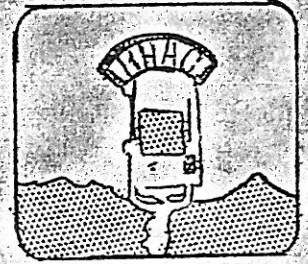


Return With Us Now...

The Radio Historical
Association of Colorado

Volume 4, NO. 4
October 1978



SPEROVAC

NOSTALGIA RADIO NEWS

GOLDEN RADIO BUFFS OF MARYLAND

RADIO HISTORICAL ASSOCIATION OF COLORADO

MILWAUKEE AREA RADIO ENTHUSIASTS

OLD TIME RADIO CLUB OF BUFFALO

NATIONAL RADIO TRADER

HELLO AGAIN



Welcome once again to the annual RHAC/OTRCOB Special. This is our third such venture and this time it's a bit more special than usual, because some of the other clubs and publications are finally contributing to it. This time out we have articles from Phil Cole (National Radio Trader), Jay Hickerson (Hello Again), Allen Rockford and Don Richardson (Nostalgia Radio News), Ken Pabst (Milwaukee Area Radio Enthusiasts), Dave Easter (Golden Radio Buffs of Maryland), Joe Crawford (SPERDVAC) as well as pieces by RHAC and OTRCOB members. In future specials, we hope to include items from all the various clubs and publications.

Meanwhile, there's good reading ahead of you right now. Enjoy.

Chuck Seeley, OTRCOB

Our sincere thanks to the other clubs and individuals who took the time to send us articles for your reading enjoyment. It is the best combination newsletter we have had so far and it proves how close the OTR clubs are getting.

We have some outstanding reading for you and we hope that you enjoy our efforts.

John Lloyd, RHAC



"Start readin' right now,
and don't stop 'til Ah tell
ya to".

D E D I C A T I O N

Communication is extremely important in the world of the Old Time Radio collector. A collector must be kept informed about new releases, names and addresses of other collectors and what they are trading, the latest in equipment and techniques and other information necessary to participate actively in this hobby.

To obtain this information many collectors subscribe to one or several newsletters.

There are the independent newsletters such as HELLO AGAIN by Jay Hickerson, NOSTALGIA RADIO NEWS by Allen Rockford and Don Richardson, NATIONAL RADIO TRADER by Phil Cole and AIRWAVES by Jerry Chapman. All of these newsletters provide necessary, entertaining, informative material for the OTR collector.

There are also the OTR club newsletters. The Old Time Radio Club of Buffalo has a fine newsletter edited by Chuck Seeley; the Milwaukee Area Radio Enthusiasts have a fine publication done by Ken Pabst; David Easter edits the newsletter for the Golden Radio Buffs of Maryland; Joe Crawford now serves as President of SPERDVAC but did a fine job on their newsletter and recently turned it over to Bernie Evans who is doing a fine job. The Indiana Recording Club and NARA also provide newsletters for their members.

The editors of the independent newsletters usually make enough money to keep the newsletters afloat, often using their own money to meet expenses. The club newsletters are supported by membership dues and keep the members informed of club happenings, taping tips and OTR stories.

The one single thing that all of the newsletters have in common is the total dedication of the editor. It takes many long hours to put out a monthly publication. There are always the ever present questions of whether the readers will enjoy it, will they renew their memberships or subscriptions, write complaints about certain editorials or stories. There is also the problem of lack of involvement by readers and members.

The rewards are there, too. The self satisfaction of providing a necessary service, the occasional "nice job" from someone, the accomplishment of beating the deadline every month and looking at the finished product, before mailing, and saying to yourself "Not bad at all".

This dedication, to all the newsletter editors, is just the RHAC's way of saying "Thanks for a job well done and keep up the good work on behalf of OTR".

NOTE: If you enjoy the newsletter you subscribe to, why not take a minute and drop a card to the editor and tell him so. It takes him days to provide you with hours of enjoyment and it will only take you a minute to thank him.

OCTOBER MEETING- The October meeting of the Radio Historical Association of Colorado will be held on Thursday, October 19 at 7:30 PM. The place is Majestic Savings at 2807 S. Colorado Blvd. Elections will be held and we hope for a big turnout.

GOOD LISTENING- John Dunning's schedule for the month of October on KADX-FM is as follows:

- 10/1 Pat Novac-"John St. John" from 5/49
Fred Allen from 1948
Words of War-"Since You Went Away" from 9/43
- 10/8 Family Theater-"Goodbye, goodbye, goodbye" with Ozzie and Harriet
Richard Diamond-"Connors Case" from 1/51
Words of War-"Paris Underground"
- 10/15 Ozzie and Harriet-"The dentist's new nurse"
X Minus One-"Real Gone"
Words of War-"War Below Zero"
- 10/22 Screen Directors Playhouse-"Foreign Affair" with John Lund, Rosalind Russell, Marlene Dietrich
Hoofbeats with Buck Jones from 1933
- 10/29 University Theater-"Short Happy Life of Francis Macombre" with Freston Foster
Fibber McGee and Molly-"At The Photographers"

KRMA FUND RAISING DRIVE- It is the time of year to support the Channel 6 Auction. The fund raising drive will be from November 3rd to November 12th. We have volunteered our services for the past 2 years and had a very enjoyable time each year. They are asking for our help again this year. We can select our date and time. We can have a 4 PM-8:30 PM shift or 8:30 PM- 12:30 AM shift on either November 4th or 11th(both are Saturdays). We must let them know by October 3rd(about the time you receive this newsletter). We will need to know how many members of your family will be helping. Contact Irving Hale at 333-8414 right away to be one of the members who will help us answer phones and represent the RHAC.

SPECIAL THANKS- The RHAC wishes to express it's thanks to member Ernest Rethschulte of Parkville, Maryland for his very generous donation of twelve (Yes, I said 12!!) reels of shows for the RHAC library. This type of member is a benefit to any organization and we can all gain by his generosity.

TAPE LIBRARIAN NEEDED- Glenn Blair has agreed to step in and help with the tape library. Glenn will do the initial dubbing of shows for the library. We do need another member to do the mailing and paperwork and help in selecting shows for our members. Jack Richards has been doing it all and by splitting the work in half it shouldn't be too time consuming for anyone. How about you??

JOKES- I have failed to mention this in previous newsletters but the jokes and cartoons that you enjoy in the newsletter are submitted by Jack Richards. Thanks, Jack, for all the laughs.

ADDITIONS TO TAPE LIBRARY- The newest additions to the tape library are as follows:

#078 ALL SHERLOCK HOLMES: THE NOVELS 1899

A Study in Scarlet; The Sign of Four; The Valley of Fear; The Hound of the Baskervilles

#079 GANGBUSTERS, NERO WOLFE, BOSTON BLACKIE

Gangbusters: Case of Bow Bow Bowers 3/16/46; Joe McCann and West Side Syn. 3/23/46

Nero Wolfe: Case of the Stamped for Murder 10/20/50; Case of the Dear Old Lady 11/3/50; Case of the Careless Cleaner 11/17/50; Case of the Slaughtered Santas 12/22/50

Boston Blackie: Case of the Cat Killer; Case of Joe Joe Thompson; Case of the Watch; Case of Madam Zina; Case of Dynamite Thompson.

#080 ALL SUSPENSE

To Find Help 1/6/49; The Thing in the Window 1/27/49; Catch Me If You Can 2/17/49; Where There's A Will 2/24/49; Love Birds 3/3/49; Three O'Clock 3/10/49; Murder Through the Looking Glass 3/17/49; Dead Ernest 3/24/49.

#081 ALL NICK CARTER, MASTER DETECTIVE

Case of the Martyred Rat; Case of the Star of Evil; Case of the Nameless Blonde; Case of the Salesman of Death; Case of the Littlest Gangster; Case of the Last Old Timer; Case of the Magic Rope; Case of the Henpecked Husband; Case of the Tattooed Cobra; Case of the Wandering Corpse; Case of the Unexpected Corpse; Case of the Flowery Farewell.

"THE THIN MAN"- Metro State College is doing "The Thin Man" by Dash Hammett & Thursday, October 5th will be RHAC night. All members will get in for \$1 instead of the regular price of \$2.50. It is at the Park Theater which is at 10th and Curtis St. It is at the far west building of the Auraria Complex. The play starts at 8 PM. Please come and support the effort. Call Irving Hale or myself for further info.

TAPE PURCHASE- For all of the members involved in the tape purchase that has been discussed in previous newsletters, you will be contacted shortly by Scott McCoy for your selections. The three out-of-town members will be contacted by mail and local members will be contacted by phone. Twelve members are in on this and hopefully we will have everything to you by Christmas. Send your \$10 to Scott or pay him at the next meeting.

WARNING- This is just my opinion but if you want to avoid spending an unbelievable amount of money, don't bother joining the Nostalgia Book Club. I have been in it for about 6 months and have yet to see anything dealing with radio and have not seen anything offered as a monthly selection within my price range. The latest selection is a movie book for \$36.95. Everything offered so far runs about \$15.95 per book. I don't know how I am going to buy the four books I have to buy in the two years in the club. I'd welcome any of your experiences with this club.

CHRISTMAS BANQUET- I was up at the Old Heidelberg a few weeks ago. We are still scheduled for our Christmas dinner/meeting on Dec. 17. They will be letting us know about the menu sometime in the latter part of October. We must have 50 people for the room. The plans are for everyone going to make reservations with Joe Madden by November 1 and payment by the November 21st meeting. If we do not have enough people going the money will be promptly refunded. To make our quota of 50 we are asking you to bring some friends for the evening. It should be enjoyable for them with a fine dinner and speaker. Please support this activity.

SEPTEMBER MEETING- We had a very enjoyable meeting on September 19, highlighted by John Adams' blackboard lesson. Jack Richards announced that he would be stepping down as tape librarian. Only one member was nominated for each office for the upcoming elections. John Lloyd for President, John Adams for Vice President and Joe Madden for Secretary-Treasurer. More nominations were hoped for. Irving Hale announced that he and Dan Daugherty would be editing the newsletter. Ray Stofer donated a reel to the library containing the Pete Smythe talk at our August meeting. It was asked if we would be able to get the St. Barnabas meeting room again for some future meetings which we will look into.

WHAT IT'S ALL ABOUT- The RHAC means many things to many people. It is a source for trading, purchasing blank tape, renting library tapes, guest speakers, etc. For me, it is this and more. It is the members who I have become very close to. When two of my machines were in for repairs, Joe Madden loaned me one of his machines. When I couldn't figure out why I was getting a whistle in the tape, it was Jerry Appleman who played those tapes on his equipment and found that I couldn't use back-coated tape and loaned me some non-back-coated tapes until mine could be replaced and his courtesy in showing my parents his collection and some rare items he has. It is Ernie Jessen getting me John Dunning's schedule every month. It is John Adams calling when he gets his newsletter and saying how good it is, even when it wasn't. It is a lot of other good friends, too.

NEWSLETTER SUPPORT- I have several outstanding stories to pass along to the new editors for next month. I really hope that those who have supported the newsletter in the past will really pitch in and help Irving and Dan. I've really appreciated your help and now that we are really getting somewhere I hope that we can keep giving you a good quality publication in the future. It is up to all of us.

NEW MEMBERS- A hearty welcome to the new RHAC members. Hope we can help you.

Carl E. Maier...1500 E. 5th Ave...Denver, Co. 80218...321-7792

Fred & Judy Eidson...4125 Clay St...Denver, Co. 80211...455-2695

Robert & Molly Gonzales...3363 Vivian Dr...Wheatridge, Co. 80033
238-2803

Debbie Snyder...8171 Raleigh Pl...Westminster, Co. 80030

Gene Dutton...4625 E. Louisiana #104...Denver, Co. 80222...756-8064

MILWAUKEE AREA RADIO ENTHUSIASTS- I had the pleasure of receiving a phone call this week from Steve Scalzo, President of the Milwaukee Area Radio Enthusiasts. He and his wife were in Longmont visiting her sister and Steve wanted to know if we could get together some evening to talk about clubs and OTR. So, on Friday the 29th, off we went to Longmont. Steve and his wife were great people and it was a real pleasure meeting them. We sat around for several hours discussing how each of the clubs operated. There are some differences in operations of libraries and meetings but the one common thing that we agreed upon was the lack of participation by a majority of members. More "takers" than "givers". I am very glad we had the opportunity to get together for the evening. I have met one other President now and keep in touch with two others by tape and all by mail and we are getting closer to the day that all the clubs will be sharing information and tapes through a national organization of OTR clubs.

HEY! OUT-OF-TOWNERS- It doesn't seem practical to send out questionnaires again this year for information so we are asking you out-of-town members to drop us a line and let us know how you are doing. What can we do to help you? Are you enjoying your membership? Getting your money's worth? Would you like to see any changes in the newsletter? We can't possibly read your mind and if you would like to see things changed how about letting us know. We are really trying to please our members but we need some feedback from all of you.

BITS AND PIECES- Do you older members remember the tape swap we tried at several meetings? Everybody taped something in good sound and brought it to a meeting and swapped it with another member for what he brought or we could put them all in a box and you took your chances. We haven't tried it in a long time and maybe some of the new members would like to try it.....Bret Morrison, star of the Shadow, died last week in California. He had attended several of the OTR conventions in Connecticut. He will be missed.....Ruth Etting, great singer of the 20's and 30's, died in Colorado Springs last week. We tried but never were able to get in contact with her for an interview.....Does anyone know of a collector who collects a lot of sports, especially baseball from the 40's and 50's?.....

MEMBERSHIP DUES- Don't forget that all dues payable in October should be mailed to Joe Madden or paid at the October meeting. This will be the last newsletter sent to those who have not paid since we must assume that your membership is not being renewed. We will be unable to continue to send them until you pay due to the increase in postal rates.

Hope to see you all at the Channel 6 Auction and the Christmas banquet. Please support the new editors of the newsletter and support and participate in the tape library. We are getting bigger and better but really need your help.

TALES TO SCARE THE YELL-OUT OF YOU!by Stu Mann of OTRCOB

"Good evening, friends. This is Raymond, your host, welcoming you in through the squeaking door to the Inner Sanctum. We have another tale to thrill you, and to chill you. Won't you come in and have a seat? No chair, you say. Why don't you try that black box over there? It's nice to hear someone here who really believes in black magic, the supernatural, Zombies and Goblins. What's that? You don't really believe in those things? Well, our story tonight is about a man who didn't believe in them either, but he found out that he was wrong---dead wrong. Ha-ha-ha-ha-haaa".

As host of Inner Sanctum, Raymond ushered us into an abode of mystery and a place of dread, but one where what you dreaded seldom turned out to be real. One week you might hear about a nice old man who seemed to be a vampire, but turned out to be just a nice old man or, at worst, a vampire turned out to be a deranged doctor with a hypodermic needle and a bicycle pump. Another week you might hear how a strange creature from the sea was killing off an entire shipful of men, one by one. But in the end it turned out to be the captain doing it all.

Himan Brown was the man behind Inner Sanctum's creaking door, whose ominous groan of massive hinges swinging open to reveal the terrible chamber of shadows was the perfect opening for every show. Brown even used music as a sound effect. His organist was warned never to play a recognizable song, or, if he could help it, even an original snatch of melody. Brown's biggest trouble was in his methods of killing people. The Federal Communications Commission objected if he got too specific. Actually, anyone who followed Inner Sanctum in real life would soon be heading, not for the "Squeaking Door", but the green door at the death house. The plots in which the supernatural was generally explained away to make you "believe the story could really happen".

At the end of the half hour, Raymond would reappear, stepping over and around the litter of corpses, and apologize for the puddle of blood on the floor, and invite us to read the latest "Inner Sanctum Mystery novel". Then it was time to close the "Squeaking Door" for another seven days. "Good night...and pleasant dreams.....". Squeeeeeeeel-KA-THUNK!

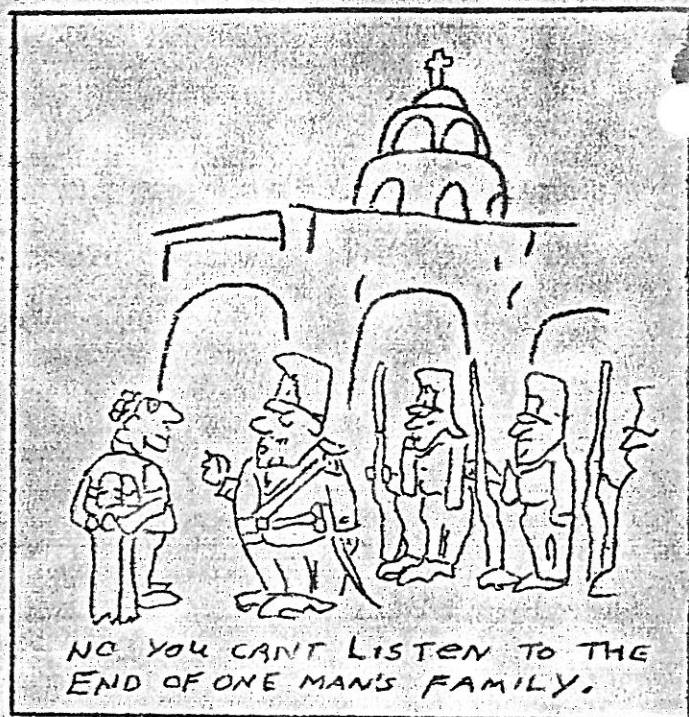
The Hermit's Cave was another radio chiller, but differed from Inner Sanctum and the programs that imitated Inner Sanctum, shows like The Haunting Hour, The Sealed Book and Wierd Circle. The Hermit's Cave told stories of genuine supernatural horror.

The Hermit's Cave had for its occupant an elderly story teller, the Hermit. "Gho-o-ost stories! Wierd stories! And murders too! The Hermit knows of them all! Turn out your lights, turn them out, and listen while the Hermit tells you!" The stories the Hermit would tell were perhaps less memorable than he was. They tended toward highly traditional ghost stories.

A much superior fantasy series was another syndicated transcription feature, "Stay Tuned For Terror", written entirely by Robert Bloch, who since the Alfred Hitchcock production of his novel "Psycho" has been fully recognized as a master of horror and fantasy.

During the time "Stay Tuned For Terror" was broadcast, other writers were doing horror series that achieved greater fame. "Lights

Out", an NBC series from Chicago, offered an outlet in the thirties for the talents of Arch Oboler. The flashy showmanship of Oboler made "Lights Out" a byword in its time. The fame the series generated has enabled Oboler to issue a record album of stories from the program under the title "Drop Dead". Following a good reaction on the record album, Oboler revived a number of his "Lights Out" scripts in 1963 radio productions under the title "Arch Oboler's Plays". "You can turn them on now" the announcer said when "Lights Out" was over. But unfortunately, we can never turn the lights off again to achieve that purity of darkness, that blank slate of imagination.



A MEMORY COMES ALIVE. by Ed Fintak of the Milwaukee Area Radio Enthusiasts

I noticed that in the club library we have a copy of "It Pays To Be Ignorant" with the question: "What is a breadknife used for?" Last fall I obtained a copy of that show; it dates back to the mid-40's. When I listened to the recording, I was surprised to hear that one of the guests was a WAVE, Yeoman 2nd Class Vivian Weyland, of Wauwatosa, Wisconsin. Imagine that, someone from Wisconsin, Wauwatosa no less, was a guest on one of my favorite shows. Wouldn't it be something if I could locate her and get her reaction to hearing her voice from over 30 years ago? I was bound to find out. But--I had to find her first. Where would you start if you wanted to locate a then unmarried woman whose name you weren't sure how to spell and who could be married with a different name or even dead. Well, I will tell you.

My first stop was the Milwaukee Library. There I looked up the name Whalen, Weiland and Walen. There were no Vivians listed in the Milwaukee or Wauwatosa city directories of 1940 or 1945. I questioned the older librarians at the Wauwatosa library to see if they remembered a family named Whalen whose daughter was a WAVE during World War II. No one remembered. Several months passed and I couldn't find any clues to former WAVE Vivian Weyland's whereabouts. Then, one day, I was talking to a man who was a professor of history at UWM (University of Wisconsin at Milwaukee). I found out he was from Wauwatosa. I asked him if he was a native of Wauwatosa. Yes, he was. Did he know a family named Whalen? No, he didn't.

I told him the story of the club, the radio program, and of Yeoman 2nd Class Vivian Weyland. I mentioned too that she attended Carroll College in Waukesha. This was the key I was after. At his suggestion, I called the Alumni Office at Carroll College. I explained to the secretary what I was after and why. She was very cooperative

and told me where to find Vivian Weyland. I found the former Navy WAVE living today in Elm Grove as Mrs. Kenneth Rose. Mr. Rose is a successful businessman and former Wauwatosan also. The Roses met in high school prior to the war and have been married for 27 years. They have raised a family of 4, and have one grandchild. Did the former WAVE remember the broadcast? "Oh yes". It was one of the two times she appeared on the show. Stationed in New York, Yeoman Weyland, as with thousands of other service men and women, could take advantage of free tickets to a variety of entertainment activity including movies, plays, and radio programs. Her question for the panel was: "Was Helen of Troy a man or a woman?" After the panel kicked the question around for 5½ minutes, Yeoman Weyland was awarded \$15 for stumping the experts.

Mrs. Rose was surprised to hear her voice after all these years, "I didn't know there were recordings of the old shows around any more". "There was a second time I was a guest contestant on "It Pays To Be Ignorant", would you be able to locate that one too?" I told Mrs. Rose that there was a slim chance the other broadcast would turn up someday and if I found it, she would get a copy. Mrs. Rose spent 4 years in the Navy, leaving the service in 1947 as a Chief Petty Officer. During her enlistment, she served in the Port Director's Office in New York where her assignment was the routing of the Atlantic convoys.

"It Pays To Be Ignorant" was only one of the many programs she attended. Among others were Bert Parks' show, and Milton Berle's radio show. So I spent a pleasant couple of hours with the Roses last fall, talking to the woman whose voice I heard as it sounded over 30 years ago. It was a lot of fun.

SPERDVAC RADIO QUIZ.by Jack Browne of SPERDVAC

Match numerals with letters:

- | | |
|---------------------------------------|-------------------------------|
| 1. Information, Please | a. Ronald Colman |
| 2. "This is London" | b. Hal Arlin |
| 3. Spirit of '41 | c. The Firstnighter |
| 4. The Hoosier twang | d. John Daly |
| 5. "Good evening, anybody" | e. Billy Jones and Ernie Hare |
| 6. Little Theater off Times Square | f. Vaughn deLeath |
| 7. Happiness Candy Co. | g. John Kieran |
| 8. Original radio girl | h. Elsie Janis |
| 9. First "Donovan's Brain" radio show | j. Henry Morgan |
| 10. Radio's first full-time announcer | k. Edward R. Murrow |
| 11. Sweetheart of the AEF | l. Elmer Davis |

ANSWERS FOUND ELSEWHERE IN THIS NEWSLETTER

Support OTR.....Get friends involved in the hobby....Trade in the best sound available.....Subscribe and contribute to OTR publications

AFRTS IS NOT A FOUR LETTER WORD.....by Carl Neustrand of the RHAC

American Forces Radio and Television Service (AFRTS) seems to represent a dirty word to many OTR collectors. This, it seems, is due mainly to the fact that AFRTS edited its versions of programs to remove the commercials and network references and therefore left its versions lacking the feel and genuineness of real OTR. However, to the GI stationed far from home either on shipboard or at some real garden spot in the world such as Korea, Turkey, the Aleutians, or, as in my own case, a patch of coral called Johnston Island, the OTR shows and other types of programming provide a real touch of home and a much needed source of entertainment and communication. Indeed, with more than 300 radio and 146 TV outlets around the world, AFRTS provides a voice from home to over 1.5 million American servicemen and women and their dependents. Of course this huge communication network did not just spring into being. It had some pretty humble and primitive beginnings.

Although the early records are sketchy and incomplete, the origin of what was to be the Armed Forces Radio Service (AFRS) is believed to have started in late 1941, on lonely Kodiak Island, Alaska.

American soldiers stationed there got together a low powered transmitter and began broadcasting. Their original programming consisted strictly of local voices and phonograph records being sent via shortwave frequencies over equipment not exactly noted for its reliability. This operation went on for some months before coming to the official attention of the Army.

At that point in time the Army was becoming concerned with the need to maintain the morale of service people who were being rushed to remote outposts around the world following the attack on Pearl Harbor.

The first coordinated efforts of the military consisted of the issue of radio receivers and turntables to the troops. This was accompanied by the issue of half-hour radio transcriptions which were still complete with commercials at that time. Limited general broadcast of these commercial shows was made through foreign radio stations having coverage of troop concentrations. This gave rise to the phrase "This show is beamed to our servicemen overseas" which we all have heard when listening to OTR shows of that vintage. Concurrently, a few Army-produced shows were made available to commercial stations in the U.S. for the entertainment of servicemen in nearby stateside military camps and bases.

In the Spring of 1942, a special "Morale Branch", later known as Special Services Branch, was created by the War Department. Subsequently, Special Services was divided into two morale units: One concerned with purely recreational aspects; the other dealt with the mental attitude of our service personnel. The latter came to be known as the Morale Services Division. Under its aegis, the Armed Forces Radio Service was born.

Los Angeles was selected headquarters for AFRS because of its proximity to talent and mass recording facilities. Worthy of special note here is the fact that mass recording and rebroadcast techniques demanded by the rapid growth of overseas outlets, and developed by AFRS, were later adopted in post-war years by the commercial radio industry in the United States.

Later in 1942, the "all-service" complexion of Armed Forces Radio Service began to emerge when the Navy assigned personnel. Later, an Assistant Commandant was named from Navy ranks. Almost concurrently, Marines, Coast Guardsmen and Air Corps talent from the Services swelled the ranks in Los Angeles and at stations overseas. An ever-growing quantity of program features was produced by men and women in uniform especially conceived for AFRS broadcast use: Command Performance, Mail Call, G.I. Journal, At Ease, Sound Off, Sports Round-Up, Hymns from Home, to name just a few.

Special timely informational and educational features were subsequently added to the lengthy list of decommercialized network programs and those produced by servicemen for servicemen.

The first official AFRS station was Kodiak, Alaska, the charter station in a chain of more than 300 overseas radio outlets, manned by uniformed personnel, stretching virtually around the world.

Helping to span the global combat theaters, the Radio Service utilized a complex network of powerful shortwave transmitters on the East and West Coasts beaming timely news, sports, special events, informational, and decommercialized programs directly from state-side to American servicemen throughout the world. This activity, from San Francisco and New York, included the innovation of longer dictation-speed newscasts as a basic news source for AFRS outlets, camp, and theater newspapers. These shortwave broadcasts were regularly rebroadcast by overseas outlets, direct to troops and personnel manning their battle stations on the high seas, and to airmen flying combat missions. Some of the latter frequently "homed" on AFRS signals. Special efforts were made to deliver shortwave programs in the target theater areas at times convenient with specific listening times of military personnel stationed there.

During World War II, 126 programs were recorded each week on 21,000 transcriptions for shipment overseas. In addition, a basic transcription library, with periodic supplements, was furnished to the individual outlets, ships at sea, and to service hospitals for closed-circuit "Bedside Network".

In the post-World War period, between 1946 and 1950, AFRS stations declined in number to 45. Thirty of these stations remained under Army control and the others passed to Navy and Air Force. With the Korean action, and redistribution of troops in both the Far East and European areas, stations again increased to 79.

The integration of television following World War II, paralleled, to a great extent, the same evolutionary pattern as the growth of AFRS stations. Initially, a need developed at remote Strategic Air Command bases for a morale-building element for service personnel and their dependents. The addition of television helped to fill this need.

With the addition of television, AFRS became the "Armed Forces Radio and Television Service" (AFRTS) in 1952. The first



television stations were primarily film program facilities. Commercial networks, advertisers and producers provided unedited commercial film and kinescope. Later procedures for decommercializing film were developed by AFRTS. Limited film production responsibilities were assigned to AFRTS in 1954-1955 and in 1956 they produced and distributed Information and Education "shorts" for worldwide distribution.

The outbreak of the Vietnam campaign brought new tasks and additional responsibilities to American military radio and television stations around the world. Many TV stations were inaugurated at field locations in the combat zone. Many field radio stations were additionally set up to provide the American Forces in Vietnam with entertainment from home.

In 1969, AFRTS was renamed the "American Forces Radio and Television Service" and, as such, continues to serve our service people and their dependents through the multimedia of voice circuits, satellite transmissions, radio transcriptions and tapes, TV films and video and FM stereo tapes.

In World War II, Korea, and Vietnam, millions of men discovered radio's work. It was a priceless link with home. Additionally, as I can personally attest, it continues to introduce young people to the world of CTR and give them an appreciation of the possibilities of the radio medium.

ANSWERS TO SPERDVAC RADIO QUIZ

1) G-also Levant and Fadiman; 2) K-World War II broadcasts from London; 3) D- CBS reporter providing important news; 4) L- easy style news reporting; 5) J- began many shows this way; 6) C- dramas, comedy and suspense; 7) E- radio's first comedians with the widest audience; 8) F- first woman to have sung on the air; 9) A- Halloween night two years in a row; 10) B- Hal Arlin, KDKA, Pittsburgh- five years; 11) H- After World War II, frequent radio appearances.

OLD TIME RADIO SYNDROMEby Phil Cole of National Radio Trader

My psychiatrist doesn't like old time radio. At least I don't think he does. It all began recently at one of my weekly visits to him. I reclined leisurely in his office. Funny thing about that, in all these years he's never said anything about my lying on his typewriter instead of his couch. Anyway, I put my elbow on the roller and leaned against my hand.

"What would you like to talk about today?" he began.

"I'm publishing an old time radio newsletter," I volunteered.

"What's an old time radio?" Hodge said (his real name is Hodge Podge, but after all these years he lets me call him Hodge).

"It's a bunch of wires and tubes inside a box," I said. "And, oh yes, there's a thing called a speaker".

"What does that remind you of?" he asked.

"Jack Benny, Fred Allen, and the Shadow", I said.

"No, I mean the box and the tubes", Hodge responded.

"Ch, no", I replied. "Not that again".

"Oh yes. Don't the tubes have little prongs that go into sockets?" Hodge queried. "And wasn't one of the popular radio's cathedral shaped, with a point, I mean?"

"Oh God!" I replied. "But the main thing I like about old time radio is the programs".

"They come out of the speaker?" Hodge asked.

"Yes," I said.

"Doesn't that remind you of something?" he suggested.

"Well, my father did have a big, booming voice", I agreed.

"Now we're getting somewhere," he said elatedly. "Tell me about this newsletter thing".

"Well I sit up late at night and sort of hunt and peck on the typewriter", I said.

"Do you lounge on the typewriter like you're doing now", he asked.

"well, sort of," I replied.

"Doesn't that remind you of something?" he queried.

"Well I do remember looking through the slats of my crib and seeing my mother using a mimeograph. I think she put out some sort of church bulletin or something," I reported.

"Now doesn't it make you feel better to understand that?" Hodge asked.

"I'm not sure," I replied.

"Are you making any money at this project?" he continued.

"No. Actually I'm pouring lots of money into it," I confessed.

"Sounds like you're hooked on pain again," Hodge observed.

"That reminds me. You haven't paid your bill for the last three months".

"But all my ready cash is going into this newsletter," I plead.

"You're going to have to choose between your newsletter and me," he declared.

"But my mother and father," I explained, "don't you see how they're all involved with this? And, my pain syndrome, what shall I do about that?" I asked.

"I can't be bothered with your problems right now", Hodge interjected. "I've got to pay my bills. Did you bring your checkbook with you? By the way, I wish you wouldn't lean on my typewriter like that. It bends the keys. Last week I sent out a statement for ninety eight cents instead of ninety eight dollars because the keys stuck".

"Has my lying on your typewriter bothered you like this for all these years", I asked.

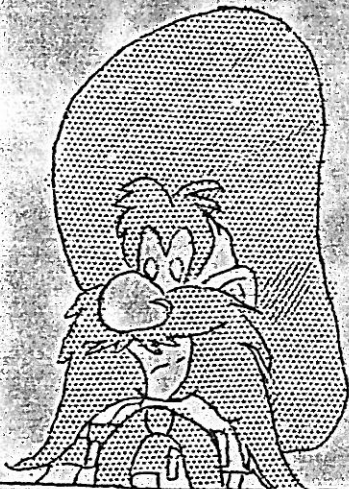
"Yes. As a matter of fact it has," he replied.

"And you're not going to try to understand my interest in Henry Aldrich and One Man's Family?" I questioned him further.

"Your fifty minutes is up. Leave your check with my secretary on your way out and we'll talk about it again next week," Hodge concluded. "Provided you stay away from my typewriter".

I walked out of the office. "I think I helped old Hodge today," I thought to myself. "That's the first time he's ever said what was on his mind. Next week I'll ask him what Old Time Radio reminds HIM of.

"What in the heck is a SPREDVAC, OTRCOB, RHAC, MARE and GRBOM?"



THE CRYSTAL EGG by Hy Daley of the CTCOB

Well, my 100 foot extention cord and my Webcor reel to reel has soaked up a lot of tape this summer as I and two college students have beautified eight houses in the Corry (Pa.) area. Nice job. Paint and listen to CTR ALL DAY (eight hours). I find this a great way to digest serial reels. You can go through literally months and years in no time. I did manage to finish "Aunt Mary" but you know something? The darn thing ended unresolved (naturally). Somewhere lurks another 600 chapters out there just itching to be taped.

I think I've heard the best action kid's serial. No kiddin'. If you've listened to about 10 Jungle Jim reels in a row you know. I got my stack from Ernie Rethschulte (Baltimore). Some from 1936-37 and another set from 1945-46. According to Ken Neal, Jim was played by Matt Crowley. Jim's all MAN. And he does screw up once in awhile-not like Jack Armstrong. He always has a beautiful chick around like Shanghai Lil or the like. And people die in his serial. I mean the good guys! While on Jap infested Java many of the main characters get dusted by Jap sharpshooters, booby traps, etc. Kolu is played by Juano Hernandez. I don't really think the same guy played Kolu in 1936 that played him in 1946. His voice couldn't change that much. Maybe he was still growing up...? Kolu is a black man from Malay. The bad guys (bigots) usually refer to him as a black so and so. Speaking of bigots, you wouldn't believe some of the references to the Chinese or Orientals in the serial. Lil is always calling somebody slant eyes or yellow dog. Strong stuff for the kiddies. Shanghai Lil is Franc Hale. She starts out being a baddie known as the Bat Woman but she falls in love with Jim, becomes a secret agent and puts down the grimy enemies of mankind with a wag of her lip. Another interesting thing I noticed was that in the 30's the radio script followed the comic action of the Sunday paper, but in the 40's the radio script was different than the story in the paper. I wonder why?

A NOTE FROM ROSEMARY DeCAMP from Milwaukee Area Radio
Enthusiasts

Dear Mr. Pabst;

Am in my car-waiting for someone-so this letter will be a little disheveled. Delighted with the catalog-journal and letter you sent me. What a bouncing, vigorous club. Fascinating collectors-I had no idea old radio shows were having a renaissance.

The interview with Ken Gumb was very pleasant-being a babbler I've no idea what I said. Heigh ho.

Enclosed is a small check for the cassettes you may be able to send me. Whatever is left over please give to the club which must have postage problems-don't we all?

Just got back from Detroit- a kind of woman's lib- are women put down in commercial shows-great idea but didn't live up to its possibilities.

Anyway I appreciate the interest very much-it was fun looking at the catalog shows. My first radio job was on One Man's Family in San Francisco in 1933 or 1934. Did 2 shows and got fired because I sent a wire saying (of all the impertinence) that I could not be

there for the rehearsal but would be there for the show. I was producing a play for Lincoln Steffans in Carmel and of course that I was the young genius to save both theater and radio.

As to radio personalities-how about The Great Gildersleeve? I believe 2 different men played it- and the one I know is doing radio commercials here in L.A. area and is as bouncy and hearty as ever. (I can't recall his name-AFTRA could reach him).

I was shocked at the news of Del Sharbett and Nelson Case; Lordy-we do move on, don't we-

Thank you for a great look at the world of Enthusiasts.

Rosemary DeCamp

THERE IS MUSIC IN (ON) THE AIR. . . .by Fred Young of the Golden
Radio Buffs of Maryland

As a child growing up in the 30's and 40's, I can remember that the only type of home entertainment that we had was the phonograph and a radio. Television hadn't been invented yet. I should say that it wasn't on the open market for home use. We got our video via the movies, once a week for about 2½ hours. The programs that my crowd were mostly interested in were that of adventure serials and B-movies that played in our local theater on Saturdays.

Regardless of the main feature, our favorite attraction was the adventure serial. You had to see the initial installment of the current chapter play. If you got "hocked" on the story in Chapter One, nothing, I mean nothing, except grave illness would keep you from attending the next 14 installments.

Heroes like Tom Tyler, Lee Powell, Buster Crabbe, Warren Hull, Bill Elliott, Herman Brix and Johnny Mac Brown were household words during that period.

Doomed villains such as Roy Barcroft, Trevor Bennett, Dick Curtiss and Charles Middleton met their match by the final fade-out in the last chapter.

There was an interesting side effect of these on-going stories for those of us who had an ear for music. It was a course in Music Appreciation. If we followed a twelve or fifteen episode serial for as many weeks, the main title theme, forward music or chase music themes could be heard being whistled by us as much as the #1 hit tune on the Hit Parade.

One night, my parents were listening to the NBC Symphony Concert on radio as I was doing my homework. Flash Gordon music was being played. I asked what the name of that selection was. I was told Les Preludes by Liszt. I knew that I had to have a recording of it. I saved enough money that within three months I bought my first classical recording. I still have that selection.

Much of the music of the serials was borrowed from the classics. The Light Cavalry Overture was used as forward music in the Oregon Trail. Les Preludes was used throughout Flash Gordon Conquers The Universe and The William Tell Overture was associated with The Lone Ranger.

There was also stirring original music such as the score from The Fighting Devil Dogs

Sharp ears could tell that a certain selection was featured in serials of Republic, or those from Universal or Columbia.

Radio borrowed bridge music from the classics and from the serials. On an interview with a person connected with The Lone Ranger, I was informed that the show at first was operating on a shoestring. It was cheaper to pull classical records from the station's library than to employ a composer, musical director and an orchestra for musical effects. Their financial problems added to our musical education. THANKS.

Picture the cavalry coming to the rescue to the sound of The Frischutz Overture, or evening or stalking scenes to the sounds of Fingels Cave. There are pastoral scenes in the second part of the William Tell Overture. The second part of the same selection shows a very violent rain storm. Who can forget the finale of galloping horses? There are some chase scenes that were featured in Les Preludes, the final part of the same composition was used as half time music.

The Flight Of The Bumble Bee was a natural for The Green Hornet. The Donna Dianna Overture was an interesting selection for Sergeant Preston (Challenge of the Yukon).

Other types of radio programs depended upon the classics. For example, The Story Of Mary Marlin had Clair De Lune as its theme. Valse Triste was the theme for I Love A Mystery.

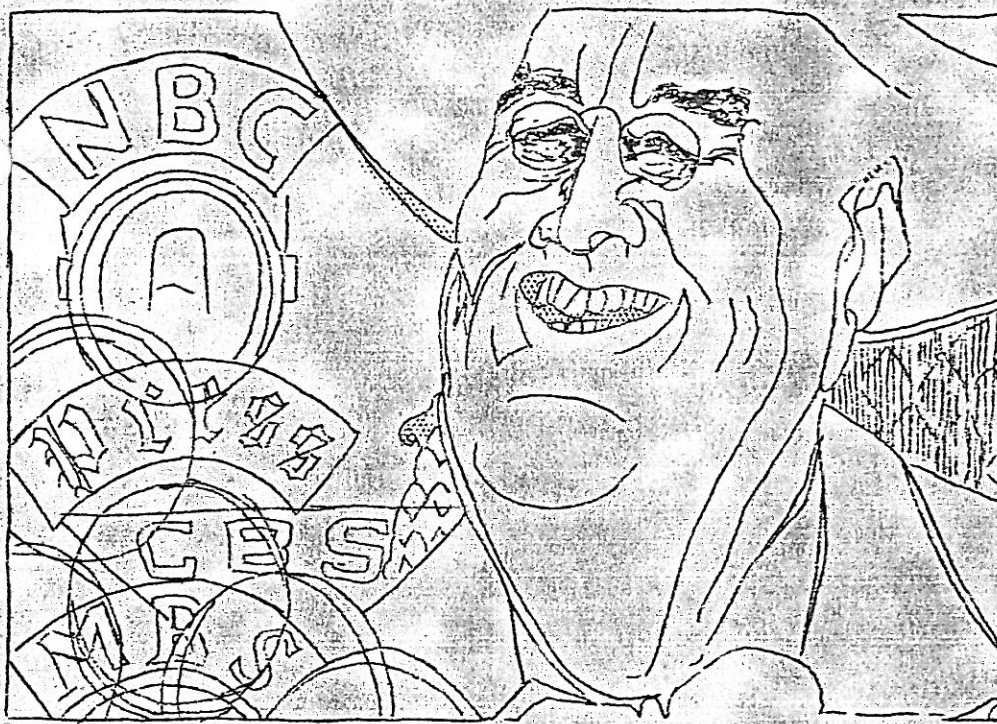
If your local TV station happens to run the serials that we have been talking about, (circa 1937-41) enjoy the story, but listen to the mood music. Is it original or borrowed from the classics? Play the game--"Name That Tune"--There is Music in (on) the air.

OTRANAGRAMS A CONTEST FOR RHAC AND OTRCOB MEMBERS

An anagram is a word or phrase formed from another by transposing the letters. For example: "north" becomes "thorn". Try your hand at unscrambling the following nonsense phrases; all are OTR related. Next, jot down the first letter of each solution. These letters, when rearranged, spell the name of a popular character from radio's Golden Age. Be the first to submit the final solution to contest coordinator Corb Besco, 815 Greenwood Ave NE, Atlanta, Georgia 30306 and win your choice of a cassette recorder or a portable 8-track player. Be sure to state prize preference on your entry. Publication production personnel and club officers having access to contest prior to mailing are ineligible.

- 1) Plane racing has aged (Hint- a series)
 - 2) A great toss? No. (Hint- actor)
 - 3) We need a net, sir. (Hint- actress)
 - 4) Tarts grow hair. (Hint- a series)
 - 5) Unsnap Amy's bus! (Hint- character)
 - 6) My terror taints; dissect it! (Hint- series)
 - 7) Strings form a bother (Hint- series)
 - 8) Giant huns voided dry carp (Hint- a series)
- First letters anagram hint: a detective.

ANSWERS WILL APPEAR IN THE NEXT ISSUE



A GUIDE TO RADIO PROGRAM RESEARCH.by Ray Stanich

Before any collector takes on the self-appointed task of re-searching historic radio programs, he should be made aware of the tedious hours involved, frustrations and lack of any readily available sources. There just isn't any easy route. One must be a true "fanatic"--one who keeps going on until his appointed task is completed, even though it may take several years between the start and completion. Now since that is clearly stated, here are a few basics before getting down to specifics:

- 1)Dramas- These type of programs offer the best chance of success in getting dates/titles.
- 2)Musicals- This type of program can be researched not only for guest singers, but in some sources, each and every song performed.
- 3)Variety- These programs have a fair chance of success, depending on whether there were special guests listed, or in some cases a short drama was presented (Rudy Vallee/Philco Music Hall, etc).
- 4)Comedy- This type of program is difficult to research unless there was a special guest. Since programs like Jack Benny/Fibber McGee and Molly were essentially situation comedy soap operas each show was basically the same, making it difficult to date accurately.

A) Books

There are dozens of books relating to radio available. Unfortunately, they are all useless for obtaining specific dates/or drama titles. A few offer actual scripts, and, for these programs, it will list the actual broadcast dates. A few of the best books will now be listed:

- 1) Radio's Golden Age-By Buxton and Owen.
This book does poorly on dates, and is primarily a source for casting, writers and directors. The second edition does have a

few starting/ending dates for some programs. Re-issued in paperback.

- 2) Tune In Yesterday- By John Dunning
By far, the best book on the subject. It lists most, but not all, network shows and virtually no syndicated programs. A good description of each program is given, with the starting/ending dates or years. A very useful general guide.
- 3) Plays From Radio- ed. by Lass, McGill and Axelrod. 1948
14 of the most famous broadcast dramas
- 4) Radio Drama In Action- ed. by E. Barnouw
25 dramas--mostly wartime
- 5) Columbia Workshop Plays- ed. by D. Coulter, 1939
Contains 14 plays of this famous series
- 6) Theater Guild On The Air- by H. W. Fitelsen, ed. 1947
- 7) The Writer's Radio Theater 1940/41 ed. N. S. Weiser, 1941
Some of the outstanding plays of this season
- 8) Best Broadcasts of 1938/39 ed. by Max Wylie 1939
Best Broadcasts of 1939/40 ed. by Max Wylie 1940
Best Broadcasts of 1940/41 ed. by Max Wylie 1941
- 9) Norman Corwin books:
Thirteen By Corwin-1942 13 dramas
More By Corwin-1944 16 dramas
This Is War-1942 13 scripts of this war-time show
- 10) Arch Oboler books:
14 Radio Plays-1949
Oboler Omnibus-1945 14 more dramas. Re-issued in paperback in the early 70's
This Freedom-1942 13 dramas of this series
Plays For Americans-1942 More war-time dramas
Free World Theater-1944 Collection of programs for this series which Oboler directed.

B) Magazines

These are difficult to come by. These magazines (published exclusively for radio) are hard to find among collectors or dealers, let alone libraries. Fortunately, the Library of Congress has a complete bound set of Radio Guides. Some of the typical magazines published in the 30's and 40's are:

- 1) Radio Guide- The best. Issued regionally on a weekly basis. Each program was listed by day, hour, station. Usually it had a one page highlight section where they listed musical numbers, guest stars and drama titles.
- 2) Among the other titles were: Stand By/Radio Varieties/Radio Stars/Radio Digest/Radio Land/Radio Fan-Fare/Radio Revue/Radio Stories, Etc.

C) Other Publications

- 1) Radio/TV Annual- This is an annual book. Most of it is a listing of radio and TV stations. It also lists all network shows and their sponsors; both radio and TV. Some big-city libraries have it; such as Lincoln Center Library in N.Y.
- 2) Catalogue of Copyright Entries- These volumes are a veritable "Fort Knox" of useful data. Most Big-city libraries have these series; usually bound by the year. There are many categories in separate volumes (books-music-maps-pamphlets, etc.), but only 2 series are of interest to radio/TV researchers. For those interested, the "Motion Picture" series also lists filmed TV series. The two series are actually in 2 sections. The first was from about 1906 to 1946, and the later series from 1947 to the present.

A) Part 1, Group 3--"Dramatic compositions, Motion Pictures"
(to 1946)

B) Parts 3 & 4--"Dramas & works prepared for Oral Delivery"
(1947 to date) Issued quarterly.

Network as well as syndicated programs are listed. Those that are listed usually, but not always, listed the story titles--authors--copyright numbers--the exact or approximate broadcast dates. Some series are listed for over 10 years with all of the pertinent data. Some shows like the Green Hornet and Lone Ranger didn't list titles until 1939, while shows like Death Valley Days listed shows from the early 30's to the very last title in the 50's. In some cases part of a series may not have been copyrighted, for one reason or another, and this period must be researched elsewhere. Sometimes a date is missing, because of a re-run or a pre-emption. Again, this must be investigated elsewhere. But a lot of useful information is there for the taking.

A partial listing of some of the programs listed are:

Death Valley Days/ Dr. Christian/
Challenge of the Yukon/ The Cisco Kid/
Gangbusters/ Grand Hotel(partial)/ The
Green Hornet/ The Lone Ranger/ Lux
Radio Theater/ Nick Carter/ The Shadow/
Sherlock Holmes(early series only/
First Nighter, etc.

3) Other Sources- Network listing.
Available from: Jay Hickerson, editor
"Hello Again"
Box C
Orange, Conn. 06477

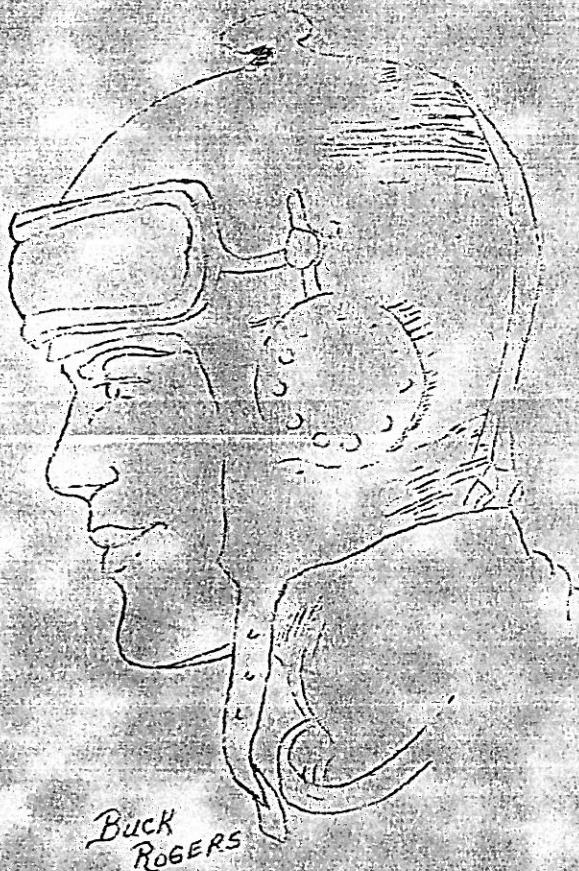
This is a seven page mimeographed pamphlet issued at \$3.75 in 1971 with a two page supplement issued several months later. This pamphlet lists many, but again not all, network shows, their sponsors, broadcast dates, networks, times, etc. It was based on data from a book, which, in turn, was based on listings in the New York Times.

Jay also has a list of existing radio/TV logs researched by other collectors (notably me). My existing

listing listing of logs is continually growing.

D) Newspapers

It may surprise you, but the big-city newspaper is a major research tool. All big-city newspapers had a radio log section (usually in the rear). Many newspapers considered radio a competitor and only gave basic listings as a service. There were a few notable papers which went beyond this and provided a "high-light" section with a synopsis of guests, drama titles, etc. A few even had a radio columnist who furnished much background data pertinent to broadcasts. All of this data was based on network press releases sent daily to news-



papers throughout the country. They still do it today, but for TV only. During the war, because of the paper shortage, these releases were reduced, so that war-time papers carried less highlight data. Interestingly, the Theater Collection of the Lincoln Center Library at New York has an extensive 1944 run of NBC press releases and bound volumes of network press releases, and corrections, from CBS for 1937-39. It's too bad that more of this data hasn't been preserved.

Some of the better newspapers which I have found useful are:

- 1) New York Times- This is the best paper for radio research. On Sundays there were various articles for the week and on weekdays a "highlights" section. It is available on micro-film in almost every library in the country. On Sundays they listed major musical programs with each and every song to be played.
- 2) Brooklyn Eagle- Good in the 30's and post-war era. Had good radio columnists. Available only in Brooklyn and the Library of Congress.
- 3) Chicago Daily News- Very good for dramatic shows which origi-



LITTLE DAPHAN RONIE

nated out of Chicago in the early/mid 30's (Lights Out, etc). Available in Chicago and Library of Congress.

- 4) Pittsburgh Press/Pgh. Post Gazette/Pgh Sun-Telegraph- All 3 newspapers were very good for all programs prior to WWII. Available in Pittsburgh and Library of Congress.
- 5) Other papers which were useful and only available in their respective cities or the Library of Congress include the New York Herald Tribune, Cleveland Plain Dealer, Cleveland News, Atlanta Journal, etc. There are undoubtedly other papers equally as good scattered throughout the country, but this will take further investigation.

E) Network Files

NBC and CBS have extensive radio program files, but neither staff for TV inquiries; let alone radio. Not only are their offices small, but their staffs are busy with other duties. NBC recently put their historic files in a separate building, but it is still difficult to obtain access to their files. Especially after the bombings in New York. I have had the privilege of obtaining access to both network files on different occasions, but not until I had written several letters and waited many months. NBC's data is on card indexes, while CBS' is based on preserved press releases. The NBC Press Dept., where they distribute the press releases by teletype, has, amazingly, preserved and bound all of the press releases for their network from about 1942 to date. The volumes line the walls of several rooms! The Dept. head has resisted all pressure to discard these books. I have had access to these files several times.

ABC has some radio file material; much of it given to it by NBC when they were spun-off from NBC during the early 40's. Most of their files are related to TV. They do have a call-in service for information relating to recently presented TV programs.

Mutual had a fire around 1945 which destroyed all of their files up to that year. Files on radio shows after that date are stored out at Long Island and impossible to gain access to from Mutual. This network, in New York at least, is hopeless for research purposes.

If someone has only one or two dates or questions to ask, they could submit it by mail for them to fill in. If and when they have the time the networks will answer, provided they have the data. Even they have gaps in their files. In no case should one write without a copy of one's research, and point out what is lacking. In order to keep this avenue open to legitimate researchers (scholars, authors, academic thesis candidates, etc), it is strongly recommended that it only be used as a "court of last resort". For extensive research, one must arrange an appointment during their working hours (weekdays only) and be prepared to hand transcribe their data.

Now that you have all the basic tools, I'd like to make a few comments.

If you live in a small community without access to a newspaper file at the library or a nearby University--forget about researching. If you're lazy, busy or slothful--forget about researching. It takes perseverance.

Most collectors dabble a little in researching (to update their collection with correct data), but give up when they realize the effort involved. It's hard enough finding the time to tape and correspond, plus holding 1 or 2 jobs down, plus being a family man. I'm afraid, though, that the hobby of radio program collecting will never achieve any status until accurate data is available to all collectors. As long as collectors transcribe their own titles to programs,



copy dates wrong and other such misdeameanors, the hobby will be, and stay, in the state it is. What's needed is a "clearing house" where a collector can go for accurate information. But it doesn't exist, and no one seems interested in providing such a facility.

A few other references which may be of limited help are the Variety and Billboard weeklies. Some libraries carry back issues. Both papers reviewed radio program premiers; even those which played for years were reviewed each new season. They listed the sponsors, announcers, orchestra conductor (many dramatic shows had live music), cast, etc. Most premiers, of course, were in the Fall (Sept-Nov).

Network programs can be checked quite thoroughly, except for one or two dates. It may take years of searching for these last few pieces of data. Syndicated programs take more effort. Most originated out of Hollywood, New York and Detroit. As an example, let us use the "Black Ace" program. This originated out of Detroit, and is not listed elsewhere in the country. Outside of traveling to Detroit to check out newspapers, what can be done? Having a friend, relative or fellow collector in Detroit is a big help. If one is available, explain what you are seeking and how to go about finding it at their main library. Since this is a tedious task, promise them that you will make it worth their while for their efforts. For example, a gift, a favorite tape program, etc. The Detroit News is an excellent paper for radio research, especially for those programs which originated in Detroit. Unfortunately for me, it is only available after 1945 at the New York Newspaper Library.

Two last items. Never take as gospel dates listed in collector's catalogues. Sometimes the transcription date is listed, while it is more accurate to list the actual broadcast date. Always check the following days newspapers to make certain that there was no pre-emption of radio programs for a special event--like FDR's death, VE Day, VJ Day, D Day, etc. Some programs were even pre-empted for athletic events.

GOOD HUNTING: !

WIRELESS WANDERINGSby Jim Snyder of the OTRCOB

Following the successes of NBC and CBS, many networks were attempted, both regional and national. While many of the regional networks were successful, the national ones had a very difficult time. One of the most flamboyant attempts to establish a national network was financed by stage, radio, and film comedian Ed Wynn. He organized the Amalgamated Broadcasting System. ABS held its inaugural program on September 25, 1933. It was a disaster. Wynn could not get enough affiliates to make the network viable. His resources were extended to near bankruptcy as he tried to meet salary and debtor demands. After one month he gave up, announcing that he had not only lost his shirt, but also his job with NBC.

One attempt was successful, and this came from a group of regional networks. This was the Mutual Broadcasting System, MBS. The Quality Network was originated in 1929 with three stations, in Chicago, Cincinnati, and Newark. On September 29, 1934 the Mutual Broadcasting System was incorporated using this as a base, and with a station change in Chicago and the addition of a station in Detroit. The capital stock of Mutual consisted of only ten shares, five held

by the Chicago Tribune, which owned the Chicago station, and the other five held by Macy's Department Store in New York City, which owned the station in Newark. One year later the Detroit station dropped out of Mutual in order to join NBC and a station in Windsor, Ontario, just across the river from Detroit, took over that slot. These four stations continued to be the network for one more year but then rapid expansion took place. On December 29, 1936 Mutual held its "inaugural broadcast" of coast-to-coast service. With this broadcast they welcomed the addition of the Central States Broadcasting System, the Iowa Network, the ten station Don Lee Network from California, and a number of other stations. As time went on, Mutual added a large number of affiliates and became the "world's largest radio network", but it was never able to get power and prestige since it could not attract the full cooperation of powerful and prestigious affiliates. In fact, the success of Mutual was in large part owed to the success of two famous shows, "The Lone Ranger", and "Lum n' Abner".

If you will listen to the closing credits to many of the shows in your own collection, you will hear, "This is the Mutual-Don Lee Radio Network". Since the small Don Lee Network was the source of Hollywood stars for the Mutual Network it maintained an importance far larger than its number of stations would seem to call for, and thus it maintained its identity even in the larger organization.

The network was organized along lines radically different from those of CBS and NBC. The network owned no stations, but the network itself was owned by several stations. Mutual had no studio, maintained neither an engineering department nor an artists' bureau, and it did not itself produce any programs except European news broadcasts. The commercial programs were produced by the originating station or by the sponsor who bought the time, and sustaining programs were selected from among those put on by the stations associated with the network. Probably this was a reason for Mutual not becoming a "heavy" in the network battles. This policy kept Mutual from having the clout of the other networks.

The early days of radio were pretty much controlled by the four major networks that we have discussed previously, NBC, ABC, CBS, and MBS. Today, in the era of television, these national radio networks have sunk to considerably less importance, and they have been joined by other networks. There are countless successful regional networks around the country, and the above four networks have been joined by five others. Today there is a total of nine coast-to-coast chain radio networks. In addition to our original four, probably the best known of the newcomers is NPR, to which, because of its present importance, we will devote a separate column in the future. Another one of growing importance is the National Black Network. Most of its member stations utilize only its news service, but it does offer other types of programming aimed primarily at the black community.

We also have the "odd-ball" networks currently on the scene. Probably the most controversial of these is the Third World Network, which is aimed primarily at homosexuals.

RADIO QUIZ.by Don Richardson and Allen Rockford of The
Nostalgia Radio News

Most of the following should be fairly easy. Before starting, decide if you will use a reference book-or not-then stick to your decision. There is separate scoring "with reference" and "without". All questions require that you select the correct word or words (many of which are names) from the second (designated by letters) column to fill in the blanks (designated by numbers) and thus complete the titles of old time radio programs. All answers are used only once EXCEPT THOSE INDICATED, and come from within the same grouping. Good luck!!

PART 1: ENTER AND SIGN IN, PLEASE...

- | | |
|------------------------------------|--------------------|
| 1 ___ The Old Maestro | A) Kitty Keene |
| 2 ___ The Magic Detective | B) John Steele |
| 3 ___ Crime Photographer | C) His Honor |
| 4 ___ The Magician | D) Chandu |
| 5 ___ The Magician (another) | E) Mischa |
| 6 ___ Boy Detective | F) Nick Cater |
| 7 ___ The Mental Banker | G) Popeye |
| 8 ___ The Mentalist | H) Tom Corbett |
| 9 ___ The Barber | I) Ben Bernie |
| 10 ___ The All American Boy | J) Dr. IQ |
| 11 ___ Investigator | K) Kate Hopkins |
| 12 ___ Adventurer | L) Mr. Keen |
| 13 ___ Pier 23 | M) Pat Novak |
| 14 ___ Angel of Mercy | N) Troman Harper |
| 15 ___ Incorporated | O) Roger Kilgore |
| 16 ___ Private Detective | P) Blackstone |
| 17 ___ Private Detective (another) | Q) Richard Diamond |
| 18 ___ The Magnificent | R) Jack Armstrong |
| 19 ___ Tracer of Lost Persons | S) Casey |
| 20 ___ Master Detective | T) Martin Kane |
| 21 ___ For Hire | U) Chick Carter |
| 22 ___ The Sailor | V) Mantrake |
| 23 ___ Public Defender | W) Dunninger |
| 24 ___ Space Cadet | X) Jeff Regan |
| 25 ___ Rumor Detective | Y) Johnny Madero |

PART II: YOU BELONG TO ME...

Abie's ___ 26; Arch Oboler's ___ 27; Arnold Grimm's ___ 28; Art Baker's ___ 29;
Aunt Jenny's ___ 30; Duffy's ___ 31; Elsa Maxwell's ___ 32; Gene Autry's ___ 33;
Granby's ___ 34; The Hermit's ___ 35; Jack Oakie's ___ 36; Joanie's ___ 37;
Kay Kyser's ___ 38; Linda's ___ 39; Major Bowes' ___ 40; One Man's ___ 41;
Pepper Young's ___ 42; Pete Kelly's ___ 43; Shafter Parker's ___ 44; Smilin'
Ed's ___ 45; Tony Jones' ___ 46; Uncle Ezra's ___ 47; Walter Winchell's ___ 48
The Witch's ___ 49; John's ___ 50.

A) Radio Station; B) Irish Rose; C) Party Line; D) Cave; E) Buster Brown
Gang; F) Other Wife; G) Tale; H) Plays; I) Original Amateur Hour; J) Scrap-
book; K) Journal; L) Family (use I twice); M) Daughter; N) Tavern; O) Green
Acres; P) Tea Room; Q) Blues; R) Circus; S) Notebook; T) Melody Ranch;
U) College; V) Kollege of Musical Knowledge; W) First Love; X) True-
Life Stories

THE ANSWERS AND SCORING APPEAR ELSEWHERE IN THIS NEWSLETTER.

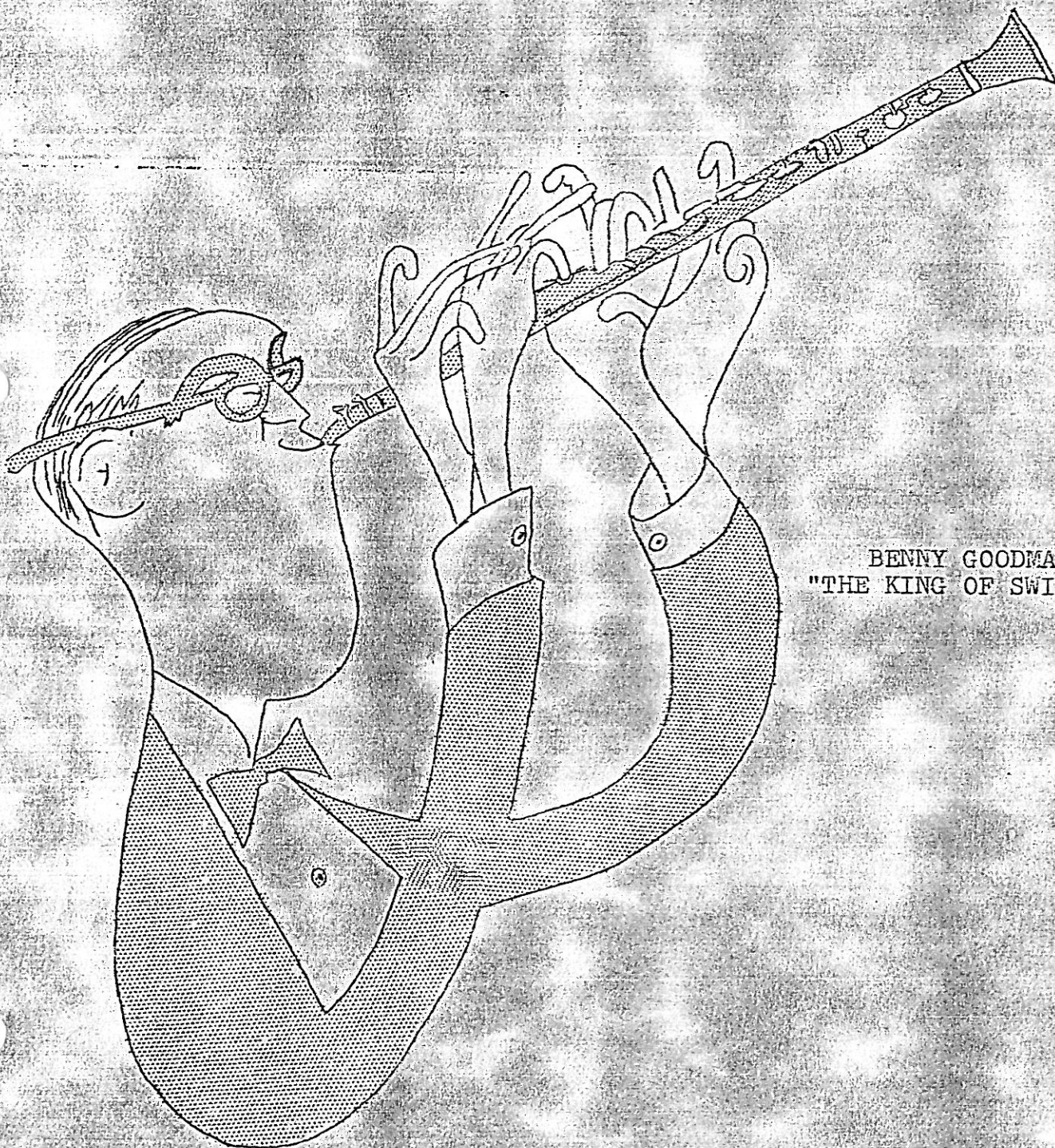
ANSWERS AND SCORING OF RADIO QUIZ

1-I, 2-P, 3-S, 4/5-D/V (either order), 6-U, 7-J, 8-W, 9-C, 10-R,
11-X, 12-B, 13-Y, 14-K, 15-A, 16/17-T/Q (either order), 18-E, 19-I,
20-F, 21-M, 22-G, 23-O, 24-H, 25-N,
26-B, 27-H, 28-M, 29-S, 30-X, 31-N, 32-C, 33-T, 34-O, 35-D, 36-U,
37-F, 38-V, 39-W, 40-I, 41-L, 42-L (again), 43-Q, 44-R, 45-E, 46-J,
47-A, 48-K, 49-G, 50-F.

Each answer is worth 2 points.

Scoring:	"with references"	"without"
Poor	52 or less	36 or less
Fair	54-64	38-52
Good	66-76	54-68
VG	78-88	70-84
EXCELLENT	90-100	86-100

HOW DID YOU DO? ? ?



BENNY GOODMAN
"THE KING OF SWING"

FIBBER MCGEE AND MOLLY.by Roger Smith of the RHAC

This is the second time around for me, and I consider myself most fortunate. My love for radio shows is bone deep, now, as it was many years ago. Thus this article is my effort, to show my love, for the Fibber McGee and Molly show.

THE PRINCIPALS

Jim Jordan (Fibber McGee) was born in Peoria, Illinois, in 1896. Marion (Driscoll) Jordan (Molly McGee), also from Peoria, was born the following year; she died on April 7, 1961. The two were husband and wife in real life as well as in their fictional roles, having eloped in 1918. That was some six years earlier than one would have guessed, based on the re-enactment staged in their program of September 12, 1939.

Jim and Marion served their apprenticeships on the tank town vaudeville circuits. Vaudeville, to them, was a struggle. For years, they traveled the old Gus Sun Times circuit with a group of players known as the Metropolitan Entertainers (the group played a dulcimer, musical bells, a piano, and a musical saw, and all sang harmony). Though they were constantly on the road, playing split weeks of two and three day stands, they never made enough money to have any in their pockets—ten dollars earned was a big night.

But, during these times, Jim and Marion never lost their sense of humor. They were heard to brag that—of all the world's vaudeville acts—theirs was the only one that never played the Palace. Jim once said "If all the vaudevillians who claimed to have played there really did, the Palace would have been full of performers every night".

The Jordans broke into radio in 1925. They auditioned on station WJBO in Chicago and were immediately signed for a sponsored local show. By 1927 they were wired into radio, never to be out of work as long as radio was alive and well. In 1931, with Don Quinn (a Grand Rapids, Michigan cartoonist), they created a series called "Smackout", which consisted of comedy and tall tales. The characters of "Fibber McGee and Molly" were introduced on this show and skyrocketed to popularity. They were invited to New York for their first radio broadcast of "Fibber McGee and Molly" in April of 1935. This was for Johnson's Wax on a coast to coast hookup. The volume of fan mail, feelers from Hollywood, etc., soon indicated they had a potential hit on their hands. In order to build on that popularity and insure its continuation, they were pressed into a heavy schedule of personal appearances, interviews, and benefits—all between rehearsals and broadcasts.

LAMONT CRANSTON? HELLO,
MY NAME IS CLAUDE RAINS

Gradually the pace had its effect on Marion, she grew increasingly tired and nervous. Finally Jim put his foot down on further activities of that type, after they returned home from making their first movie, "This Way Please". But it was too late. Marion collapsed in October, 1937, and entered a Wisconsin sanitarium the following month. Jim, with his writers and cast, carried on alone until Marion returned to the show on April 18, 1939. Incidentally, it doesn't appear that Jim ever missed a single show- at least in the January 31, 1939 through May 23, 1950 period; however, I have some in which he had a dandy cold.

Their show was dropped as a weekly half hour program after the show of June 30, 1953. In October they returned with a 15-minute show five days a week. This lasted until sometime in 1957. This lovable pair could still be heard as a five-minute sketch on NBC's Monitor series well into the late 1950's.

GENERAL OBSERVATIONS

Prior to January 15, 1946, Bill Thompson, who joined the show in

1936, was the only supporting actor identified at the beginning of each program, unless one counts announcer Harlow Wilcox. In rare exceptions, however, actors with independently established reputations (Ransom Sherman & Zazu Pitts) had been identified at the end of programs in which they appeared. But coincident with Thompson's return from service in the Navy on the date mentioned, the practice of identifying all members of the cast was adopted.

Most, if not all, of the actors doubled in brass, taking the lines of minor characters in addition to those of their primary roles. In many cases

it is extremely difficult to determine which actor is reading the lines for one of these minor parts; in others the voice is easily identifiable.

A number of the characters were ethnic stereotypes: Nick Depopolis, Greek restaurant owner; Beulah, black domestic; Ole, Swedish janitor and handyman; Uncle Dennis, Irish alcoholic; plus many Jewish shopkeepers, and even more Irish cops. For some unknown or maybe there was a reason, the number of such roles was rapidly declining in the late 1940's

Fibber and Molly lived at 79 Wistful Vista in the City of Wistful Vista. They won their home in a raffle on August 26, 1935 (September, 1949). They paid \$2 for the raffle ticket (November 22, 1949).



SOMEHOW I EXPECTED FULL MANCHU
TO LOOK DIFFERENT

Marion regularly played two roles on almost every program: Molly and the little girl who lived across the street. Very likely Jim did the voices of some minor, one-time parts; I consider myself an expert on identification of radio personality voices but Jim has kept me in left field, in his case I can't really be too sure. On the October 16, 1945 program he demonstrates a facility with a number of dialects/accents, as he attempts to arrange train reservations for Mrs. Carstairs.

Although the McGees were depicted as just an average American family of moderate financial means, there was never an effort to explain a source of income. Fibber's only job in this eleven year span were two in number: the proprietor of an unsuccessful hamburger parlor (March 7, 1939), and one as a temporary substitute mailman (April 11, 1939).

THE SUPPORTING ACTORS

The inclusive dates given for each actors tenure with the series are approximations only. It appears that many did various bit parts for a time before being written into a continuing role. Also keep in mind that I am only covering the period from January 31, 1939 through May 23, 1950. When either of these dates are given, it represents the limit of my information.

Cliff Arquette: 1949-May 23, 1950. Cliff played a wide variety of one-time roles, in addition to six appearances as the "Old Timer's" girl friend "Bessie" (November/December 1949).

Bea Benadaret: 1943-December 24, 1946. Bea undoubtedly had the role of "Alice Darling", and she also played the parts of "Millicent Carstairs" and "Elsie Merkel".

Arthur Q. Bryan: 1943-May 23, 1950. Art had one of the principal supporting roles as "Dr. George Gamble", and appeared in nearly every show.

Jean Carroll: February through May, 1947. Jean played the role of Lena, the McGee's cook and maid.

Gale Gordon: 1941-May 23, 1950. Gale was assigned the role of "Mayor LaTrivia" following the departure of Harold Peary and his "Gildersleeve" character. During the October 1947-June 1948 season he played the part of "Foggy Williams", which was substituted for that of the mayor; however, the switch was reversed the following season. Gale served as an enlisted man in the US Coast Guard from December, 1942 until the end of WWII. He did make a few guest appearances on the show during that period, though, but not in the role of "Mayor LaTrivia".

Marlin Hurt: 1944-June 26, 1945. Marlin performed the black-face role of "Beulah". Whether he left the series because of illness, or to have his own show, I am not certain; however, in memory searching I believe he left for his own show. Fibber notes his untimely death in a tribute on the March 26, 1946 show. I remember this well and I was deeply saddened by his passing.

Jess Kirkpatrick: Made one or two appearances as "Chet Morris", Proprietor of a magic shop, in January of 1948.

Frank Hemingway: Had the role of the streetcar motorman on the program of November 1, 1949.

Dick Legend: 1949-May 23, 1950. Dick portrayed "Ole", the Elks Club janitor, whose phrase, "Ah'm yust donatin' my time" became a favorite byword for Fibber and Molly fans.

Billy Mills: 1937-May 23, 1950. Mills was the musical director for the series, but was occasionally worked into speaking roles, particularly during the 1941 through 1942 season when he played a struggling young composer under the patronage of Mrs. Uppington.

Harold Peary: 1939-June 24, 1941. Hal made the role of "Throckmorton P. Gildersleeve" famous, and when he left the show in 1941, it was to star in his own series, "The Great Gildersleeve".

"The Great Gildersleeve" was heard on Sundays on NBC. Incidentally, this also was one of my all time favorite shows, and I can still see in my mind's eye Gildy's home and the local drugstore.

Zazu Pitts: January 31, 1939-April 11, 1939 (and possibly earlier). Zazu appeared on the show just about every other week until Molly returned. She played a variety of parts, all of whom sounded like the Zazu Pitts movie stereotype.

Isabelle Randolph: (always one of my favorites) 1939-1943. Isabelle had the role of "Mrs Uppington." She left the cast in the spring of 1943 to enter military service. The February 9, 1943 program is built around "Uppy's" efforts to enlist in the WAC's, and although in the script she is rejected, she does not appear on the show the following week.

Ransom Sherman: October 12, 1943-June 20, 1944. Ransom was a war-time replacement, after Gale Gordon and Bill Thompson had entered the military service. His continuing role was that of "Sigmund Wellington"; however, he also played "Uncle Dennis" on several shows.

Bud Stephan: April 5, 1949-January 31, 1950. Bud first played the part of Milton, the druggist's nephew, until October 1949; later took the role of Herbert Appel.

Bill Thompson: 1936-May 23, 1950. Bill did a number of regular roles, often in the same program: "Nick Depopolis," "Horatio K. Boomer," "The Old Timer" and "Wallace Wimple" and half of the Irish cops in Wistful Vista. Bill served in the US Navy from mid-1943 until the 15th of January, 1946, during which time his characters were written out of the scripts.

Elvia Ullman: January and February of 1950. Elvia may have been around after those dates-during those months she appeared several times in the role of "Mrs. Clammer," who lived across the street.

Harlow Wilcox: January 31, 1939-May 23, 1950. Wilcox was the program's announcer, whose Johnson's Wax commercials were worked into the story lines of the shows. He was frequently worked into other bits between commercials as well. Harlow, who was called "Waxy" by Fibber, missed only one program in my span of shows, he lost his voice in another.

END OF PART ONE. DUE TO THE THOROUGHNESS THAT ROGER PUT INTO THIS ARTICLE IT HAS BEEN DECIDED TO CARRY IT OVER FOR SEVERAL MONTHS SO THAT WE DON'T MISS A SINGLE WORD. WE WILL HEAR OF THE CHARACTERS AND OTHER INTERESTING ITEMS OF WISTFUL VESTA AND FIBBER MCGEE & MOLLY.

TIPS ON MAKING A CATALOG. . . . by Jay Hickerson of "Hello Again"

First use a code number of some kind for identifying the program. This is of use to the sender so he can find the requests easily. A chronological number, reel number, or identifying code is enough. If a code is used, explain it in the introduction.

Next comes the series title in capital letters. Use the series title as indicated in the program on the tape. Be careful about distinguishing between titles of shows such as COLUMBIA WORKSHOP, CBS RADIO WORKSHOP, COLUMBIA PRESENTS CORWIN, and others. Be accurate.

Next comes the program title, if any, guests and the date if known and substantiated, ideally by a perpetual calendar. If there is no program title given or guests, describe the program using the following methods:

Musical programs: first song;

Quiz programs: first joke or contestant;

Drama or comedy: opening segment, including names of people.

In comedies include the main idea of the program rather than the opening minute or two. Skits performed should also be mentioned. For drama or comedy, the main characters are essential in identifying the program. If no date is given, give the day, time and other clues that may be given by opening and closing announcements. Many collectors give a story summary even if the program title is given as in SUSPENSE and ESCAPE. This adds to a much better and more detailed listing.

Indicate the sponsor if given. Many collectors have a certain series or program but edited from AFRS and are looking for a sponsored one. Some collectors will not trade for certain programs unless this information is given.

The network should be listed if mentioned at the end of the program. Indicate if syndicated, AFRS, edited, BBC, records, TV, or movie soundtracks.

Indicate an accurate time. Don't call 20 minute programs as 30-minute programs because 3 20-minute programs will fit on one track of a 1200-foot reel. Also, when dubbing, don't go from 1 track to another with the same program unless it is exceptionally long. Splice a little tape to finish it. Also make sure your dubbing reel doesn't run short and the program is cut off before the end.

It is probably useless to have a standard rating system because all individuals differ on good, very good, excellent, etc. I personally suggest that specific problems be indicated.

Separate and clarify items by punctuation (semi-colons, quotation marks, spaces) and indentation.

If you have several programs from the same series, mention series once and indent for further programs.

Your style of writing will be up to you. Just make sure your listing is the way you wish to see others.