

Return with us now...

The Radio Historical Association of Colorado

Vol. 3 No. 4
October 1977



Radio Historical Association of Colorado

REMEMBER!

...when popular singers didn't have to chop up toy dolls to get the crowd's attention? When you could actually understand the words to a song? Then maybe you'll remember Morton Downey, Kate Smith and Bing Crosby, shown here during the early 1930's.



FEATURES

The following was excerpted from "Our Own Words" by Mary Helen Dohan:

Addressing his subjects on March 1, 1936, King Edward VIII used the word radio instead of the preferred British wireless. In so doing, he disturbed even further those of his subjects already displeased by his predilection for things American; radio had been denounced in the London Daily Telegraph only a year earlier as one of a number of "bastard American expressions" sullyng the pure English stream. Originally radiotelegraphy (from radi (ate) plus telegraphy), the term had been suggested as the mark of the wireless telegram by the International Radio Convention at Berlin in 1906, had been adopted by the United States Congress in 1912, and since 1921 had been expanded

the American people to cover a broad spectrum of related concepts-- the wireless medium itself, the equipment for receiving or transmitting or a combination of both, a message transmitted or received.

It was used as a verb both transitively and intransitively; it was a modifying element, as in radio frequency, and a compounding element, as in radiogram. Critics felt that its indiscriminate use made for ambiguity in the presence of like combinations relating to the increasingly important element radium. (From Latin radium, "ray.") Who knew which concept entered into radiogenic, for example, which was ostensibly analogous to photogenic? Which into radiograph? No doubt about it-- the word was less precise than wireless. But neither sweet reason nor bitter scorn seemed able to dislodge it.

MEETING

The next R.H.A.C. meeting is Wednesday, October 26th at Majestic Savings, 2807 S. Colorado Blvd., at 7:30 p.m. (We tried to get the facilities on a Thursday, but were unable to.)



KF/ML

Here's John Dunning's schedule for the rest of the month. Hear "Old Time Radio" every Sunday at 11 a.m. on KFML, 1390 AM.

10/9 ESCAPE

"The Voyages of Sinbad"

6/7/53

HEARTHSTONE OF THE DEATH SQUAD

KRAFT MUSIC HALL
with Groucho Marx

10/16 SCREEN DIRECTORS PLAYHOUSE

"Criss-Cross" with Burt Lancaster

OUR MISS BROOKS

"Mr. Conklin Loses His Hearing"

1/8/50

KRAFT MUSIC HALL
with Larry Parks

10/23 THE JACK BENNY PROGRAM
with Frank Sinatra
1948

THE RAILROAD HOUR
"The Desert Song"
January, 1952

TENNESSEE JED

THE PHANTOM DANCER
early '30's

10/30 PAT NOVAK, FOR HIRE
"The Dixie Gillian Case"

RED RIDER
"The Hacienda Kid"

DIMENSION X
"Hello Tomorrow"
(first of four science fiction shows)

OTR IDENIVER

The October meeting is election-time for RHAC. Ballots will be distributed then. Those running for office are Irving Hale, president (unopposed); Ernie Jessen and Dan Daugherty, vice president; Frances Zacek and Joe Madden, secretary-treasurer. The outgoing officers hope you give serious thought to these elections. We're growing every month, and the officers' jobs are not easy. John Adams, John Nicholson and myself (John Lloyd) will continue to be active in the club, helping in any way we can.

The club has purchased a Gestetner mimeograph machine from New York Life Insurance Company. We also got some stencils and several reams of paper, and we thank NYLIC for their generosity.

I spoke to Chuck Seeley, and the combination Buffalo-Denver newsletter is really going to be something this year. We sure could use some articles from you. Please help.

Anyone who is an Elvis Presley fan-- or if your kids are-- we do have a member who has taped many of the memorial shows done at the time following the singer's untimely death. Glen Ritter says he has more than 20 hours of Elvis music and memorials for trade.

Thanks to the OTR club of Buffalo for dedicating their recent quarterly magazine to us. It reads: "This issue of Memories is dedicated to John Lloyd and the Radio Historical Association of Colorado, one of the best OTR clubs in the country." Many thanks to our Buffalo friends.

The article in Apartment Life magazine about us brought in almost 20 inquiries. I have been sending out information to them and hope to obtain many new members.

In the next newsletter, we will print a listing of other clubs or individuals who publish newsletters. If you want to subscribe to any, we'll tell you who to contact.

Happy listening!

-John Lloyd

Return With Us Now... is published monthly by the Radio Historical Association of Colorado. Subscriptions are \$8 per year and include membership in the Association. Address all manuscripts, inquiries and donations to: Dan Danhom, Editor, 2339 S. Ogden St., Denver, CO 80210

RADIO NEWS

This is the first in a series of radio articles from the pages of Time magazine. We'll try to bring the most entertaining of Time's excellent radio articles to you every month.

January 1, 1940: Little Miss Christmas.

No one before had ever managed to steal the great radio Christmas show from Tiny Tim, but this year Shirley Temple stole into millions of U.S. homes on Christmas Eve, twinkling after Happiness in a wide-eyed episode from Maeterlinck's "The Blue Bird." She said pretty Merries to everybody, blended her fair treble voice with the baritone Nelson Eddy in an unprecedented "Silent Night."

Not only was this an innovation in American Christmases, it was an innovation in Shirley Temple; the first time in her six-year career that she has ever played in a radio show. They say that she might have turned down \$3,000,000 in radio offers. They say that she might have had \$5,000 had she chosen to make her Christmas debut with Charlie McCarthy on the Chase and Sanborn Show, but for her radio coming out, she got not so much as a lolipop.

For staging it Sunday night on Screen Guild Theatre over 64 CBS stations, the late Andrew Mellon's Gulf Oil Corp. pays the living William Green's Screen Actor's Guild a flat \$10,000 per week. It pays other cost too-- some \$5,000 for production costs, \$8,350 for air time. But the S.A.G.'s weekly \$10,000, for which it volunteers the talents of 90% of Hollywood's great, go straight into a motion picture relief fund, earmarked for the construction of a cinema old folks home.

Now, as a result of 37 broadcasts since January 1939, the building fund has been enriched by \$370,000-- and Gulf has had the most impressive guest star parade any radio sponsor ever got for his money. By June, close of the present season's contract, the radio program will have brought in over \$540,000, to add to some \$90,000 previously collected, so the fund hopes to start construction this year, on a broad green pasture in the San Fernando Valley, of a building with recreation halls, a big dining room, a dispensary, surrounded by cottages, to be named after the cinema's great. The funds for everyday work will go on providing bread and hope for faded glamour girls, leading men gone paunchy, directors gone seedy, ailing script girls, etc.

Shirley Temple-- "Presh" to her mother, now a radio actress-- has long been a radio fan. She has 6 or 8 radio sets at her command in her daily comings and goings, likes Gangbusters almost as well as her favorite, the Lone Ranger. But, because of studio and parental objections, she has never been allowed to act on a radio show before this week.

Jean Hersholt (cinema's Dr. Dafoe), got Shirley as the Screen Guild Theatre's Little Miss Christmas by a simple device. He cornered Jimmy Roosevelt, took him out to the 20th Century Fox lot. Jimmy put the all-important question to Mrs. Temple. "How would you like it, Shirley?" Mama asked. Shirley squealed, "I'd love it."

■ THE TV MUSEUM

At world's first Museum of Broadcasting (1 E. 53 St., in New York), you can time-trip the last 50 years via radio and TV. Among Museum's current 1000 cassette-recorded program hours: radio—Judy Garland's debut at age 12, vintage Burns and Allen (right); TV—Mary Martin as Peter Pan, 1948 Arthur Godfrey Time, classic Studio One and Playhouse 90 dramas, news specials. Open: noon to 5 P.M. Tuesdays through Saturdays; \$1.00 contribution.



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OTR DENVER

Those members who missed our last meeting missed hearing about some national publicity RHAC got in the "Ragan Report", a publication for communications executives. Mr. Ragan wrote, "Add to your list of offbeat newsletters (often in support of lost causes): "Return With Us Now..." The four-page monthly is published by the Radio Historical Association of Colorado and looks back to the glory days of radio. The August issue displays a front-page picture of "Egbert Roscoe Murrow" as he looked in his "This is London" days. The labor-of-love editor is Dan Danbom."

We've received many inquiries about RHAC as a result of the article. One of the more interesting letters we got is printed below:

Dear Mr. Danbom,

If you still have a spare copy of "Return With Us Now..."-- the August issue-- I would be most grateful if you could send it to me.

According to the Ragan Report, your August issue featured Ed Murrow, in "This is London" days. Let me tell you why I am anxious to read it.

From 1938 until 1948 (when I came to the U.S. for good,) I was employed by the British Broadcasting Corporation. During the war years, I was stationed in London, and I encountered Mr. Murrow a number of times.

Broadcasting House was, of course, a legitimate military target, and so when the heavy bombing started we all anticipated that we would "get it" sooner or later. In fact, B.H. was grazed by a land mine, with considerable damage and some loss of life, but before that event Ed Murrow had the idea that he would like to give one of his talks from the roof of B.H., "...so that we give the feel of it." I was assigned to provide the technical support, and on a clear moonlit night-- when 'activity' was likeliest-- we moved a set of gear up to the roof. In those days, remote amplifiers were driven by wet batteries, and they were damned heavy. I was sweating by the time Ed showed up, but he was his

usual cool self. We each wore a tin hat, but had no other form of protection.

Shortly before air time, there was the all-too-familiar drone of Heinkels coming in, and Ed gave an approving grunt. "We're in luck," he said. Sure enough, about three minutes into the prepared text, we got the live 'effects' Ed had been hoping for-- the whistle of a 500-pounder hurtling down, and the crunch as it hit, about a mile away.

When Ed signed off, and Control Room had given us the "All OK," my only thought was to put some concrete between me and the sky, but Mr. Murrow was in no hurry. "You know," he said, "I wish we could have picked one up a good deal closer." Then he was quick to add, "But it wasn't your fault!" He was a pro, and a star, but he always treated the little people as equals, and we all worshiped him.

Another hero of mine, back then-- although I never had the fortune to meet him-- was Norman Corwin. It seemed to me that he understood the potentialities of radio so much better than any of his contemporaries on either side of the Atlantic, and I remember listening, entranced, to one of his documentaries, "Crosstown New York," little dreaming that New York was to be home to me, throughout the 'Fifties. Perhaps you will consider paying tribute to Corwin, in one of your future issues?

With best wishes,

Dennis Horsford
Bloomington, Minnesota

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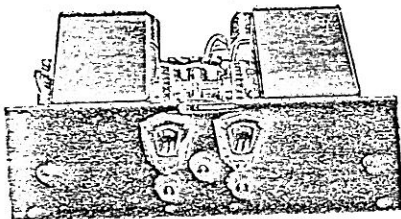
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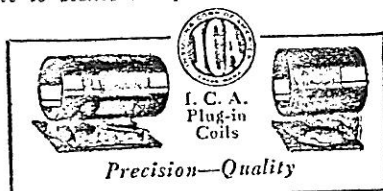
The Kit is complete with the famous ICA Plug-in coils (14 to 157 meters) and by utilizing coils for the broadcast bands (up to 600 m.) you have a marvelous, all-purpose, receiver. We know that this kit cannot be surpassed at any price, surely it cannot be approached at a lower price.

See for yourself. Examine every part that goes into the Conqueror, then compare it with other sets. We will be glad to mail you more complete information upon request.

List Price \$65.00

Complete with S. W. Coils
Power Pack—\$34.50

Price to dealers and pro set builders less 40%



Precision—Quality

INSULINE CORPORATION OF AMERICA
118 CORTLAND STREET NEW YORK CITY

Producing a Radio Drama

(Continued from page 973)

Let us look in at the dress rehearsal of *Campus*. This is one of the half-hour sustaining features of NBC, written by Wade Arnold, that goes on every Saturday night from 9 to 9:30. C. L. Menser, who directs this hour and the RCA-Victor, is in the control room. The time is 7 o'clock on a Saturday evening. The players are in the studio, some walking about, others chatting in a little group. Ray Kelly, the genial young maestro of shouts and murmurs, is tinkering with one of his nondescript sound effects over in the corner.

At 7 o'clock Mr. Menser says, "All ready, children," into the mike placed before him on the table, and the rehearsal is on.

The story this week is of a college freshman who is meeting his girl friend at the railroad station. She is to be his guest at a frat dance.

For the next two hours Mr. Menser rehearses the show, stopping it for occasional suggestions of interpretation or

his headphone. Tiny green and white lights glow on the panel before him. "Thirty seconds."

Mr. Menser is in the studio with the actors. The noises in the studio die away. Mr. Menser, who also acts as announcer, steps around the kettle-drums and takes his place before the mike. He is watching the control room man. The atmosphere has become alert but not tense. In a moment comes the signal that they have the network. Mr. Menser begins his opening announcement.

And the cast gives a fine performance—an example of intelligent direction and the unflinching coordination that every radio dramatic script demands.

Speaking of rehearsals and sound effects reminds us of some rather amusing anecdotes. Getting the right sound is not always an easy matter. Sounds, like their less discriminating cousins, "noises," sometimes lurk in strange places. And, by the way, NBC makes all its own



A scene from "Harbor Lights," one of the outstanding NBC dramatic productions, written by Burr Cook and directed by Vernon Radcliffe

placing of the characters with reference to the mike. Then they take time out while Ray Kelly and his assistants experiment to get just the right sound for an automobile motor and a train approaching the station. The actors run through their lines again, this time with the sound effects. The bulky apparatus necessary for the train effect is placed in a small adjoining studio. Teamwork is required here, as Kelly has to "chug-chug" on a kettle-drum with a pair of wire brushes, blow a whistle and signal by nodding to his assistant in the other studio when the train is supposed to slow down and come to a stop.

Sometimes it is possible to run through the show completely just before the actual broadcasting, but, more often than not, there is only time to work on the hard spots. Six or seven musicians trail in at the last minute. They run through a couple of dance numbers. Several actors try a scene again to get just the right effect—fading their voices in or back, as the case may be. A taxi motor starts up. A train whistle blows. It is a minute before nine and everyone seems to be busy and quite oblivious to the hour.

The man at the control board adjusts

sounds—most of them come from Ray Kelly's perambulating factory. There are no phonograph records of trains, automobiles or chickens in a barnyard. The remarkable train effect used in the Empire Builders program is produced by elaborate apparatus mounted on the roof of the Chicago studios building.

Then there are simpler sounds but not necessarily easier to achieve. How would you reproduce the sound of a dog thumping his tail on the floor? Easy, you say? Well, the problem phased Ray Knight and several others recently. Mr. Knight, who is station KUKU's moving spirit, cogitated on the question and spurred his brain on to greater effort by tapping his head with a pencil. The control room man, hearing the sought-after "thump, thump," rushed out into the studio shouting, "Just what we want!"

Strange—but there are more Ripley-like occurrences than that in broadcast studios. For example, there is the sound that is not a sound. A stream of air directed through a hose vibrated the diaphragm of the mike and produces the sound of an airplane motor. Salt poured on cellophane or tissue paper sounds like

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(Continued from page 1018)

Or, "When it rains it pours," as Wade Arnold of the publicity department remarked, neatly dodging our upper-cut with the machete.

One of the most amusing incidents that the boys at NBC recall occurred in one of the early rehearsals of a medieval mummer's play about Christmas. This was at one of the first rehearsals, without sound effects, in which the actors sang certain verses in chorus, begging the noble lords and ladies to throw down money. To imitate the resulting sound of money falling, one of the actors—who "doubled" for the sound effects man, was accustomed to say, "chink-chink-chink-chink" at that particular point in the script. The following line, also in chorus, was "God Almighty, bless you all." When the show was on the air, the actor who had "doubled" for the sound effects man in the rehearsal burst forth with his "chink-chink-chink-chink" and everyone was so astounded that instead of the following chorus of "God Almighty, bless you all," only one man yelled "God-a-mighty" and, realizing that he was alone, clapped his hand over his mouth and did not say another word.

But to return to the radio drama and its interpretation. The medium of broadcasting is unique both from the standpoint of its mechanical possibilities and its artistic possibilities.

Take the Radio Guild hour, for example.

Each Friday afternoon, from four to five, this theatre of the air gives the listeners of more than forty stations an excellent play, admirably produced with as good cast as it is possible to assemble in New York. This network has an estimated audience of 8,000,000. Let us be conservative—more than that—let us be cautious and say that the audience is actually 2,000,000. A little arithmetic and we are confronted with the astounding fact that a Radio Guild play has a six years' run in one hour! Sounds absurd, doesn't it? It isn't, though, as you can readily find when you divide 2,000,000 by 1,000, which is the approximate seating capacity of a Broadway theatre.

A six years' run in one hour! A new medium. A new technique. A new theory of the drama. An invisible scene . . . just voices . . . sounds.

In short, the entire problem is new. One of the first to recognize the untold possibilities of the art and, in his work as a producer, to give us consistently fine radio dramas, is Vernon Radcliffe, director of the Radio Guild hour, *Real Folks* hour and *Harbor Lights*.

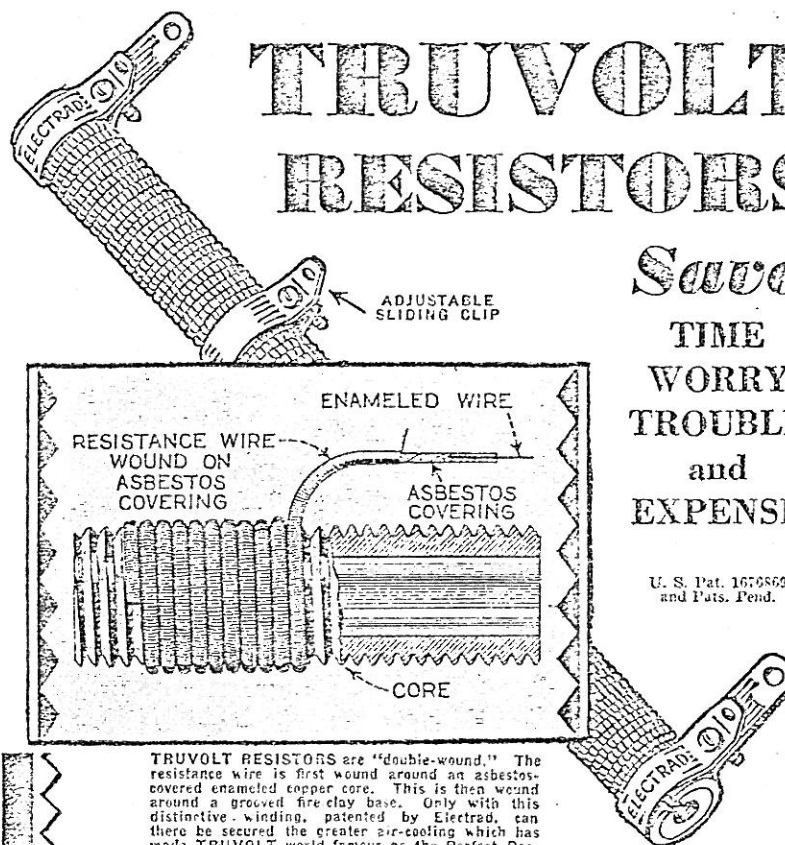
Vernon Radcliffe is sensitive to life. His undoubted achievement in the theatre of the air is due to that sensitivity, for without real feeling and understanding there can be no intelligent, convincing interpretation of the drama. It would be almost axiomatic to say that he is an idealist. His idealism, however, is not the driving force behind a thorough knowledge of the technique of dramatic production—a combination that has made for consistently fine performance.

(Continued on page 1020)

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ULTRADYNE

(This is the set that was described in the April issue, page 937)

ULTRADYNE BOOKLET

Send 20c for this booklet which tells how to construct and operate the Ultradyne Model L-32 Receiver. This booklet also contains life-size picture diagrams and layouts of the entire set; also life-size wiring diagram of the entire circuit showing every wire location and connection.

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The model L-32 Ultradyne, with the Dynatron oscillator, works equally as well on short waves as it does on the broadcast band. An Ultradyne receiver operating in New York City, easily tunes out WOLL, Newark, and brings in WJAW, Cincinnati, without a trace of interference. Likewise, WMAQ, Chicago, is brought in without interference from WEAF, New York; KGO, Oakland; KSL, Salt Lake City; KFI, Los Angeles; KOA, Denver; XEN, Mexico City, to mention a few, have been logged regularly. Short wave stations from all over the world have been copied on the Ultradyne Receiver.

The Super-sensitive Trio Dynatron system of radio reception responds to weaker signals than the conventional method having far greater selectivity and providing tuning ease that is unmatched. Ultradyne performance is the envy of the radio industry.

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We have prepared separate bulletins fully describing the construction and use of the above circuits. If you will write us which ones you are interested in, we will gladly send copies without any obligation on your part. Address Dept. D.



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S. HAMMER RADIO CO.

140 Liberty St. New York City

Producing a Radio Drama

(Continued from page 1019)

Anyone who has met this man cannot fail to be impressed with the quality of the work he is doing and catch something of the fire of his enthusiasm for the radio drama.

Here is a man who says, "Radio can do everything that the legitimate stage and the movies do—and do it better."

Here is a man who says, "I believe that the average man is intelligent. I would rather play to an audience of farmers, miners, clerks, than an audience of sophisticates or the speakeasy crowd. The latter group, supposedly well versed in the drama, is so encrusted with a sense of its own importance that it cannot be reached by real drama."

Which thoughts we hasten to greet with three rousing cheers.

When one understands the purpose and

The NBC Producers

Joseph Bell directs Sherlock Holmes and Silver Flute. Narrator on Sherlock Holmes, also acts on Death Valley Days.

Frank Curran directs the Nestlé program, and the Radio Playbill, which is his particular pet. It is a dramatic program on which hitherto unpublished material is used.

Arthur Daly directs General Motors and the Rise of the Goldbergs. Hopes to write some day.

Paul Dumont directs Olds Company and Davey Tree. Wrote and played a part in Dutch Masters Minstrels.

Edwin Dunham directs Blackstone and Palmolive. Plays the organ on Silver Flute, and has his own morning sustaining programs of Hits and Bits four mornings a week.

William Hanley directs Niagara Hudson and Wayside Inn. Writes continuity and is master of ceremonies on RKO; and is master of ceremonies on Tetley Tea. Supervisor of musical comedy group.

Bennett Larson directs Fleischmann and Mobiloil. Writes Jolly Junketeer and plays part of Junket Dessert Man on that program. Youngest production representative.

Kenneth MacGregor directs Maxwell and Cities Service. Was connected with Floyd Gibbons' Literary Digest broadcast for almost a year.

C. L. Menser directs RCA-Victor and the Campus. Also narrator on RCA-Victor.

Vernon Radcliffe directs Radio Guild, Real Folks and Harbor Lights. Acts on Death Valley Days.

Gerald Stopp directs Moonshine and Honeysuckle and Careless Love. Supervisor of the Dramatic Group.

Madge Tucker directs Children's programs. Plays and writes Lady Next Door. Originator of NBC Children's Hour.

Edwin Whitney directs Music Appreciation Hour and Colliers. Plays Judge Whipple and Bill Perkins on Real Folks, and Captain Jimmy Norton in Harbor Lights.

John Wiggin directs Camel and Interwoven. Composes music and is authority on modern dance idiom. Supervisor of musical group.

Gregory Williamson directs Edna Wallace Hopper's programs and Chase and Sanborn. Writes Silver Flute.

Raymond Kelly is sound effects technician. The sound effects division serves eighty-nine programs weekly.

achievement of radio as a means of conveying drama to an audience the medium takes on a new significance. Radio is not just another way of presenting a play. It is more than that.

"Radio is a new, vital, personal medium," to quote Mr. Radcliffe again. "The visual sense in the theatre slows up the real drama, which is always a direct thing . . . psychic. For example, the ghost in *Hamlet*, which should motivate the entire play, is poor on the stage. In radio the ghost is intensely real and does motivate the drama.

"We are faced with a brand-new medium in which we can achieve the best drama because we are dealing with sound alone. The imagination of the listener—if he has any imagination at all—is more intuitive than the best scenery could possibly be in realizing the essential values that lie in the drama.

"The radio drama must be swift and, for the very reason that it is swift, what we do with sound effects, or pauses, may make or ruin a production. Spacing is terribly important. Unfortunately, there are numerous 'spirit exits' in radio. 'Well, goodbye,' says the character. Slam . . . goes the door at almost the same second. It must sound as if the actor flew through it. This matter of timing cannot be stressed too much. . . . It is often one of the imperfect—but always important—phases of dramatic production technique."

On the occasion of our talk with Mr. Radcliffe at NBC we had an opportunity to watch him work. All the phrases of "timing," "getting focus in each scene," "a dominant character," "sound perspective," "microphone technique," came to life. They are indispensable parts of the show.

We happened to be present at the three-hour rehearsal and the broadcast which followed Oscar Wilde's "The Importance of Being Earnest," which was given on the Radio Guild's hour. Mr. Radcliffe, who makes the adaptations of these plays, was in the control room following the script as the actors ran through their lines. There were not many corrections to be made. The actors were perhaps as fine a group as can be obtained in radio. Furthermore, they were accustomed to working together each week on this hour and consequently better able to give a coordinated interpretation. At the first rehearsal Mr. Radcliffe reads the script with the cast and discusses in detail its questions of characterization, reading, values to be stressed. At the dress rehearsal the actors are thinking more of effects of sound perspective—sometimes called microphone technique.

As Mr. Radcliffe explained, "If they had the entire production toned up to the final pitch in this rehearsal they would not get the production right when they were on the air."

Three microphones were used. Mr. Radcliffe prefers the multiple-mike system of broadcasting for reasons of convenience. The mikes are adjusted to suit the height of the actors. Some directors

(Continued on page 1021)



H.V. Kaltenborn

RETURN WITH US NOW...

January 8, 1940: Time's Best Shows
 Like yesterday's newspaper, last night's radio program is usually dead as a duck by morning, and most radio programs live for just such transitory glory. But every now and again somebody stages a program that seems worth "clipping out." For would-be radio clippers, a young radio man named Max Wylie, script director at CBS, last week published a 576-page book: "Best Broadcasts of 1938-1939", containing reprints of 32 "bests" in as many fields of radio endeavor. To pick his "bests", Wylie spent 16 months reading 6,000 scripts, squawked in his preface that he had to "eat so much stale popcorn before finding a prize." If radio and Wylie hold up, "Best Broadcasts" may be an annual, like Burns Mantle's Best Plays. Some Wylie selections:

- Best Quiz Show-- Information, Please
- Best Human Interest-- We, The People!
- Best Variety-- Kate Smith's Hour
- Best Fun-- Fred Allen
- Best Melodrama-- Gangbusters' dramatization of bank robber Eddie Doll's career
- Best Children's Show-- Irene Wicker's musical Alice in Wonderland, Nurenburch Stove from Let's Pretend
- Best Verse-- Archibald MacLeish's Air Raid, Norman Corwin's Seems Like Radio Is Here To Stay
- Best News Dramatization-- The March of Time
- Best Spot News Reporting-- Jack Knell on the Squalus disaster
- Best News Commentator-- H.V. Kaltenborn, Raymond Graham Swing

ETC.

RHAC DUES ARE DUE OCTOBER 1. MEMBERS WHO HAVE PROBLEMS PAYING THEM SHOULD CONTACT ONE OF OUR OFFICERS, AS SHOULD YOU IF YOU HAVE ARRANGED FOR TAPE TRADES OR SOME OTHER AGREEMENT WITH THE CLUB IN LIEU OF DUES.



PEOPLE

It takes a lot of people to make for the sort of successful exhibition RHAC recently carried off at Buckingham Square. Irving Hale, of course, was the driving force behind the exhibit, but there were others who gave of their time and talents to make it all go. The following list may be incomplete, and if it is, let us know, and you'll be properly recognized in a later issue. Helpers included John Adams, Rod Button, Dan Danbom, Dan Daugherty, Chuck Hansen, Neil 1 Heureux, John Lloyd, Scot McCoy, Dick Mullins, John Nicholson, Jack Richards, Don Reeves and Glen Ritter.

OTR DENVER

Your editor regrets to inform you that this will be the final issue of "Return With Us Now..." under his direction. Professional demands have made it impossible for me to continue my work with the publication. I have tried never to take on a job I could not accomplish to the best of my abilities, and rather than continue editing the publication on a less professional level, I think it best for myself and the club that I step aside.

I believe I can honestly state that the graphics of the publication, at least, have improved since I took the job, and it is my hope that the entire publication continue to grow and improve. For many of our members, the publication is all they get from an association with us. Let's all hope that it continues to be a worthwhile link with our members.

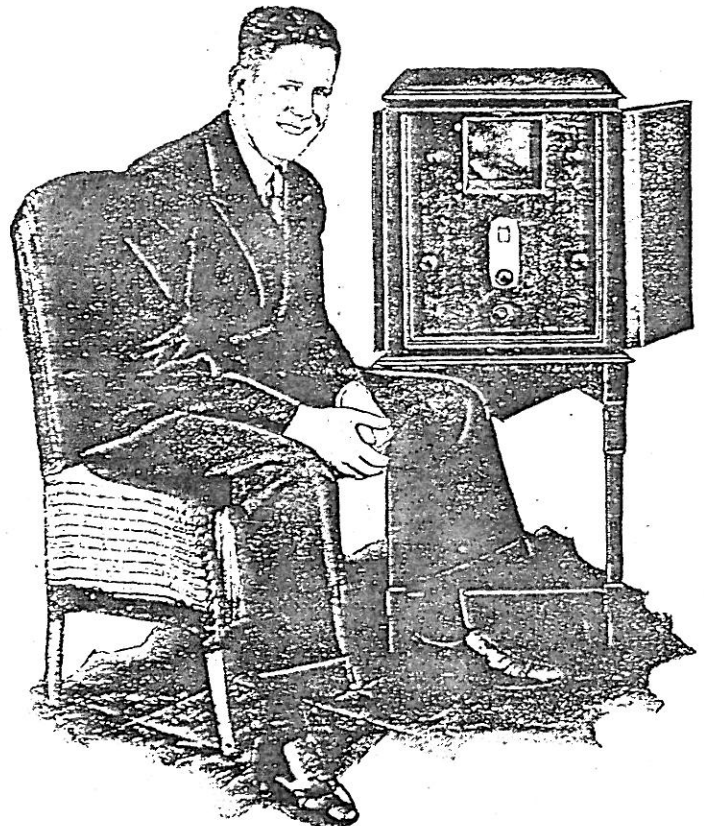
-Dan Danbom

The third and final installment of "Producing A Radio Drama" from the May 1931 Radio News will appear in our next issue. Also coming up is a story from the Smithsonian Magazine on what Kemo Sabe really means and more stories from Time on radio in the forties.

The first radio commercial was a ten-minute talk on Hawthorne Hall, a new cooperative apartment house at Jackson Heights, NY. It was transmitted by station WEAJ at 5:15 pm on August 28, 1922. It cost the sponsor \$500 for five successive daily "spots," and later was determined to have been responsible for the sale of two apartments.

TURNING ON

A group of bored, English TV watchers has formed an association to abolish television. They have even gone so far as to prepare their own opinionated program to persuade others to tune out existing programs, and they have convinced the BBC to give them time on the network's Open Door series to "destroy the evil monster" by pulling out the plug. The National Association for the Abolition of Television will foster a National Switch-Off Week this autumn.



Rudy Vallee, popular stage and radio entertainer, "looks in" on a television feature coming in through the television receiver