



# The Old Radio Times

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## Tarzan of the Apes radio serial



Burroughs was also intrigued at this time by the new medium of radio which he recognized as yet another avenue for creative expression, as well as an opportunity for great money-making ventures. He noticed the strong interest of the radio-listening public in the top shows of the day.

In 1931 Burroughs entered negotiations with Frederick C. Dahlquist of American Radio Features Syndicate to adapt *Tarzan of the Apes* to a fifteen-minute, chapter-a-day, five-days-a-week radio serial transcribed to 16" discs which could be syndicated worldwide. Burroughs, who had always been on the cutting edge of technology and marketing, had been fascinated with radio for years, having appeared himself on air as early as 1926 in Chicago. In a letter dated January 5, 1932, Burroughs wrote the following to Dahlquist:

"We have had opportunities during the past few years to enter into arrangements to put our

Tarzan stories on radio. While we have always believed that if Tarzan were properly presented over radio he would win an enthusiastic audience, we have never had presented to us a plan or presentation which met with our approval until you became interested and developed your ideas in the adaptation of the Tarzan stories. To me Tarzan is a real character, as he is, I believe, to several million men, women, and children not only in America but in the many foreign countries where the Tarzan books have had wide sales for a decade and a half. All of us to whom Tarzan has been an old friend and a source of pleasure would experience a sense of distinct loss were the idealism of many years destroyed; and so there are no rewards that could be offered that would tempt me to enter into any arrangement that I felt might reflect other than credit upon the Lord of the Jungle cause regret to his oldest friend or disappoint-

ment to the smallest boy. I am happy that you share my opinions on the matter, and it is extremely gratifying to me to know that your staff has so ably constructed the radio presentation of Tarzan that I am confident his broadcasts will cause even greater thrills to his old friends and be the source of winning many new ones. Your method of presentation will, I am sure appeal to everyone with its swift action and suspense. I think the sound effects are ingenious, and truly believe you will have every boy in America attempting the wild cry of Tarzan in victory and every adult dreaming that he, too, is a giant in strength and character and courage."

Not everything went as Burroughs had planned, however. The contract with American stipulated that Burroughs would have the right to cancel if certain terms were not met and he followed through on this option as indicated in a letter sent by ERB, Inc. Secretary, Ralph Rothmund on July 29, 1932 in which he terminated the agreement:

"We are convinced that the program cannot be released on the air by September 1st and done right. You have nothing on hand with which to start production, as Mr. Burroughs has not approved any of the scripts recently sent to him. In the space of seven months you have completed but two episodes and have made two records, which is an indication to us that you are not capable of doing the work satisfactorily."

"Inasmuch as twenty weeks have elapsed since execution of the contract and no royalties have been received by us, we are exercising our option of terminating the agreement. . . "

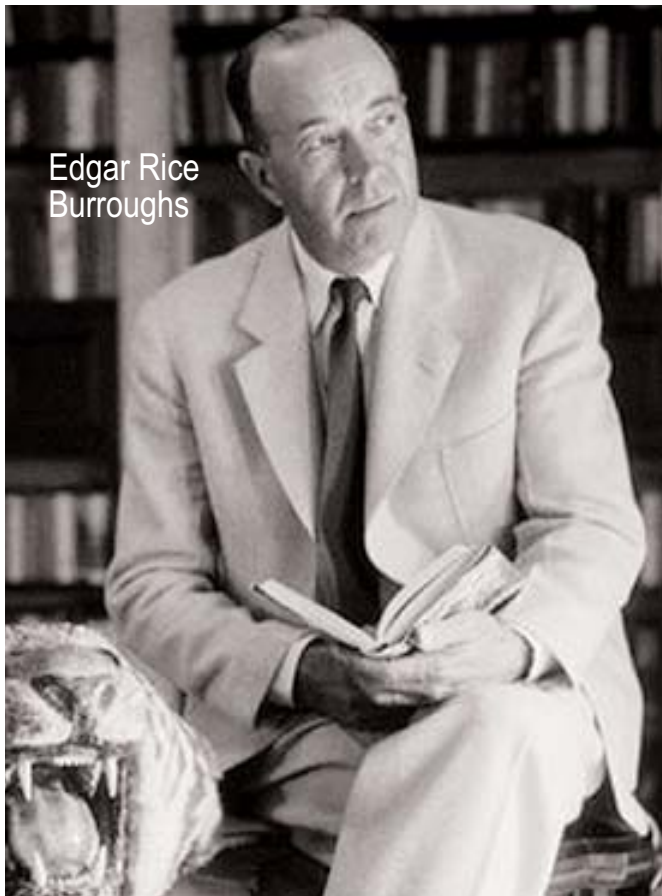
This seemed to put a fire under Dahlquist, who informed Burroughs that Signal Oil and Gas Company had signed on as exclusive sponsor for the West Coast states, and he eventually persuaded Burroughs to give him a little more



time to work on scripts, find a cast, and record opening shows. World Broadcasting System later signed a contract to sell the show in states east of the Rockies. Amazingly the American Radio Syndicate regained Burroughs' confidence, the author gave his approval for the go ahead, and the show debuted a few days past the originally planned September 1, 1932 launch. He is quoted as saying:

"Perhaps in my radio contract I shall insist upon the reservation to me of the interplanetary rights. Why not? Radio rights and sound and dialog rights would have seemed as preposterous twenty years ago... long before my copyrights expire television rights will be worth a fortune..."

The radio scripts, which used a combination of narration, dialogue, sound effects and origi-



Edgar Rice  
Burroughs

nal music, were closely supervised by Burroughs who had a special interest in the serial since it starred daughter Joan and her husband James Pierce. He was fascinated with the quality of the sound effects but did not hesitate to criticize the scripts whenever they appeared to be sloppily prepared, or whenever they presented the apeman as showing fear, laughing or exhibiting any other out-of-character behaviour. The first serial ran 286 15-minute episodes. *Tarzan of the Apes* was adapted in the first 130 episodes, followed by a partial adaptation of *The Return of Tarzan*.

### **TARZAN PROGRAM OFF TO FLYING START**

Saturday, September 10th, the first Radio Premiere on record presented to radio fans all over the State the first episode in the thrilling adventures of *Tarzan of the Apes*, sponsored by the Signal Oil and Gas Company.

Critics and thousands of motorists who jammed the World Premiere Radio Show at Fox Pantages Theatre in Hollywood proclaimed it the most fascinating and colorful radio program they had ever heard.

Among those who participated in the stage show were Jim Pierce, all-American football player and well-known actor, who takes the part of Tarzan in Signal's sensational radio serial; Miss Joan Burroughs, talented actress and daughter of Edgar Rice Burroughs; Mr. Burroughs himself, internationally known author of all "Tarzan" stories together with the entire Tarzan radio cast, including Lord and Lady Graystoke, Captain Tracy, Cecil Clayton, Yont, Professor Porter, Philander, (Joan Burroughs as Jane Porter and James Pierce as Tarzan)....

Representing the motion picture fraternity were Johnny Weissmuller, the 'Tarzan' of the recent Metro-Golden-Mayer picture, *Tarzan the Ape Man* who, much to the delight of the 3,000 Signal guests present, gave the famous Tarzan yell. Tom Brown from Universal, Barbara Weeks and Lillian Miles from Columbia, as well as scores of famous stars and Hollywood celebrities, including motion picture directors, editors and writers for motion picture magazines....

Representatives from local radio stations, including KFI, KHJ, KFWB and the entire staff of KNX were in attendance, while a number of popular radio stars, such as Clarence Muse, composer of "Sleepy Time Down South"; Cliff Arquette, in his characterization, "Aunt Hat"; Mary Rossetti, versatile singer, and the KNX Rangers appeared in the stage show.

Eddie Lambert, star comedian and producer of the "Nine o'Clock Reverie," acted as Master of Ceremonies for the show while Freeman Lang, inimitable Master of Ceremonies, presided over the "mike" to introduce the screen stars as

well as the leading lights of radio land.

Included among the guests of the Company were several hundred Signal dealers and their families, Company employees and their families, and representatives from other oil companies, the California Oil and Gas Association and representatives from all the press.

Thousands of radio fans who were unable to attend in person enjoyed the premiere through the courtesy of KNX, who broadcast the entire three hour show.

Signal Oil launched a successful advertising campaign to promote the Tarzan radio show. Through their service stations they offered a blitz of Tarzan merchandise tie-ins - the first being a Tarzan jigsaw puzzle contest. As the popularity of the show grew across America, they created the Signal Tarzan Club and sent out membership cards, buttons, photos and prizes to members. All over the country, kids were begging dad to fill up at Signal, as one of the membership requirements was to bring a new customer to a Signal filling station. Signal gas stations sponsored baseball teams formed by Tarzan Club members. Club members gained points for persuading customers to buy Signal gasoline products and they could redeem these points for prizes such as radios, rifles, cameras, movie projectors, bicycles, watches and sets of Tarzan books. The Club was wildly successful and within a year it boasted over 100,000 members and soon it grew almost too large to manage.

*The Tarzan of the Apes* radio show went on to play on scores of radio stations worldwide. In 1934 Signal Oil didn't renew the Tarzan contract, claiming that the project had been too successful. Membership in the Signal Tarzan Club had ballooned to an astounding 415,000 and was still growing. They just couldn't keep up. ERB, Inc. purchased all rights to the serial and continued to sell it, as well as producing and promoting their own Tarzan radio serials. Burroughs became so excited over the potential of this new cross marketing phenomenon that he started to think of ways he himself could adapt it to the marketing of his books.

A few years before Signal's Tarzan Club tie-in, ERB had tried a similar Tarzan Club to promote his Tarzan books. Fired up by the success of Signal's version new club, he immediately started planning to revive his original idea and eventually he formed the nation-wide, TARZAN CLANS OF AMERICA.

Even though the radio series was immensely popular, Burroughs, most likely anxious to gain more control of the radio shows for ERB Inc., started to voice great dissatisfaction with the scripts and considered taking on the actual writing of the scripts himself.

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"There is one factor that may have more effect on reducing book sales than any number of depressions, and that is radio, to which we are looking for far greater returns than our book royalties ever brought us. Already, with two programs, we are netting more than we do from the sale of all our books, which, taken in connection with the fact that there are hundreds of similar programs on the air, suggests that people are taking their fiction this way instead of through books."

When the contract with American Radio Features came up for renewal in March 1934, they


had not quite finished serializing Return; and Tarzan and Jane were not yet married. Burroughs did not renew the contract and took over production of the series himself. He had started a Tarzan script with a strong part for Jane which he wrote with daughter Joan in mind but before production could begin, Joan Pierce dropped out (she may have been pregnant) and Jim Pierce announced that he would prefer not to appear without his wife. Burroughs contacted all the show's clients and promised that the show would go on -- better than ever. He proceeded to write another script without Jane. The now-shelved "Jane" script was subsequently turned into the novel, Tarzan's Quest.

Stage and radio actor Carton KaDell was signed for the Tarzan role and a large group of experienced actors was signed for the supporting cast.. Each story was planned to be a 39-episode serial spread over 13 weeks. Burroughs provided the plot outline for the first series: *Tarzan and the Diamond of Asher*. ERB's story continued on from the point in *The Return of Tarzan* where the previous series had been interrupted. For continuity he kept the characters Lord Tennington and Hazel Strong but he wrote Jane out of the script. ■

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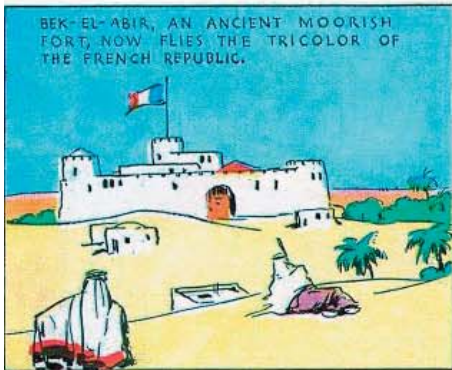




# Tarzan

by EDGAR RICE BURROUGHS

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BEK-EL-ABIR, AN ANCIENT MOORISH FORT, NOW FLIES THE TRICOLOR OF THE FRENCH REPUBLIC.



BUT FOR MORE THAN TWO MONTHS NOW A CORDON OF TRIBESMEN HAS SURROUNDED THE FRENCH GARRISON.



THE GARRISON HAS BEEN KEPT IN SUPPLIES EVERY WEEK BY AIRPLANE. ONLY THIS WEEK THE PLANE HAS FAILED TO ARRIVE AND CAPTAIN DU FOURS SCANS THE SKIES IN VAIN.



CUT OFF FROM RATIONS, THE SOLDIERS ARE CONSTANTLY ASKING, "WHEN IS IT THAT WE EAT?"



CAPTAIN D'ARNOT'S JOY IN RESCUING TARZAN FROM THE APES SOON GIVES WAY TO BROODING SADNESS. "THE CRASH OF MY PLANE MEANS STARVATION FOR THE GARRISON AT BEK-EL-ABIR," HE TELLS THE APE-MAN.



"IT MEANS WE CAN'T DELAY A SECOND," SAYS TARZAN WHEN HE HEARS D'ARNOT'S STORY. "WE'LL GET THE SUPPLIES THROUGH ON FOOT." IN A MOMENT, HE IS IN THE PLANE, HURLING PACKAGES INTO D'ARNOT'S HANDS.



BURT, AFTER THE ATTACK OF BOLAT, THE APE, IS ILL WITH WOUNDS AND FEVER. PADDOCK IS NURSING HIM.



"WE'LL HAVE TO LEAVE YOU TWO 'TENDERFEET' HERE," PADDOCK, TARZAN EXPLAINS SADLY. "IT'S A CHOICE BETWEEN STAYING WITH YOU OR SAVING THREE HUNDRED MEN. GOOD LUCK! WE'LL BE BACK!"



FIERCELY CLATTERING THEIR MESS KITS, THE SOLDIERS AT THE GARRISON KEEP UP A CONSTANT CRY FOR FOOD.



CAPTAIN DUFOURS INTERRUPTS THEM, COMMANDING SILENCE. "YOU'RE FIGHTING MEN, NOT BABIES WHO CRY FOR FOOD," HE SAYS, "WHO WILL VOLUNTEER TO FIGHT THROUGH THE ENEMY LINES FOR SUPPLIES?"



EVERY MAN IN THE GARRISON WAVES HIS HANDS ON HIGH AND SHOUTS, "LET'S GO!"



THAT NIGHT A PATROL UNDER COMMAND OF YOUNG LIEUTENANT CARNOT LEAVES THE FORT TO GO OUT THROUGH THE DESERT, WHERE THE SAVAGE TRIBESMEN STAND WAITING.

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Written by Jay Hickerson December, 2016

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## BOY WONDER: The Radio Life of Orson Welles

by Elizabeth McLeod

Some performers take a lifetime to reach their full potential, and some pack an entire lifetime's worth of accomplishments into a few short years. And then there's Orson Welles — who lived a long, full life in which his greatest accomplishments were followed by a long, slow decline. His was the classic case of a prodigy who was too big for the world he was born into.

That world was Kenosha, Wisconsin, famous as the home of the Nash automobile and the Kelvinator refrigerator...and about as far from Broadway in its mindset and its values as a place could possibly be. That was the world that George Orson Welles bellowed his way into on May 6, 1915 — and a world that he got out of as soon as he possibly could. It wasn't a bad place to grow up, all things considered, but it wasn't big enough to contain Orson Welles. He was a bright, inquisitive boy with an instinctive love for performing — a gift brought to fruition through his experiences at a small private school outside Chicago. Before he was in his teens, the boy was writing, producing, and staging his own dramas. Before he was twenty, he was a rising star on the New York stage and making his first forays into radio.

By 1935, Orson Welles was a familiar figure in the halls of CBS — doing bits on most of the network's New York-based dramatic features, and contributing significantly to *The March of Time*, where his flair for dialect work made him invaluable in the impersonation of various figures in the news of the day. Welles enjoyed radio (especially the wages he earned there), but his real love was the stage, and he devoted his most creative efforts in that direction. The



Works Progress Administration's Federal Theatre Project gave him the opportunity to produce an unprecedented African-American version of *Macbeth*. The notoriety he earned from that venture brought him to the attention of New York's experimental theatre community and pushed him, over the next two years, from one artistic triumph to another.

None of these plays, however, were commercial hits — and Welles was forced to keep working in radio to earn his bed and board. He kept playing bit roles in a wide variety of series, but he also took time to explore the experimental aspects of radio drama. At the age of twenty-one, he boiled Hamlet down to fifty-nine minutes in a startling two-part broadcast for the Columbia Workshop. At a time when Shakespeare was traditionally presented on radio in a stiff, formal manner (when it was attempted at all), Welles' production was the height of audacity. It also forever marked Welles around the networks as more than just an actor with an unforgettable voice.

In 1937, Welles took his most dramatic step



yet. He quit the Federal Theatre Project and teamed with producer John Houseman and a troupe of enthusiastic young actors to form The Mercury Theatre, a new repertory group devoted to experimental drama. Its first production would be a startling modern-dress adaptation of *Julius Caesar*, turned into a powerful allegory for modern times. But, before this show could open, Welles needed money — and radio proved the best way to get it. In the summer of 1937, Welles and his troupe broke Hugo's *Les Miserables* down into six half-hour chapters for presentation over the Mutual network. And, he followed up that ambitious undertaking with what would become one of his (and radio's) most famous projects. Stepping into the slouch hat and cloak of Lamont Cranston, Welles became *The Shadow*.

Although knowing what evils lurked in the hearts of men might seem heady stuff to the Sunday suppertime listening crowd, it was something of a comedown for Welles, and he tended to treat the part lightly — skipping rehearsals, rarely bothering to read the scripts before performing them, never quite taking the whole business seriously. And perversely, it was exactly that insouciant quality that made his Cranston so appealing ... and, by contrast, what made his *Shadow* so menacing.

Welles played *The Shadow* for about a year before moving on to a project more worthy of his burgeoning talents. In the summer of 1938, *The Mercury Theatre on the Air* came to CBS with adaptations of great works of literature, with Houseman producing and Welles directing and performing in each program. Previous experimental theatre programs on radio had featured anonymous talent — the play itself was the thing. Orson Welles, however, would now give the experimental-radio movement a distinct per-

sonality and an unforgettable voice. His Halloween production of *The War of the Worlds* is undoubtedly the most famous program of the series — the most famous single radio drama of all time - but, taken in its totality, The Mercury Theatre on the Air marked a high point in radio's evolution as a dramatic medium.

And just as quickly as he reached that peak, he started down the other side. On the coattails of the *War of the Worlds* brouhaha, Campbell's Soup bought *The Mercury Theatre* program and turned it into *The Campbell Playhouse*. It remained a fine series, but it was no longer pure, unfiltered Orson Welles. It began to use famous guest stars in its cast, its scripts drifted away from experimental drama and toward the safe and the commercial. Orson Welles himself was becoming less of a producer-director-star and





more of a brand — and as the 1930's became the 1940's, that trend would only continue.

Welles went west in 1940 to begin his movie career, which reached an immediate peak with *Citizen Kane*. However, whenever he needed money to finance an ongoing project, he would come back to radio. Sometimes those ventures produced extraordinary, unforgettable work. For example, his 1942 Suspense role in "The Hitch-Hiker" is one of the medium's tour-de-force performances. But, increasingly, Welles would use his radio work as a sort of self-parody, making light of his reputation as a prodigy and creating a bizarre comic persona as a conceited, self-involved, pompous Supreme Artiste. A guest shot with Fred Allen in 1942, where he was described as making an entrance that had him "coming out of four doors at once" cemented this image. In radio's eternal tendency to knock over its own icons, Welles the Legend was forever after Welles the Irredeemable Ham.

He would make one more attempt at doing something unusual in radio, with a short-lived variety series in 1944. Entitled *Orson Welles' Radio Almanac*, and sponsored by the Socony-

Vacuum Oil Company, this series offered an odd cross between the highbrow and lowbrow elements of the Welles image. There he was yukking it up with his announcer and his band-leader and his guest stars in best Jack Benny fashion ... and then, suddenly, there he was offering dramatic readings from Shakespeare to Thomas Paine to the Bible. It was a disjointed, fascinating series, quite unlike anything else on the air, and it was destined for a very short life. Welles and the sponsor were at odds for the entire run of the program, and the sponsor won.

There would be a brief summer revival of The Mercury Theatre in 1946, but it seemed more of an exercise in nostalgia than anything else. Welles' career in network radio was essentially over by the time he was thirty-one years old. The late forties proved a difficult period in his life, filled with projects that wouldn't quite materialize, and there were attempts to recapture his radio magic in syndication. Welles would sign with English producer Harry A. Towers in 1950 to recreate his *Third Man* film role as con-man Harry Lime. He followed that with an interesting crime anthology, *The Black*

*Museum*, and a supporting performance as Professor Moriarty in the Towers production of Sherlock Holmes. While these were all entertaining, well-produced series, there was nothing particularly experimental about them, nothing uniquely Wellesian in their concept or their execution. But Welles' name, the Welles brand, ensured their success in the United States, and they helped the former prodigy keep body and soul together through a difficult period in his life. Orson Welles would have subsequent triumphs, culminating in the dark masterwork *Touch of Evil* in 1959. But, that film would be his last truly great achievement. For the next two decades, he would be a personality, a celebrity, a producer of projects that never seemed to come to fruition, a relic of a lost era. He was a talk-show raconteur, a game-show panelist, a commercial pitchman, a narrator of documentaries and exploitation films, and, in the end, as the voice of a monstrous cartoon robot. It's tempting to soliloquize on the ultimate tragedy of the boy wonder who was too big for Kenosha, but the surviving record of his early accomplishments will endure wherever people remember radio. ■



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That being said, The Old Radio Times will run free ads from individuals, groups, and dealers whose ideals are in line with the group's goals and who support the hobby.

Publishing houses who wish to advertise in this magazine will be considered if they supply the publisher and editor with a review copy of their new publication. Anyone is free to submit a review or a new publication about old time radio or nostalgia.

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Going strong for 30 years, the **Metropolitan Washington Old Time Radio Club** brings people together who have an interest in Old Time Radio (OTR). This is done through monthly meetings consisting of presentations about OTR stars and programs, and recreations of classic OTR shows, plus occasional performances of member-penned scripts produced in the OTR style.

**Radio Recall** is our illustrated twelve page journal published every other month, edited by Jack French, OTR historian and author. Articles by Jim Cox,



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# Radio Preservation Task Force Conference Review

by Martin Grams, Jr.



Something of a milestone occurred earlier this year on the weekend of February 26 and 27, 2016. A national conference with one agenda: to gather together some of the most important and influential people involved with radio preservation and discuss the direction of archival holdings. The Radio Preservation Task Force was created early in 2014 and grew out of the Library of Congress National Recording Preservation Plan (December 2012). According to the RPTF, and I am quoting them verbatim, the organization seeks to (1) support collaboration between faculty researchers and archivists toward the preservation of radio history, (2) develop an online inventory of extant American radio archival collections, focusing on recorded sound holdings, including research aids, (3) identify and save endangered collections, (4) develop pedagogical guides for utilizing radio and sound archives, and (5) act as a clearing house to encourage and expand academic study on the cultural history of radio through the location of grants, the creation of research caucuses, and development of metadata on extant materials. (To emphasize the importance: C-Span and

CBS Sunday Morning covered the event.)

The conference was held at the Library of Congress and at the University of MD, and was open to the public. There was an estimated 200 to 250 people in attendance, all of whom were a virtual who's who among the field. While sitting in the audience I discovered I was rubbing elbows with museum curators, archivists at university libraries, and well... the most influential people in the country who are involved with the management of audio preservation at vast archives.

Fans and collectors of old-time radio might wonder how this event relates to them. For the newcomer who feels this article reads like Greek stereo instructions, bear with me for a moment and you will see where this is going. (Apologies in advance for the lengthy essay but I promise by the end you will be rewarded.)

They say the first step in solving a problem is acknowledging that there is one. For both librarians and museum curators, handicapped with red tape, legal concerns, lack of necessary equipment, staffing issues and budgetary limitations, the



two day-conference gave those individuals an opportunity to address those concerns and – with sincere intentions – explore potential solutions. The event could best be described as a “meeting of the minds.”

Among the 20 individual panels were such topics as “Radio Preservation: The State of the Nation,” “Surprising Archives/Archival Surprises,” “Material Practices in Archives,” “Metadata and Digital Archiving,” among the others. (For future reference, metadata is data that describes other data, an underlying definition or description, which summarizes basic information about data. In other words, a recording of a radio broadcast is data, the title of the program and broadcast date which is used to name that file is metadata.)

Because multiple panels were held at the same time, no one person could possibly attend them all. Friends of mine worked out a scheme whereupon we would each attend a different panel and collaborate notes and exchange recordings made on our iPhones. While these panels were diverse in subject matter, with each of the panelists representing a different library/organization, the best of them were those that essentially involved (1) a brief five-to-ten

minute summary or slide show sample of an archive housed at said library by each of the panelists and (2) a question posed by each panelist that would aid them in their research with the hopes that the “minds” in the room could propose solutions. This would be the equivalent of detectives from various metropolitans getting together, each briefly explaining a crime they have been unable to solve, and hoping another detective in the room could suggest a solution.

Of the panels I attended, one librarian posed a question about intra-archival discovery. While researching Subject A for his project, he came across another collection in the same archive that contained what might be valuable information for another historian. But how does he make it known that Subject B is available for another researcher? (The solution involves reporting this discovery on the internet (almost any website would do) so a researcher, using google, will stumble upon the notation and thus the problem is resolved.)

Another question posed at a panel: “We have no doubt that there are public citizens sitting on archival materials that need to be donated for preservation. How do we bring to their attention that our facility

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would gladly accept that collection for preservation?” One challenging question plaguing researchers: “If there are virtually little or no recordings in existence, should radio scripts be taken as the gospel? And if both exist, which is more reliable?” It was agreed by most in the room that reading a radio script can be different than listening, because emphasis on specific words and delivery can change the meaning of the words. Not to mention the time frame between rehearsal and broadcast can result in script revisions. (One could go into a lengthy essay about this but I will reserve this for a future blog post later this year, derived from experience.)

One concern addressed was the subject of sensitive materials. A historian discovered that a specific producer of radio programs in the 1940s was deeply involved in homosexual relations. Would there be legal ramifications if she disclosed this in her published findings? Would the family of that radio producer approve? How exactly do you define the moral ground when history is history and facts are facts? Publish or not to publish, that was the question. If you ask any journalist who writes for a major metropolitan newspaper, you will more than likely be told that it is better to celebrate than expose. More importantly, if the purpose of your research is to document and preserve a radio program, would exposing this factoid distract the readers from the initial agenda or overall message your book or magazine article was meant for?

A librarian who confessed their holdings have not yet been digitized and explained the reason for the holdup is confusion. “We do not have proper information about the recordings. (Titles, broadcast dates, etc.) We need proper metadata first before we transfer the recordings, else we cannot title the audio files properly.” In defense, a second librarian pointed out that time was against them. The stability of the archival formats is breaking down. The transfer of at-risk audio-visual material is essential. Metadata, the second librarian rationalized, can be applied to the audio files after transfer. The first librarian, however, was a wet blanket: “Oh, no. Li-

brary policy is that we have to identify the recordings first.” The second librarian rationalized that at his facility they have so many recordings that they have four units running at the same time, eight hours a day. They admitted the con to their process: “We cannot have an intern listening to four recordings at once to identify what is on them and label the files accordingly. The transfer process is primary. We can then have all the time needed to listen and identify the recordings.”

One librarian questioned whether it was essential to transfer thousands of hours of Arthur Godfrey radio broadcasts, or would it be better to transfer one for each calendar month to best represent the progress of his radio delivery over the years. The library has 800 plus recordings from Godfrey’s 90-minute morning program and not enough interns to do the transfers before the wire recordings go bad. Many argued that all of those recordings were historic and all of them should be converted to digital. (Others disagreed simply because the host was Arthur Godfrey.) But wouldn’t recordings of Grandma Jones, a local radio host in Chicago, less known to radio historians, be just as important as a national figure? Who is to judge what recordings are more culturally significant than others? The answer to that last question is relative. As stated many times in this essay, there is no black and white, only grey.

These were among the challenges and con-





cerns that librarians hoped solutions have been found at other institutions, so they can return home, report and either influence the powers-that-be to initiate revised policies, or at the very least be motivated to take the first steps in removing the barriers of red tape.

Among the debates that remained was “contested authority,” a growing divide between archivists. It was unanimously agreed that much of the subject matter involving radio broadcasts is hardly exciting, but historically significant and necessary for preservation and there were differences of opinion regarding methods of transfer, format and storage. What was unanimously agreed was using the best software and hardware available to make those transfers – which of course, requires the largest budgets. (Someone during the conference joked that maybe archivists could turn to collectors for assistance because collectors commonly use freeware downloaded off the Internet to improve those inferior mp3 files downloaded last week off the Internet. The response from another was, “Why not buy a used Ferrari and then go to Wal-Mart and buy the cheapest tires?”) As someone once described, collecting mp3 files is the equivalent to collecting pine needles.

It was generally agreed that scholars and historians are needed for preservation and libraries should

collaborate with historians and scholars. This is probably why libraries service historians before patrons/collectors. It was also pointed out that historians worked with both collectors and the archives, forming a working relationship, a conduit between the two. One woman, working on a biography about Jack Benny, having never written a book before, now questions the motives of half the collectors she talked to and the reliability and accuracy of information provided to her by the collecting community... and this she picked up from experience. She admitted that the Internet led her down the wrong road too many times, found hundreds of errors on multiple websites, and the only true accuracy stems from major discoveries found in archives across the country. This proves that if you go to the source, you can avoid third-hand unreliability scattered across the Internet. It was also agreed by the majority that the Internet was not self-correcting, but self-evolving.

There were three different archivists over the weekend providing brief ten-minute slide shows about subjects they were presently working on, pleased to have an audience that appreciated the subject matter. Each of them seeking sources of information and leads to further their investigations, but none of them were aware of the first four essentials all researchers of old-time radio use as a start-



ing point when beginning any project. This came as a surprise to me until a colleague, over dinner that evening, mentioned his observation, "Archivists are not researchers." This is not to downgrade archivists in any way... remember, they were there to ask for leads and take notes. If I can offer an observation of my own: the panelists did a good job keeping the panels and comments moving smoothly and ending on time. But resolutions to concerns and questions were conducted during an exchange of notes and e-mail addresses between panelists and members of the audience, following each panel, not during the caucus itself which could have benefited multiple people at the same time.

Historians and researchers during the weekend clarified the difference between a web search and an archival search, local newspapers vs. trade papers, and recording ownership vs. rights ownership. It was mentioned by one panelist that the average public citizen have little access to scholarly resources. Sadly, she was mistaken. What services are provided today by local libraries is not only staggering but beyond anyone's expectations if they know what specifically to ask for and what to receive. (When a friend of mine said he was unable to find information on a given subject, I suggested he visit his local public library. "No, they don't offer that service," he told me. "Wanna wager a box of donuts on that?" I asked. He was dumbfounded when he discovered his public library gave him free magazine subscriptions, complimentary access to portals that used to be available only from university libraries, and access to free recordings that make Netflix and Redbox obsolete.) If anyone thinks having access to the Internet from their home computer is a vast countryside of websites, they have no conception of how many equivalents to the Internet are available at their disposal thanks to their local library.

Also clarified was the undisputed agreement that the Internet should never be used as reference, but rather as a tool for reference. No serious scholar, researcher or historian uses Wikipedia as an encyclopedia, but they will explore the links at the bottom to learn the whereabouts of archives, gather contact information and discover titles of published reference works they did not know existed. The Internet both compliments and challenges the scholar / historian. The Internet has added confusion and spread myths. This was agreed unanimously.

If the RPTF holds a second conference next year, my hope is that a seminar offers three historians and researchers the chance to demonstrate what obstacles and firewalls they have experienced from libraries and archives.

If anything was accomplished through the seminar that weekend it was the general acceptance and acknowledgement that libraries housing archives need to do better. And they want to do better. And these archivists acknowledge the challenges they need to overcome to find immediate solutions. No one was pointing fingers; no one was blame-shifting. There was a positive outlook throughout the entire weekend. Challenges were defined: digitizing, inventory records, costs and funding, targeting and inclusion, metadata, and the suggestion of establishing intern programs to resolve staffing issues. And everyone was taking notes on notepads, iPads and laptops throughout the weekend, hoping to return with possible solutions to such challenges. But I guess the only way to judge whether the weekend was truly a success is whether progress reports are delivered at next year's conference. ■

For more information about the Radio Preservation Task Force, visit: <http://radiopreservation.org>



## **RADIO PRESERVATION TASK FORCE**

**NATIONAL RECORDING PRESERVATION BOARD  
OF THE LIBRARY OF CONGRESS**

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**KENT McCORD**  
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**BERNIE KOPELL**  
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*The Love Boat*



**ROBERT CONRAD**  
*The Wild, Wild West*  
*Hawaiian Eye*  
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# SEP. 15-17, 2016



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**BRITT EKLAND**  
*Bond Girl, The Man With the Golden Gun (1974)*  
*The Wicker Man (1973)*  
*Get Carter (1971)*



**GARY LOCKWOOD**  
*2001: A Space Odyssey*  
*The Lieutenant*  
*Star Trek*



**DEBRA PAGET**  
*Hollywood Legend*  
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*Love Me Tender (1956)*



**KATHY GARVER**  
*TV's Family Affair*  
*Spider-Man and his Amazing Friends*



**JOHN AMOS**  
*Good Times*  
*Roots*



**DABNEY COLEMAN**  
*War Games (1983)*  
*Cloak and Dagger (1984)*



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*A History of Truth or Consequences*  
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*Old-Time Radio Reenactment on Stage*  
*The Obscure Life of Tallulah Bankhead*  
*Q&A sessions on stage with the stars!*

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Vendor Room and Celebrity Autographs: 10 am to 7 pm Thursday and Friday  
10 am to 5 pm Saturday  
Make sure to bring plenty of cash for the largest selection of nostalgic memories!

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Take I-83 to exit 20A (Shawan Road). Hotel is on the right.  
For GPS: 245 Shawan Road, Hunt Valley, MD 21031  
Hunt Valley Wyndham phone number: 410-785-7000

Nearest airport is BWI (Baltimore-Washington International).  
MTA light rail takes you directly from the airport to the hotel!  
Call in advance to inquire for details.

## ADMISSION

All paying attendees receive a complimentary 48-page program guide!  
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You can pre-pay online from the convention website! Kids under 16 free!


LEGAL DISCLAIMER: All presentations, events and stars subject to change.  
The Mid-Atlantic Nostalgia Convention is a 501(c)(3) nonprofit organization.



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## CONVENTION CONTACT

Phone: 443-286-6821  
MANC, PO Box 52  
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Look for Mid-Atlantic Nostalgia Convention!

[www.midatlanticnostalgiaconvention.com](http://www.midatlanticnostalgiaconvention.com)

RADIO STATION  
1490 KC - 250 WATTS



**WOSH**

**OSHKOSH WISCONSIN**  
AFFILIATED WITH THE BLUE NETWORK

August 1, 2016

Bob,

Last week I found some vintage stationery while browsing through the booths at Antiques on Pierce in Milwaukee. There was only one letterhead from WOSH (photocopy enclosed). WOSH, still on the air after all these years, currently serves as "The Voice of Winnebago land" in the news/talk format. WOSH continuity pages were already punched for insertion in a three-ring binder. The surviving sheets from the Appleton Movie Club and the Phonograph Record and Supply Company are more pages from the past. 519 North Garfield Place now appears to be a single-family residence. The watermark on the Phonograph sheets highlighting Charmant Bond's rag content reminds me of McGee's efforts in the October 11, 1949 episode to put his distinctive twist on events at 79 Wistful Vista by impetuously attempting to turn paper into cloth. Fibber's motto, far removed from "Service is Our Business," was expressed well to Molly on a 1945 broadcast: "There's a right way and a wrong way to do things, and I haven't used up the wrong ways yet."

*Clair*

(This was submitted by Clair Schulz)

"THE VOICE OF WINNEBAGO LAND"

OSHKOSH



CONTINUITY

# WOSH

Writer: \_\_\_\_\_

ACCOUNT: \_\_\_\_\_

DATE: \_\_\_\_\_ TIME: \_\_\_\_\_

*Appleton*

MOVIE CLUB

519 North Garfield Place

Appleton, Wisconsin

519 N. GARFIELD PLACE

APPLETON, WIS.

*Phonograph Record Supply Company*

TELEPHONE 196

*"Service is Our Business"*

---

## Peg Lynch and Her Records of Broadcast History

by Lauren Bratslavsky



“You’re early. There’s an episode... house-guest arrives early and I’m unprepared.” Peg Lynch’s voice trailed off as she opened the door to let me in. At the time, she was 94 and still mentally composing episode plots for the long-ago radio and television program she created, *Ethel and Albert*. It was a show about nothing really: a miswritten phone message, a broken light bulb, a failed dinner party, and so on. I stumbled across her show when I was poking around my university’s special collections. I read some *Ethel and Albert* scripts and was amused. I researched what I could about the show, but was disappointed at the overall lack of information. I learned from the archivist that Lynch was still alive. I nervously called her up and asked her some questions about what it was like to work in radio and television, especially as a woman. Lynch didn’t think it was that special, or why

anyone would care about her experience in the business, but she invited me to her home to meet her. I later learned this was one of her endearing attributes – that is, inviting people to her home and treating them lovingly as long lost relatives.

I was a bit stunned to see Peg Lynch’s obituary more than a week ago in *The New York Times*. I knew that her health had taken a turn for the worse and that this may have been the 98-year-old woman’s last leg. What surprised me was the fact of the obituary itself, which led to obituaries in *Variety*, *LA Times*, and elsewhere. It was not that Lynch didn’t deserve the lengthy write-ups and accolades of her work in radio and television; she was long over due for such recognition. I was amazed that her little-known career was finally gaining notice. For a few years now, I’ve queried radio fans and tele-

vision historians whether they've heard of *Ethel and Albert*, which gained a nation-wide audience in 1944 to 1950, then a television audience from 1950 to 1956, and back to radio until the 1970s. For some, the characters rang a bell, but very few clearly recognized the show or Peg Lynch.

To be fair, there are many radio and early television programs that are obscure, and indeed unmemorable. What makes *Ethel and Albert*, and the later radio incarnation, *The Couple Next Door*, remarkable is that Peg Lynch created the show and wrote every single episode by herself and starred in both the radio and television versions. The only analog to Lynch's creator-writer-actor career was Gertrude Berg. Berg's career is well documented in the history books and broadcasting lore, most likely in part due to the notoriety associated with the blacklist as well as awards, as noted in her obituary. Lynch's work, never touched by controversy or industry awards, became just one of the thousands of entries in program encyclopedias. Without mechanisms such as television syndication or lasting celebrity status, like that of Lucille Ball or Betty White, Lynch fell further into obscurity. Had it not been for an email sent by Astrid King, Lynch's daughter, the New York Times most likely would not have picked up on the news of her passing. And then, write-ups of Peg Lynch, "a pioneering woman in broadcast entertainment," would not have circulated as it did.

Why is Peg Lynch's career significant for radio and television history? While obituaries frame her as a pioneer, I think a more apt description is that she persevered in an industry that was constantly changing and predominately male. As outlined in her obituary and in far greater detail on her website, Peg started in radio as a copywriter in the early 1930s at a local, small-town radio station in Minnesota.



*Peg and Alen Bunch*

When she asked for a raise that reflected her many responsibilities, which included such tasks as writing ad copy and a daily women's program, she was denied. She quit and continued to work in different radio stations, making her way out of the Midwest and to New York City. All the while, she held on to her creation, *Ethel and Albert*, a middle-aged married couple who were known for their gentle and realistic bickering. She first pitched *Ethel and Albert* to NBC in 1944, who made her an offer but wanted 50/50 ownership over the rights of the show. Lynch walked away. Instead, Lynch secured a network deal around the time NBC-Blue turned into the ABC network. Someone at WJZ (NBC-Blue/ABC's flagship station) got a hold of Lynch, offered her an evening slot and allowed her to retain full ownership. *Ethel and Albert* was not sponsored by one company, but rather was part of the co-op model of radio sponsorship. In 1946, *Ethel and Albert* was a short-lived test case for television at WRGB, GE's experimental studio. *Ethel and Albert* remained on the radio until 1950, when Lynch was offered a real television opportunity: a ten-minute recurring segment

---

on NBC's *The Kate Smith Hour*. First, in 1953, NBC had Lynch turn her popular ten-minute segment into a half-hour network sitcom, sponsored by Sunbeam. Sunbeam dropped the live sitcom in favor of a different genre, the spectacular (as chronicled in *Variety*). CBS then picked up *Ethel and Albert*, sponsored by Maxwell House, as a summer replacement for *December Bride* in 1955 (an awkward promo for the switch over is on YouTube).

Despite decent ratings, CBS did not continue working with Lynch. I suspect this decision had something to do with *I Love Lucy* and CBS not wanting to have two programs featuring bickering couples, even if *Ethel and Albert* were far more subdued and realistic than *Lucy and Desi*. ABC aired *Ethel and Albert's* final television run, which was sponsored by Ralston Purina (Chex cereal and dog food). The show ended in 1956, at another transition moment

---



*Peg with Fred Foy at a Cincinnati Convention*

when sitcom production moved from New York to Hollywood and from live to film. As Lynch recounted in her oral history (available through the University of Oregon's Special Collections), there was talk of moving the show to Hollywood, but she preferred to stay on the East Coast. And really, she was tired of the weekly pressures to write new episodes while rehearsing and performing live. After television, she did some commercial work. Oddly enough, Lynch went back to radio, penning a near-copy of her original creation but under the title, *The Couple Next Door* for CBS Radio. Lynch had a couple more runs on the radio in the 1960s and 1970s, specifically on NBC's *Monitor* and then NPR's *Earplay*. With the last radio show in 1976, titled *The Little Things in Life*, Lynch's long broadcast career ended.

The story of Peg Lynch can serve as a sort of public service announcement to those of us who toil in archives and seek out broadcast history's margins. Two points in particular come to mind: the materiality of broadcast's forgotten histories and the active role we play in shaping the use and availability of the material record. First, echoing Laura LaPlaca's recent *Antenna* post, if we focus on all that is gone (and resign to the fact of this lack), then we overlook "the broadcast archive's extraordinarily expansive physicality." Lynch's creative output is indeed physically available, even if mentions and critiques of her work are largely absent from our histories. The initial radio and television broadcasts were ephemeral in the sense that they were live broadcasts, moments of popular culture that began and ended in their programmed time slots. But there is a whole swath of materiality that exists in various forms and locations. There are the paper materials that Lynch saved throughout her career: scripts, letters, and a few other paper materials. Lynch's mother compiled news clippings, photos, and various correspon-





dence into scrapbooks. Decades after the height of her career, Lynch received an invitation to establish an archival collection at the University of Oregon in 1969 (how and why that happened is a whole other story), so all those scripts, scrapbooks, and paperwork are open for research (and soon, there will be more).

Throughout the 1970s and well into the 2000s, the physical meetings and tape-swapping of old time radio fans sustained the memory and the audio record of *Ethel and Albert* and *The Couple Next Door*. The fan conventions seem especially crucial in the age before the internet, as in, a time before old time radio websites posted shows and interviews. The conventions, and later on, the fan websites, fostered networks of old and new fans (Lynch loved her fans and her fans loved her). Even more material records exist now that we can search databases of digitized trade publications (like this article in *Radio and TV Monitor*, written by Lynch about the benefits of marital bickering, that is available on *Lantern*). References to the production side of

*Ethel and Albert* certainly exist in the vast NBC corporate archives. The audio tapes exist in physical form and circulate digitally on the web. And the live television program? Those exists, too. Nearly every episode was filmed on a kinescope, which Lynch owned and now safely reside at the University of Oregon.

Which brings me to my second point: As radio and television scholars, we participate in recirculating the canon as well as seeking out new examples that corroborate or challenge existing histories. Just the very act of taking an interest in a little-known program or writer can help broaden the scope of broadcast histories or refine particular stories, such as the case of a little-known woman who was among the very few people to create, write, and star in her own show. The Peg Lynch Papers at the University of Oregon had been mostly dormant since they arrived decades ago. The archivists had various priorities in their immediate purview – the limited resources in such an institution necessarily limits which donors to follow up with in their twilight

years. Thus, active interest from a faculty member or a researcher can help call greater attention to little-used or little-known collections, especially those collections whose creators are still alive. Those kinescopes of every episode? Up until two years ago, those were under Lynch's couch and in cabinets in her home. After my first visit to Lynch's home, I told the archivists about my visit, including the films and the fact that Lynch was still relatively lucid and had stories to tell. I'm sure that those kinescopes, as well as more papers, audio tapes, and ephemera would have made it to Oregon, thus joining the rest of Lynch's collection. But the oral history? The personal relationships? The chance to participate in a collective nudge to ensure the preservation of a so-called ephemeral broadcast history? That probably would not have happened without some active participation and good old phone calls.

We can celebrate all that has survived, while prodding to discover what else exists. And we can continue to draw from the canon, while interrogating the wealth of materials that exists in the hopes of broadening and refining our histories.



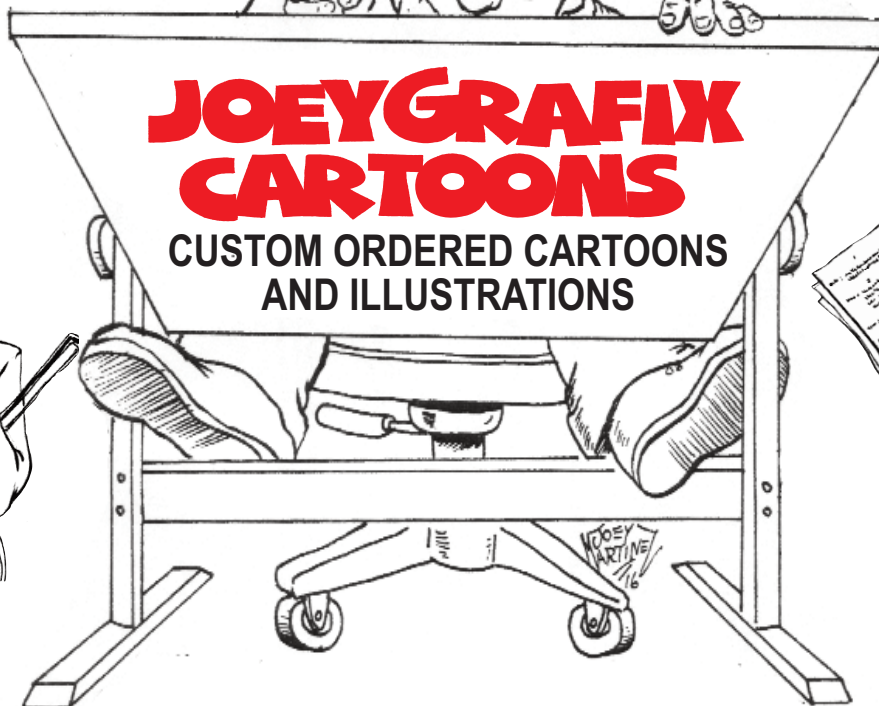
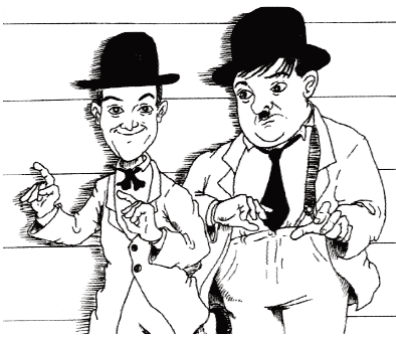
*Peg, and her daughter Astrid*



**EVERY-  
BODY  
COMES  
TO RICK'S  
PLACE!**

Everyone who is on the internet and has email needs to take a quick few seconds and click on this link: [www.RicksPlace.info](http://www.RicksPlace.info) and sign up. It's absolutely free. Rick's Place, named after the upscale nightclub and gambling den in Casablanca (1942), is a newsgroup that started back in January, providing the latest news about conventions, comics, books, movies, old-time radio and anything in between. This has proven to be a valuable vehicle that delivers pertinent information and items of interest to the membership. The discussion group has, in past issues, discovered that the Asheville Western Film Festival was recently cancelled due to a disagreement with the convention management and the hotel, new DVD releases, and recent old-time radio findings. Over 2,000 people have subscribed already, according to Dave, the man in charge, and an average of two additional people subscribe every day. "What I would like to see is more discussions about old-time radio," he explained. So take a moment and subscribe at [www.RicksPlace.info](http://www.RicksPlace.info). If you do not like what you read, you can always unsubscribe.





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## **OTRR ACQUIRES NEW EPISODES AND UPGRADED SOUND ENCODES FOR SEPTEMBER AND AUGUST**

This is a list of newly acquired series/episodes. They may either be new to mp3 or better encodes. These were acquired by the Group during the months of July and August They were purchased by donations from members and friends of the Old Time Radio Researchers. If you have cassettes that you would like to donate, please e-mail [beshiresjim@yahoo.com](mailto:beshiresjim@yahoo.com) For reel-to-reels, contact [david0@centurytel.net](mailto:david0@centurytel.net) & for transcription disks [tony\\_senior@yahoo.com](mailto:tony_senior@yahoo.com)

### **Refreshment Club**

01-01-37 1st Song - Labumba.mp3  
01-04-37 1st song - Your Tuscany.mp3  
01-05-37 1st song - The Continental.mp3  
01-06-37 1st song - Billboard March.mp3  
01-07-37 1s song - It happened in Chicago.mp3  
01-08-37 1st song - Why do I lie to myself about you.mp3  
01-11-37 1st song - High and low.mp3  
01-12-37 1st song - First\_call.mp3  
01-13-37 1st song - Hail to the spirit of liberty  
01-14-37 1st song - We saw the sea.mp3  
01-15-37 1st song - Golddiggers Lullaby.mp3  
01-18-37 1st song - I love a parade.mp3  
01-19-37 1st song - Happy Landing.mp3  
01-20-37 1st Song - March Time.mp3  
01-21-37 1st Song - Rise and shine.mp3  
01-22-37 1st Song - Love is sweeping the country.mp3  
01-25-37 1st Song - My Love Parade.mp3  
01-26-37 1st Song - I take to you(1).mp3  
01-27-37 1st Song - War correspondent march  
01-28-37 1st Song - Gee but your swell.mp3  
01-29-37 1st Song - The lady in red.mp3  
02-01-37 1st Song - Things look rosy now.mp3  
02-02-37 1st Song - Maine Song.mp3

02-03-37 1st Song - March for liberty.mp3  
02-04-37 1st Song - Crazy Rythm.mp3  
12-01-36 1st Song - Cross\_Patch.mp3  
12-02-36 1st Song - Strilke up the band.mp3  
12-03-36 1st Song - Coming at you(1).mp3  
12-03-36 1st Song - Coming at you.mp3  
12-04-36 1st Song - Goody Goody.mp3  
12-07-36 1st Song - Fare thee well Anabelle  
12-08-36 1st Song - Pennies from heaven.mp3  
12-09-36 1st Song - March Time.mp3  
12-10-36 1st Song - Two\_buck\_Tim.mp3  
12-11-36 1st Song - Wake up and sing.mp3  
12-14-36 1st Song - Let yourself go.mp3  
12-15-36 1st Song - You hit the spot.mp3  
12-16-36 1st Song- On the square march.mp3  
12-17-36 1st Song - I feel a song coming on.mp3  
12-18-36 1st Song - Sing its good for you.mp3  
12-21-36 1st Song - Roll out of bed with a smile.mp3  
12-22-36 1st Song - Tell the truth.mp3  
12-23-36 1st Song - The diplomat March.mp3  
12-24-36 1st Song - Drums\_in\_my\_heart.mp3  
12-25-36 1st Song - I Love Louisa (Yuletide Show).mp3  
12-28-36 1st Song - Dixie.mp3  
12-29-36 1st Song - Frost on the moon.mp3  
12-30-36 1st Song - On the ball march.mp3  
12-31-36 1st Song - Stand up and cheer.mp3

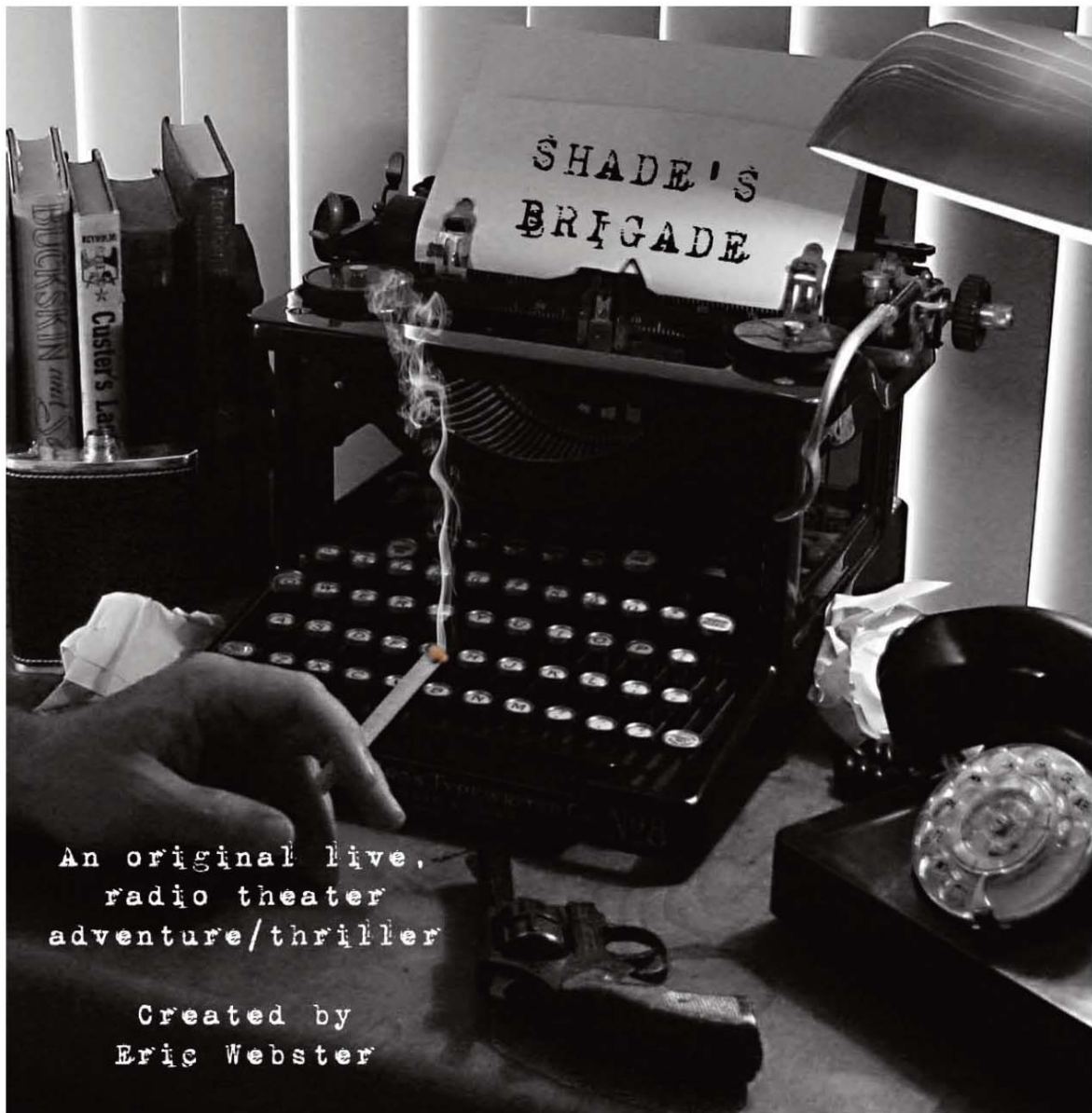
### **Silver Eagle**

06-29-54 Redmans Vengeance.mp3  
07-08-54 Murder on Mukluk Creek.mp3  
07-22-54 Indian War Clouds.mp3  
07-29-54 Blood Brother.mp3  
12-02-54 Border Renegade (cut opening).



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*An original radio thriller, produced in the style of the golden age of radio and performed live on stage with four actors performing all the characters and sound effects!*

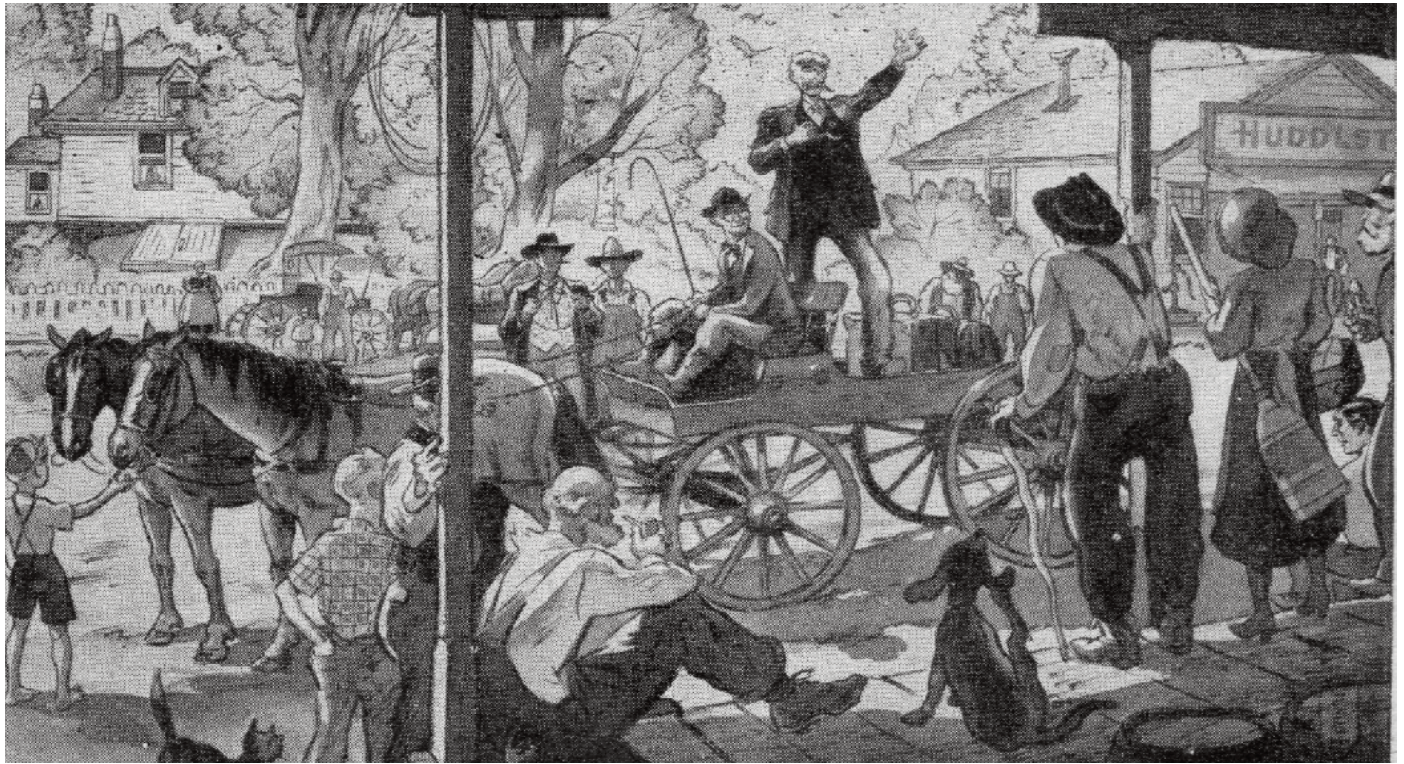


**Shade's Brigade performs a new episode live each month  
at the Jerome Hill Theater in St. Paul, MN**

Not in the Twin Cities area? No problem! Listen to Shade's Brigade online for free at [www.shadesbrigade.com](http://www.shadesbrigade.com) and follow the ongoing adventures of Jack Shade and his group of mercenaries.

Want to bring Shade's Brigade to life in your city? Contact The Producing House at [producinghouse@mac.com](mailto:producinghouse@mac.com)





# LUM and ABNER

BASED ON CHARACTERS CREATED BY CHESTER LAUCK & NORRIS GOFF

'CORDIN' TO TH' ALMANAC...  
 Barbara Hale  
 Lum and Abner's fifth movie was *Goin' to Town* in 1944.

NOW REMEMBER, MEN, THIS WOMERN IS MY RESPONSIBILITY!  
 YESSIR, SHER'F!  
 HOWCUM WE GOTTA ALWAYS IN-VESTIGATE THIS JUNK AT NIGHT?

Y'KNOW, SHER'F, I AIN'T JEST A GOOD DE-TECTIVE, I'M ALSO A GOOD JESTICE O' TH' PEACE! I WORK!!  
 YER A PIECE O' WORK, IFFEN YA ASK ME!

I KNEWED THEY WAS SOMETHIN' STRANGE ABOUT THIS WOMERN STAYIN' AT TH' FISHIN' CAMP! AN' I BEEN IN-VESTIGATIN' CEDRIC'S DIS-APPEAR'NCE SINCE...  
 LUM?  
 YESSIR?

SHUT UP!

QUIET, MEN! SHE'S THAR! AN' TH' LIGHTS ARE ON!  
 THANK GOODNESS FER THAT!  
 SHH!!

G A S P

SSSLICE!!!  
 DONNIE PITCHFORD '11

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 For more info: [www.lumandabnersociety.org](http://www.lumandabnersociety.org) + Facebook: "Lum and Abner Comic Strip Group"