/B BOSTON BLACKIE	#113 "Frederick's Stick-Up Racket"	#114 "Donald Carter"
#0139	A/B BOX 13	9/5/48 "Blackmail is Murder"	9/12/48 "Actor's Alibi"
#0139	A/B BOX 13	"Speed To Burn"	"Death is No Joke"
#1827	A/B BROADWAY IS MY BEAT	5/19/50 "Jane Arnold"	8/14/50 "Mary Demming"
#9557	A/B CAMEL CARAVAN	8/17/39 w/Vaughn Monroe	part #2
#3944	A/B CAMPBELL PLAYHOUSE	1/6/39 "Counselor at Law" part #1	Part #2
#7072	A/B CAMPBELL PLAYHOUSE	3/31/49 "Showboat" part #1	part #2
#1845	A/B CBS RADIO WORKSHOP, The	6/15/56 "Stronger"	6/22/56 "Another Point of View"
#1989	A/B CLOCK, The	"Flaming Frances"	"The Perfect Crime"
#5701	A/B COUPLE NEXT DOOR, The	Part #97 - 98	Part #99 - 100

- 97 -

#5753	A/B	COUPLE NEXT DOOR, The	Parts #299 & 300	Parts #301 and #02
#2809	A/B	CREAKING DOOR, The	"The Ever Loving Doll"	"The Man in the Lift"
#8304	A/B	CRIME CLUB	"Fear Came First"	"Dead Man Control"
#8543	A/B	CRIME DOES NOT PAY	#21 "Kangaroo Court"	#22 "What's In A Name"
#5611	A/B	CRISIS	12/20/73 "The Perfect Man" #5	12/27/73 "A New Leaf" #6
#5612	A/B	CRISIS	1/3/74 "Those Against Hayden"	1/10/74 "Ask Me Any Question"
#8864	A/B	CURTAIN TIME	1/18/47 "A Night in the Rain"	3/29/47 "Lightening Strikes"
#3071	A/B	DAMON RUNYON THEATER, The	#9 "The Hottest Guy in the World"	#10 "All Horseplayers Die Broke"
#8307	A/B	DARK FANTASY	"The Man Who Came Back"	"The Thing from the Sea"
#0359	A/B	DATELINE 1787	06-24-1787	07-01-1787
#9361	A/B	DATELINE 1787	07-22-1787	08-04-1787
#4599	A/B	DIMENSION X	7/28/50 #17 "The Potters of Firsk"	8/4/50 #18 "Perigi's Wonderful Dolls"
#4602	A/B	DIMENSION X	"The Outer Limit"	"Hello Tomorrow"
#4604	A/B	DIMENSION X	"No Contact"	"Professor Was A Thief"
#2370	A/B	DOCTOR SIXGUN	"The School Teacher"	"P. Kale"
#2162	A/B	DR. WHO	4/7/83 Part #3	4/8/83 Part #4
#2220	A/B	DR. WHO	"Full Circle" part #1	"Full Circle" part #2
#2226	A/B	DR. WHO	"The Creature from The Pit" Pt.#1	Part #2
#1398	A/B	DRAGNET	12/28/52 "The Big Mask" part #1	1/4/54 "The Big Mask" part #2
#0630	A/B	DUFFY'S TAVERN	"\$10,000 Bank Deposit"	"Duffy's Will"
#9744	A/B	EISENHOWER YEARS, The	Ppologue	Abilene: The Formative Years
#8252	A/B	FALCON, The	5/1/52 "Case of the Fatal Fix"	5/8/52 "Case of the King of Hearts"
#4327	A/B	FAMILY DOCTOR	#5 & #6	#7 #8
#3346	A/B	FIBBER MCGEE and MOLLY	4/14/42 "The Parade"	4/21/42 "The First Ball"
#6564	A/B	FIBBER MCGEE and MOLLY	12/18/51 "The Big Football Match"	12/25/51 "The Spirit of Giving"
#5115	A/B	FREEDOM U.S.A.	#15 "Trade Embargo-Santa Granada"	#16 "Leasing Mineral Rights to Mining"
#0228	A/B	FRONTIER TOWN	"Trouble Is His Target"	"Land Grab"
#7897	A/B	GLEN MILLER	ShOw #1 Chesterfield	Show #2 Chesterfield
#3202	A/B	GLOBE THEATER	"Boy Meets Girl"	"Fortune Hunter"
#8839	A/B	GOOD WORD	7/23/47 "Knowledge"	9/3/47 "Carousel"
#7899	A/B	GOOD WORD, The	7/23/47	6/8/47
#8904	A/B	GRAND MARQUEE	1/16/47 "If the Shoe Fits"	2/13/47 "Deep Freeze"
#3108	A/B	GUILTY PARTY	#50 "Crime After a Fashion"	#51 "Case of the Suicidal Widow"
#4520	A/B	GUNSMOKE	10/30/55 "The Choice"	11/6/55 "Second Chance"
#4524	A/B	GUNSMOKE	1/8/56 "Doc's Revenge"	1/15/56 "To Cure a Friend"
#5029	A/B	GUNSMOKE	7/14/57 "Bloody Hands"	11/16/58 "Brush at Elkader"
#0236	A/B	HALL of FANTASY	"The Shadow People"	"He Who Follows Me"
#1994	A/B	HALL of FANTASY	"Dance of the Devil Dolls"	"The Sea Phantom"
#1995	A/B	HALL of FANTASY	"Return from Death"	"He Who Follows Me"
#8127	A/B	HALLS of IVY	4/7/50 "Ivy Chamber Music Society"	4/14/47 "The Lost Dog"
#0217	A/B	HAVE GUN, WILL TRAVEL	5/17/59 "Silver Queen"	5/24/59 "Evil Time"

#1559 A/B HAVE GUN, WILL TRAVEL
 #1915 A/B HERE'S TO THE VETS
 #9087 A/B HORNBLOWER of the PACIFIC
 #2935 A/B JACK BENNY SHOW, The
 #2936 A/B JACK BENNY SHOW, The
 #2946 A/B JACK BENNY SHOW, The
 #8633 A/B JACK PEARL
 #8634 A/B JACK PEARL
 #8266 A/B JOHNNY CARSON-50 Years Comedy
 #0499 A/B LET GEORGE DO IT
 #0502 A/B LET GEORGE DO IT
 #5246 A/B LET GEORGE DO IT
 #5247 A/B LET GEORGE DO IT
 #5249 A/B LET GEORGE DO IT
 #5252 A/B LET GEORGE DO IT
 #4865 A/B LETTERS From AMERICA
 #3522 A/B LIGHTENING JIM, U.S. MARSHALL
 #2379 A/B LONE RANGER, The
 #4111 A/B LONE RANGER, The
 #4704 A/B LONE RANGER, The
 #5280 A/B LONE RANGER, The
 #5573 A/B LONE RANGER, The
 #7534 A/B LUM and ABNER
 #7570 A/B LUM and ABNER
 #1179 A/B LUX RADIO THEATER
 #1817 A/B LUX RADIO THEATER
 #6660 A/B MA PERKINS
 #3463 A/B MARY NOBLE, Backstage Wife"
 #3466 A/B MARY NOBLE, Backstage Wife"
 #0326 A/B MATTHEW SLADE P.I.
 #9895 A/B MAYOR of the TOWN
 #0315 A/B MR. PRESIDENT
 #3903 A/B MR. PRESIDENT
 #9206 A/B MYSTERY IS MY HOBBY
 #8007 A/B NBC SHORT STORY
 #8008 A/B NBC SHORT STORY
 #8009 A/B NBC SHORT STORY
 #8010 A/B NBC SHORT STORY
 #8012 A/B NBC SHORT STORY
 #8013 A/B NBC SHORT STORY
 #8670 A/B NBC SHORT STORY

6/14/59 "Bitter Wine"
 #1440/41" Gildersleeve / Lum N Abner
 Parts #3
 12/2/51 "Dennis Day's Movie"
 2/17/52 "Jack's Dreams"
 5/17/53 "Jack Reads a Book"
 4/12/37 #23
 4/26/37 #25
 11/21/82 Part #1
 4/26/48 "Eddie and Emily"
 4/5/48 "Joe Burke-Old War Buddy"
 10/31/49 "Every Shot Counts"
 11/11/49 "Run Until Dead"
 12/5/49 "Too Near the Sky"
 1/16/50 "Juniper Lane"
 01-18 1nd 25-85
 "The Lynching"
 1/3/53 "The Return of Butch Cavendish"
 2/2/42 "A Silver Summons"
 8/27/45 "The Lazy S"
 4/12/48 "Frontier Twon" #3
 12/24/47 "The Mission Bells"
 2nd Day Trial" - "Mousey Returns"
 2 episodes
 2/15/53 "The Treasure of the Sierra Madre"
 11/6/50 "Rebecca" part #1
 #4221 and 4222
 #3989#3990
 #4005 and #4006
 "A Passage to Tangier" part #3
 5/18/46 "Going Fishing"
 "The Gettysburg Address"
 2/15/48 "Andrew Jackson"
 "Death Writes an Epitaph"
 "Frankenstein"
 "Gulliver's Travels"
 "Horia"
 "Man Who Corrupted Hadleburg"
 "Kreutzer Sonata"
 "Daisey miller"
 "The Harness"

6/21/59 "North Fork"
 #1433/36 Jack Carson / Dinah Shore
 Part #4
 12/9/52 w/Charles Farrel
 3/8/53 "The Snows of Kilimanjaro"
 5/24/53 "Jack Goes to the Doctor"
 4/19/37 #24
 5/3/37 #26
 Part #2
 5/3/48 "Tunnel Under the River"
 04-12—"Phil Bettner is Missing"
 11/7/49 "The Dark Chain"
 11/17/49 "Double Death"
 12/12/49 "Partner in Panama"
 1/23/50 "The Floaters"
 01-01 and 08-85
 "Jesse James"
 6/7/50 "The Cimeron Kid"
 2/4/42 "Moffiet's Move"
 8/29/45 "Ranger Justice"
 4/14/48 "Frontier Town" #4
 12/13/50 "The Stolen Watch"
 "No Meeting" - "Meeting of Club"
 2 episodes
 60 minutes
 Part #2
 #4223 and #4224
 #3991 and #3992
 #4007 and #4008
 5/25/46 "Memorial Day Parade"
 11/28/48 "The Last Day"
 2/22/48 "John Tyler"
 "Faithless Wife"
 "The Frame-Up"
 "The Gambler"
 "You Could Look It Up"
 "Northanger Abby"
 "Candide"
 "Jonathan Wilde"
 "Last Days of a Condemned Man"

#7951	A/B	NBC UNIVERSITY THEATER	"High Winds in Jamaica" pt. #1	Part #2
#7954	A/B	NBC UNIVERSITY THEATER	"Great American Tragedy" pt. #1	Part #2
#5127	A/B	NERO WOLE	1/30/82 #3 CBC "Counterfeit for Murder"	
#1341	A/B	NEWSMATCH	7/6/85 "My Favorite Fourth"	8/3/85 "Just a Minute"
#1314	A/B	NIGHTFALL	12/17/82 "Signalman"	12/31/82 "Watching"
#1712	A/B	NIGHTFALL	4/3/81 "Umkara"	4/10/81 "Fatal Eggs"
#9802	A/B	NIGHTFALL	"Volcano"	The Monkey's Raincoat"
#1366	A/B	ONE MAN'S FAMILY	12/15/16 1950 Book 81 Chapter 15 & 16	12/19/20 1950 Book 81 Chapter 17 & 18
#1799	A/B	ONE MAN'S FAMILY	Book 79 Chapters 3 & 4	Book 79 Chapters 4 & 5
#2602	A/B	OUR MISS BROOKS	10/24/48 "Connie's Surprise Birthday"	"Driving to the Football Game"
#8186	A/B	PAT NOVAC, FOR HIRE	5/14/49 "The Germanium Plant"	6/11/49 "The S.S. Calcutta"
#1525	A/B	PAUL WHITEMAN CLUB	7/19/47	
#5682	A/B	PICK and PAT	1935 Programs #1 & 2	Pprograms #3 7 4
#4667	A/B	RADIO CITY PLAYHOUSE	1/10/49 "Correction"	1/17/49 "Portrait of Lenore"
#4669	A/B	RADIO CITY PLAYHOUSE	2/14/49 "Elementals"	3/21/49 "Blind Vengeance"
#4671	A/B	RADIO CITY PLAYHOUSE	4/18/49 "Only Unto Him"	6/6/49 "Danger"
#4673	A/B	RADIO CITY PLAYHOUSE	6/27/49 "Legend of Teresa"	8/1/49 "Tension in 643"
#0513	A/B	REFLECTIONS of PHARMACY in OTR	Part 1 1 hour	
#1343	A/B	ROMANCE	9/24/55 "Winds of June"	1155 "Golden Fleece"
#3785	A/B	ROMANCE	10/22/55 "The Mission"	11/5/55 "The Bear"
#1021	A/B	ROY ACUFF SHOW, The	#13, #15	#17, 18
#7857	A/B	SATURDAY STEREO THEATER	11/7/82 SCALES of JUSTICE" pt. #1	Part #2
#9344	A/B	SCREEN DIRECTORS' PLAYHOUSE	11/25/49 "The Spiral Staircase"	12/2/49 "All My Sons"
#1368	A/B	SCREEN GUILD PLAYERS	4/17/44 "High Sierra"	4/26/43 "Casablanca"
#3137	A/B	SHADOW, The	2/1/48 "One Dead, Two to Go"	2/8/48 "The Thing in the Cage"
#9525	A/B	SHADOW, The	"The Nursery Rhyme Murders"	"The House That Death Built"
#9580	A/B	SLEEP NO MORE	3/13/57 "The Escape of Mr. Trim"	3/20/57 "The Woman in Grey"
#0535	A/B	SOLDIERS of the PRESS	#16 Mrs. Marshall, #17 "Bushido"	#124 "Face to Remember, #125
#7395	AB	SOUNDPLAY	"God of Manhattan" pt.#1	Part #2
#9472	A/B	SPIKE JONES SPOTLIGHT REVIEW	5/7/48	5/14/48
#5104	A/B	STUDIO ONE	7/20/48 "Spanish Bayonet" part #1	Part #2
#0103	A/B	SUSPENSE	2/3/49 "Backseat Driver" w/Fibber McGee	11/3/49 "Search for Isabelle" w/R. Skelton
#2356	A/B	SUSPENSE	4/21/52 "Diary of Captain Scott"	6/9/62 "Concert for a Killer"
#5161	A/B	SUSPENSE	6/15/43 "Last Night"	6/22/43 "Man Without a Body"
#5165	A/B	SUSPENSE	9/9/43 "Marry For Murder"	9/16/43 "Crosseyed Bear, The"
#5443	A/B	SUSPENSE	2/21/48 "Beyond Reason" part #1	part #2
#1318	A/B	TALES FROM THE SHADOWS	2/25/86 "Moonlit Road"	3/4/86 "Predicament" / "The Burrow"
#8721	A/B	TALES of TIME and SPACE	7/14/74 "Whatever Became of McGowens"	7/21/74 "Whatever Became of McGowens"
#7669	A/B	TARZAN and Diamond of Ashair	Episodes #37-#38 and #39	
#2874	A/B	that's rich	"The Baby"	"Hugh's Lost Watch"
#8074	A/B	The EASY ACES	"Bridge Party/Little Danny"	"To Adopt a Child"

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The "Millennium" edition of the **NARA OTR SOURCE LIST** is a six page compendium of the contact information for all of the following: 19 OTR membership clubs, 4 unaffiliated OTR publications, 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. Six 34 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 you copy soon.

Seeking to trade for science fiction, fantasy, and horror productions from both American and foreign sources. English only of course. Contact: Bruce Fisher, 250 S. San Fernando Blvd.-Bldg. 4 #314, Burbank, CA 91502.

NOTE: I am still looking for information on a 1931 network radio show Vernon Dalhart was supposed to have starred in. The show was titled "Barbershop Chords" and featured Dalhart and Adelyne Hood, plus a barbershop quartet. Sponsored by Barbasol, it was supposedly broadcast three nights weekly on the CBS network. Any information would be greatly appreciated. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015. E-mail: vdalhart@prodigy.net

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 \$3.00 to Gerald Curry, P.O. Box 5122, Stockton, CA 95205.

SCANFAX CASSETTE LISTING:

A listing of the various program series that are available in our SCANFAX cassette library is available for \$1.00 and a self-addressed-stamped envelope (4" by 9½" size). 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 different catalogs: for books, scripts, logs, and magazines. To receive all four, please send ten 34 cent postage stamps to Bob Sabon, 308 West Oraibi Dr., Phoenix, AZ 85027. You can also receive information from him at his e-mail address: w9did@hotmail.com

A TIP OF THE ATWATER DIAL TO....

To the following for financial donations to NARA. We sincerely appreciate your support.

B.J. Goerge – West Allis, Wisconsin
Dr. George E. Steiner – Burlingame, California

Craig Walker of Traverse City, Michigan for helping your editor try to track down some information for a future issue. Unfortunately we didn't succeed in our search but Craig was very helpful.

Don Berhent for the drawing on page 12.

Gene Larson for the art work on page 40.

Don Aston for the four pages of additions to our cassette catalog which start on page 45.

Bob Mott for providing us with the material about the first movie Lone Ranger which is found on page 39.

Jack French for his appearance on the "America's Most Wanted" television show in October.

NARA celebrity members Norman Corwin and Frank Bresee. At the SPERDVAC convention, held in November, Norman rewrote his 1930's script "My Client Curley" updating it to the present time. He directed this hilariously funny recreation and Frank produced it. Two of our other celebrity members, Ray Erlenborn and Bob Mott, handled the sound effects for this presentation, as well as other shows in the program.

Bob Burnham who is producing a new syndicated radio show, "The Wild West Show," with Montie Montana, Jr. and with Fred Foy doing the opening and closings.

Jim Cox whose second book (on audience participation radio shows) will be out sometime during this year. He has also recently signed a contract for the publication of his third book, which is about half finished, on radio in the 1950's. Of course, his first book *Great Radio Soap Operas* is still available (see page 29).

Our columnists in this issue: Don Berhent, Frank Bresee (2 articles), Bob Burnham, Jim Cox, Ray Erlenborn, Jack French, Roger Hill, Bob Mott, Jack Palmer, John Stanley, George Steiner, Hal Stephenson, Chris Thomas, and Ken Weigel.

Those who have already sent in articles for future issues: Don Berhent (4 articles), Frank Bresee (4 articles), Bob Burnham (2 articles), Jim Cox, Roger Hill, Gene Larson, Bob Mott (2 articles), Jack Palmer, Chuck Seeley (2 articles), Mickey Smith (2 articles), Ray Smith, John Stanley (8 articles), George Steiner (14 articles), Hal Stephenson (2 articles), and Ken Weigel (4 articles).

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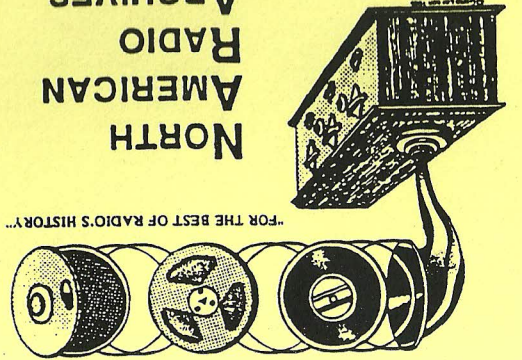
June 15 for the summer issue
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