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A JOURNAL OF VINTAGE RADIO

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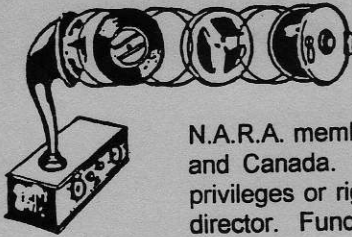
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DEPARTMENTS

Staff.....	1
NARA's Libraries.....	17
Membership Expiration Dates.....	24
NARA News for the Visually Impaired.....	31
Tax Deductible Contributions.....	34
Change of Address.....	36
Conventions.....	44
Cassette Library Additions (Don Aston).....	45
Tip of the Atwater Dial.....	50
Deadlines.....	50

ARTICLES

Al Jolson (Frank Bresee).....	3
Dick Powell (John Stanley).....	6
My Start in Radio – part 2 (George Steiner).....	11
Daring Young Men and South Effects (Ray Erlenborn).....	13
Kremer's Drugstore (Mickey Smith).....	15
Reminiscing (Roger Hill).....	18
Why Call Them Soap Operas? – part 4 (Jim Cox).....	19
Bill Monroe (Jack Palmer).....	23
OTR in the Digital World (Bob Burnham).....	27
The Greats and Near Greats (Gene Larson).....	29
Home, Light and Third (Ray Smith).....	32
OTR Thoughts (Don Berhent).....	35
William L. Shirer (Jim Snyder).....	37
Weeding Out the Collection (Bob Davis).....	40
Adventures of Crimebuster (Ken Weigel).....	41
Jack Benny Book (Hal Stephenson).....	43

FEATURES

Trivia (Roger Hill).....	5
Straight Arrow "Injun-uity".....	25
New Books.....	39

ADVERTISING

Classified Ads.....	49
Paid Advertising Rates.....	49



AL JOLSON

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.

The man who was billed as the "world's greatest entertainer" was Al Jolson. His career spanned almost half a century, and his work took him from Broadway to Hollywood. The motion pictures he made for 20th Century Fox are classics and his radio appearances on his own shows and in guest spots are numerous. His first radio appearance was on the "Chevrolet Program," a Friday night romp at 10:00 p.m. on NBC. The date was November 18, 1932. He continued on the air for almost twenty years until his last radio appearance on the "Lux Radio Theatre" in which he played himself in a radio adaptation of the Columbia motion picture "Jolson Sings Again." The program was broadcast live from Hollywood on his 64th birthday, May 22, 1950.

For those of you who keep score, his other regular programs included the original "Kraft Music Hall" during the 1933-34 season; the NBC "Shell Chateau" program in

1935; the "Lifebuoy" program on CBS in 1936; the "Colgate Show" during 1942-43; and a

return to the "Kraft Music Hall" fourteen years later, a full circle in his radio career.



From then on he made only guest appearances on most of the popular programs on the air. I remember hearing a Bing Crosby show in 1949 in which Mr. Crosby asked Jolson why he didn't have his own program. Jolson's comeback was a classic: "What, and be on the air only once a week?"

During the summer of 1950 an unpopular war raged in Korea and countless American servicemen were sent into battle. Many of our most popular performers went to Korea to entertain, Al Jolson, Martha Rae and Bob Hope to name a few. In September and October of that year, Jolson (who by the way paid his own way over and back) was on the front lines in that war torn country, singing and clowning as only he could do. He was quoted as saying that he did 42 shows in 16 days - - - and he loved every minute of it.

On his return to the United States, and on his doctor's orders, he planned to take it easy for a while. However he decided to do "just one more show" with his pal Bing Crosby. The show was to be tape recorded in San Francisco on the night of October 24, 1950 to be played in Crosby's regular time slot the following evening. The rehearsal of the show was in the afternoon of the 23rd. Following the rehearsal, Jolson went to dinner with some friends, then

This is a page from Frank Bresee's book. You will find information on how to order the book at the beginning of his column.

back to his hotel room at the St. Francis. Sometime after ten o'clock he became ill and died suddenly of a massive heart attack.


Bob Hope, who was traveling in Korea at the time, shortwaved the following

message to the people of the United States: "Tuesday evening we were doing a show in Teagu when we heard that Al Jolson had passed away. Jolson had been in Teagu just three weeks before, entertaining our troops. The feeling was

that one of their own guys had fallen at the front lines. I think one G.I. summed it up the way everyone felt about Al Jolson when he slipped two dollars in an envelope and

said, 'When you get back to the States, have a Mass said for Al for me will ya?' I can think of no better finish to the end of the fabulous Jolson story."

Al Jolson's recordings and radio programs have survived for the past fifty years, and I know he will continue to be remembered for the next fifty years.

COLUMBIA BROADCASTING SYSTEM LUX RADIO THEATRE 1615 NORTH VINE—HOLLYWOOD			No
MAY 22 1950	Al Jolson with Barbara Hale William Demarest In "JOLSON SINGS AGAIN" WILLIAM KEIGHLEY		
CHILDREN UNDER TWELVE WILL NOT BE ADMITTED			

TRIVIA by ROGER HILL

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

- A. Willy the Penguin says _____.
- B. LS/MFT means _____.
- C. Be sociable. Have a _____.
- D. Good health to all from _____.
- E. You get a lot to like with a _____, filter, flavor, flip-top box.
- F. _____ tastes good like a _____ should.
- G. You can be sure if it's _____.
- H. Quality goes in before the name goes on. _____.
- I. _____ with it's six delicious flavors brings you the Jack Benny program.
- J. _____, it's so good to eat and we have it every day.
- K. Fights headaches three ways! _____.
- L. I'd walk a mile for a _____.
- M. Plop plop....fizz fizz...oh what a relief it is! _____.
- N. Get _____ Charlie.
- O. To look sharp and be on the ball....to feel sharp.... _____.
- P. _____ for the smile of beauty, _____ for the smile of health.

ANSWERS: A) Smoke Kools - B) Lucky Strike means fine tobacco - C) Pepsi - D) Rexall - E) Marlboro - F) Winston / cigarette - G) Westinghouse - H) Zenith - I) Jello - J) Cream of Wheat - K) Bromo Seltzer - L) Camel - M) Alka Seltzer - N) Wildroot Creme Oil - O) Gillette blue blades - P) Ipana / Sal Hepatica.

DICK POWELL

Radio's "Richard Diamond, Private Detective"

by
John Stanley

John Stanley is known for his work as a journalist, fiction writer, author, TV host, motion picture writer and director. He is recognized as one of America's leading authorities on horror, science fiction, and fantasy films.

=====

Dick Powell singing "I'm Young and Healthy" to drop-dead-beautiful Toby Wing, a platinum-blond clone of Jean Harlow, was the image that Depression-era moviegoers had of this guy they called "The Crooner." A song-and-dance man, a hooper, a romantic lead, the eternal juvenile—these were the standard descriptions heaped onto Powell, who had grown up in Mountain View, Arkansas, where he first sang in the church choir.

Powell in those bread-line times was busy at Warner Bros., his home studio, belting out songs to his beautiful co-stars. "I'll string along with you," he purred to Ginger Rogers in "Twenty Million Sweethearts." "I only have eyes for you," he intoned to Ruby Keeler in "Dames." "Jeepers Creepers," he exclaimed to Anita Louise in "Going Places." "Naughty, bawdy, gaudy ..." he said of bustling, hustling New York city in "42nd Street."

Even from the beginning, Powell was never completely happy with the limitations of these "nice guy" musical-comedy roles. Hadn't he heard somewhere that nice guys always finish last? There was a tough guy struggling to break through and obliterate the pleasantness and bland qualities of his musical characters. Once he told some friends he wanted to "sling some dramatic hash around ... I'm tired of the same stupid story over and over."

Some critics were kind and acknowledged he had a nice voice. (He always knew it wasn't the greatest, though it could hold its own in film after film.) Other critics were quick to point out the actor always conveyed a sympathetic quality audiences took to and even pined over on occasion. On the other hand, one critic pointed out Powell's thespian weaknesses and insulted him in print by describing him as "an Arkansas farm boy who got into show business because his voice was too sweet for calling hogs, and who never got the hay out of his hair." Nevertheless, he allowed nature to take its course throughout the '30s. Why not? In 1935 he ranked as the seventh most popular movie personality, and he climbed to sixth place in 1936.

The "singing ninny," as he called the typical character he played at Warner Bros., finally did his last take when his contract was up in 1940. But in those days you were typecast (some actors get typecast for life) and good dramatic parts didn't seek him out. It wasn't until 1944 when he played a newspaper reporter who gets tomorrow's paper today (in "It Happened Tomorrow" opposite Linda Darnell) that he felt he was finally on the right acting track.

In 1944, the formerly insipid pretty boy movie "crooner," Dick Powell, longed for a new screen image. He finally found one when he tackled the role of Raymond Chandler's quintessential tough guy

July 8, 1946

Tonight!
DICK
Powell
JOAN
Bennett



private eye, Phillip Marlowe, in RKO's "Murder, My Sweet." It began his long journey down the dark corridors of film noir.

It was during the making of "Cornered" (RKO, 1945) that Powell was approached by NBC to play another extension of Marlowe—a private-eye radio hero named Richard Rogue. With a strong emphasis on humorous wisecracking and its tongue firmly implanted in its cheek, "Rogue's Gallery" debuted as a summertime substitute for "The Fitch Bandwagon." Radio was a perfect medium for Powell, who had always been comfortable before the microphone when he did radio's "Hollywood Hotel" and "Campana Serenade" during his crooning years.

Writer Ray Buffum, who also worked on the radio mystery shows "The Casebook of Gregory Hood" and "A Man Named Jordan," brought a sparkling satire to the mysteries that made the show an instant hit. By September it had been renewed as a full-time series, with Powell sharing the mike with "top voices" Lou Merrill, Gloria Blondell, Gerald Mohr (who would play Phillip Marlowe on radio just four years later), Tony Barrett and Lurene Tuttle.

What set "Rogue's Gallery" apart from other radio mysteries of 1945-1946 was Buffum's playful use of private eye clichés, which satirized the Chandler school of writing, rather than enshrined it. The best example of this became a weekly scene in which Rogue was knocked over the head. In these sequences, the sap lands on his noggin and Rogue describes "the black pool" opening at his feet, and his feelings of falling through time and space.

In one episode a "sweet old lady" feeds him knockout drops in a cup of tea, and "*...my body dissolved before I hit the floor and a warm breeze wafted me upward, like a spark from a chimney. I was at peace with the world until I hit Cloud Eight.*"

"Cloud Eight" was where Rogue's alter-ego, a voice of conscience named Eugor ("Rogue" spelled backwards) permanently dwelled. This oddball character would cackle derisively at Rogue for being such a jerk to let someone get the better of him again. Still laughing, Eugor would discuss elements of the case, pointing out things "dumbbell" Rogue had overlooked. By the time Rogue regained consciousness, he had a fresh perspective on the case that would help him solve the caper. There is even one episode in which Rogue is not hit over the head, and he makes mention of this at story's end, apologizing for the writer's oversight and promising that next week things will return to normal.

By the end of the second season, it was clear that this type of spoofing of the tough-guy character wasn't quite holding the listeners as well as it first had. As rigor mortis set in for Rogue, Powell told NBC executives he would like to play another tough-guy role if they could find a writer and producer to pull it off, and he returned to his mainstay, the movies, and five more Powell mysteries followed.

Back at NBC, executives hadn't forgotten Powell's desire to do another radio show, and they put him into a rewrite of "The Front Page," but it was too loose an adaptation of the Ben Hecht-Charles MacArthur play to find favor with critics. The listening public was just as indifferent to Powell's portrayal of fast-talking newshound Hildy Johnson and the show lasted only four months.

However, NBC had another surprise waiting in the wings for Powell. The network had uncovered a young writing talent with an idea for a show that would cast Powell as another private eye, only this

time he would be a former singer-turned-shamus and a one-time World War Two OSS officer. He'd get to sing one of his old songs to his girlfriend in each show, and his spy training would come in handy solving the often violent capers. The private eye also would have a comedic, adversarial battle of wits with a police inspector, and the self-effacing wisecracks and double talk would be dropping out of both sides of his mouth like never before.

Powell fell in love with the idea for "Richard Diamond, Private Detective" instantly, and struck up a friendship with the young creator-writer that would last the rest of his life. Powell's influence on this fella would later have a profound effect on television of the late '50s, on the use of jazz music for movie and TV soundtracks, and would change the way film music was packaged forever. All because Powell had a love for jazz, and he passed that love on like a good mentor should.

That young talent was Blake Edwards.

First off, Edwards and Powell agreed that the show should have a jazz theme. That became "Leave It to Love" by Henry Russell, with Powell whistling pieces of it during each opening and closing segment. Even the bridging music was pure jazz-oriented.

Edwards wanted the show to be slick and past-paced with Powell playing a dapper, smart-mouthed bon vivant who never seemed to take anything seriously, but who could get very tough and slap around unsavory characters when the scripts called for it.

This was one "Diamond" that would not be in the rough. Powell had learned by listening to "The Jack Benny Program" that one could sustain longer on the air if the main character was surrounded by a cast of equally interesting people, and the writers built those characters up as strongly as the lead, using a lot of continuing situations and gags that carried over week to week.

So Edwards followed the formula. He created wealthy Helen Asher, a sexy number who would be voiced by Virginia Gregg. She was a cool dame who was always calling Diamond at the office and making sultry suggestions that he should give up crime-fighting and come on up to her Park Avenue apartment for a little R & R. There was never any doubt what she really had in mind. Powell was ready to fly into her arms but inevitably someone would walk through the door or he'd get sapped in the hallway or another dame would sidetrack him with a promise of a high-paying bodyguard job. Guarding female bodies was a chore that Diamond never denied himself.

Diamond would finally make it to Helen's posh pad but only after the caper was solved. During the last few minutes of each program, he would sit at her grand piano and serenade her with a popular tune or a Broadway favorite or, likely as not, an old chestnut from one of his musicals. Edwards also created a nameless male neighbor who would scream in protest to Diamond's warbling, hurl a few insults and slam his apartment window during the song. This comedy-relief character would eventually hire a rival private detective, a parody of Jack Webb's Pat Novak, to devise a way of damaging Diamond's vocal cords so he would never sing again.

There were two regular cops on the show: Ed Begley, a popular character actor in films who eventually won an Oscar for "Sweet Bird of Youth," played Lieutenant Levinson, a homicide detective with an ulcer that was inexorably activated by Diamond's butting into his crime work. Levinson was always exploding at Diamond for aggravating his stomach pains: "Every time I get near you, corpses start to fall out of closets. I can't walk across a room without stepping on a body. Just once I wish you'd keep your distance and let my stomach settle down."

Diamond loved to engage in double talk with Levinson, leading him down nonsensical paths that inevitably would bring the cop to the brink of frustrated collapse. But when the chips were down, they'd put aside their friendly bickering and badinage to work in harmony to nail the crooks.

The other cop was a dimwitted precinct desk sergeant named Otis, who personified the thousands of incompetent police officers depicted in movies and radio series of the 40's. It was a common stereotype but Diamond had a way of putting him down that inspired listeners to return each week. Otis was played by Wilms Herbert who doubled as Helen Asher's butler, Francis. The pompous Francis was always unexpectedly present during the romantic interludes, which invariably included a prolonged smooching session that embarrassed him and sent him scurrying from the study.

Many of the shows opened with the phone ringing in Diamond's office, and Diamond giving out the corny witticisms: "Diamond Detective Agency. Happy homicide! We filter and choke on the way to your throat. Guard against throat scratch, enjoy strangling more ... Surplus hand grenades, black-market embalming ... we trail em, we nail em, if they're guilty we jail em. No charge for poetry ... If you have a little corpse in your home, swap it for something useful."

Comedy situations, which Edwards loved creating, abounded, often with Powell satirizing his past as a crooner or making fun of his current tough-guy image. In one 1950 show, June Allyson (Powell's real wife) playing June Allyson shows up in Diamond's office, asking him to find her missing husband, a guy named Dick Powell. Diamond's investigation never brings him face to face with Powell (that would have been a challenge for him to do both voices) but he does find out that the actor has done a vanishing act because Allyson is pregnant (she really was in 1950) and he doesn't feel up to the task of taking care of mom and baby. Diamond, however, convinces Powell to return home and face up to his responsibilities.

In another show, Diamond is hired to protect a seal named Timothy, and actually walks the "mean streets" with the seal at his side, and even takes a cab ride with Timothy down to the precinct house, where a frightened Otis climbs a ladder. The sight of the seal only aggravates Levinson's ulcer to a new threshold of pain.

When it's discovered that Timothy has a fortune in diamonds implanted in his stomach, the creature is rushed to the hospital. Over the telephone, Levinson calls "Rick" at Helen's place to give him an update:

Levinson: Timothy's very weak, the doctor thinks he doesn't want to live. No will.

Diamond: What's the matter? He was such a happy seal.

Levinson: I think he misses you, Rick. Every time someone mentions your name he honks and raises a weak flipper.

Diamond: I'd better come right down.

Levinson: He's sinking fast.

Diamond: Do you think if he heard my voice ... Can you get a phone near him?

Levinson: Hold it. I've got it next to his ear. Say something.

Diamond: Timothy ...?

Timothy: Hooonnnkkk.

Diamond: Wait ask him if he's seen a picture called "Mrs. Mike."

Timothy: Hooonnnkkk.

Levinson: Said he saw it. Didn't like the leading man. [Dick Powell no less.] Loved Evelyn Keyes. [Powell's co-star in the 1949 release.]

Diamond: I'll sing him the theme song.

After a rendition of "Kathy," a weepy, sentimental Irish ballad, Diamond is encouraged to hear that Timothy feels better and is moving his flippers wildly.

Levinson: I guess the singing did it.

Diamond: Whattaya mean, you guess? When I sang with the Peter Pan Five we played two weeks at the Coral Gables Hotel in Florida.

Levinson: So what?

Diamond: So what? Five minutes after I opened my mouth every seal in the Biscayne Keys came in and sat ringside.

Levinson: That sounds like a pretty good act. What'd you give it up for?

Diamond: Well, I got a sore throat one night and the place was up to its ears in alligators.

Despite all this playfulness, there were times when "Richard Diamond" got very serious dealing with assassins, hit men and serial killers. The underworld was sometimes Damon Runyonish, but it could also be extremely violent. There are several episodes in which a couple of gunsels sadistically work Diamond over, kicking him and bashing him with their fists. No other crime program from this time period dealt with cruelty as raw and frankly as "Richard Diamond." The show was definitely on the cutting edge of radio, with Powell urging Edwards to push for more with each new script.

Powell would thrive on "Richard Diamond" for four seasons. Years later when the show went to TV, with David Janssen playing completely humorless Diamond, it was clear that without the team of Edwards and Powell, it was a thin shadow of its former self.

When "Richard Diamond" left radio in 1952 Powell pretty much gave up acting, preferring to spend his time producing television shows. He had joined ranks with David Niven, Charles Boyer and Ida Lupino to create Four Star Television, which produced "Four Star Playhouse." The four actors alternated doing the weekly show.

Powell had always been sorry that "Richard Diamond" had finally run its course, and wanted to do a new variation. So, in the mid-50s, Powell reteamed with Edwards to create "Dante's Inferno," which appeared sporadically on "Four Star Playhouse." In an effort to recapture some of the spark of "Richard Diamond," Powell played a sassy, sometimes sardonic restaurant owner who kept a secret gambling casino in the back. Regis Toomey was the cop always trying to close the joint down, but who secretly liked Dante and helped him track the really dangerous criminals. He was an obvious retread of Lt. Levinson, though the friendly antagonism was lost.

Dante was the same kind of flippant, self-effacing guy that Diamond had been, only he had mellowed a whole lot. Vowing never to touch the "stuff" again, he drank only coffee provided to him by a faithful bartender. Missing from this new mixture was a regular girlfriend to keep Dante warm. Helen Asher or her counterpart was sadly needed. The satire and magic of "Diamond" just couldn't be recaptured on the medium of television and only a handful of episodes of "Dante's Inferno" were produced.

When Powell grew weary of TV production, he turned to directing features, the best of which would be "The Enemy Below," a 1957 World War Two submarine saga with Robert Mitchum and Curt Jurgens giving powerful performances as battling adversaries. Powell also directed a John Wayne action film in which Wayne played Genghis Khan. "The Conqueror" was shot in the desert near Kanab, Utah, not far from atomic bomb test sites.

An urban legend persists to this day that many who worked on "The Conqueror" died prematurely from exposure to radiation fallout. Powell died in 1963 at the age of 62, reportedly of lung cancer. But he was a hopeless chain smoker all his life, so the urban legend will have to go unsubstantiated. Ironically, the "Richard Diamond" sponsor for many years had been Camel cigarettes, the virtue of which Powell espoused in dozens of shows, sending free cartons of cigarettes to servicemen in hospitals all over the world.

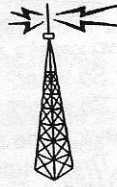


MY START IN RADIO

(PART TWO)

by

George E. Steiner, Ph.D.



Dr. Steiner was an actor on the Lone Ranger radio program while a graduate student at Wayne State University in Detroit. He started his broadcast career on a small 1000 watt independent radio station in Sanger, California in the 1940's. He now continues telling us of his experiences in those early days.

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"As a Disc Jockey"

I really tried being a disc jockey but I never quite made it. Oh, I had a kind of disc jockey program every morning at 7:30. Some mornings I just didn't feel like dedicating the record to Susie in Parlier or Pauline in Fowler.

The United Press radio wire always had radio wire copy that included some funny slices of life stories. Well, I would read the story and then try to tie the punch line of the story into the title of the record. Sometimes it worked and sometimes it didn't. One time when the punch line of the story, and the title of the song, was "I Wonder Who's Kissing Her Now," I asked if anyone knew what a "now" was. I do know that a carload of commuting Fresno State College students used to listen and they told me they liked the program. My boss, Mr. Ed Terry, didn't agree with them, and one day he called me aside. "George, me boy, the stuff you're doing on the 7:30 show is very good. It would be OK for big city populations, but not for farmers. No more, OK?" I was crushed. I really spent hours working on this

show and he didn't like it. And he was the boss. I guess I wanted to be different. One time I played the same record every morning all week long. It was a brassy tune, and if I was just any ordinary listener just waking up and hearing this I'm sure I'd want to shoot the announcer. I still have the very record I used. The title of the song was "I'm Looking Over a Four Leaf Clover."

I'll never forget one morning's broadcast. I was running a little late. I put the stack of records I wanted played in the control room and placed them on a table in the order that they were to be played by the engineer on duty. He always placed them on the turntable and cued them up. On this particular morning the engineer, Lyman Triester, wasn't in the control room at the time, however I was certain he'd be in the control room to close out the preceding program, and open my program with my theme music. I went back into my announce booth studio and waited. The hands on the old wall clock were getting closer and closer to air time and I saw no

engineer. Well, I didn't see him crawl, on his hands and knees, into the control room totally out of my sight. Nor did I see him put on my theme music finally. Well, he got a good laugh out of this little prank but I didn't think it was funny at all. He turned down the volume of the theme and threw the switch that opened my mike. I introduced the program and the first musical selection. I remembered that my first selection, on an old 78 rpm record, had a red label. Just as I finished introducing the number the engineer held up a broken red label record in front of me, then held up his hands to say, "What should I do? Your record is broken." Well, again he was pulling my leg. He was doing more than that, he was making me very nervous. There was no way I could correct the problem because we were separated by a glass wall and there was no way, even if I shouted, that he could hear me. He had the control button for the intercom. He obviously had my red label record all cued up and what he held up was a separate broken red label record. Little pranks like this took place in nearly

every radio studio. Maybe it was done to break up the monotony as well as the performer. There are a number of stories just like this that happened, like the news announcer who would always stand up as he delivered the news over a boom microphone. That was a mike attached to a long arm contraption that could be

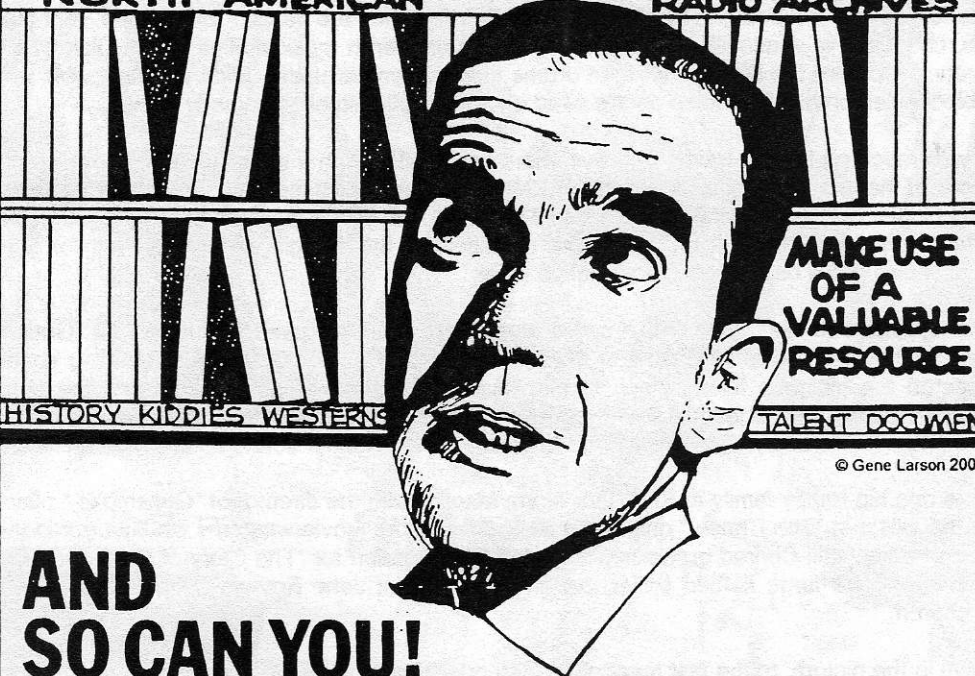
moved on wheels around the studio. One day, as he was delivering the news, someone came into the studio and set his news copy on fire. That can be very upsetting. Then, just as they did that, they proceeded to move the mike all around the studio floor. He tried to keep on mike. Then they loosened his pants and had them fall down on his

shoes while at the same time they moved the mike around even faster. All in a day's work, I guess, but that too was a part of the good old show biz. That's what they said anyway.

(Next time Dr. Steiner will tell us about "kid's shows.")

"I CAN HEAR IT NOW...."

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THOSE DARING YOUNG MEN AND THEIR SOUND EFFECTS

by the "old timer" 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.

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Them was the days, by gum! Them old cronies of mine you see in the photo accompanying this article represent the nucleus of what was a professional bunch of radio sound effects artistes of the thirties, forties and fifties. The occasion for the picture was Clark Casey's retirement party. Clark is the one Gus Bayz is tootin' the bulb horn at in the photo. That bulb has long since rotted away, but I can still give it a toot by blowin' into the horn with whatever force of breath I can muster at the moment. Yes, I guess you might say I sort of inherited the horn when I retired from CBS/TV in 1977.

But let's get on with the story of what made these buddies of mine decide to get into sound effects. The reason I describe them as "daring young men" is because there was no such thing as training schools for learnin' the trade. Their backgrounds? Well, they are varied. Billy Gould, (not pictured) like me, came out of vaudeville. Ross Murray was a dancer in musical films. Jack Dick was a trap drummer. Traps are the items other than drums that a drummer uses. Slide whistles, whiz whistles, wood blocks, tempo blocks and so on are used on many radio situation comedy shows.

There was much on-the-job training. Newcomers would sit in with a seasoned sound effects pro and get a tour of the manual effects stored in the KNX basement which included warnings about not oiling squeaky hinges or repairing effects that looked broken. A door, for instance, that dragged across the platform it was hung on must be left in that condition so the scraping sound needed for a special series of shows could be easily recreated each week.

There were one-of-a-kind items like a swivel desk chair that was used exclusively on "Gunsmoke." The coil spring that allowed Matt Dillon to lean back made a TRADEMARK squeaking sound that underscored the dialogue taking place in the office. The special pair of spurs and the bundle of insulated wire used for the leather sound of the saddle when Matt was mounting or dismounting were stored safely in a locker by Tom Hanley and ray Kemper, the regular sound effects men on the show.

We were one big happy family at KNX/TV. Norm MacDonald, the director of "Gunsmoke," played the part of the villain in "The Chase," one of my KNX 8mm home movie westerns we shot out in the San Fernando Valley. Bill Conrad graciously recorded the narration for "The Story of Saint Jane Francis" epic I staged on a large flatbed trailer, parked in the Saint Jane Francis School yard, next to my parish church.

The guys in the picture, to the last man, would "stand in" for anyone of us who had a conflicting "freelance sound job" at a recording studio. This is how we were able to do effects on transcribed programs like "Red Ryder," "Straight Arrow," "The Scarlet Queen," "Chandu the Magician," religious programs, comedy albums, and even animation sound tracks for filmed shows like "Crusader Rabbit," which I did for several years at Radio Recorders. They had a more inexpensive system of matching the animation to the sound track instead of vice versa. It was recorded as though it was a radio show. Tom Hanley, Ray Kemper and Bill James were kept busy with "Gunsmoke," "Scarlet Queen"

and "Straight Arrow." Gus Bayz, who came over from NBC, joined Dave Light and yours truly on "Gene Autry's Melody Ranch." Clark Casey and Cliff Thorsness go back as far as "The Eddie Cantor Show" and the beginning of "Phillip Marlowe." Casey, who the pictured retirement party was held for, was the sound effects guy on "My Favorite Husband" and later joined Berne Surrey on "Pursuit." After a mail order course, Berne became a shrink in Beverly Hills in the fifties. Jack Dick did shows like "Life with Luigi," "Cisco Kid" (transcribed at Radio Recorders) and "Stars Over Hollywood." Ross Murray shared "Suspense" with Jack Sixsmith and Ross also wrote scripts for the show. Billy Gould and Cliff Thorsness shared the honors on "Escape," a show which later moved over to television. Vic Livoti had a long run on "Beulah," which was recorded at the 6000 Sunset Blvd. Recording studios. Wayne Brandt and Al Piepmier were audio technicians who kept our equipment in shape. Frank La Marca joined our staff in television. Harry Nelson joined us from the ABC studios in Hollywood.

The gentlemen in the picture all developed an expertise of their own while learning on the job. For radio they learned to visualize scenes from the printed dialogue and narration, and from that visualization they could create the background sounds and "on mike" sounds which gave the listening audience a mental picture of what was going on near and around the actors.



CBS SOUND EFFECTS STAFF CELEBRATE CLARK CASEY'S RETIREMENT

TOP ROW: Wayne Brandt, Ross Murray, Jack Sixsmith, Harry Nelson, Tom Hanley, Bill James, Ray Kemper, Vic Vivoti, Jack Dick, Al Piepmier

SEATED: Frank La Marca, Cliff Thorsness, Clark Casey, Ray Erlenborn, Gus Bayz.

KREMER'S DRUGSTORE

on the
FIBBER McGEE AND MOLLY SHOW
by
Dr. Mickey C. Smith

Fibber McGee and Molly was one of the most popular radio shows of all time. It ran in one form or another from 1935 to 1959, a total of 1,317 broadcasts. The show was wholesome, warm and very, very funny. The format for most shows consisted of a string of characters knocking at the McGee's door (79 Wistful Vista) to engage in conversation, although the McGees did venture out.

Stories could be very simple. One show consisted of attempts to find a squeaking board, only to find by broadcast end that it was McGee's shoe that squeaked. It relied on good writing and continuing gags for much of its success. Similes, metaphors, puns and garbled language were the writers' weapons. ("Duller than a dime store chisel.")

Much has been written about this wonderful show. Consequently I have resisted the temptation to write about Fibber and Molly except as a vehicle for Kremer's Drugstore. Any fan of Fibber McGee and Molly will have heard of Kremer's Drugstore. Indeed, the drugstore was featured on the show much more often than was Kremer himself. Kremer's Drugstore was located at 14th and Oak in Wistful Vista. We are sure of that, not only because the location was mentioned on more than one occasion, but because a running writer's inside joke was to locate everything on the show at 14th and Oak.

According to the late Phil Leslie, one of the great writers for Fibber McGee, Kremer's had a counterpart in real life. By Leslie's recollection there was a Cramer's (as it was then spelled) Drugstore in Grand Rapids, Michigan which Don Quinn used as a model for the one in Wistful Vista. Cramer's (as it was) was first mentioned on the show in the November 1, 1937 broadcast by Hal Peary playing Gildersleeve.

Kremer was not always played by the same actor. Ken Christie appeared in the part most often according to Tom Price's encyclopedic book, *Fibber McGee's Closet*. Also appearing in the role was well-known character actor, Ed Begley. Others for whom documentation is available in the part of Kremer were: Will Wright, Bob Easton, William Conrad, Howard McNeer, and John McIntyre.

Kremer's Drugstore was involved in the Fibber McGee show, indirectly, on many occasions through two recurring characters: soda jerk Ed Tatum and Kremer's nephew, Milton. Ed Tatum, played by Gil Stratton Jr. appeared in 1952 and 1953. Milton, played by Bud Stephan, was a semi-regular in 1949. Others who portrayed clerks or soda jerks in the drugstore were Parley Baer and Jack Kruschen. Bill Thompson who played, brilliantly, many parts on the show, had the role of a druggist (not Kremer) on the January 19, 1955 broadcast. And, for trivia fans, Dick "Peavey" Le Grand (the druggist on Gildersleeve) was Ole, the janitor.

Fibber McGee and Molly were sponsored by pharmaceutical companies at various times. Among their sponsors were Tums, Alka Seltzer and Carter's Little Liver Pills. They also appeared in at least eight one-minute commercials for Alka Seltzer in September, 1955.

Ed Kremer was never a very likable character on the show. It is not clear whether this was a result of his constant harrassment by McGee or whether it was intended that he be dour. Writer Phil Leslie could shed no light on this portrayal, which appears to have "just happened." Similarly, Doc Gamble was surely the only radio physician of the era to be subjected to ridicule and insult (which McGee did on every show). Leslie, while acknowledging this, did not find it surprising. The insults traded by McGee and Gamble and McGee and Kremer were simply a showcase for the writer's wit.

The following excerpts have been gleaned from recordings of broadcasts

December 14, 1948 - McGee finds himself on the Kremer Drugstore scales, while waiting for Kremer to fill a prescription.

Kremer: Here You are, McGee. I hope this fixes up that sprained ankle all right.

Molly: Sprained ankle? The prescription was for a gargle, Mr. Kremer.

Kremer: That's all right, it won't hurt his ankle either.

McGee: But I ain't got a sprained ankle.

Kremer: Look, McGee. I had five other druggists look at the prescription at a Rotary luncheon this noon. And all but one of us agreed that it was for a sprained ankle. The other one thought it was a Chinese laundry ticket. Who are you to argue with five druggists. That'll be \$1.80.

April 26, 1949 - This program is notable for providing an example of both the writing on this show, and the medical lore it contained.

McGee: It's as much of a challenge to me as it would be to you if a strange new epidermis broke out.

Doc: You probably mean epidemic.

McGee: Don't give me that epidemic business, Tummy Thumper. I ain't so dumb that I don't know that an epidemic is a needle that you shoot people in the arm with. It's full of sterile water and you tell 'em it's a rare medicine that costs eighteen bucks a shot.

Molly: That's a hypodermic dearie.

McGee: Oh yeah? Who's being kidded.? Hypodermic. That's the guy that always imagines he's sick.

Doc: You are now talking about hypochondriac. Long may they live!

McGee: I am? Then what did I say wrong in the first place?

Molly: You said something about an epidermis breaking out.

Doc: Epidermis is skin.

McGee: Can't your skin break out? I was right, wasn't I?

February 5, 1952 - The McGee's are paying bills in this episode. McGee fills his pen spilling ink. "That's what happens when you buy cheap ink from a guy like Kremer's Drugstore." At the drugstore (to buy some envelopes), there is typical acrimony between McGee and Kremer. McGee doesn't want a whole package, just one envelope. He also wants his cigarette lighter filled (the one from his coffee table). Kremer fills the lighter, muttering:

You had to have a drugstore, Kremer. Why didn't you stay in the veterinary business like you started to? If you're gonna deal with a jackass anyhow, you might as well...(trails off).

March 25, 1952 - In this hilarious episode McGee "helps" Kremer's soda jerk run the drugstore in the owner's absence. McGee's ideas on merchandising are at least unorthodox. First we learn that McGee, himself, once worked in a drugstore "after Old Man Wiggins stabbed me with a pitchfork. I went to

work at Mr. Duffner's Drugstore." He only worked three days, however, as Mr. Duffner caught him with his hand stuck in the horehound candy jar. Drugstore Merchandising 101; teacher: Fibber McGee.

McGee: Look at that sign behind the soda fountain. "Ice cream sodas, twenty-five cents." What kind of selling is that? Yank it down, Ed. Make up a new sign that says, "Ice cream sodas fifty cents." Then run a line through the fifty and make it twenty-five cents. Sure, that way people will think they're gettin' a bargain, see?

McGee also knows the value of comparison sales.

McGee: We'll run a combination sale. Four items for one price. F'rinstance say a two dollar package with a pair of specs, a jar of salve, a box of cards and a box of soap flakes.

Molly: Well now who on earth would want that combination?

McGee: Well it would be very handy for a near-sighted man with a split lip who wanted to play solitaire while he took a bubble bath.

Indeed, just such a customer does turn up, but McGee's pricing policies are certain money losers for Kremer. When Kremer returns he is more than a little upset by McGee's banner across the front of the store: "Don't go across the street to get cheated. Come here." The soda jerk's job is clearly in jeopardy. McGee threatens to take his business elsewhere if the soda jerk doesn't get a raise. A private conversation between McGee and Kremer results in a raise and a promotion...if McGee takes his business across the street and stays out of Kremer's Drugstore.

Kremer was not a pleasant person. On the other hand McGee would have driven Cosmos and Damian both to distraction. It is difficult to determine which, in the the mind of the listening public, came away the villain.

Kremer's Drugstore, as noted, was a regular feature on this show. In spite of the occasional fracas, the McGee's were "loyal" customers. (Pharmacists of the era are likely to recognize their own, nonpaying customers in the McGee character.) Overall it is likely that Ed Kremer was no help to pharmacy's image, in spite of the obvious provocation by Fibber.

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:

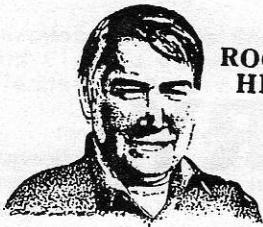
For a catalog of the shows available in our cassette library send \$3.00 to Gerald Curry, P.O. Box 5122, Stockton, CA 95205.

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



ROGER
HILL

THE OLD CURMUDGEON

Sometimes I reminisce and think back over the past sixty years. I remember when I first came to San Francisco and got a job. It was with Heggeblade-Marguleas, a produce brokerage firm. I did office stuff, learned to run the teletype and handle traffic such as helping with the re-routing of railroad cars of produce. It was interesting, different and could have been a good career job. But me and my big mouth ended up with a foot in it. This company had many dealings with many people. They had some arrangement with Groucho Marx and a grapefruit ranch he owned. One day I intercepted a teletype message that Groucho Marx was coming to meet with the big chiefs in our San Francisco office. It was supposed to be very hush-hush. Naturally, I blabbed on the teletype to "say 'hello' to Mr. Marx for me." This ended up with getting me fired so I've always told people that, in a round about way, Groucho Marx fired me.

When I was a kid of about seven or eight, Hopalong Cassidy was putting in an appearance at the Lazarus department store in Columbus, Ohio. This must have been around 1948. Mom took me to stand in line with what seemed like a million other kids and as we moved along, each kid got a "hello pardner" or other comment and maybe a handshake from Hoppy. I can't remember much else about it, but I was disappointed that we didn't have a chance to talk a while. Naïve little me!

Back in June of 1973, NARA put on a dinner honoring Carleton E. Morse. Except for meeting Bill Baldwin and the other notables at that dinner, and the fairly long friendship I was privileged to have with Carleton, I've been somewhat isolated from the famous and notable. Oh yes, I did meet Olivia de Havilland at the USO when I was stationed in Germany with the U.S. Army, but at that time I knew nothing other than she was some sort of film personality. I was just a dumb old country kid.

I suppose my most valued relationship was that with Mr. Morse and his first wife, Patricia. He was a true gentleman and his wife was just wonderful to my wife. We saw each other several times and I felt pleased to be able to do some nice things for him as well. He was a very kind man and one who I will always hold in the highest esteem.

When my mother and father made a visit West in the early 1970's, I took them by the Morse's to meet them and say "hello" (having cleared it first with them) and they were just as gracious and friendly toward my parents as could be. Any son treasures those moments of being raised just a bit higher in his parents' eyes, and the Morse's certainly boosted my image. My mother was impressed by having a light lunch of dishes once owned by Joan Crawford.....and my dad loved the way Carleton could converse on farm subjects as if he'd just stepped down from a John Deere and a day's plowing.

I suppose this is one of the finest pleasures we have as we come to the end of our lives.....to look back and appreciate and treasure those highlighted moments which have meant so much to us. It's something no one can ever take from you. Memories are wonderful

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 these five was completed in the initial three parts of the series.

PART 4

Just because a daytime drama made it to the network airwaves and -- in some cases -- lingered there for a few decades, it did not have to be paid for by a soap manufacturer to qualify for the appellation *soap opera*. In the late 1940s and early 1950s, in fact, well within the heyday of radio's Golden Age, only 13 of the 28 serials still airing daily were underwritten by concerns with core businesses in detergents, personal and household cleansers. Procter & Gamble supplied 11 of those washboard weepers, continuing its long reign as the single most supportive sponsor of the genre.

Of the remaining soap operas, a quartet of firms subscribed to the 15 serials that weren't connected with soap manufacturers. Three of those were primarily into health goods while the fourth was a food and beverage supplier. Alphabetically, they included American Home Products Corporation, General Foods Corporation, Miles Laboratories, Inc. and Sterling Drugs. Each was a formidable competitor and through years of association with multiple serials underscored a belief that these dramas provided a satisfactory return on their investments. We shall focus on each one in the order named.

American Home Products Corporation (AHP) carried a line of health supplies under its packaged-goods subsidiary, the Whitehall Pharmacal Company. Whitehall included such familiar brands as Anacin pain reliever, Freezone corn remover, Bi-So-Dol analgesic, Kolynos toothpaste and tooth powder dentifrice, Neet hair remover, Infrarub sore muscle balm, Kriptin antihistamine, Heet liniment, Dristan and Primatene cold remedies, Preparation H hemorrhoidal medication, Sleep-Eze calmativ and others. In a memorable and prolonged campaign the serial announcers were concerned about a malady that the commercial gurus had labeled "American Stomach." For months they pushed a product designed to correct that debilitating condition. AHP wasn't done, however. Through its household products division, Boyle-Midway, it also offered a line of wares for the home:

Aerowax and Olde English floor cleaners, Easy-Off oven cleaner, Black Flag and Fly-Ded insect repellents, Wizard room deodorizer, Sani-Flush toilet cleanser and more.

From its vast arsenal each day the firm would draw on certain commodities to receive commercial treatment on a quartet of daytime dramas and several nighttime mystery series it sponsored on radio every week. For many years AHP offered two popular back-to-back serials on CBS -- *The Romance of Helen Trent* followed by *Our Gal Sunday* between 12:30 and 1:00 Eastern Time -- and two back-to-back on NBC, *Just Plain Bill* and *Front Page Farrell* from 5:30 to 6:00. For years a cadre of announcers was retained by the sponsor to deliver the commercials on its various series, daytime and nighttime. Sometimes the same spokesman was heard on several of AHP's shows in a given day. Possibly the most repetitious among them were Larry Elliott, Fielden Farrington, Ed Fleming and Don Hancock, who extolled the virtues of Anacin so frequently (on the daytime serials and on such programs as *Mr. Keen*, *Tracer of Lost Persons* at night) that their audiences could speak right along with them:

Anacin is like a doctor's prescription . . . that is, it contains a combination of medically proven active ingredients in easy-to-take tablet form

So many listening to me now have had an envelope containing Anacin tablets given them by their dentist or physician

I'll spell the name for you . . . A-N-A-C-I-N. Anacin. At any drug store in handy boxes of twelve and thirty tablets and economical family-size bottles of fifty and one hundred

The first few tablets are guaranteed to give you the relief you seek or your money will be refunded in full.

General Foods Corporation (GF) also underwrote a quartet of daytime dramas on radio for years, two of them on CBS and two airing back-to-back on NBC. On CBS the firm opted for *Wendy Warren* and *the News* at 12 noon for its Maxwell House coffee brand. At 2:00 it featured *The Second Mrs. Burton* for Satina laundry starch and LaFrance bleach. Hugh James delivered the commercials on both series most of those years. From 5:00 to 5:30 on NBC GF supported *When a Girl Marries* with Sur-Jell ("The powdered pectin product that takes the guesswork out of jams and jelly-making"), and *Portia Faces Life*, most often for Post Raisin Bran and Post 40% Bran Flakes ("Life is swell when you keep well," announcer George Putnam assured the fans daily). Hugh James often turned up on the NBC shows to narrate there, too. Other GF foodstuffs plugged through "cowcatcher" commercials at the end of these quarter-hours included Jell-O gelatin desserts, puddings and pie fillings; Gaines dog food; Baker's chocolate and coconut; Calumet baking powder; Swans Down flour and cake mixes; and Postum instant beverage.

Miles Laboratories, Inc. developed a long line of health aids, too, and bought numerous shows to keep those goods before the public. Its product base included Alka-Seltzer acid-indigestion reliever ("Listen to it fizz!"), Bactine antiseptic, Tabcin heartburn antidote, One-A-Day multiple vitamins, Miles Nervine anxiety calmate, Chooz antacid gum and others. At varying times Miles underwrote *Hilltop House* on CBS and on NBC *Just Plain Bill*, *One Man's Family* and *The Woman in My House*.

One Man's Family exploited the premium concept nearly as much as the serials sponsored by B. T. Babbitt, Inc. (including *David Harum*, *Lora*

Lawton, Nona from Nowhere). When premium offers were mentioned on the air -- for cookbooks, flower seed packets, photographs, diaries, sheet music, record albums and scrapbook recollections of the family's past -- hundreds of thousands of requests poured in. *Teddy's Diary*, purportedly in her own handwriting, drew more than a half-million requests in 1937. Father Barbour's 32-page printed legacy to each member of his family, *This I Give* -- initially promoted on the broadcast of March 23, 1953 -- demonstrated the ongoing power of premiums, even when television was taking listeners away. Tens of thousands of Bactine boxtops, each accompanied by a quarter, were received in Miles Lab's offices in Elkhart, Indiana.

Unlike the other major sponsors of daytime radio serials, Sterling Drugs simplified its holdings: after getting its feet wet early in the game with NBC, it bought an hour of NBC time in the middle of that network's block of strong serials and concentrated its efforts there for many years. Sterling launched the four o'clock hour with *Backstage Wife* and followed it with *Stella Dallas*, *Lorenzo Jones* and *Young Widder Brown* -- all Frank and Anne Hummert-produced series, coincidentally.

Sterling could be favorably compared with American Home Products, another health goods manufacturer, for it created a long line of products, then dipped into its vast arsenal at will, moving various commodities between its serials each day. Its most common brand names included Bayer aspirin pain reliever, Astring-O-Sol mouthwash, Campho-Phenique canker sore medication, Double Danderine hair preparation, Energine cleaning fluid and Energine Shoe-White polish, Fletcher's Castoria laxative, Haley's M-O mineral emulsion oil laxative, Ironized Yeast vitamin supplement, Lyons' toothpaste and Dr. Lyons' tooth powder dentifrice, Mulsified Coconut Oil shampoo, Phillips' Milk of Magnesia laxative, antacid tablets, toothpaste, tooth powder and face creams, ZBT baby powder and other remedies

Sterling also tended to develop a corps of leading NBC announcers and rotate them around the hour. Only George Ansbro stayed in place on *Young Widder Brown* for the full run. Otherwise, one might hear Ford Bond, Howard Claney, Frank Gallop or George Putnam bouncing around on NBC serials throughout the afternoon.

At least once Frank Gallop opened *Backstage Wife* with this line of commercial copy: "Many fastidious women know that hair must be washed frequently and thoroughly to keep it not only lustrous, but -- what's more important -- fresh and cleanly fragrant." The missive, for Mulsified Coconut Oil shampoo, probably sent millions to their dictionaries to discover what a "fastidious" woman was. She wasn't living in the fast lane, as they might have postulated. According to *Webster*, she was critical and discriminating, not easy to please. Was the level of intellect among the homemaking faithful so high that most of those in *Wife's* audience had little difficulty grasping Gallop's meaning? Or, just perhaps, was this the reflection of an overzealous copywriter run amok?

Perhaps better identified with *Backstage Wife* was Ford Bond, the same announcer whose staccato-style delivery of the Bab-O commercials on the Babbitt series made his voice so distinguishable. On *Wife*, his deep, resonant basal tones bellowed such familiar commercial slogans as "Keep it clean with Energine!" Perhaps he could be forgiven that but maybe not "pityrosporum ovale," which daily rolled off his tongue with ease. He claimed that disease, a malady that most people didn't know they had, was a common cause of dandruff. What to do? For years Bond assured listeners that Double Danderine would kill the stuff on contact.

Several other major corporations also took the daytime dramas seriously. In the early 1940s General Mills, Inc., a cake and flour mix and cereal-maker associated with the serials since their inception, also bought an hour of NBC time -- from 2:00 until 3:00, commonly referred to as "the General Mills hour." In fact, drama mama Irna Phillips gathered three of her strongest soap operas there during the first 45 minutes of the "hour" -- *The Guiding Light*, *Woman in White* and *Today's Children*. A fourth serial, *The Light of the World*, produced by the Hummerts and based on biblical narratives, rounded out the General Mills "hour."

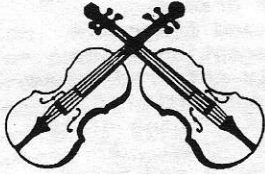
In an exercise that would be repeated several times but never work again quite as well, Phillips employed a "crossover" effect, allowing her figures to move freely between her trio of serials. For instance, Dr. Jonathan McNeill, a character in *Light*, wandered through *Woman in White's* Municipal Hospital while visiting some of his patients. Later, he consulted with Dr. Paul Burton on *Today's Children* about a case involving both medics. To pull this off, Phillips selected actor Ed Prentiss, who -- almost from *Light's* start -- played a major character, Ned Holden. He became the adhesive tying the segments together. As host-narrator, he introduced the three Phillips serials while continuing to be an active member of *Light's* cast.

In the waning days of radio's Golden Age the Gillette Company took an active interest in promoting some of its wares via the washboard weepers. On October 27, 1947 the firm brought a new serial to the air, *This Is Nora Drake*, on behalf of its Toni hair care products division (home permanents, shampoos, rinses and similar commodities). The show's first announcer, Bill Cullen, the affable man of TV game shows with the horn-rimmed glasses and an elfin grin, once delivered a commercial for the sponsor that would have certainly been challenged by a more liberated audience a half-century later. The copy read: "Each month more than a million women use Toni home permanents -- schoolgirls, secretaries, housewives -- women with no more experience or training than you have!" While we may be sure his words weren't intended to be condescending -- and may not have been perceived that way in 1948 -- Cullen's remarks would in no way amuse women if read over the air today. The anticipated storm of protest that might result could lead to strong reprimands and perhaps terminations for those responsible. The ad agency, Foote, Cone and Belding, was surely working in a kinder, gentler, more accepting age (except, perhaps, of women).

Gillette continued to support the serials for its hair care products by later buying *One Man's Family*, *Young Doctor Malone* and *Young Widder Brown*. On the latter, in that series' waning days, it brought on popular radio actress Ruth Warrick as spokeswoman for its Prom home permanent commercials.

There were other well-known firms that bought time on the daytime dramas, of course. Included were Bristol-Myers, Inc., Pharmaco, Inc. and Staley Corporation. Yet the point was established early in this series that Procter & Gamble "virtually built daytime radio for the networks by becoming its leading sponsor measured by number of broadcast time periods." P&G, together with Lever Brothers, Colgate-Palmolive, Babbitt and Manhattan Soap companies collectively established a genre that would bring pathos, pain, anxiety, encouragement, mayhem, jealousy, rage, humor, love, dissension, discord and joy to millions of home receivers for three decades. The series that they sponsored might have been tagged something other than *soap operas*, of course. But considering the bulk of their audience and what those fans were doing at the time, the appellation certainly seems appropriate.

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



From
JACK PALMER



BILL MONROE

The late Bill Monroe is so well known through his music that it is a little difficult to write about him without repeating many of the accolades he has received through the years as the "man who made the music." It was bluegrass music, of course. But he also had a long career on radio: usually on local or regional broadcasting but also on the network as part of the Grand Ole Opry. I will concentrate on that portion of his career.

William Smith Monroe was born in Rosine, Kentucky on September 13, 1911, the youngest of eight children. Coming from a musical family, William (soon known as Bill) was introduced to stringed instruments as soon as he was old enough to hold them. He eventually learned to play guitar, violin and mandolin. Within a short time he was able to play guitar well enough to back his Uncle Pen's violin playing at local dances. Bill's mother died when he was ten and his father a few years later. Bill went to live with his Uncle Pen and continued to play dances with him.

Two of Bill's older brothers had moved north to find work and in 1929 at age 18, Bill joined them in Indiana. The two brothers, who had been playing together before Bill was born, added the young Bill to their band. Since the oldest brother, Charlie, played the guitar and Birch the fiddle, Bill was left with the mandolin. Soon the band had a local following, which they expanded when they began broadcasting over WWAE, a Hammond, Indiana radio station. They soon moved to WJKS in Gary, Indiana, where someone from the Texas Crystals Company heard them. The company offered them a professional radio job to be sponsored by Texas Crystals. Birch was not interested and left Charlie and Bill to continue as the Monroe Brothers. Their new sponsor first sent them to KFNF, Shenandoah, Iowa where they spent three months before moving on to WAAW in Omaha, Nebraska. By 1935, after a stint at WIS, Columbia, South Carolina, they had arrived at WBT in Charlotte, North Carolina. With WBT's 50,000-watt station covering most of southeastern US, they shortly became one of the most popular country duos in the US. Now being sponsored by Crazy Water Crystals, they soon were also appearing on WFNC, Greenville, South Carolina and on WRTF, Raleigh, North Carolina each day. They were now popular enough to be offered a recording contract by RCA. The first recordings were made at an improvised studio in Charlotte on February 17, 1936. The first song was "What Would You Give In Exchange for Your Soul?" It became their signature song and was their most popular recording. Most of the songs they recorded were gospel or old country classics although they did do a few newer songs. Over the next two years they recorded 60 songs, all issued on RCA's Bluebird label.

On September 17, 1936, Bill's daughter Melissa Kathleen was born. A month later on October 18 Bill married Carolyn Minnie Brown, his daughter's mother. Soon there would be a son, James. Years later both children would appear as members of Bill's band. It was not to be the last time Bill's involvement with women was to create problems for him.

In 1938, unable to agree on their music, the two headstrong brothers split up, with each forming his own band. Bill went first to Little Rock, Arkansas where he played on the radio station, KARK, with a local pickup band. After a few months, Bill gave up the band and traveled across the south, eventually ending up in Atlanta, Georgia. There he picked up a new guitar player and began training him to fill Charlie's place. After a couple of failed auditions in Atlanta, Bill and his new guitarist drove to Asheville, North Carolina. There they were hired at station WWNC for a daily 15-minute show. Bill had named his new two-man band the Blue Grass Boys, for his home state of Kentucky. Bill advertised on his radio program for musicians and soon had instrumentalists who could play his music as he wanted it and also

could do blackface and other skits. Now that Bill had his new group in place, he recorded two more sessions for RCA, and then decided to head for Nashville and the Grand Ole Opry. By October 1939, he was a star member of the Grand Ole Opry, singing such songs as "Mule Skinner Blues" in his high tenor voice, while playing his mandolin faster than anyone had played one before. Bill had joined the Opry at an opportune time. The NBC "Red" Network had just started to broadcast 30 minutes of The Grand Ole Opry every Saturday night. Between the huge area across the U. S. covered by the four-hour Opry broadcast every Saturday night on Nashville's 50,000 watt WSM and the 30-minute network coverage, Monroe soon became very popular and was picking up thousands of dollars from his personal appearances. During this time, Bill continued to experiment with various band combinations. By 1945, he had settled on a banjo, guitar, mandolin and bass as his basic sound. His Columbia recordings made soon after are still considered Monroe's definitive sound.

However, before long, two of Bill's star band members, Lester Flatt and Earl Scruggs, left to form their own band; the first of many band members to graduate from Bill Monroe's band through out the years. At first Bill considered them traitors. Later he came to realize they were really expanding his music. In a few years there were several bands playing Bill's music, which was beginning to be called Bluegrass. Bill's acoustic music continued through the 50s as a counterpoint to the highly amplified honky-tonk flavored country music of the era.

In 1951 Bill and his brother Charlie were finally reunited on the stage at Corbin, Kentucky. They continued to make joint appearances occasionally over the following years. They even released an LP together in 1969. However, they never toured together again.

Bill and Bluegrass music were now completely overshadowed by rock and roll, which caused both tours and revenues to fade away. By the early 1960s, Bill's appearances were at smaller and smaller venues and often included visits to various local country barn dances such as the WWVA Jamboree at Wheeling, West Virginia. His main source of income was now the Grand Ole Opry and other WSM shows.

About this time Bill was discovered by the folk music crowd and by 1965 he appeared as the star at the first Bluegrass Festival, where he was acknowledged as the Daddy of Bluegrass. In 1967, Bill started his own Bluegrass Festival in Bean Blossom, Indiana. Already considered the originator of Bluegrass music, Bill was inducted into the Country Music Hall Of Fame in October 1970.

During the next 25 years, Bill introduced Bluegrass music to the world with tours in Canada, Europe, England and Israel. He also managed to record over 500 selections for MCA (now Universal Music) during this time. Monroe continued to receive honors over the years. In 1982 he was presented the National Endowment for the Arts Heritage Award by President Clinton. As late as 1988 he was awarded a Grammy for his album, "Southern Flavor" and in 1991 the National Academy of Recording Arts and Sciences (NARAS) awarded Bill its Lifetime Achievement Award, placing him with such greats as Louis Armstrong and Chet Atkins.

Bill continued to perform at the Grand Ole Opry until April 1996 when he had a stroke that ended his playing career. Being unable to play his music hastened Bill's death, and he died September 9, 1996.

THE END



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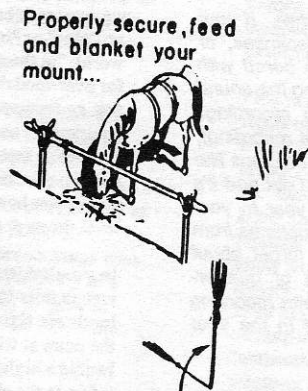
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STRAIGHT ARROW

PROPER CAMP

Select a site near fresh water.

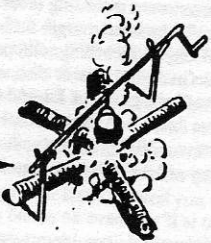


Put your grub in a bag on a post or tree limb away from ants and prowling animals.

Dig a ditch around your teepee so that rain water will not run through your bed.

Make a brush broom. Keep it handy, and dip it in water to quickly brush out a spreading fire.

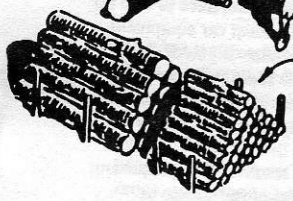
Build your fire on firm soil...first brush away all dry leaves, twigs, etc.



Keep filled water pail handy

INDIAN COOLER

INDIAN OVEN



Stack your firewood

FRESH WATER STREAM

Keep your string of cleaned fish under fresh water...securely tied and protected.



Published in April/May, 1950

SETTING RECORDING LEVELS FOR OTR IN THE DIGITAL WORLD

By Bob Burnham

I haven't written an article like this in a while. If your interests are primarily nostalgic reminiscences, or my usual editorials, then you might be bored with the topic. If you have an interest in preserving the sound quality of recordings by not making bad recordings yourself (and you're relatively new to digital recording), then this column will be helpful. I've written columns like this off and on since prior to the invention of dirt and it's always a blast to re-visit the topic. From year to year technology changes everything (actually sometimes from minute to minute). This being the case, forget about what I may have said about the virtues of quarter-tracked reel recordings in the 70s, or cassette recording in the '80s. Life is completely different in the year 2,000!

Most home recordists have some idea of how to set correct levels on their older cassette or reel decks. They hopefully know that as long as the average level peaks at around 100% (or "0" VU) that life will be good. They also know that a very occasional peak BEYOND 100% (or "in the red") is permissible. In fact, they may even be aware that higher-grade cassette tapes such as chrome or metal formulations have different (higher) peak levels than the standard cassettes.

In the analog world (i.e. cassettes, reels), on the standard averaging or peak reading type meters or LED display, you always have SOME margin for error. In fact, depending on what the program content is, it is desirable to "push" the levels as close to their limits as possible. Why? Because the higher the levels, the further away you are from having a recording with a lot of noticeable hiss. This is especially true for spoken word recordings such as old-time radio, talk show airchecks, etc.

The first widely available digital recording format introduced for both home and professional use was DAT (Digital Audio Tape) which comes in a small cassette type format. DATs are actually smaller than a standard analog cassette, but can potentially hold twice as much audio as a standard cassette.

DAT metering as well as all digital equipment metering (including CDs, MDs and direct to computer) has numbering that looks somewhat similar to the metering that may be comparable to analog equipment, but there are a couple of important differences.

On a standard cassette deck, you'll see the metering START (at the very lowest level) at maybe minus 20 or 30 then go to

zero, then, "in the red" all the way up to plus 3. With digital equipment, it could start at minus 50, but end at zero. There is no "plus" or "in the red." Instead, professionally in the digital world, "in the red" is sometimes referred to as an "over" short for over-modulation. An "over" is a VERY BAD problem that no amount of manipulation can fix or change. On the equipment I use most often, in fact, there is a display next to the meters that shows you how much "margin" you have based on the highest peak where you have the levels. If it shows you have zero margin, you'd better turn the recording level down or the next peak may be an "over."

In simplest terms, what the meter numbers on all VU and peak meters refer to is a measurement in decibels of how far the levels are above the noise level. With analog, "zero" refers to the point at which the tape is saturated. Some tapes can handle a higher level than others can. With digital, "zero" refers to the absolute maximum recording level that the equipment can handle. There is no margin no matter what kind of tape is used. A digital recording with peaks above "zero" is unlistenable. On digital tape or disc, each increment of volume is represented by a group of 1's and 0's. There is no representation above "zero." A digital recording that is over-modulated will have a VERY harsh burst of static every time the level peaks beyond what the equipment can handle.

What this translates to is if you have no sound processing equipment AT ALL, to avoid this problem, your home-recorded CDs and MDs MUST be at an average LOWER recording level than commercially produced CDs. This in itself, is not a problem for general-use digital recordings. It just means the listener will have to turn up the volume when listening to those recordings. In terms of noise, your margin of error in the digital world is A LOT greater. Just make sure those levels aren't TOO low. What CAN be a real annoyance is if you listen to your own CDs in the car, and have to turn up the volume on under-recorded CDs. On most car equipment, when you eject the CD, it switches to radio. If you don't remember to turn the volume down, the radio will blast you out of the car! Morale of story: Use extreme care in recording healthy BUT not overly healthy levels on CD.

For the most part, I have always used some kind of processing for any recording I mastered, regardless of the source or destination or program content. The better your original master, the easier your job is and your processing should be less aggressive. Processing, by the way, INCLUDES equipment that maintains proper levels automatically without introducing negative side effects.

Let's say you could go back in time and take with you the latest DAT deck, a low noise audio mixer like a Mackie and the state of art Neumann microphones. If you could take this array of gear into the CBS studios perhaps for an early 1950s broadcast of the Jack Benny program, what would you need afterward to make a perfect master from that studio grand master? All you would need is a gentle amount of compression to compensate for the varying distances the performers were from the microphone, and how the engineer balanced the levels of the theme music and sound effects. In theory, you should not need to make any adjustments to the bass or treble except for personal taste - and even then, any such manipulations should be VERY subtle.

I have some highly experienced clients who originate their syndicated talk shows from my studio. Even experienced broadcasters will not "work the mike" with perfection throughout the course of a broadcast. Any show where the main part of the content is talk will have a lot of dynamics as the host or performers interact with their in-studio co-performers. There is a such thing as radio broadcasters who are incredible with their wit and/or masterful delivery of a scripted program - but may not be technically as good at "working the microphone" as say, a present day AM radio newscaster.

This is where if you have a raw master (such as from that imaginary Jack Benny session), the real trick is to make that master sound like IT'S COMING OUT OF A RADIO! This is an amazing art that at a modern radio station, is accomplished with a piece of equipment that is no bigger than say, 6" tall by 19" wide, but came at a price of \$10,000. For home or studio recording purposes, however, good results can be achieved with equipment in the \$500 range - more or less, depending on how sophisticated you want to get.

To make your raw recording sound like it's coming out of a radio, the one and ONLY way to start when working with digital equipment, is to start with PERFECT RECORDING LEVELS. Can you achieve that "hot but not harsh and NEVER 'over'" status just by manually watching levels? No. All you can do is produce a "raw" recording. If you translate your analog masters direct to CD, your CD copy will just be a "raw" recording - not "bad" by any means - but just not "ready for prime time."

So what is a good and proper recording level for a CD (which is the most popular format for listening)? A good average level is in the range of minus 15 to 20 decibels. That will give you plenty of margin to avoid an "over." But you will probably want to record at a higher level. Most older broadcast recordings have a limited dynamic range, so you can probably record as "hot" as minus 5 on your positive peaks without getting into trouble. Recordings that originated as an aircheck off of a radio will have a narrower dynamic range as compared to transcription dubs.

When I record live musicians in my studio, the easy part is getting a good "take" from the performers. The real art is making the final recording have a finished and full sound. Depending on the complexity or the song, the number of

musicians and effects, a five minute song can take eight to ten hours of work to get it sounding right. It is an art form involving having the proper recording levels and tonal balance on each instrument, THEN tracking a perfect master for CD duplication. From the beginning to the end, the recording levels need to be precisely where they need to be.

From a practical standpoint, you say you have a really clean-sounding half track reel to reel recording of that Jack Benny session, but it was taken from the 16" transcription disc using equipment that was available at the time. There are a couple of different approaches you can take to get a good master.

First realize you are not going to have the dynamics or frequency range of a digital recording. You are going to have a grand master created on equipment capable only of broadcast standards of the era. Perhaps some will say part of the "charm" of the old shows is the way they sound. I don't know about you, but I don't much care for listening to scratchy 78 rpm records, and I have a certain tolerance since I know too well what life was like before CDs and DVD movies. But someone younger who was born in the year 1980 has never known what life was like buying LPs or owning a consumer reel to reel deck. So forget that "authentic" sound and put yourself into a mindset of doing whatever it takes to make those old transcription dubs LOSE some of that authenticity.

In a future installment of this column, we'll cover various tricks and tips I've used to make 1940s airchecks and transcription dubs sound more like they were broadcast in the 90s. The first and most important consideration (and most overlooked and abused) again, is getting the recording levels where they need to be.

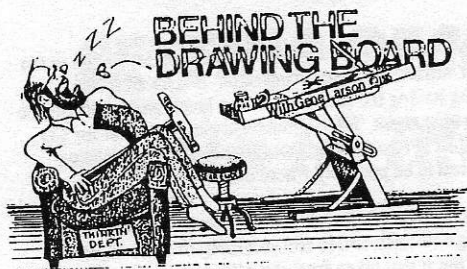
Today, I'm doing a lot of incredible things with digital audio, but a thorough understanding of the "basics" stems from what I learned a long long time ago through recording the old shows. As always, you can reach me through this publication, or via e-mail, fax, snail mail, or if you are resourceful enough, sometimes I can even be summoned to a standard phone. But don't call me unless you have a \$100 in the mail on its way to me (I'm kidding!).

Bob Burnham
8/15/2,000

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Bob Burnham can be e-mailed at platecap@brcradio.com. Website where this and past columns are archived is www.brcradio.com. Fax is (313) 277-3095.

Bob has operated BRC Productions for 25 years - may be best known to readers of NARA News as an OTR vendor of the past and still publishes a catalog of classic videos. Today, BRC Productions' primary business is broadcast syndication and recording studio services. Its most famous client is nationally known Attorney, Geoffrey Fieger, who originates his radio show from BRC studios in the Detroit area.



THE GREATS AND NEAR GREATS

by
Gene Larson

Some of us at one time or another have met a few of the greats or near-greats of the world, either by accident or just plain on purpose. As I glance over my left shoulder I see a photo of a poster I drew of the main characters who played on the once-popular "Laugh-In" TV program. It is autographed by the four personalities who happened to have been at the airport that day back in 1969....Dan Rowen, Dick Martin, Ruth Buzzi (the "Laugh-In sex symbol), and Dave Madden the confetti-thrower. These folks seem to be all but forgotten from that medium called television, yet we never seem to forget the names and voices from the Golden Radio Era, probably because our minds were each personally programmed by our own stimuli within to set down permanently-recorded "tracks" of our favorite shows....something TV could never do. My intention is to share with you the experiences of folks I have worked with in radio, or who I have met through radio, who had some fun or interesting things to relate. And to tell you some of the big-names I've met.

While training in radio, which included everything from

yoodeling the news to cleaning the toilets, I became friends with two interesting fellows at this particular station. One was Dan Niles, an account executive, who was a relative of Wendell Niles of vintage radio fame and he, Dan, had lots of interesting stories to tell. The trouble is, I forgot them! But I do remember that he was a handsome fellow with a voice that made mine sound like Henry Aldrich's at the time! His evidently being an *inherited* voice! The other fellow's name was Johnny Forrest, who I later worked with on day-shift at the station. Johnny was a talented guy who wrote stories and songs and who came up the hard way in life. I remember him telling me that he and Orson Welles would sit in a big auditorium between scarce jobs and share bread and cheap wine to keep them going (the wine definitely being bottled long "...before its time"). After finding out that Johnny had on-the-spot engineer tapes of two of his stories performed on *SUSPENSE*, I persuaded him to bring them to the studio so I could copy them for my meager collection. One story was particularly interesting in that it was almost entirely

narrated by Jimmy Stewart. A sadness comes with this remembrance. I went on vacation shortly after copying Johnny's tapes and received word during vacation that Johnny had died of a heart attack. Fortunately, however, I have those two autographed tapes to remember him by.

In the period of time that I was hanging around radio stations before that first radio job, I met a man named Dave Ballard who recited poems over the airwaves....and kept the women swooning like so many palm trees in a balmy breeze. In his earlier years, while out in Hollywood, he recorded recitations on at least the Decca and MGM labels. On the MGM album in my collection, he recites on one side and Jim Ameche (Don's brother) waxes poetic on the other. Somewhere along in that same era, Dave was in an MGM movie, held a long-term contract with Twentieth Century Fox that was interrupted by World War II, and then he turned to radio and television in Hollywood. He played lead in a network adaptation of Lord Byron, and I believe he was Lawrence Welk's TV announcer for a time. My remembrance of

Dave came to me recently when I found a package of three EP's (extended-play records) on which he recited some of those organ-accompanied poems.

Martin Toben, a local TV narrator, was one more fellow I met at that first radio station. He was a vintage-radio announcer and toured with the Spike Jones radio show as well. (It may be of interest to note that Spike Jones had his big break on radio as Fibber McGee and Molly's studio drummer.) One particular story that he told was really a gem. He had just begun announcing for Spike and the gang. Before the performance of one of the shows, Martin was in a restaurant when he happened to overhear a conversation between Doodles Weaver and some of the other boys in the band, as to how they were going to play a joke on "that new announcer." Just as the broadcast was to begin live on the air, Doodles plotted to grab Toben's suit and tear it off of him piece-by-piece in front of the studio audience. Well, as it turned out, Toben was elated by the fact that he'd just happened to be in the right place at the right time and made post-haste to the nearest novelty shop, where he rented a break-away suit for the turning of the joke! Unbeknownst to Doodles Weaver and his partners-in-jest, Toben was ready when air-time approached. The "Coke" theme came up and, cued, Toben began announcing. Along comes Doodles and too-easily rips the

arm from Toben's jacket....(the crowd reacts)....another arm, etc....(the crowd roars)....and then off come the pants! By this time Doodles catches on to the fact that *he's* the one who's been had! There, standing unmoved by it all, is Martin Toben in a glorious pair of boxer shorts (as the crowd goes wild)! Who knows what evil lurked in the minds of the Jones boys thereafter.

The above was but one of hundreds of tricks radio personnel played on one-another back in those golden-radio days. Tricks that even trickle into today's broadcasting world, though not so prevalently. That first radio station job brought me more experiences than I would have imagined. I'd seen tricks played on others and participated in one myself. This one poor fellow was always a bundle of nerves anyway, and his friend (and I) were tempted to bug him every so-often. The equipment rack in the control room had various pieces of equipment that were tube-operated and would generate quite a bit of heat, so one day while this poor guy was on the air, I placed a hand-held fire detector in on top of one of the hot units and quickly walked out of the control room, alerting the others. Sure enough, a couple of minutes later the heat-sensitive metal ribbon inside the detector made contact with the horn and sounded-off just as he turned on the microphone! What chaos ensued! In the same studio we had and indoor/outdoor

thermometer and a visible hole was in the wall where the thermometer probe led outside. This became another opportunity to jangle that poor fellow's nerves even further. One day his friend tuned a portable radio to our station and went outside and placed it up against the little hole, and every time poor "Jangles" would turn on the mike, the radio set up a big feedback howl! After a few unsuccessful attempts to get on the air, "Jangles" jumped up and ran out of the control room in utter frustration. We had to run after him and tell him what transpired so he could get back on the air. What seemed funny then sounds cruel to me now, but I'm glad we didn't drive him "over the edge." I was paid back for my trick or two when one night I was reading the news on the air and another employee came in and set my weather sheet on fire! Then the rest of my news! Short news, and no weather was the outcome.

Several things have happened to me over the years in meeting well-known personalities. I was embarrassed by an incident that took place at another station where I worked. One day a man came in and asked if he could borrow a tape recorder for a while and I said no. In a short while the station engineer came in with this man and handed the recorder over to him. After the man left I asked my engineer friend who the heck that guy thought he was, anyway....and my friend said, "Oh, it's OK. That was

Ray Coniff." Then there was the time I tromped on Benny Goodman's toes trying to get his autograph at the 1962 Seattle World's Fair. I succeeded, as he limped off into the backstage area.

Among some of my more composed times, I talked with Woody Herman at a college concert, spent a rare afternoon backstage with Duke Ellington, Sarah Vaughn, and Billy Eckstein and then watched them perform. I did some crazy taped jokes with George Gobel, and had a drink and interview with the late Georgie Jessel. After joining a country music station I met and interviewed many greats in that field, such as Ernest Tubb,

The Duke of Paducah, Kitty Welles, Roy Rogers, Marty Robbins, Loretta, Dolly, George, Tammy, etc., etc. I do greatly miss those times.

There was an old movie theater in my neighborhood that was converted to an "organ loft," a place where organ enthusiasts could go to enjoy music concerts on that instrument. The loft was formed by an organ club that had completely reconstructed an old Wurlitzer theater organ (such as the one in "Phantom of the Opera"). Various organists of note would come to perform there. Korla Pandit was one such organist. I had become familiar with him through early television film

clips and records of the era. He was noted for the large turban that he wore with a jewel in the center. I decided to take in his performance at a special appearance at the Organ Loft and thoroughly enjoyed it. After the program I did a general interview with him, but I would have done one of a different type had I known that he was the organist for radio's "Chandu the Magician."

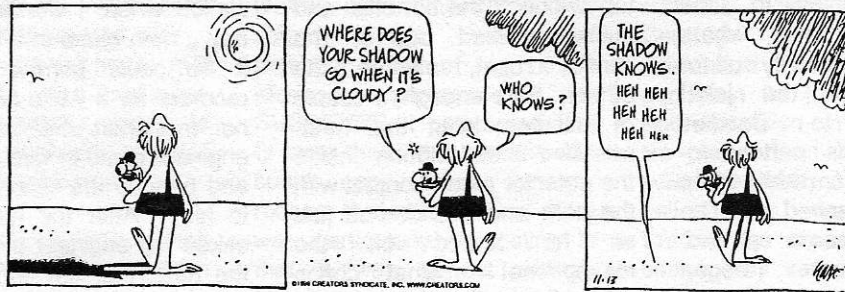
This then, my friends, bares yet another facet of this "artists" life. And as my typewriter smokes slowly on the desk, I'll give it another few-weeks cooling-off period and get back...."Behind the Drawing Board."



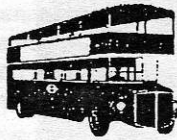
NARA NEWS ON TAPE FOR THE VISUALLY IMPAIRED

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.

B.C. By Johnny Hart



FROM ACROSS THE POND



by Ray Smith



HOME, LIGHT & THIRD

If you didn't realize you were reading an old-time radio magazine, you might think that the headline, "Home, Light and Third," was the prelude to a column about a hail insurance 'cooperative' business in the wilds of rural Idaho. Well, the closest I get to agriculture is falling into a cow pie while traversing a farmer's field on my sojourns to Blightey. Usually, I am being pursued by an Aberdeen Angus bull, which makes me wonder why my relatives gleefully insisted that I take this 'safe' right-of-way across the fields to visit an ancient monument. These days, when I want to explore an ancient monument I do it in relative safety. I simply look in the mirror. But as for my headline, it refers to the three radio channels that were the 'foundation garments' of BBC radio for almost 30 years, from the end of WW2 until the Beeb re-made itself in 1967.

That re-make was in response to the popular appeal of off-shore pirate radio ships like Radio Caroline which, in addition to stealing audiences from Mothercorp (thieves! rogues! vagabonds!) were transmitting their teeny bopper pop music over internationally agreed upon 'shipping frequencies' and endangering the lives of mariners. (Thus spoke the British government of the day!) The true story of those pirate radio ships will be told in a future column. But back to the Home, Light and Third, born in the days when radio announcers wore formal evening dress, black ties and tails a la Fred Astaire, to read the 9 o'clock news. In those days the Beebs on-air

personalities all spoke, as my wee Scottish granny used to say, "hoy polloy, plum-in-the-mouth London!" Granny did not mean the chirpy cockney spoken by the millions of eastend Londoners who referred to 'apples and pears' (stairs) and 'plates of meat' (feet). The typical Londoner you will still find fronting a fruit and veg barrow (stall) in street markets like Petticoat Lane. This was the refined, polished upper crust speech of members of the upper classes who graduated from Britain's most famous 'public' schools (which were, in reality exclusive fee-paying private schools) such as Eton and Harrow. Those schools churned out the foppish, buffoon-like, monocled, upper class English 'twits' parodied so well by gap-toothed movie stars like the late Terri-Thomas. It was also an era when the government made the assumption that radio listeners fell into three distinct classes,

Third Programme

514.6 m. (583 kc/s) 203.5 m. (1,474 kc/s)

6.0 p.m. The Reith Lectures
**'AUTHORITY
AND THE INDIVIDUAL'**
by Bertrand Russell

3—'The Role of Individuality'
This series of six lectures is being published in *The Listener*
(Recording of Sunday's broadcast in the Home Service)

6.30 **BENJAMIN FRANKEL**
Sonata for solo violin, Op. 13
played by Max Rostal

6.50 **THE ART OF PLAINSONG**
1—'The Language of Plain-song'
by
Father Bernard McElligott, O.S.B.
First of four talks by Father McElligott and Alec Robertson on the aesthetics of Gregorian Chant
Next talk: January 20

7.20 **FROM
OUR OWN CORRESPONDENT**
A weekly talk on international affairs given by a BBC staff correspondent (BBC recording)

To be repeated tomorrow at 11.35 followed by an interlude at 7.35

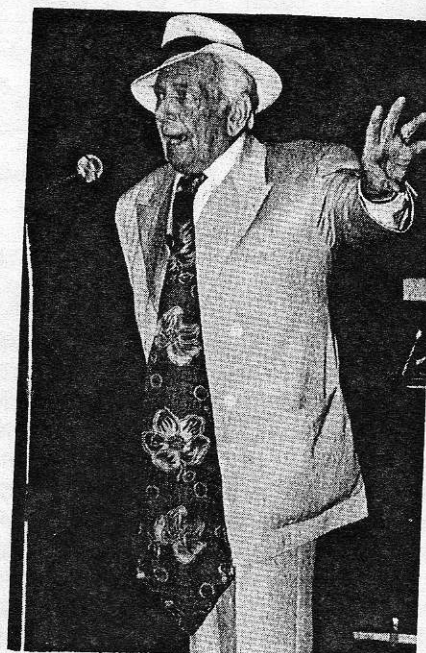
7.45 **HENRY WOOD
PROMENADE CONCERTS**

(Winter Series)
Anthony Pini (cello)
BBC Symphony Orchestra
(Leader, Paul Beard)
Conducted by
Sir Malcolm Sargent
Cello Concerto, in E minor.....Elgar
Symphony No. 2, in D.....Brahms
Part of the concert from the Royal Albert Hall, London

reflecting the 'three levels' of British society. The upper classes were high-brow and listened to the BBC Third Programme. The middle classes were half and half and tuned into the medium-brow BBC Home Service. And the vast majority of the population were working class, low brow and (it was assumed) common as muck, and they all listened to the BBC Light Programme. In case you're wondering, I was, am and forever will be one of those Britishers who falls into the 'common as mook' (muck) category and am proud of it!

You have to remember that until the 1970's when private and local radio stations began operating in the UK, the British radio scene was vastly different from that which existed elsewhere. Almost from the beginning, the United States and Canada have had private local radio stations galore. That trend continues to this day. In a city with a population of approximately 150,000, it is not unusual to find a dozen or more AM and FM radio stations, all competing for scarce advertising dollars, catering to a different segment of the population: country and western; candle-light and wine; muzak; golden oldies; reggae; rock and roll; 24 hour news-talk; sports; phone-in shows, etc etc.

A few years ago when I interviewed Calgary broadcaster David Gell for *NARA News*, he put it into perspective. David began his career in Calgary then moved to the UK, broadcasting on the Continent for Radio Luxembourg before becoming one of the BBC's hot shot deejays during that span of years when pop music went from Guy Mitchell's 'She Wears Red Feathers' through to the Beatles 'Strawberry Fields Forever.' In the 60's David Gell hosted shows like 'Midday Spin' on the Light Programme. "I got paid well for hosting a 30 minute programme in which (to use the vernacular of the day) I spun 8 platters" (played 8 gramophone records). "My audience for that lunch-time half hour one day per week, was around 12 million." In Calgary David would have had to broadcast for an entire 5 hour on-air shift, 6 days per week, handle news, sports, commercials, weather reports and all the technical aspects of the job, which at the BBC, were looked after by technical operators



Cockney comic Arthur English, a Light Programme favorite.

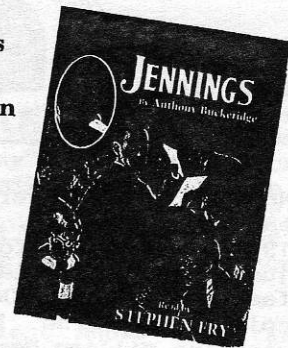
and studio managers. At the Light Programme, the deejay simply wrote and read what were referred to by the BBC as the 'tops and tales' (the chit chat) before and after the playing of each disc. When I asked Dave Gell to explain the biggest difference between broadcasting in the UK in the 60's and the North America of the 90's, he summed it up this way. "The BBC had a three channel nation-wide monopoly. There was absolutely no commercial advertising, the audiences for each program were huge and consequently, even if you only did a single half hour per week on BBC radio, you became a national celebrity. In North America, the audience is so fragmented that you are pitching to a relatively minuscule audience. Outside of your own home-grown market, you're a nobody." The top disc jockey in Lincoln City, Oregon is a 'star turn' in that coastal resort but a few miles down the road, he's an unknown. Whereas, if you hosted Midday Spin for a single half hour per week on the BBC of those years, you were heard by everyone from Lands End to John

O'Groats. You truly became a nation-wide household celebrity.

And what about the programming which you could hear by tuning into one of those three channels. In addition to programs of pop gramophone records and concerts by big bands such as those of Geraldo, Ted Heath and Ambrose, the Light Programme featured exciting adventures: PC 49, Armchair Detective, Flying Doctor, The Barlows of Beddinton, Paul Temple, Hilarious comedy, Educating Archie, Navy Lark, Clitheroe Kid, not to mention the longest running radio soap opera in the world, The Archers.

The Home Service was both national and regional, permitting geographic zones such as Scotland, Wales, The North of England, Northern Ireland and The Midlands, to breakaway for their own local offerings. Scotland, for example, enjoyed Scottish Dance Music, Down at the Mains, Farm Forum, Boys of Glen Morroch and The News in Gaelic. The Light Programme's vaudeville reflected the 'red-nosed' comedy of UK music-hall as featured on such shows as Workers Playtime, broadcast 'live' from factory cafeterias. Whereas the Home Service offered a higher class of vaudeville on Variety Playhouse, hosted by Sir Winston Churchill's son in law, sophisticated Austrian-American nightclub comic, Vic Oliver. He was equally at home telling a risqué story, playing a violin concerto or conducting the British Concert Orchestra. And as for the BBC Third Programme, it was unapologetic in catering to an exclusively high brow audience with a mandate to inculcate the radio airwaves with high culture. No detectives, no pop record disc-jockeys, no dance bands, no rock and roll. This was the station of Mahler symphonies, dramas by Shakespeare and Pinter, discussions about

**JENNINGS
Jennings Goes
to School/
Jennings Again
By Anthony
Buckeridge.
Read by
Stephen Fry.
Here's a taste**



"Jennings at School," popular on the Home Service.

the ancient pyramids of Egypt or the Dead Sea Scrolls. Baggy-panted, red-nosed vaudeville comedians telling dirty jokes need not apply!

When I think of the Third Programme, I am reminded of a vacation trip I took to Blighty. We were staying with friends in a honey colored cottage at Moreton in Marsh, a market town in the quaint Cotswolds. One evening, we were driving through a nearby village named Broadway. It was like night and day. Moreton would have been referred to in the typically British way, 'common as mook' whereas Broadway was ancient and truly high class. As we drove down the main drag, I told my host that I was getting hungry. Could we pull over and find a fish and chip shop? He looked at me aghast. "Fish and chips in BROADWAY!!!" Feeling like an ignorant Colonial interloper, I quickly attempted to brush over my faux pas and make amends. "Oh never mind," I exclaimed, "let's tune in the BBC Third Programme instead!"

Cheerio for now.

DID YOU KNOW? *All contributions to NARA are tax deductible. We appreciate your financial support!!!*



OTR THOUGHTS V

by
Donald R. Berhent

Nowdays, nearly everyone in a family has an automobile, but back in the 1940's you were fortunate to have just one automobile for the entire family. In the October 13, 1950 episode of the Life of Riley, starring William Bendix as Riley, he finally saves enough money to buy a used car. His wife Peg and daughter Babs along with Riley all apply for a driver's license and of the three, only Riley fails the test. As Riley would say, "What a revoltin' development this is!"



Riley, without a license, takes the family for a drive and runs a red light while speeding and sideswipes a police car. He has his wife switch places behind the wheel and his troubles progress from there.

Fibber McGee and Molly often had shows revolving around automobiles, and the April 6, 1948 show had McGee repairing Doc Gamble's car. He tells Molly that you usually use a dime to set points gap, but he didn't have one in his pocket so he used two nickels! Molly mentions to Fibber, as he is replacing the fan, that maybe Doc wouldn't need a fan with the cool weather. Fibber stated that Molly didn't know much about autos, as the main purpose of

the fan was to pull insects into the radiator. The final outcome was a double surprise that I won't reveal.



With the thought about old sayings usually involving three of something or other, I'll proceed to the third program about autos.

The April 15, 1951 Amos 'n Andy show has the Kingfish and Andy landing jobs at an import-export garage. The boss, Mr. Walters, tells Andy to deliver the auto in stall #15 to the loading dock to be put on a ship to South America. Later, Walter's new Cadillac is delivered and stored in stall #15;. The Kingfish walks by



the stall and thinks Andy messed up by not delivering the car in the stall, so he drives the Cadillac to the dock and has it loaded on the ship.

After the boys realize their mistake, they board the ship and it leaves the dock. Walters calls the police thinking the pair have stolen his Cadillac. The program ends with Andy and the Kingfish jumping ship, hoping to hide out in South America, only to find out that the ship had only moved to another part of the Brooklyn ship yard!

Harry Von Zell was born on July 11, 1906 in Indianapolis, Indiana and was first heard as a singer on KMIC in Inglewood, California in 1927. His voice seemed to exude a warmth and friendliness as it was heard on many programs such as the Aldrich Family, Eddie Cantor Show, Joan Davis Time, and Burns and Allen (both radio and TV) among others.

I always enjoyed the sound of his voice and was surprised to see him in movie comedy shorts in the 1940's. These films were similar to the Leon Errol and Edgar Kennedy comedys playing at the time.

Many radio stars appeared in films. Bob Hope appeared in a series of eight comedy shorts several years before his feature film debut. One of these shorts was titled "Going Spanish" (1934) and his co-star was Leah Ray. Another not so well known film was "The Medicine Man" (1930) with Jack Benny, who plays a suave con artist and ladies man. His co-stars were Betty Bronson and Georgie

Stone. This film was produced two years before his first success in radio.

Other films with radio personalities were "It's a Joke Son" (1947) with Kenny Delmar who was Senator Claghorn on the Fred Allen Show, and "People are Funny" (1946) with Jack Haley, Helen Walker, Rudy Vallee, Ozzie Nelson, Art Linkletter, Frances Langford and Ken Carpenter. These films are all available on video.

One of the zaniest shows from the 1940's was It Pays to Be Ignorant which is best described as a moronic quiz kids. It featured Tom Howard as the quizmaster and panelists George Shelton, Harry McNaughton and Lulu McConnell. Questions such as "What is carried in a mail pouch?" and "What do we eat with a salad fork?" were asked of the panelists and you would not believe the answers and jokes that followed. A typical session from the February 5, 1948 show:

McNAUGHTON: I opened my range and a rat jumped out!

SHELTON: Did you shoot it?

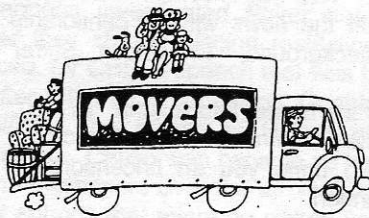
McNAUGHTON: I couldn't. It was out of my range.

McNAUGHTON: I wrote myself a threatening letter.

SHELTON: What did you say?

McNAUGHTON: I don't know. I won't get the letter until tomorrow.

SHELTON: My sister and her husband were living in a pup tent and the pup came along and made them get out. They didn't have a leash.



ADDRESS CHANGE?

If you are going to be changing your address please let NARA know! Send BOTH your old address AND your new address to our membership director:

Janis DeMoss
134 Vincewood Drive
Nicholasville, KY 40356

**Wireless
Wanderings**



JIM SNYDER

WILLIAM L. SHIRER

and

CBS RADIO NEWS

In 1935, Edward R. Murrow joined CBS as its "Director of Talks." Two years later, as signs were pointing to a wide war in Europe, the network needed a new European director to replace César Saerchinger. Saerchinger had organized the first CBS broadcasts from Europe but had resigned because he felt that the work had no future. Murrow headed for London.

On August 27, 1937, Murrow invited William L. Shirer to dinner at the Adlon Hotel in Berlin. Shirer had just lost his job with the International News Service and was hoping for a job offer from the *New York Times*. He assumed that Murrow simply wanted his views on the growing tensions in Europe. That was true, but then suddenly Murrow asked him if he might be willing to open a CBS office on the continent. Shirer was indeed interested until Murrow told him that he would have to pass a voice test before CBS would approve. Shirer wrote in his diary that day:

"I have a job. I am to go to work for the Columbia Broadcasting System. That is if . . . I have a job if my voice is all right. Whoever heard of an adult with no pretenses to being a singer or any other kind of artist being dependent for a good, interesting job on his voice? And mine is terrible."

The broadcast audition was held early in the evening of September 5th. There were problems right from the start. He was to be introduced by Claire Trask, the local CBS representative, but she had forgotten to bring her script and so had to hurry out to get it. Then they found that the microphone was stuck at a height of seven feet, far over their heads. So they had to bring in a packing case and climb up on that to make their mouths even with the microphone. They made it virtually at the last second. Then Shirer was afraid that he might burst out laughing over their positions on the packing case.

The CBS brass said that Shirer was not acceptable and that Murrow should find someone else. But Murrow wanted someone with Bill Shirer's news ability and so he insisted, and the brass reluctantly agreed. Several days later Murrow called Shirer and told him that in New York "they think you are terrific." He was now given the title of "Continental Representative of CBS."

In addition to his newscasts, Shirer also broadcast cultural events, such as concerts. He was in Vienna when on March 11, 1938 he called Murrow, who was in Poland. Because of a need for speaking in codes, Shirer told Murrow, "The opposing team has just crossed the goal line." Murrow asked him, "Are you sure?" Shirer replied, "I'm paid to be sure." This was Hitler's seizure of Austria. Murrow directed that Shirer should fly to London to broadcast the news without censorship and Murrow immediately headed for Vienna to be able to give background. In London, Shirer was introduced over the CBS network by the New York announcer:

"A little more than 24 hours ago, Nazi troops passed over the border into Austria. At the time of the invasion yesterday, William L. Shirer, Columbia's Central European Director, was in Vienna. This afternoon he flew to London to bring you an uncensored, eyewitness account of the move. We take you now to London."

Shirer had his "scoop," and in such a way as to make him a major broadcast star for CBS, and for the entire country for that matter.

No one, including the CBS executives, wanted war. So they decided that they should stress other things in their European broadcasts. It was decided to organize a series called "European Dances" where Murrow and Shirer would go to various night spots to broadcast evenings of dance music and entertainment. Ultimately the two refused to do these broadcasts so the idea was dropped.

With the outbreak of World War II, CBS had the edge. The correspondents were more experienced, knew the story and the people making the story, and knew now to get the story to New York. This was best shown on June 22, 1940 when Bill Shirer beat Adolf Hitler in announcing the fall of France.

Hitler flew all correspondents, German and foreign, to Berlin where he would make the announcement himself. But Shirer decided to stay behind at Compiègne, where the armistice was signed, hoping to see the final scene in the armistice car. He was told that all broadcasts from Compiègne would be recorded in Berlin and then transmitted to the United States, after Hitler had made his grand announcement. Shirer took in the whole scene, and could even hear the pens scratching the signatures on the surrender documents. He then typed out his story with German soldiers standing around him. He set up his microphone only a few yards from the armistice car near the army communications van. The Germans had asked him to do this as a joint broadcast for both CBS and NBC, and he agreed. At 8:15 p.m. he started transmitting but had no idea if he was being heard:

"Hello CBS, New York. Hello NBC, New York. This is William L. Shirer in Compiègne, scene of the Franco-German armistice talks. In exactly five minutes from now we shall begin broadcasting from here on the results of the armistice talks. Hello CBS, New York."

This went on for five minutes, and then just one minute before he was due to start CBS did pick him up. Since it was a Saturday they were working with a skeleton crew in New York and had to rush to get an announcer. Elmer Davis was found at a nearby restaurant and quickly brought in to do a commentary when Shirer was finished.

For several hours Shirer's telling of the armistice signing was all that Americans, and much of the rest of the world, had of the story. Europeans heard it on shortwave rebroadcasts from New York. Hitler made his announcement more than three hours after Shirer made his. After hearing Shirer's broadcast, Edward Murrow phoned Winston Churchill to give him the news. Churchill refused to believe it.

Hitler was furious at being "scooped" by the American newscaster and ordered an immediate investigation. It turned out that it happened because of a technical mishap. German radio engineers in Berlin, who received Shirer's report over military phone lines from Compiègne, were supposed to direct his broadcast to a recording machine at the Reichs Rundfunk for transmission at a later time. Instead they threw the wrong switch which channeled it to a shortwave transmitter at Zossen where it automatically went out to New York. Shirer considered this to be the greatest scoop of his career.

The Germans investigated Shirer heavily over this broadcast, but he was obviously innocent. However they started placing restrictions on his broadcasts and his activities. In April 1939 he introduced, for CBS, a speech that was being given by Hitler at the launching of the battleship *Tirpitz*. Soon after Hitler began speaking, Goebbels demanded that the CBS broadcast be cut off. Since this happened in the middle of Hitler's speech there were immediate rumors that he had been assassinated. Censorship became so heavy that he was not even allowed to read the headlines from German newspapers over the air. He was required to use a "lip microphone" which would eliminate all other sounds that might be picked up by a regular mike. The Germans didn't want the sound of anti-aircraft fire or of bombs dropping nearby to go out over the air.

Although he had earlier sent his wife and child out of Germany, Shirer stayed on until December 5th, 1940. He left when it was finally felt that he was at great risk from the Germans. His was certainly a voice for them to contend with.

In 1941, Shirer's book *Berlin Diary*, which was based on his personal war diary, became a best seller and he became a national celebrity. He started a weekly fifteen minute news analysis broadcast sponsored by J. B. Williams, the maker of men's toiletries. This program aired at 5:45 on Sunday afternoons and had an audience of about 5 million listeners. Following the war, in 1947, J. B. Williams notified CBS that it no longer wanted to sponsor Shirer's broadcasts because he was offering opinions that were at odds with the conventional wisdom that acknowledged what was now referred to as the "cold war." He was the only commentator to criticize the new Truman doctrine and of American support for the Greek and Turkish governments in their fight against Communist guerrillas.

Murrow had to put Shirer in a different time slot and because he had no sponsor his pay would be much lower. Shirer was furious and expected CBS to support him because he was being censored, and by a sponsor. He felt that CBS should be opposed to such outside interference. He turned this into a major controversy charging that he had been gagged by both the sponsor and CBS. With eighteen months still remaining on his contract, he resigned. Murrow tried to work things out between Shirer and William S. Paley, the chairman of CBS. But Paley wouldn't go along. He wanted Shirer out, and so William L. Shirer's broadcast career was over.

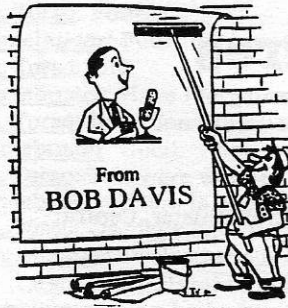


NEW BOOKS



The Great Radio Heroes, revised edition is by writer and radio producer, Jim Harmon. This is an illustrated, corrected, revised and expanded edition of the book that he put out by the same name some thirty-three years ago. NARA's own Frank Bresee has provided one of the "forwards" to this 256 page paperback. The book deals with a wide range of radio's "heroes," including those on the juvenile programs, the detectives, horror shows, soap operas, comedians, American Indian heroes, and there is even a chapter on the premiums offered on the juvenile shows and on the "soaps." This publication will present you with many fond memories as well as new information. It can be ordered from McFarland & Company, Box 611, Jefferson, NC 28640 or by credit card at (800) 253-2187. Cost is \$39.00 postpaid.

THIS IS THE AMERICAN FORCES NETWORK: (The Anglo-American Battle of the Air Waves in World War II) was written by Patrick Morley, formerly a senior news executive for the BBC in England. During the war, radio from home was considered essential to the morale of American troops. But when American authorities tried to establish the Armed Forces Network (AFN) the executives of the British Broadcasting Corporation (BBC) fought the proposal. This book tells of the conflict and tensions over this issue that ultimately brought the intervention of General Eisenhower and Winston Churchill. Ultimately the BBC fears were realized when the British audience started listening to Glenn Miller, Jack Benny, and Bob Hope instead of the standard BBC fare. This 200 page book is priced at \$62.50, and can be ordered from Praeger Publishers at (203) 226-3571.



WEEDING OUT THE COLLECTION

Before his death in 1991, Bob Davis was a prolific writer in various Old Time Radio publications. His family has given us permission to share some of those columns with you.

=====
Oh, the pain of it all!!! There comes a time when, distasteful as it is, you have to start weeding out some cassettes from your collection. Everybody has them--cassettes that were played once and have never been played since. Nobody's ever requested anything off of them and, frankly, you wonder why you ever ordered them in the first place. OTR had more than its share of great shows, but it also had its share of losers. These cassettes seem to be made up of nothing but losers. Only one thing to do...right? You would think so but it's amazing how painful this seemingly simple process can be.

First of all, if you intend to dump certain tapes, DON'T UNDER ANY CIRCUMSTANCES LISTEN TO THEM ONE LAST TIME! Chances are that you'll end up keeping them. You'll have second thoughts and start doubting your decision to dump them. You'll think back to how glad you were to get them in the first place and how you thought that they were going to improve your collection. Never mind that they didn't and have just been taking up space since you got them years ago. The doubt will remain. Believe me...I know...

Next, you have to decide whether to try to sell them to some other collector or just bulk erase them and use the tape over again. Both ways have their good and bad points. Selling them would be great IF you can sell them. They might end up sitting on the shelf much longer than they already have. On the other hand, if you bulk erase them, shortly afterward you will start getting requests for them from someone who has been looking for them for years. It's a form of Murphy's Law. Whatever you do, it will be wrong! Hey, nobody ever said this was going to be easy.

OK, you've decided what you're going to do and have done it. Now you've got to think about your catalog. It still lists the shows, right? You bet. So now you've got to either re-do your catalog or send out deletion sheets to those you trade with. Re-doing a catalog can be a nasty, time consuming job. Deletion sheets can be a problem, especially if you've dumped a lot of cassettes.

It's at this point that you start thinking that maybe you should never have started the whole thing and let the shows stay where they were. Sure you need the storage space but wouldn't building new shelves be easier than this??? It is also at this point that you swear to yourself that you will never again even think about going through this again. You'll NEVER again trade for shows that you don't know are good and enjoyable. You'll never again take a chance on something that is "iffy." From now on you will stick to the tried and proven series.

This resolve disappears as soon as you get a new catalog from someone and see all those unknown goodies that have just surfaced. You haven't heard of any of these, but...man, they look terrific. Hey, I think I'll take a chance with these. After all, how bad can they be???

Five years later you'll be sitting there wondering what ever possessed you to order these shows. And believe it or not...you'll be thinking about weeding them out of your collection!!!!

Tuning the RotoRadio Dial:

The Farther Adventures of CrimeBuster

Episode 4
by ken weigelo

Narrator: It is mid-afternoon in Central City. And in the office of CrimeBuster, Central City's only private shamus...

[Establish typing. Telephone rings, typing stops. Jiggle phone]

Ms. Torso: This is CrimeBus—

Nicky *[filter: agitated, hushed tone. Gunshots in background]:* Ms. Torso, that you?

Ms. Torso: Yes, who's this?

Nicky: Nicky, at the Bar & Grill.

Ms. Torso: *[puzzled]* Nicky? What's going on over there?

Nicky: I'm being held up! Two armed gunmen broke in here, and they're shootin' up the place.

Ms. Torso: Are you OK?

Nicky: Yeah, I ducked behind the bar before they saw me. Put CB on.

Ms. Torso: Shouldn't you call the police first?

Nicky: Already tried that.

Ms. Torso: And?

Nicky: They're closed.

Ms. Torso: Closed?

Nicky: Yeah, they're all out on coffee break.

Ms. Torso: Oh, that's right. It's—

Ms. Torso & Nicky *[together]:* Happy Hour at the Donut Hut.

Ms. Torso: Hang on.

[Intercom buzzer]

Crimebuster *[filter]:* Yes?

Ms. Torso: Crimebuster?

Crimebuster: Yes I am.

Ms. Torso: There's a robbery in progress.

Crimebuster: Why?

Ms. Torso: Nicky's being held up by armed gunmen and he needs your help.

Crimebuster: Why doesn't he call the police?

Ms. Torso: He did. They're closed.

Crimebuster: Oh. Must be—

Ms. Torso & Crimebuster *[together]:* Happy hour at the Donut Hut.

Ms. Torso: Right.

Crimebuster: Yes. Well, you may tell Nicky four things. Thing number one: that I will answer—

Ms. Torso: His summons for help?

Crimebuster: Yes. Thing number two: that I will lead the—

Ms. Torso: Fight for law and order in the early western United States?

Crimebuster: Yes. Three: that nowhere in the pages of fiction—

Ms. Torso: No.

Crimebuster: Pages of geography?

Ms. Torso: No. Try history.

Crimebuster: History, yes. Nowhere in the pages of history can one—

Ms. Torso: Find a greater champion of justice?

Crimebuster: Yes. And further tell him thing number five.

Ms. Torso: Four.

Crimebuster: Four: tell him that "armed gunmen" is redundant.

Ms. Torso: OK.

Crimebuster: Have I forgotten anything?

Ms. Torso: No, I don't think so.

Crimebuster: Good. I like to be thorough in these things.

Ms. Torso: You were wonderful.

Crimebuster: There is one more thing.

Ms. Torso: OK, let's have it.

Crimebuster: Twelve: who is this Nicky I'm about to stick my neck out for?

Ms. Torso: Nicky Harahan? Nicky's Bar & Grill across the street.

Crimebuster: Can he be trusted?

Ms. Torso: You should know, he's your best friend.

Crimebuster: Oh, *that* Nicky Harahan.

Ms. Torso: Yes.

Crimebuster: Are they using real bullets over there?

Ms. Torso: Um-hm.

Crimebuster: Shall I bring a gun?

Ms. Torso: I think you'd better.

Crimebuster: But aren't guns dangerous?

Ms. Torso: Yes, but Nicky's in danger.

Crimebuster: How about a lasso? They're not as noisy as guns, you know. And you don't need a license.

Ms. Torso: CB, the robbery is *in progress*.

Crimebuster: Why didn't you say so?

Ms. Torso: I thought I did.

Crimebuster: Then why wasn't I listening?

Ms. Torso: Are we through here?

Crimebuster: Just tell Nicky this: when the going gets tough—

Ms. Torso: Um hm?

Crimebuster: The tough get hammered.

Ms. Torso: No.

Crimebuster: They get sawed in half?

Ms. Torso: No.

Crimebuster: How about sunburned?

Ms. Torso: Hold on.

Crimebuster [*mulls it over to himself, under Ms. Torso's conversation*]: How about demoted? Shanghaied? No. Sent to Siberia? Tickets to The Price is Right?

Ms. Torso: Hello, Nicky?

Nicky [*filter*]: Yeah?

Ms. Torso: CB's on his way.

Nicky: Tell him to hurry—the gunmen spotted me! They're coming this way!

Crimebuster [*bring up*]: I've got it, Ms. Torso!

Ms. Torso: Let's hear it.

Crimebuster: When the going gets tough, the tough get tied to a horse.

Ms. Torso: Nope.

Crimebuster: How about wrapped in a sheet and thrown down a chute?

Ms. Torso: CB, Nicky is—

Crimebuster: Ms. Torso?

Ms. Torso: What *now*?

Crimebuster: Are you *sure* that wasn't the pages of fiction?

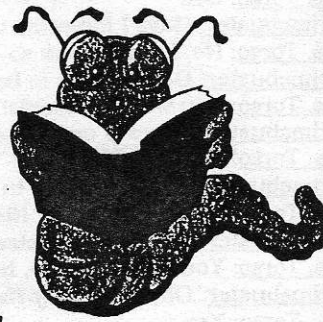
Ms. Torso: No, it's history. *And so is Nicky.*

Narrator: Wellll! What will happen to Nicky? Will Crimebuster arrive in time to thwart the holdup and save him from a fate worse than demotion? If the gunmen are using real bullets, will Crimebuster use real rope? And just how long will donut happy hour last?

BOOK by Hal Stephenson SHELF

Jack Benny—An Intimate Biography by Irving Fein
Large print, 642 pages, no pictures, G.K. Hall & Co. 1976

Mr. Fein started as Jack's publicist in 1947. He eventually became president of J&M Productions. When Richard Nixon was vice president, Jack emphatically introduced Irving as the president of his company. For the remainder of the party, Mr. Nixon addressed Mr. Fein as "Mister President".



When tenor Kenny Baker left, Jack and Mary listened to audition records. Mary perked up and asked to hear one particular voice again. He was Eugene Patrick McNulty who earned \$12.50 a week singing on a New York station. J&M renamed him Dennis Day. The first few programs, Dennis was too scared to say a line. Dennis then said a few words. They gradually developed the "dumb kid" character. He kept that character although he married and had eleven children.

In 1948 Ralph Edwards had "The Walking Man" contest on *Truth or Consequences*. The first person to write in the correct name of the Walking Man would win \$10,000. Each letter writer was asked to insert \$1 or more for heart research with an entry. The people who knew who the Walking Man was were Irving Fein, Ralph Edwards, his producer and sound engineer, and Mickey Rockford, a Music Corporation of America agent. Every Saturday, Jack went to a house in Laurel Canyon where he walked on cue while Ralph Edwards recited a short poem clue. It wasn't until the 8th broadcast that someone correctly guessed that it was Jack Benny. The Heart Fund was started with the \$1,800,000 collected during the Walking Man contest.

Once Mary's line was "My car was up on a grease rack." But on the air she said "My car was up on a grass reek." Mary made a few errors such as "chiss swiss" instead of "Swiss cheese". A script was carefully prepared in which Jack bawls Mary out for making these mistakes. During the first twenty minutes of a broadcast from Palm Springs, Jack said several times "The word is grease rack. It couldn't possibly be anything else!" Jack harped on "There is no such word as 'grass reek'." The Palm Springs chief of police was then interviewed. Jack said "Have you had any calls that were unusual?" The chief said "Yes, I have. Only last week we went on a call. Two skunks were fighting on someone's front lawn. Boy, did that *grass reek!*" Mary jumped up on that cue. Jack had to apologize to Mary and the audience for embarrassing her.

Most cast members made spontaneous mistakes. The writers made use of these. One week they had no idea for the next week's program. Don should have closed with "Be Happy, Go Lucky". However, Don said "Be Lucky, Go Happy" so they started the next program from that mistake.

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 13th ANNUAL RADIO CLASSICS LIVE is to be May 4 & 5, 2001 at the Massasoit Community College Buckley Center in Brockton, Massachusetts. Contact is through the Buckley Center Box Office, 1 Massasoit Blvd., Brockton, MA 02302. Phone: (508) 427-1234.

3 THE 17th ANNUAL LUM & ABNER SOCIETY CONVENTION is to be held on June 15 & 16, 2001 at the Best Western Lime Tree Inn in Mena, Arkansas. For further information please contact Tim Hollis, 81 Sharon Blvd., Dora, AL 35062. The phone is (205) 648-6110.

4 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

5 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.

ADDITIONS TO THE CASSETTE LIBRARY CATALOG

#8081	A/B	The EASY ACES	"The Rhumba Lesson"	4/25/76	Part #2	"The Newspaper Rumor"
#0981	A/B	The STORY of GUNSMOKE	4/25/76 Part #1	12/6/86	"7:10 SundayMorning"	w/Orson Welles parts 1 and 2
#2847	A/B	thirty minute theater	12/9/86 "The Interview"		"Edwin Lafield"	
#5560	A/B	TOMORROW	"Drama About Nuclear Disaster"		Part #2	
#3880	A/B	TWENTY FIRST PRECINCT	"14 Year Old Eddie"	8/28/47	"The Barefoot Nymph" #9	
#9107	A/B	TOWN HALL TONIGHT	12/22/37 w/Jack Benny part #1	5/15/50	"Golden Opportunity"	
#7925	A/B	VE DAY	5/8/45 Part #1	12/7/43	"Book of War Letters"	3/4/45
#9162	A/B	VOYAGE of the SCARLET QUEEN	2/18/48 "Queen Anne Pistols" #33		Parts 3 & 4	
#9808	A/B	WAYSIDE THEATER	"Love in a Taxi"	1/3/57	"The DeSalle Matter"	"Murder is a Work of Art"
#4663	A/B	WHISTLER, The	11/26/47 "The Body Off Billingsgate"			
#0167	A/B	WITCHES TALE, The	"Devil's Mask"			
#7215	A/B	WORDS AT WAR	11/30/43 "Italian Dictator"			
#8100	A/B	WORLD NEWS TODAY	2/18/45			
#1537	A/B	YOURS TRULY, JOHNNY DOLLAR	"The Valentine matter" pt. #1 # 2			
#9066	A/B	YOURS TRULY, JOHNNY DOLLAR	"Fatal Filet Matter"			
#8147	A/B	ZERO HOUR	"Bend, Spindle, or Mutilate"			
#9921	A/B	20th CENTURY NOVELS	"The House of 7 Gables" parts 1 & 2	7/18/50	"Teen Burns a Store"	
#0418	A/B	A LIFE IN YOUR HANDS	6/7/49 "Actress Vicki Marley Stabbed"	6/17/44	"The Looney Lake Lodge"	
#9864	A/B	ABBOTT and COSTELLO	11/9/44 4 Off the Air Segments			
#8675	A/B	ABIE'S IRISH ROSE	1/13/43 "Breaking a Contract"	12-30/31-35		
#1465	A/B	ACADEMY AWARD THEATER	4/13/46 "Story of Louis Pasteur" 1 hour	12/7/46	"Affair of the Coptic Compass"	
#3943	A/B	ADVENTURES of FLASH GORDON, The	12-18/19-35		"The Teacher Intercepts Henry's Note"	
#9277	A/B	ADVENTURES of SHERLOCK HOLMES	2/4/46 "The Indiscretion of Mr. Ed"		"Joy Ride"	
#6457	A/B	ALDRICH FAMILY, The	"Mary is Engaged"			
#2285	A/B	ALES of the TEXAS RANGERS	"Death Shaft"			
#1599	A/B	AMERICAN PLAYHOUSE	4/22/85 "Under the Bitmore Clock" 1 hour			
#9173	A/B	AN EVENING WITH ROMBERG	6/19/45 "Up in Central Park"	7/17/45	"The Student Prince"	
#4842	A/B	ARCHERS, The	2/22/87 1 hour			
#4973	A/B	ARCHERS, The	10/19/86 Part 1 & 2			
#5061	A/B	ARCHERS, The	1/18/87 Parts 1 and 2			
#5765	A/B	ARCHERS, The	1/6/80 1 hour			
#6461	A/B	ARE THESE OUR CHILDREN	"Shirley Kingsley"	11/7/46	"Edith Hayes"	
#574	A/B	AVALON TIME	4/29/39	5/6/39		
#8702	A/B	BARRY CRAIG, INVESTIGATOR	7/9/52 "The Long Way Home"	10/8/52	"Murder By Threes"	
#10336	A/B	BBC MYSTERY - Father Brown Series	"The Arrow of Heaven"		"Mistake of the Machine"	
#4199	A/B	BEYOND MIDNIGHT	1969 "Don't Joke in the Morgue"	1969	"The Signalman" by Charles Dickens	
#7638	A/B	BOB and RAY	12/16/49	8/29/49		
#7640	A/B	BOB and RAY	4/13/73	8/31/49		
#1924	A/B	BRIGHT STAR	#5 "George and the Informer"			
#0194	A/B	BROADWAY IS MY BEAT	7/10/49 "Francine Green"	6/9/49	"The Crooked Carnival"	
#4202	A/B	BROADWAY IS MY BEAT	5/2/53 "Margaret Royce Murder Case"	5/9/53	"Charles Miller"	
#4204	A/B	BROADWAY IS MY BEAT	8/1/53 "The Philip Tyler Murder"	8/8/53	"Sybil Crane Murder Case"	
#4387	A/B	CAPTAIN MIDNIGHT	2-12/14-40 Episodes #239-40		"Hilda Bruce Murder Case"	
#8735	A/B	CAPTAIN MIDNIGHT	Episodes #185, 88	2-16/17-40	Episodes #242-42	Episodes #187, 88

#	A/B	PROGRAM	DATE	DESCRIPTION	EPISODES
#8739	A/B	CAPTAIN MIDNIGHT		Episodes #201-02	
#8769	A/B	CARVEN STREET		Ben Franklin: Mere Purtilinos pt.s 3 & 4	
#0550	A/B	CASEY, CRIME PHOTOGRAPHER	2/6/47	"The Gray Kitten"	3/6/47 "The Mysterious Lodger"
#0558	A/B	CASEY, CRIME PHOTOGRAPHER	11/20/47	"Earned Reward"	11/27/47 "After The Turkey, The Bill"
#7650	A/B	CAVALCADE of AMERICA, The	9/22/37	"American Concert Music"	12/5/38 "Knute Rockne"
#4040	A/B	CBS RADIO WORKSHOP, The	2/3/57	"La Grand Gretche"	4/14/57 "Charlotte's Serape"
#9757	A/B	CBS RADIO WORKSHOP, The		"The Japanese Theater"	"The Endless Road"
#4208	A/B	CHANDU The MAGICIAN	2/3/49	"The Black Steps"	8/10/49 "Village of Thieves"
#5088A	A/B	CISCO KID, The	#266	"The Midget of Broken Spur"	#275 "Terror"
#1239	A/B	CLYDE BEATTY SHOW, The	"Hold That Tiger"		"Arabian Nightmare"
#8168	A/B	COLUMBIA WORKSHOP, The	10/19/39	"William Ireland's Confession"	12/21/39 "Mr. Cohen Takes a Walk"
#4856	A/B	COUPLE NEXT DOOR, The	Parts #193-94		Parts #195-96
#5749	A/B	COUPLE NEXT DOOR, The	Parts #241-42		Parts #243-44
#8771	A/B	CRAVEN STREET	BEN FRANKLIN: The Cockpit pts 7 & 8		
#4239	A/B	CRIME DOES NOT PAY	"Operation Pay Roll"		
#5124	A/B	DAMERON	7/10/73	"Pipedream"	"Kid with a Gun"
#9765	A/B	DARK FANTASY	2/13/42	"W is for Werewolf"	7/17/73 "Seeds of Katmandu"
#3897	A/B	D-DAY	6/6/44	Hour Three	2/20/42 "Delicate Case of Murder"
#2191	A/B	DR. WHO	"City of Death" parts 1 & 2		
#2216	A/B	DR. WHO	"Sunmakers" Parts 1 and 2		
#2217	A/B	DR. WHO	"Sunmakers" Parts 3 and 4		
#2222	A/B	DR. WHO	"Ark in Space" parts 1 & 2		
#2223	A/B	DR. WHO	"Ark in Space" parts 3 & 4		
#2232	A/B	DR. WHO	"The Deadly Assassin" parts 1 & 2		
#2233	A/B	DR. WHO	"The Deadly Assassin" parts 3 & 4		
#2574	A/B	DR. WHO	"The Revenge of Cybermen" part #1		
#1400	A/B	DRAGNET	2/14/83	"Revenge of Cybermen" part #1	2/25/83 "Revenge of Cybermen" part #2
#1401	A/B	DRAGNET	10/19/54	"The Big Maniqueen"	10/26/54 "The Big Key"
#0631	A/B	DRAGNET	11/30/54	"The Big Gone"	12/7/54
#4352	A/B	DUFFY'S TAVERN	"TV Play - Cinderella"		
#9449	A/B	DUFFY'S TAVERN	"Carmen"		
#8079	A/B	EASY ACES, The	2/23/51	"Arthur Treacher Leaves the Tavern"	"The Food Inspector"
#8905	A/B	EDDIE CANTOR SHOW, The	"The Misunderstanding"		"AD for a Rich Widow"
#0279	A/B	EDGAR BERGEN-CHARLIE MCCARTHY	5/8/46	w/John Garfield	3/23/51 "Culture Comes to Duffy's"
#1568	A/B	ELLERY QUIJEE	2/19/39	w/Bill Gilbert	5/15/46 "Marge is in Danger"
#0160	A/B	ESCAPE	5/28/48	"The Three Frogs"	"Split Up"
#1453	A/B	ESCAPE	3/26/49	"Adaptive Ultimate"	w/Frank Sinatra
#2326	A/B	ESCAPE	8/22/48	"S.S. San Pedro"	5/6/48 "One Diamond"
#2601	A/B	ESCAPE	10/22/47	"Fall of the House of Usher"	2/21/50 "The Red Mark"
#1808	A/B	FAMOUS JURY TRIALS	4/18/48	"Drums of the Fore and Aft"	8/29/48 "A Diamond as Big as the Ritz"
#2056	A/B	FAT MAN, The	"Charles Mack"		10/29/47 "Pollack and the Porrah Man"
#3383	A/B	FIBBER MCGEE and MOLLY	"Order for Murder"		4/28/48 "The Fourth Man"
#6592	A/B	FIBBER MCGEE and MOLLY	4/30/46	"The Barbershop Quartet"	"Vernon Craig"
#6612	A/B	FIBBER MCGEE and MOLLY	1/23/51	"McGee's Belongings"	"Murder Plays Hide and Seek"
#4930	A/B	FORD THEATER, The	5/19/53	"The Old Tax Law"	5/7/46 "Old Muley"
#2572	A/B	FREEDOM To SPEAK	6/13/48	"My Sister Eileen" Parts 2 & 2	11/27/51 "Chaperones"
#7677	A/B	FRONT PAGE DRAMA	6/13/83	"Friends in American Foreign Policy"	5/28/53 "Fight with the Neighbors"
			6-14/21-35		6/22/83 "Praise of a Famous Man"
					6-28/7-5-35

#0226	A/B	FRONTIER TOWN	"Chad Rehearsal Home"	11-5/12-48	"Chad vs. Harry Cummings"
#4451	A/B	FUTURE TENSE	"Zero Hour"		"Tunnel Under the World"
#4452	A/B	GANGBUSTERS	"The Soldier"		"Carnival Caper"
#9788	A/B	GASOLINE ALLEY		Parts 3 & 4	
#9881	A/B	GHOST CORPS, The	"Knives of El Malique" parts 1 & 2		"Greater Love"
#3203	A/B	GLOBE THEATER	"Turnips Blood"		
#4911	A/B	GOOD NAEAWS of 1940	1/18/40 w/Edward Arnold	1 hour	
#1432	A/B	GREAT GILDERSLEEVE, The	12/14/41 "The Iron Deer"		12/21/41 "McGee's Christmas Present"
#9193	A/B	GREAT GILDERSLEEVE, The	"A Date with Leila"		"Judge Hooker Picks Up Leila"
#1732	A/B	GREATEST VOICES of the 20th CENTURY	Parts 1 & 2		#187 "Last Words Men Sabotage"
#1954	A/B	GREEN HORNET, The	#186 "Murder Trips a Rat"		
#9611	A/B	GUIDING LIGHT, The	Programs 890 - 895		
#9618	A/B	GUIDING LIGHT, The	Programs 933 to 938		
#9621	A/B	GUIDING LIGHT, The	Programs #953 to 958		
#0113	A/B	GUNSMOKE	"Stolen Horses"		
#0114	A/B	GUNSMOKE	"Annie Oakley"	7/15/56	"A Tenderfoot is Lynched"
#0116	A/B	GUNSMOKE	"The McCoy-Perkins Feud"		"Letter of the Law"
#3055	A/B	GUNSMOKE	12/11/55 "Land Deal"	5/6/56	"Professor Lute Bone"
#4504	A/B	GUNSMOKE	8/9/54 "Joe Phyl"	8/23/54	"The Photographer"
#4509	A/B	GUNSMOKE	10/30/54 "The Patsey"	11/6/54	"Young Man with a Gun"
#4516	A/B	GUNSMOKE	4/23/55 "Born to Hang"	4/30/55	"Smoking Out the Beetles"
#4521	A/B	GUNSMOKE	11/13/55 "The Preacher"	11/20/55	"Reward for Matt"
#4523	A/B	GUNSMOKE	12/25/55 "Twelfth Night"	1/1/56	"Dutch George"
#4553	A/B	GUNSMOKE	5/19/57 "One Night Stand"	5/28/57	"Puckett's New Year"
#4554	A/B	GUNSMOKE	6/2/57 "Ben Toiber's Stud"	6/9/57	"Pal"
#4562	A/B	GUNSMOKE	11/10/57 "Gunsky"	11/24/57	"Dodge Podge"
#4573	A/B	GUNSMOKE	8/17/58 "The Piano"	8/31/58	"Odd Man Out"
#4577	A/B	GUNSMOKE	11/9/58 "Target Chester"	11/16/58	"Thee Wed"
#8129	A/B	HALLS OF IVY, The	5/5/50 "Vickie's Acting Career"	5/31/50	"Brush at Elkader"
#8868	A/B	HALLS OF IVY, The	6/4/52 "Student with a Baby Problem"	6/18/52	"Baby-sitting"
#0290	A/B	HAUNTING HOUR, The	"Assignment: Death"		"Hiring a Female Instructor"
#3999	A/B	HAVE GUN, WILL TRAVEL	12/6/59 "Anything I want"	12/13/59	"The Skyscraper Mystery"
#5098	A/B	HEAR IT NOW	1/5/51 "The Last Week of 1950" parts 1 & 2		"Out of Evil"
#9416	A/B	HIDDEN PLACES in KANSAS	"Mexican Fiesta"		"Cinnamon Grasslands"
#3441-1	A/B	HITCHHIKER'S GUIDE to the GALAXY	3/22/78 "Fit the Third"	3/29/78	"Fit the Fourth"
#8226	A/B	IN THE NAME of the LAW	"Nothing Ever Happened in Chinatown"		"I Didn't Do Nothing"
#1458	A/B	INNER SANCTUM MYSTERIES	5/1/45 "The Girl on the Gallows"		"The Black Seagull"
#5633	A/B	INNER SANCTUM MYSTERIES	11/4/46 "Death's Old Sweet Song"	10/27/47	"Till Death Us Do Part"
#9815	A/B	INSPECTOR THORNE	2/7/49 "Death Demon"	3/21/49	"Only the Dead Die Twice"
#9816	A/B	INSPECTOR THORNE	8/31/51 "The Dark Cigarette Murder Case"	9/6/51	"Nickels and Dimes Murder Case"
#0272	A/B	JACK BENNY SHOW, The	9/13/51 "Two Fiances Murder Case"	9/20/51	"Empty Ashtray Murder Case"
#7821	A/B	JACK BENNY, SHOW	10/17/43 "Casablanca"	4/24/49	"Buying a New Car"
#8267	A/B	JOHNNY CARSON	3/10/40 "Mr. Benny Goes to Washington"	3/17/40	w/Orson Welles
#4019	A/B	JUNGLE JIM	11/2/82 "Carson's 1/2 Century of Comedy"	Parts 3 & 4	
#4020	A/B	JUNGLE JIM	Episodes #657-58	Episodes #659-60	
#4372	A/B	LADY ESTHER PRESENTS	#661-62	#663-64	
#5671	A/B	LET GEORGE DO IT	4/2/43 "Pittsburgh"	#707-08	
#5244	A/B		9/15/48 "The Problem of Martin"	3/22/43 "For Me and My Gal" w/Gene Kelly	

#5250	A/B	LET GEORGE DO IT	12/19/49 "Follow That Train"	12/26/49 "Snow Blind"
#4055	A/B	LETTERS FROM AMERICA	9-27/10-4-85	10-11/18-85
#4177	A/B	LETTERS FROM AMERICA	8-30/9-685	5-17/24-85
#4872	A/B	LETTERS FROM AMERICA		
#0510	A/B	LONE RANGER, The	03-25 & 04-01-88	04-11 & 11-27-88
#0897	A/B	LONE RANGER, The	5/7/41 "Spring Round-Up"	5/9/41 "Mountain of the Wind"
#4325	A/B	LONE RANGER, The	5/27/55	"Horace Greeley"
#5079	A/B	LONE RANGER, The	3/6/44 "Bat Masterson"	6/29/45 "Mad Murder"
#5567	A/B	LONE RANGER, The	2/17/47 "Mine of the Silver Bullets"	3/31/47 "Railroad Survey"
#5139	A/B	LONE RANGER, The	11/7/49 "Covered Wagon Robbers"	11/9/49 "Man of the House"
#2306	A/B	LOUIS ARMSTRONG	5/21/55 "Basin Street"	5/28/55 "Basin Street"
#8325	A/B	LUX RADIO THEATER	1/28/46 "The Clock" parts 1 & 2	
#8326	A/B	MAGNIFICENT MONTAGUE, The	"The PTA PLAY"	
#3465	A/B	MARK TRAIL	"Satan and th Devil's Herd"	"The Amateur"
#5547	A/B	MARY NOBLE, BACKSTAGE WIFE	#4000 to #4004	"Tracks of Death"
#8176	A/B	MEET MILLIE	"The New Job"	"The Marriage"
#3835	A/B	MEMORIES of HAWAII	#1 and #2	#3 and #4
#9283	A/B	MERCURY THEATER of the AIR	"A Christmas Carol" 60 minutes	#28 "The Cop Killer"
#0317	A/B	MERCURY THEATER of the AIR	"Sherlock Holmes" parts 1 & 2	5/26/48 "Deadly Snowflake"
#0474	A/B	MR. DISTRICT ATTORNEY	#27 "Death By Adoption"	6/9/50 "The Quicksand Murder Case"
#4155	A/B	MR. DISTRICT ATTORNEY	7/14/48 "Unknown Source"	11-16 & 17-31
#3503	A/B	MR. KEENE, Tracer of Lost Persons"	6/2/50 "The Broken Window"	Killing in Lafayette Place"
#9207	A/B	MYRT and MARGE	11-12 & 13-31	
#9573	A/B	MYSTERY TIME	"Death Walked In"	1/30/46
#2781	A/B	NASH-KALVINATOR SHOW, The	1/23/46	
#2862	A/B	NATIONAL RADIO THEATER	"Casey, Which is Myself"	
#1565	A/B	NBC SHORT STORY	"The Fall of the House of Usher"	
#0219	A/B	NBC UNIVERSITY THEATER	"Gallion's Reach" part 1 & 2	
#0307	A/B	NIGHTBEAT	9/4/50 "Old Hobbies"	
#9096	A/B	NOW HEAR THIS	5/15/52 "Death of Riley"	
#1254	A/B	ONE MAN'S FAMILY	7/8/51 "Operation Submarine"	
#1797	A/B	ONE MAN'S FAMILY	12-21/22-50 Book 81 Chapter 19 & 20	9/11/50 "Hunted Becomes the Hunter"
#0333	A/B	OUR MISS BROOKS	Book 78 Chapters 16 & 17	6/5/52 "Marvelous Machine"
#8726	A/B	PERRY MASON	"Getting Mr. Boynton Alone"	7/15/51 "Hawaii Rescue"
#8732	A/B	PERRY MASON	#2247-48	12-25/26-50 Book 81 Chapter 21 & 22
#5736	A/B	PHIL HARRIS-ALICE FAYE SHOW	"State vs Grant" parts 7 & 8	Chapters 17 and 18
#7854	A/B	PHIL HARRIS-ALICE FAYE SHOW	1/8/50 Ink on the Poodle"	"The School Outing"
#3088	A/B	PHILO VANCE	"Willie Transferred to Vancouver"	#2249-50
#1397	A/B	PHILO VANCE	#25 "The Rhumba Murder Case"	1/16/49 "Repairing the Furnace"
#3090	A/B	PHILO VANCE	#29 "The Idol Murder Case"	"Vacation Plans"
#3091	A/B	PHILO VANCE	"The Deep Sea Murder Case"	#26 "The Magic Murder Case"
#3092	A/B	PHILO VANCE	"The Oxford Murder Case"	4/25/50 "The High Collared Cape"
#4971	A/B	POINT SUBLIME	4/18/50 "The Arfny Eagle"	#30 "The Golden Murder Case"
#8231	A/B	QUIET PLEASE	4/18/48 "Bite the Blinded War Veteran"	"The Johnny A Murder Case"
#9298	A/B	QUIET PLEASE	8/2/48 "It is Later Than You Think"	"The Checkered Murder Case"
#9909	A/B	RAILROAD HOUR, The	12/22/48 "Berlin, 1945"	4/26/48 "Sammy Gets Band Singing Job"
#1448	A/B	RED RYDER	3/3/52 "White Eagle"	9/13/48 "Where Do You Get Your Ideas?"
#0514	A/B	Reflections of Pharmacy in Radio	2/11/47 "Little Beaver and the Pinto Pony"	8/23/48 "3000 Words"
				"State Fair"
				4/20/48 "Roar of the River"

BUY SELL TRADE

NARA CLASSIFIEDS

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

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, or vdalhart@prodigy.net

Please accept this invitation to visit a new web site, <http://www.thejoyboys.com>. This site is a celebration of the Joy Boys, Ed Walker and Willard Scott. We have stories and pictures, audio clips, and whole shows available on CD. If you have stories, tapes, or memories of the Joy Boys shows, or know someone who does, we would love to hear from you and add your "good stuff" to the archive. This site would not have been possible without fans like you. Many of you have already assisted this effort. We THANK YOU so much!

THE FRIENDS OF OLD-TIME RADIO SCRIPT CONTEST (for the Newark convention): The 8th annual original script writing contest is now open. We would like an original 30 minute script which must be based on any of the great radio programs of the past, such as The Shadow, Suspense, etc. The only difference this time is that it should NOT be a drama and must be 30 minutes in length. The script can have the characters originating in their original era and time or you can update the time to today. The script must have all music and sound cues as well as all the spoken material. Try to arrange it in script form so it doesn't have to be retyped. If you have entered before and you have not won in 2 years, please enter again. The prize for the best script will be \$150 and will have its live performance at our 2002 convention on Thursday evening. We would like to have you attend, but it is not mandatory. You can direct if you wish. There will be some rehearsal time. Scripts must be submitted by **September 1, 2001**. Send to Dave Zwengler, 319 Plymouth Rd., North Brunswick, NJ 08902 (732) 940-7639.

NARA NEWS COMMERCIAL ADVERTISING RATES

ONE ISSUE:

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

Sally Jessy Raphael, on WMCA in New York, got a call one Christmas morning from a listener wanting to know why she was not attending church. "I am at church," Raphael replied, "this program is on tape." The listener accepted the patent absurdity and hung up.

A TIP OF THE ATWATER DIAL TO....

The following for financial contributions to NARA:

B.J. George – West Allis, Wisconsin

Jack French – Fairfax, Virginia

These tax deductible donations to NARA are very helpful and sincerely appreciated.

Gene Larson, NARA's staff artist for the drawing found on page 12.

Don Aston for the four pages, starting on page 45, of additions to NARA's cassette library. Not only does Don make up these lists, but he also makes up new "loan copies" of the cassettes from our "masters."

Diana and Gerald Curry, NARA's cassette librarians. They took the library over just a year ago and reorganized it. Judging by the feed-back we are getting they are providing superior service that is greatly appreciated by the membership.

Stephen Jansen who, one year ago, took over the task of putting each issue of the *NARA News* on cassette for the benefit of our members who are visually impaired. This is a very important service for those who need it, and Stephen is doing an outstanding job of putting this together. If you know of someone who would benefit from this kind of assistance, you might mention it to them.

Jim Cox, NARA's prolific writer. His first book on soap operas is still available (see page 19) and his second on radio's audience participation shows will be out this year. A third one on radio in the 1950's is in the hands of the publisher and he has just signed the contract for a fourth one dealing with radio's detectives.

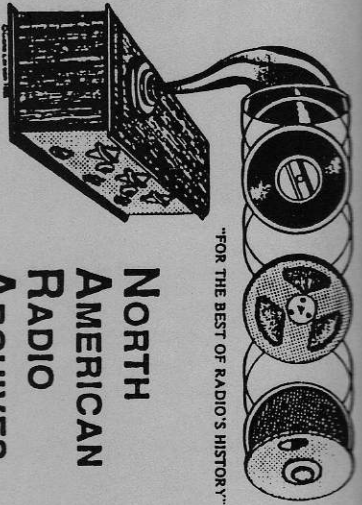
Our columnists in this issue: Don Berhent, Frank Bresee, Bob Burnham, Jim Cox, Bob Davis, Ray Erlenborn, Roger Hill (2 articles), Gene Larson, Mickey Smith, Ray Smith, Jack Palmer, John Stanley, George Steiner, Hal Stephenson, and Ken Weigel.

Those who have already sent in articles for future issues. We appreciate the "lead time" that you have given us. Don Berhent (3 articles), Frank Bresee (3 articles), Bob Burnham (4 articles), Roger Hill, Bob Mott (2 articles), Chuck Seeley (2 articles), Mickey Smith, John Stanley (8 articles), George Steiner (13 articles), Hal Stephenson (3 articles), and Ken Weigel (3 articles).

DEADLINES:

June 15 for the summer issue

September 15 for the fall issue



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