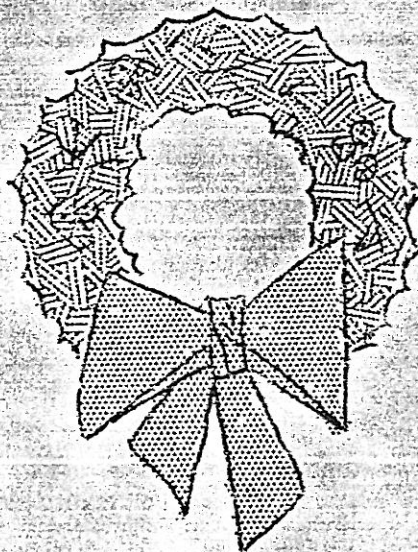
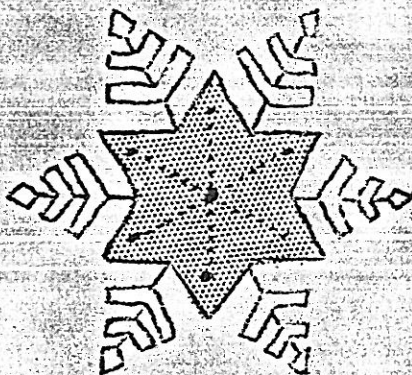
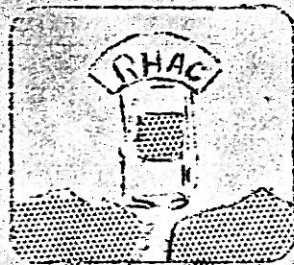


Return With Us Now...

The Radio Historical
Association of Colorado

December 1977
Vol. 3, No. 6



COMBINATION NEWSLETTER

I am extremely happy with the support I received for this combination newsletter. You will find some excellent stories from the Old Time Radio Club of Buffalo, from Airwaves newsletter and from our members here in the Radio Historical Association of Colorado. I hope all of our readers enjoy it.

FOR YOUR LISTENING ENJOYMENT

John Dunning's schedule for the month of December is as follows:

- 12/4 Young Dr. Malone-The last show from 11/25/60
CBS Pearl Harbor bulletins from 12/7/41
Lux Radio Theater-"Moontide" with Humphrey Bogart and Virginia Bruce from 4/20/45
- 12/11 True Detective Mysteries from 1/1/50
Milton Berle Show from 11/11/47
Screen Guild Theater-"The Maltese Falcon" with Humphrey Bogart, Mary Astor, Sidney Greenstreet and Peter Lorre from 9/20/43
- 12/18 Amos and Andy-Christmas Show from 12/24/50
Lux Radio Theater-"The African Queen" with Humphrey Bogart and Greer Garson from 12/15/52
- 12/25 A special four hour show from 10 AM to 2 PM
Campbell Playhouse-"A Christmas Carol" with Lionel Barrymore, Orson Welles and the Mercury Theater Players from 12/24/39
Fibber McGee and Molly from 12/25/45
First Nighter-"Little Town of Bethlehem" from 12/22/45
Gunsmoke-Christmas Story from 12/20/52
Hallmark Playhouse-"The Desert Shall Rejoice" with John Hodiak from 12/16/48
Lum and Abner-Christmas Show (15 minutes) undated
Cinnamon Bear-Chapter #1 of this 1938 Christmas serial

It sounds like another great month of old time radio shows from John and we want to thank John and Harry and wish them both and their families a very Merry Christmas and Happy New Year. We look forward to 1978 with great anticipation of newly released shows.

NOSTALGIA RADIO NEWS

I had a nice note from Allen Rockford the other day. He sent along a copy of Broadcasting Magazine's issue which celebrated CBS's 50th Anniversary. It is an excellent magazine and he tells me that there are a limited number left. The cost is \$2.75 which includes postage and handling. Anyone ordering the magazine will receive a complimentary copy of Nostalgia Radio News if you are not already a subscriber. Allen also tells me that subscriptions to Nostalgia Radio News are now \$6.00. Better act now if you are interested. Write to: Allen Rockford, Double-R-Radio, 505 Seeley Road, Syracuse, N.Y. 13224.

MISSING TAPES

Ernie Jessen informed me that there are some long overdue tapes missing from the old library. We usually allow about a week on the new library but have been more cooperative on the older library because new members have signed up for so many at once. Please get in touch with Ernie so others can use them.

NEWSLETTER BRIEFS

We have gained many new members in the past few months from around the country and I want to welcome them to the RHAC. If you have any writing talent and would like to write anything for the newsletter please feel free to do so. We always welcome any stories from our members. If there is anything that you want listed for sale or trade just let us know and we will definitely put it in for you. It has worked very well in the past...We will be attaching a questionnaire to the next newsletter next month along with a brief membership list. Please send the questionnaire back IMMEDIATELY so I can get all the information in the February newsletter. This goes for our local members, especially. Don't wait for the meeting to get it filled out... Jack Richards has a two part series starting next month on the care of your equipment. It is very good...Thanks for all your help.

FEELING FINE

It has been a rough winter for a few of our members. Joe Madden is now home and feeling fine after open heart surgery. The nurses at St. Luke's are also glad that Joe is home because they were tired of being chased. John Nicholson is feeling better after his bout with pneumonia and will be going strong in another month. Bob Elfstrand was hospitalized with the flu and is also doing better.

FUND RAISING DRIVE

For the second year in a row, the RHAC participated in the Channel 6 fund raising drive. Irving Hale and John Adams tell me that we were well represented and everyone had a good time. Those who were there were: John Adams, Glenn Blair, Charles and Ann Barton, Dick Henry, Ernie and Mary Jessen, Irving Hale, Scott McCoy, Dick Mullins, Jerry Piacentine, Jack Richards, Glenn Ritter, Sharron, Carol and Cyndi Stofer, Lavon Wimmer and Frances Zacek. Glenn Ritter did his usual outstanding job in getting this project organized for the second year. Thanks to all the members who took part and to Glenn. It is things like this that puts us in the public eye and it also a very good feeling to help out a worthwhile station like Channel 6.

AH, WARMTH !

While everyone was hospitalized for one reason or another or helping Channel 6 or just working hard here in Denver, my wife, Pat and I spent Thanksgiving and the following week with my folks in Delray Beach, Florida. It was just great swimming and playing golf in December.

While there I tried almost every bookstore in the yellow pages in search of books and magazines on old radio. I also contacted every radio station in search of discs. Whenever we visited relatives, I asked for the yellow pages. It is a little embarrassing. Finally, I found an out of the way bookstore and got a copy of Fred Allen's Treadmill To Oblivion, Eddie Cantor's biography and Bob Hope's Have Tux, Will Travel. I am really looking forward to read them all. I also found a second hand magazine store in Miami and will write them to see if they have anything we might want.

TRIVIA QUIZ- Match the horse with the rider. Don't guess wrong or the rider will be thrown off.

- | | |
|---------------|-------------------------------|
| 1. Topper | ___ a. Sergeant Preston |
| 2. Tony | ___ b. Cisco Kid |
| 3. Silver | ___ c. Red Ryder |
| 4. Scout | ___ d. Hopalong Cassidy |
| 5. Diablo | ___ e. Straight Arrow |
| 6. Champion | ___ f. Dale Evans |
| 7. Trigger | ___ g. Pancho (Cisco Kid) |
| 8. Loco | ___ h. Lone Ranger |
| 9. Victor | ___ i. Old Wrangler (Tom Mix) |
| 10. Rex | ___ j. Bobby Benson |
| 11. Fury | ___ k. Tom Mix |
| 12. Smoky | ___ l. Dan Reid (Lone Ranger) |
| 13. Calico | ___ m. Gene Autry |
| 14. Thunder | ___ n. Tonto |
| 15. Amigo | ___ o. Tennessee Jed |
| 16. Buttercup | ___ p. Roy Rogers |

WHO KNOWS WHAT EVIL.....by Jack Richards of the RHAC

It's not often that radio can claim to have created a major literary character. It did so when it asked James LaCurton (also spelled LaCurto) to read detective stories on the air. The time was August 1930 and the program was "Street and Smith's Detective Story Magazine Hour". The narrator was named the Shadow by a young adman from the Ruthranff and Ryan ad agency.

Somehow the program caught on and Street and Smith Publishing lost no time in capitalizing on that fact. They hired an amateur magician from Philadelphia named Walter B. Gibson to expand the voice to a full character which took part in the action of the story. Gibson wrote the Shadow stories under the name of Maxwell Grant.

Gibson went to work to create a sinister, phantom like character. The writer patterned his character chiefly after Arsen Lupin and Jimmie Dale of the same period. Lupin was a French super-thief created by Maurice LeBlanc. He was a master of intricate schemes and impenetrable disguises.

Jimmie Dale, written by Frank Packard, was another creation from Street and Smith. Dale first came to light in 1906 in S & S's "People's" magazine. He was one of the first heroes to have an alter ego. In everyday life, Dale was a wealthy playboy but hunted down the criminal element at night as the masked Grey Seal. His name was derived from the fact that after he 'zapped' the villain, he left behind a small sticker, the notorious grey seal.

As the years progressed, Gibson developed the Shadow into a distinct personality. No more was he a sinister villain who acted through other people. He became (at least on the radio) Lamont Cranston, "man of wealth, student of science and master of other people's minds". He and his "friend and constant companion, the lovely Margo (also spelled Margot) Lane", devoted their lives to righting wrongs, protecting the innocent and punishing the guilty.

It's interesting to note that Gibson did not limit himself to

only one alternate identity in the pulp magazines. In addition to Cranston, he also appeared as Fritz, the janitor at police headquarters and also, during the late 30's, as Kent Allard, the noted aviator.

Also in the pulp magazines the Shadow used a large and diversified staff. There was Harry Vincent, a personable young man; Burbank, his communications officer; Clyde Burke, a reporter; Cliff Marsland, a reformed convict; Mann, a broker; and Moe Shrevitz, a cab driver.

Other significant differences between the Shadow of the pulp magazine and the Shadow of radio was that he never was invisible in print. Also Margo was solely a radio character.

Over the years approximately 300 Shadow novels appeared in pulp fiction publications. Most were written by Walter Gibson but others had a shot at it. It is known that some isolated stories were authored by Theodore Tinsley, Lester Dent (better known for his Doc Savage yarns) and Bruce Elliott.

On the radio the Shadow was played first by Jack LaCurton, as previously mentioned. Others who handled the part included Frank Readick, George Earle, Robert Hardy Andrews, Orson Welles, Bill Johnstone, John Archer, Steve Courtleigh and Bret Morrison. The outstanding actors, in my opinion, were Welles and Morrison.

Welles, with his deep eerie laugh and filtered voice saying: "Who knows what evil lurks in the hearts of men? The Shadow knows!" was OTR at its best. Unfortunately his success on the Mercury Theater resulted in his departure for bigger game.

Margo was carried by such talent as Agnes Moorehead (with Welles and Johnstone), Marjorie Anderson, Gertrude Warner, Laura Mae Carpenter, and finally, Grace Matthews.

The radio version of the Shadow began in August, 1930, and ran until December 26, 1954. Its principle sponsor was Blue Coal. Other sponsors were Goodrich Tire, Grove Laboratories and Wildroot Cream Oil.

The success experienced in pulp novels and on the air was not repeated in the newspapers. Walter Gibson, as writer, and Vernon Greene, as cartoonist, created a comic strip prior to WWII. It quickly faded. Gibson and Greene salvaged the original drawings, cut them down in pieces and turned them into comic books.

Riding on the coat-tails of success of the Shadow, the pulps came forth with a number of imitations. Notably were the Whisperer and the Avenger.

The radio waves were generally void of imitators. Closest, perhaps, was the Whistler, who remained a narrator. Tales on the Whistler were concerned with ironic twists and turns of evil doings rather than the more supernatural tales from the Shadow.

Also let's not forget the prince of the alter egos, Clark Kent or Superman. Superman tales were, of course, strictly heroic deeds.

Along with other factors, such as economics and the advent of WWII, the pulp magazines and radio failed for much the same reasons. There appeared on the scene a new form of entertainment. The new media was TV. Unfortunately, it offered predigested entertainment. No longer was it necessary to exercise "the theater of the mind"

To be sure, the visual arts do have their place. However, give me the spoken word for I wish to create my own setting and action. I'm proud to be a part of a small group dedicated to preserving radio.

SHERLOCK HOLMES.....by Janet Chapman of Airwaves newsletter

Those of you who have had the good fortune to see the Universal release "Seven Percent Solution" know well that Sherlock Holmes, probably the world's most famous detective in fiction, is far from dead. The movie-though definitely a spoof and certainly not one of the original Holmes stories-still allows the detective to demonstrate once again his incredible powers of deduction and the magic of his personality. The movie captivates the reader-as the radio shows captivated the listener.

The first of the Sherlock Holmes radio series was aired late in 1930. John Dickson Carr's biography of Sir Arthur Conan Doyle, Holmes creator, does not mention whether or not Doyle knew anything about the series before he died July 7, 1930. But considering that Doyle modeled the character of Holmes on himself (SH is also based on one of Doyle's teachers in medical school, Dr. Joseph Bell), no doubt Doyle deduced the possibility of his detective going on the air!

In fact, his stories work very well as radio scripts. Doyle's usual style-allowing Holmes respected cohort, Dr. Watson to relate the adventures of the famous detective-dovetail neatly into the radio format. Dialogue comprises most of the original tales so that their adaptation to radio was completed with scarcely any difference in mood or drama.

Edith Meiser, with the approval of the Doyle estate, wrote most of the early scripts. Her problem was not in transforming the original stories to the radio format, but was in writing new adventures. Doyle's stories about Holmes number sixty, including his four novels. Thus, as expected, the series ran out of the Doyle-based adventures, and new ones, patterned on the original material, had to be created. Often, Meiser and other writers for the series in later years, would evolve a script using as base material only a paragraph or two from the original stories.

Frankly, the writers ought to have felt fortunate that there were even sixty Holmes adventures from which to choose. Oddly enough to Holmes' adoring public, Doyle himself was never very fond of his character. He had originally intended to write only a few detective stories about Holmes. After the initial success of the stories, however, Doyle's publisher asked him to write twelve more. Doyle wrote them in 1891, but confided in a letter to his mother that he thought "of slaying Holmes in the last (story) and winding him up for good and all..." His mother was horrified at the suggestion and convinced him to keep Holmes alive. Doyle finally had his way, however, when he forced Sherlock Holmes and Professor Moriarty off a cliff in Switzerland in "The Final Problem", written in 1893.

There he would have stayed if the public had not become so insistent for more of the great detective. Ten years later, an offer from an American publisher convinced Doyle to resurrect Holmes and once again send the detective on his adventures. (Holmes, it seems, had not been killed in the fall at all; in fact, he had not even fallen. He climbed up the other side of the cliff to escape his enemies, and then traveled around Europe under an alias, leaving poor Dr. Watson in ignorance until his return).

Watson may have delighted in Holmes' reappearance, but Doyle still disliked the fellow. In particular, he found himself continually irritated by those people who questioned him about Holmes when Doyle preferred to discuss more serious matters (one example is during the Boer War in 1900, where Doyle, who had a degree in medicine, was working with the British army. An incredible epidemic had arisen and great numbers of British soldiers were dying. Despite the struggle to save them, Doyle was interviewed by a reporter whose first question was "Which Sherlock Holmes story do you like best?"). Doyle wrote numerous other books on a variety of subjects, and he always felt they were many times more important than Sherlock Holmes.

But he was not able to convince the detective's fans of that fact then, and doubtless he would have trouble doing so today as well. To the true Holmes fan, the more material on Sherlock, the better. I can imagine that the radio series, which ran during the years 1930-1955, was welcomed as a grand opportunity to hear more of the Adventures of Sherlock Holmes.

Sherlock Holmes loved disguises. This well known fact-at least to the devoted Holmes' fan-can be easily borne out by the detective's many adventures. In "The Adventures of Charles Augustus Milverton" Holmes enjoys playing the part of an English workingman. The disguise of an old lady suits his tastes, and fools his adversary, in "The Adventure of the Mazarin Stone". Sherlock Holmes took on a number of other roles in the original stories of Sir Arthur Conan Doyle, and he took them on with zest. Quite simply, he loved to play the parts of others.

Perhaps, then, it is fitting that so many have loved to play the part of Sherlock Holmes. One of the outstanding features of the detective's radio series is the amazing number of actors who played the famous duo, Sherlock Holmes and Dr. Watson, through the years, 1930-1970. Ten actors apiece took the parts of the detective and his cohort. Basil Rathbone and Nigel Bruce, who took to the radio series in 1939 after their movie success, "Hound of the Baskervilles", are probably the best known. But many others did the job equally well.

NBC aired the first Sherlock Holmes show on October 20, 1930. William Gillette starred as Holmes, since at that time he was well-known to the public through his stage appearances as Holmes, specifically in the play, "The Adventure of the Speckled Band". He looked very much the part of Sherlock Holmes: thin, hawk-nosed and large forehead. Later Clive Brooks replaced Gillette as Holmes in 1931.

Leigh Lovell played the part of Dr. Watson during this series and continued as Watson through 1955. It was his duty as storyteller to enjoy a cup of George Washington Coffee, the show's sponsor, with Mr. Bell before each show. Lovell played a convincing Dr. Watson for the series-possibly the only unconvincing moments were when this supposed staunch Englishman was asked to recommend coffee, not tea, as his preferred drink.

Richard Gordon starred as Holmes in 1931, following Brooks. Louis Hector also played the detective for a short time in '31, but later exchanged this role for that of Holmes' arch-enemy, Professor Moriarty. Gordon then returned as Holmes until 1936. To my mind, he

was one of the least successful of radio's Holmes simply because his voice was so unconvincing. Instead of the calm, intelligent, low-keyed voice that one expects from the remarkable detective, Gordon's sounds like a squeaky, half-crazed old man.

Harold West took the part of Dr. Watson in 1936 and stayed until the series ended. The last of these shows was aired on December 24, 1936, and then Sherlock Holmes disappeared from the networks for three years. Some Christmas present for his radio fans!

But the series returned on October 2, 1939 with Basil Rathbone and Nigel Bruce playing the parts of Sherlock Holmes and Dr. Watson, respectively. Their series ran for seven years, initially sponsored by Bromo Quinine and later by Petri Wine. Once again, Dr. Watson chatted with the announcer before the actual storytelling in order to plug the product, Petri Wine. (In terms of being true to the original character, I was relieved to see that Watson had changed from coffee to wine. But now this very British, fog-bound man was living in the California sunshine!)

Rathbone left the series in 1946 to act in another radio program, "Tales of Fatima". Apparently that series enjoyed little success. Likewise, the Holmes' series began to fail after his departure. Tom Conway, John Stanley, and Ben Wright each tried to follow Rathbone's act. When Bruce left in 1947, Alfred Shirley, Ian Martin, George Stelden and Eric Snowden attempted to replace him. In my opinion, the team of Stanley-Shirley does a very good job of portraying Holmes and Watson, but to a public that was used to Rathbone and Bruce I guess they could not compare. The entire series ended on March 8, 1950.

The BBC resurrected the show in 1955 with a series starring three sets of Holmes and Watson: Sir John Gielgud and Sir Ralph Richardson; Carlton Hobbs and Norman Shelley, and from South Africa, Robert Langford and Kenneth Baker. Many of the shows were written by Michael Hardwick who had a distinct talent for recreating the original Doyle stories on radio. His programs offer good detail and the actors are all well-suited to the parts. One quirk of the Shelley-Hobbs series is that a few lines from the adventure itself usually open the show, followed by Dr. Watson's storytelling. These initial lines can often be disconcerting, as if the tape started midway into the story!

Another interesting point on the BBC series is that Orson Welles portrayed Professor Moriarty. And the show also seems to allude to the mysterious problem of Dr. Watson's middle name: The announcer introduces the Doctor as James; Sir Ralph Richardson calls himself John!

Edith Meiser was the writer with the original talent for writing Holmes' radio scripts. She wrote exclusively for the American series for 13 years. Other writers were asked to contribute in 1943, with Leslie Charteris, author of "The Saint", and Anthony Boucher among them. Charteris worked for the Holmes' series under the name of Bruce Taylor. Max Ehrlick, Howard Merrill, and Leonard Lee wrote the later shows.

The sixty original stories of Doyle were too few for the 25 years the series ran, so new adventures had to be created. Often Taylor and Boucher would concentrate on the untold Holmes stories which Doyle had so tantalizingly named in the original tales. In many of the later shows, Prof. Moriarty and his gang took on a much wider and more famous role than Doyle had conceived.

But while Moriarty grew more fearsome, Dr. Watson seemed to suffer at the hands of the new writers. Doyle once mentioned something to the effect that he had never meant that Watson should be looked upon as a thick-headed fool. He created Watson as a man of high intelligence, whose occasional dull-headedness appears only as a result of his constant comparison to the man of genius, Sherlock Holmes. It appears that the radio scripts writers overlooked that fact, or perhaps they found it easier to let Watson play the fool. Unfortunately, their misunderstanding of his character does much to reduce the quality of the Holmes-for-radio shows versus the original Doyle stories that were adapted for radio.

In spite of this, the writers did a remarkable job, in their attempts to duplicate Conan Doyle's style. Doyle's genius was certainly no less than his detective character, and any writer would find that a difficult act to follow. The script writers took their cues from Doyle himself, by interspersing their stories with well-known Holmesian quirks: his dislike of sorting papers, his woman-hating tendencies, the tobacco in the Persian slipper. By doing so they helped to treat the listener to a fairly good rendition of the original stories. To the avid fan, these new stories must have seemed like a gold mine, producing chance after chance to imagine that great hero of deduction at work. And that, after all, is what the Holmes radio series was all about.

ON THE TIP OF MY TONGUE. . . . by Stu Mann of the OTRCOB

I'll give you two or more radio stars' names. You tell me the title of the show they appeared in.

1. Kenny Delmar, Peter Donald and Parker Fennelly _____
2. Hal Peary, Gale Gordon, Cliff Arquette
and Arthur Q. Bryan _____
3. Orson Welles and Bret Morrison _____
4. Bennett Kilpack and James Kelly _____
5. Claudia Morgan and Les Tremayne _____
6. Hugh Marlowe and Marion Shockley _____
7. Basil Rathbone and Nigel Bruce _____
8. Edward G. Robinson and Clair Trevor _____
9. Lon Clark and Charlotte Manson _____
10. John Todd and Brace Beemer _____
11. Virginia Payne and Al Hodge _____
12. Olan Soule and Barbara Luddy _____
13. Don Wilson, Mary Livingston and Phil Harris _____
14. Hanley Stafford and Fanny Brice _____
15. Arnold Stang, Florence Hallop and Art Carney _____

AND NOW A WORD (OR A HUNDRED) FROM OUR SPONSOR . . . by John Nicholson
of the RHAC

Perhaps one of the most fascinating aspects of old time radio collecting is often overlooked by collectors, especially those who heard the commercials the first time around. If I were collecting current television programs, I could not imagine leaving during an advertisement that wants to talk to me about 'common Diarrhea'. However, I do wonder what interest it might hold to people thirty or forty years down the line.

Many collectors of old time radio shows today cut out the commercials, as well as the musical interludes. In the world of the active trader, this is done less frequently, but the commercials are left in only to keep the program complete. I think that people are missing a fun, learning experience that is not available in any other way.

Lets consider for a moment the purpose of commercials. On the surface we can see that radio would have been impossible had someone not have been willing to foot the bill. There would have been no continuing sound men, no writers, no directors and no actors to read the scripts. But as I said earlier, this is only a surface fact. Look at the reasons we consider the old radio shows to be of historical importance, not only because they are fun to listen to, fun to collect, and it is of some prestige to be able to say "I collect old radio shows" to people you meet (who are usually properly impressed), but most important is the fact that radio changed lives. It made a country in the midst of depression, laugh. It made a country looking for an escape from a growing German menace, panic at the thought of invasion from outside an already ununited world. It made a country understand what life outside of their microcosmic world was like. In short, radio shows changed the life blood of Americans. It gave them a taste of what life in other places was like. Most of all, it gave them hope. Hope that they could 'make it'. They had heard the stories of the rich and the famous-how they had been poor and unknown-but how they had been able to 'overcome fate'.

Well, believe it or not, what radio programs did for us pales in significance before what radio commercials did for us. Lets look at just a few of the commercials and see how they might have changed our lives.

Imagine a young man in mid-America in the late thirties. He is about 15 years old, and, as most children his age, very interested in inventions, things that will make life easier for his family. He is listening to "The Shadow". Mom has said she doesn't really approve, but he knows he is a man and can make his own decisions. At the commercial, he hears that someone is pushing an oil saving device. It is called a thermostat, and turns your oil heater on and off at the proper temperature. No waste of oil and your house won't get too hot or too cold. "Damn", he says (using the strongest word his mind will allow), "I have been thinking about inventing one of those for a year now, and I almost had it worked out. Oh, well, I guess I'll have to invent something else". But he knows he will have one of those things for his house when he is married. He has a chance for a better life and someday he WILL have it.

My goodness, that took longer than the original commercial. Let's take a look at a few of the shorter commercials (shorter comments from the author, actually) which will help to strengthen, if not prove my hypothesis that commercials were important to life (not to say that they are not now).

In 1938 we see Americans are concerned with the way their bodies smell (see, we haven't changed that much after all). "Often the best man, never the groom". If we wonder why, we can be assured that Listerine will tell us. "Halitosis". The poor man, it seems he is still suffering from it in the seventies. Some people never learn.

Perhaps we should consider the fact that "Sunburned hair needs Wildroot with oil"; or that Prince Albert, the national joy smoke, makes "everyday a holiday from tongue bite". (After this article I may need a holiday from biting my tongue). Or Crab Orchard Whiskey telling us we can now throw a party and not have the party throw us out. "Kiss me quick" says the girl who has been chewing Beemans pepsin gum, the gum that aids digestion. Or how about a nice bottle of Glovers Mange Medicine for your hair?

Yes, there were some silly commercials, (we have had a few decades to come up with sillier ones), but there were the serious ones, too. A nation was at war, and the government needed a united United States. It needed the fats, the rubber, the scrap metal, and most of all, the sacrifice of millions of people. They needed additional money, billions of dollars. Radio stars, as well as many other celebrities donated their extraordinary talents to raise money for the government. In one tour, Bud Abbott and Lou Costello raised over 80 million dollars for war bonds. Something must have been done right, if memory serves me right, we won that war.

Anyway, commercials gave Americans goals to strive for. A new car, a new house, and, yes, even a better smelling body. People realized that a better life was possible (at least according to the ad people).

Through commercials, one can gain a sense of history that would be impossible to get just reading books. Commercials have helped to shape the destiny (so far) of the American public, so I believe that each of us could learn a lot by not taking the sixty second commercial break to run and get a sandwich in the middle of an old Sam Spade program. I hope that the next time you hear a commercial it will be possible to appreciate it in an historical sense, as well as in an entertaining sense.

AND NOW BACK TO OUR PROGRAM!

ANSWERS TO TRIVIA QUIZ

1-d, 2-k, 3-h, 4-n, 5-b, 6-m, 7-p, 8-g, 9-l, 10-a, 11-e, 12-o, 13-i, 14-c, 15-j, 16-f.

RADIO AT WAR.by Chuck Seeley of the OTRCOB

"You're a chief bosun's mate aboard the BOISE-a gun pointer-the guy that points and fires the fifteen big guns of the cruiser. Right now you're standing by for action-off Savo Island-in the Solomons-it's nearly midnight on October 11th, 1942. Your guns are manned, ready, loaded and laid. You've seen the enemy, and your eye is jammed into the telescopic gun sight, searching for a target. And now, very dimly, you see a light grey spot on the lens... then another...and another-five of them. It's them! You can see them plainly. Target sighted bearing one eight oh! There they are, Scotty... pick 'em up...pick 'em up-you farmer...right-right-right...steady, steady now...left-left-left...There-you're on! On target! Mark-mark-mark!"

Ronald MacDougall created and wrote the series THE MAN BEHIND THE GUN, a "fictional" documentary which reproduced the sounds of war for the audience on the Home Front. In other shows, listeners eavesdropped on Flying Fortress intercoms, tanks, submarines, and aircraft carriers. The second person narration, as shown in the quote above, forced the audience to participate in the action. This was war!

An estimated 60 million Americans were at their radios on Monday, December 8, 1941, to listen to President Franklin D. Roosevelt address Congress at noon. It was a record number of listeners at the time. Congress declared war shortly thereafter and the country geared up for battle. Radio played a vital role during the war years, helping to keep up both civilian and military morale as well as keeping the public abreast of war news. This could be said to be the beginning of the Age of Electronic Journalism, the first sight of the "global village".

The public heard the first, confused reports from Pearl Harbor on Sunday, December 7, 1941. By 6 AM on Monday morning, songwriter Max Lerner had finished "The Sun Will Soon Be Setting On The Land Of The Rising Sun", a tune which made its national debut on Tuesday night's THE TREASURY HOUR. Very quickly, tunesmiths all over America were grinding out patriotic melodies, designed to stir American blood. Wednesday, December 10th was Eddie Cantor's show. He sang "We Did It Before And We Can Do It Again", a rousing tune that reminded Americans of past glories on the field of arms.

The most popular tune of the war years was "White Christmas", an Irving Berlin song crooned by Bing Crosby for the first time in October, 1942. The song topped the Hit Parade nine consecutive times and repeated its dominance during the Christmases of 1943 and 1944. It sold a million copies of sheet music alone, the first such sale in a decade. While the tune didn't deal with the war per se, it conveyed a feeling of longing and loneliness which fit the mood of the times.

The Office of Censorship, which censored mail, movies and radio, made certain that anything remotely suggestive could not get air play. At this time, radio's standards were more strict than Hollywood's. The hillbilly song "Pistol Packin' Mama" was a national hit, but it had to be laundered for the Hit Parade to eliminate any suggestion of adultery which was, after all, the point of the song. It seemed that any song about sailors had ribald connotations. "As Mabel Goes--So Goes The Navy" was strictly forbidden by the Office of War Information. "Bell Bottom Trousers" was successfully altered from a bawdy sea chanty and made the Hit Parade in 1945. The OC allowed radio plays to use the army term "SNAFU" until they found out what it really meant. It was much like TV censorship today: it's alright to show death and violence, but keep the sex out of it so none are corrupted.

As mentioned before, radio became the prime source for Americans about war information. News programs were commercial successes for the networks. In 1939, NBC devoted 3.6% of its airtime to news. By 1944, the percentage had jumped to 20%. CBS spent 30% of its time with news programs. The networks began to worry about a drastic post-war slump in advertising revenues when there would be no more war news to exploit. In the meantime, radio reporters went abroad to follow the action. Many became glamorous figures. Edward R. Murrow was easily the most famous, remembered for his broadcasts from war-torn London, complete with the sounds of tolling Big Ben and the London blitz. Larry Tighe made the first broadcast of an invasion from a plane while aboard a B-29 under heavy attack over Okinawa. The transmission was picked up by Navy stations on Guam and relayed to the States. Cecil Brown gave a vivid description of the sinking of the REFUISE, very vivid as he was aboard the ship. Eric Sevareid bailed out of a transport plane with the troops to be on the scene in Burma's jungles. Does anyone remember George Hicks words from a warship on D-Day? "The platform on which I am standing is vibrating to the concussion of the guns and the exploding shells". For the first time, wire recorders were used to record reporters' comments for later broadcast.

Most radio news was read by studio men from the same wire services the newspapers used. Sometimes commentators would add intelligent comments to their reports, others would use the techniques of radio shows to keep their listeners on the hook. Some, such as Walter Winchell and Gabriel Heatter, used gimmicks or catch-phrases to give them public identity. Often, the news was slanted or editorialized. The biases of the commentators ranged the political spectrum from anti-New Deal to heatedly Pro-Democratic. Censorship of military information such as troop movements or production figures was voluntary and effective. Censorship of opinion was infrequent by the networks or the government, except CBS. They fired ultra-right wing Upton Close when his criticism of the government became too extreme. Years before, CBS had also eased out the "radio priest" Father Coughlin for his radical views.

During the war years, the government and broadcasters began to worry about radio's unique position as communications medium. They were especially concerned with the ability of radio to trigger mass hysteria, as accomplished by Orson Welles a few years before. As a result, the National Association of Broadcasters laid down a code which banned programs "which might unduly affect the listeners' peace of mind" as well as "livid news dramatizations" and "frenzied flashes and hysterical mannerisms" by news commentators. The OC ordered request shows dropped so that enemy spies couldn't use them to send coded messages. There were no weather reports until the fall of 1943 to keep Axis pilots from tuning in. Radio stations beefed up security to prevent saboteurs from commandeering them. Man in the street interviews were halted so that citizens wouldn't inadvertently blurt out military information.

The White House suggested a series of programs to inform the public about the war, so the networks put together a series called THIS IS WAR, which was broadcast simultaneously on all four networks. It was a weekly half-hour show that ran for 13 weeks. The shows were directed by Norman Corwin, who also wrote several programs. The first show was entitled "How It Was With Us", and featured Robert Montgomery telling the audience how essentially good America was. "We've never made killing a career", he said "although we happened to be pretty good with a gun..." Later programs saluted the Army, Navy, Air Corps, and the War Production Board. They showed the nature of the enemy and encouraged young people to join with their peers throughout the world in the fight against Facism and Nazism. THIS IS WAR avoided complexities. The English and Free French were the good guys, the Axis countries were the bad guys, and the Russians were good guys misrepresented by certain American newspapers. The Office of Facts and Figures estimated that the highly praised programs were heard by some 20 million listeners.

After the formation of the Office of War Information in 1942, radio war programs fell under the jurisdiction of OWI's Domestic Radio Bureau, headed by Donald Stauffer. The DRB was a collection of copy writers, account executives, and station time salesmen who spent days trying to think up ways to get the "war message" across to the public. To do this, they employed "entertainment values" showing the strong adman influence, sugarcoating the unpleasant message. The DRB had to sidestep controversial subject matter and eliminate any political points of view from their programs because of harrassment from Congress. A KNOW YOUR ALLY program on Russia made Communism appear as a political system second only to democracy in effectiveness. The general attitude they conveyed to listeners was that, although complex issues were involved, why bother with them when there was a common enemy to be defeated? The DRB sold

Russia like soap: Soviet Union hits the spot,
12 million soldiers, that's a lot,
Timoshenko and Stalin, too,
Soviet Union is Red, White, and Blue!

The radio propaganda fed to America by the DRB was a reflection of the general tough-talking, wake-up-America mood that was perva-

ding the popular arts. After a time, the writing for radio programs was improved; the scripts were less melodramatic and better researched. It was one of the most fertile times in radio drama. Arch Obeler wrote a drama entitled "The House I Live In", a fantasy about a man, his son lost in the war, who wanders the streets of a mythical American small town, looking for a meaning to justify his loss. Norman Corwin pioneered many dramatic devices for radio drama, such as sound effects, music, and the use of choral voices. He also introduced the "voice documentary" in which he wove the voices of ordinary people from all over the country into a program on the kick off of the 1944 War Bond Drive or the United Nations San Francisco Conference. Speaking of bonds, Kate Smith did a marathon broadcast for War Bonds which sold so many that social psychiatrists rushed to do studies on radio's influence on audiences.

Entertainers took up the cry. Don Quinn, writer for Fibber McGee and Molly, was expert at weaving worthy thoughts into a plot line, such as signing up as a nurse's aide or refusing to patronize the black market. Phil Baker, smcee of Take It Or Leave It, closed his show with "Bye-bye, buy bonds" Many comedy and variety shows traveled to GI bases and their writers would include local gags for the men. Children's shows often featured a direct or implied war message, exhorting the kids to help save fuel, clothing or collect scrap.

The commercials of the war years exploited the war much as advertising of today exploited the Bicentennial. American Tobacco is remembered for "Lucky Strike Green has gone to war!" a catch phrase that tied the product with patriotism. Ironically, INFORMATION PLEASE dropped Lucky Strike as a sponsor because of numerous complaints about the slogan (which everybody remembers anyway). Fall '44 came up with "On the land, in the air, on the sea" complete with appropriate war sounds. This, too, was banned by one network.

Although radio would be taken to task for allowing huge war profits and swollen advertising revenues, the medium was responsible for raising morale during crises and demonstrated that it could make the listener an active participant/observer in history-in-the-making. The best example of this was the death of FDR. On April 12, 1945, at 5:48 PM, CBS's John C. Daly broke into THE WILDERNESS ROAD to make the first announcement to the nation. NBC interrupted FRONT PAGE FARRELL with the news, ABC broke into CAPTAIN MIDNIGHT, and Mutual TOM MIX. For three days, the nets suspended commercial programming, playing somber music or THE LONESOME TRAIN, a play by Millard Lampell about the death and funeral of Lincoln.

All in all, radio proved its worth to America in her time of crisis. It was indeed the beginning of electronic journalism, without which we would never have walked side-by-side with astronauts on the moon.

ANSWERS TO "ON THE TIP OF MY TONGUE" . . . 1-The Fred Allen Show. 2-The Johnson's Wax Program with Fibber McGee and Molly. 3-The Shadow. 4-Mr. Keen, Tracer of Lost Persons. 5-The Thin Man 6-Ellery Queen. 7-The Adventures of Sherlock Holmes. 8-Big Town. 9-Nick Carter, Master Detective. 10-The Lone Ranger. 11-Ma Perkins. 12-Mr. First Nighter. 13-Jack Benny Show. 14-Baby Snocks. 15-Henry Morgan

WOMEN AND THEIR SOAPS. by John Adams of the RHAC

Is your wife or mother an addict, a soap opera addict that is? Today the three networks air about ten half hour or one hour so-called soaps on TV.

In the days of radio, when women didn't have to sit glued in front of a TV set, there were hundreds of soaps on radio. There were four networks and each one ran 15 minute serials. Starting at 9 AM and lasting until 4 PM, the housewife had her soaps to do the morning dishes, clean her house, and iron her heart away to Stella Dallas, Ma Perkins, Vic and Sade, John's Other Wife and other such sagas. In those days the sheets, towels and even your underwear got ironed whether you wanted them done or not.

The phone lines went quiet. The corner grocery store was empty. The housewife was following her soaps. Her house was her castle as she became involved with the lives of her friends on the radio.

"Soaps" got their name from the fact that these serials were sponsored by the soap companies. There were TIDE, DUZ, RINSO, IVORY and others. Each week the soap was NEW, IMPROVED or BETTER THAN EVER. Who else could the soap companies find to sell their product to better than the housewife? They had a captive audience. The housewife was staring at her wash under the iron. Was it clean? Was it white? Did it smell fresh? These were all the things that the soap companies said their product would do.

The soap companies did not monopolize the entire market. The drug companies had their share. While the housewife listened to the serials she could do her hair with Toni's new home permanent and follow the make believe lives of her radio friends.

Many of these soaps ran on radio for years. Ma Perkins had a faithful following for a 27 year run. Many of the serials had the same actors and actresses for the entire run.

There were the evening so-called "soaps" too, such as One Man's Family (which ran for 30 years), Amos n' Andy and Easy Aces. These were not strictly catalogued as soap operas since they had such wide appeal for the entire family.

The fatal day came for the soaps on 11/25/60. CBS, the last network to keep the soaps on, cancelled their full lineup of soap operas on that date. The iron had been stored away in the closet, only to be used for an occasional wrinkle. The radio had become an object for news and the top ten records on the charts. TV was the new family entertainment medium.

The soap companies made the switch to TV. This meant that the housewife had to sit in front of the TV to watch the soaps. She had an automatic dishwasher to do the days dishes, and automatic washers and dryers which only took a few minutes to load with clothes and then back to the TV. The soaps were expanded to 30 minutes and one hour which cut down on the number telecast. Frozen foods and TV dinners came of age so the housewife could catch the last serial of the day before the kids got home from school and her husband pulled into the driveway.

Today there are just as many addicts as there were in the days of radio, but the fun is gone. Now you can see what each character looks like. You can't conjure up in your mind what Ma Perkins, Stella Dallas, Vic and Sade, Rush or Willie look like, or for that matter, what any other character on radio that the housewife got to know.

THE OTHER SIDE OF COLLECTING. . . .by John Lloyd of the RHAC

Most of you are collectors of OTR shows. There is another part of OTR collecting that I enjoy and that is history.

Books and magazines of the shows and stars fascinate me. They are terribly scarce. There are collectors who do have OTR magazines and books in mint condition but they are in the minority. The rest of us are always looking. I can't tell you how many book stores, magazine stores, antique shops, flea markets and garage sales I've been to in the search for these old relics of the past.

We have a place here in Denver, called the Nostalgia Shop, that recently told me that they had over 100 old radio magazines and discs and they were sold to two different collectors from out of town. They didn't know about our club at the time but they know about us now. There are many other stories about how magazines have been thrown away or discs destroyed over the past few years but I am sure each of you know many such happenings.

Somewhere, possibly in your area, people have boxes of old books or magazines stored away in a garage or attic that the OTR collector would like to get his hands on. As the editor of a radio club newsletter, I have a never ending passion to get as many interesting OTR stories that I can pass on to our readers.

So, how do we find these magazines and books and discs? I plan to keep trying the book stores, magazine stores and antique shops and any other place I think they might appear. I also plan to make our club known in as wide an area as possible. I plan to write to small town newspapers (farm people never throw anything away) and contact other collectors for help. Your local newspaper might find it very interesting to write a story about you as a collector and who knows who might read it and have something to offer you?

I believe it adds a lot to my tape collection to know the behind the scenes stories of the shows and stars. John Dunning pieced together many small facts into a great book on radio. Chuck Shaden does a great job interviewing the stars to get inside stories that make radio history so interesting.

I was a History major in college and I am still a history buff. Rather than just knowing dates and places, I like to know who and why. Radio is a part of history and books and magazines give us all a lot of the answers. So I will keep on looking... and looking...and looking.

The following script is reprinted from: WRITE IF YOU GET WORK: THE BEST OF BOB AND RAY. Published by Random House.

Wally Ballou and the cranberry grower

BOB Good day, folks, this is Bob Elliott

RAY ...And Ray Goulding. We've just had word from correspondent Wally Ballou that there's a fast-breaking news story not far from here. So, in Times Square, come in, please, Wally Ballou.

BALLOU...ly Ballou in Times Square. I've discovered that some of my best stories come from merely striking up a conversation with the man in the street...and this gentleman looks as if he might have such a story. Could I have your name, sir, and what you do?

SMITH Ward Smith...I'm a cranberry grower. I own cranberry bogs.

BALLOU Very interesting. I've always been curious to know a little bit about the raising of cranberries. They're such beautiful things when you see them growing. You have to be very careful of frosts, don't you?

SMITH That's right. You have to flood the bogs if there's a danger of frost. And then you harvest them when they're big and red and ripe and juicy and bitter as anything!

BALLOU Wally Ballou here in Times Square with a fast-breaking cranberry story, ladies and gentlemen! After you harvest them, Mr. Smith, do you have your own processing plant?

SMITH Processing plant? What do you mean by that, Mr. Ballou?

BALLOU By that, I mean, do you have your own factory for squeezing the juice out of the cranberries?

SMITH Squeezing the juice out of cranberries? I never heard of--

BALLOU Yes...to make cranberry juice.

SMITH Juice? Out of cranberries?

BALLOU Yes, for your cranberry juice cocktails.

SMITH Cranberry juice cocktails?

BALLOU Or perhaps you make cranberry sauce out of them?

SMITH What would that be for? A dessert?

BALLOU No, you serve it as a side dish...with turkey or meats.

SMITH Well, I never! You know, you've triggered something here.

SMITH Then you can make sherbet out of them. That's especially good after a big meal. Very refreshing.

SMITH Say, have you got a pencil? I want to write all this down.

BALLOU Sure...here.

SMITH Now let's see...Can you make glass out of them?

BALLOU No, you can't make glass out of them!

SMITH Give it all to me again. (He begins to write)

BALLOU Okay. Well, there's cranberry juice.

SMITH J-U-How do you spell that?

BALLOU I-C-E

SMITH What?

BALLOU I-C-E

SMITH I-C-E...I thought there was a "J" in juice.

BALLOU J-U-I-C-E !

SMITH Oh, yes.

BALLOU Cranberry sauce

SMITH Sauce...

BALLOU There's also cranberry jelly. That's delicious too.

SMITH What would that have-pectin in it or something?

BALLOU I don't know what's in it, but it's good.

SMITH Well, thank you very much, Mr. Ballou. You've sure opened my eyes to some of the uses for cranberries.

BALLOU Before you go, Mr. Smith, can I ask you one question?

SMITH Sure

BALLOU All of these years that you've been growing cranberries... What have you been doing with them?

SMITH I've been selling them in a basket, like strawberries. For cranberry shortcake. And you know...they really don't sell that way?

BALLOU I should imagine not. Thanks, Mr. Smith...and now, this is broadcasting's silver-throated Wally Ballou returning it to the studio....

JOHNNY DOLLAR IS ALIVE AND WELL AND LIVING IN FRANKFURT ..by Robert Angus. Copyright 1977 by Robert Angus. Submitted to this publication by The Old Time Radio Club of Buffalo.

There's nothing more frustrating for a collector of old-time radio than to be able to see, touch, smell and examine more than 100,000 transcriptions of programs from the heyday of radio-and not to be able to hear any of them. That's what happened to me one day recently when I visited the gleaming modern studios of AFN-the Armed Forces Network- in Frankfurt, Germany. There they are in a room almost a quarter the size of a football field-rack after rack of 12" and 16" transcriptions bearing names familiar to every old radio hobbyist:Command Performance and The Lone Ranger, Suspense and Great Gildersleeve, Nero Wolfe and Pat Kovak for Hire, Date With the Duke and the Boston Symphony, and lots more.

For more than 30 years, they've been brightening the airwaves not only in Frankfurt, but throughout Western Europe from Berlin to Belgium. In the Far East, the same thing is happening at studios in Tokyo where a duplicate set of transcriptions provides program material for the Far East Network.

Unfortunately, Matt Dillon and 'Gildy and their friends may be reaching the end of the line in Frankfurt as they did long ago in New York and Hollywood. The reason is the same-the encroachment of television. "We didn't have television until three years ago", says AFN program director Robert J. Harlan, the man who's responsible for putting drama on the air and keeping it there."There's a community of 410,000 Americans here, served by eight stations. Until recently, the only drama available to most of them was on radio. And many servicemen who were born after these shows went off the air in the States discovered they liked radio drama. They became ardent fans. Now, however, the popularity of these shows is waning because drama is readily available on television". The result is that AFN's new schedule, which went into effect in November, featured a 50 per cent cut in time devoted to old radio. A half hour in the evening(usually at about 7:30 PM) has been eliminated, leaving a 25-minute slot at 1:05 PM each day.

Harlan denies that his decision is based solely on ratings. "This cut can always be restored if enough people ask for it", he says."I look at it this way. The English-speaking audience in Frankfurt is about 112,000. That's about the same size as Cedar Rapids, Iowa. But Cedar Rapids may have as many as a dozen radio stations serving it--one doing all news, another doing easy listening, a third with Top 40, and so on. In Frankfurt, AFN has to do it all---provide something for everybody, cater to every minority. So we'll carry the radio dramas as long as we think there are people out there who want to listen to them".

How did Our Miss Brooks and Your Hit Parade, Fibber McGee and You Are There get to Frankfurt in the first place? It started in the basement of Broadcasting House in London one day in 1943 when the first AFN station went on the air. Shows broadcast that first

day included the Dinah Shore Program, Charlie McCarthy, Front Line Theater and the Harry James Orchestra---all from transcriptions. As Allied armies pushed Hitler's troops back across Europe, AFN followed, eventually setting up shop in a castle in Hoechst, just south of Frankfurt. Armed Forces Radio Service in Hollywood provided all of the big shows of the era to its stations around the globe on 16" discs. Over the years, as stations closed down or commanding officers ordered the files cleaned, the transcriptions disappeared, to make room for new material or to facilitate a shutdown. But in Frankfurt, the library kept growing. It's still growing, with the addition of several dozen new discs each week. Most of the new ones, however, are disc jockey shows featuring the likes of Charlie Tuna and Wolfman Jack.

When the American networks abandoned radio drama and comedy in the 1950's, AFN followed suit with a format of news and DJ's. Radio drama didn't disappear completely, but it was pruned back sharply from a total of four to five hours a day to less than one hour--and even that was subject to preemption for sports events, presidential press conferences and local features. Because there's a Department of Defense regulation regarding the disposition of radio transcriptions, most stations held on to what they had until ordered to clean house by a commanding officer. The transcriptions which were removed were-- or were supposed to be--sent to the National Archives in Washington for disposition. "Frankfurt was lucky", staff announcer Bill Swisher says. "We had only one housecleaning, and it wasn't serious". When AFN's Berlin outlet cleaned house, the results were shipped to Frankfurt, where a librarian selected those titles not already on the shelves there. Harlan has no intention of throwing anything out today, and would like to put some of what's on the shelves back on the air. "It doesn't cost us anything. The shows are all there, ready to go, and the rights are ours". Nonetheless, observers at AFN's chromium box believe they see the handwriting on the wall---that the "temporary" cuts made last fall to make room for programming aimed at black and Spanish-speaking servicemen will somehow become permanent, and that with the passage of time further erosion will take place.

In the meantime, there are those wonderful archives of discs-- acetates on glass and aluminum bases from the War Years, vinyl pressings of more recent vintage. There are more than 500 episodes of Suspense, a series which has run virtually continuously on the network since 1943; some 120 episodes of X-1, and 13 shows in the Pat Novak series which was revived recently and quickly acquired a cult following. There are all the World War II series specifically produced by or for AFRS: Mail Call, Jubilee, Concert Hall, Command Performance and others; the Golden Age of radio comedy with Burns & Allen, Fred Allen, Jack Benny, Bergen and McCarthy and all the rest; the great shows of radio's declining years: Gunsmoke, Johnny Dollar and others. The all-time favorite of listeners, however, according to Swisher, is Chickenman, which still runs during the morning disc jockey show.

Collectors plagued with scratchy, noisy transcription copies may be reassured to learn that few of the discs on the shelves in Frankfurt have been played more than half a dozen times, and then

with care. Most have been aired only once or twice, and their sound quality is as good today as it was when the discs were pressed 'way back when. When the shows are broadcast now, they're first transferred to tape for any necessary editing. That helps to cut down on wear. Then the tapes are erased and reused.

New old radio shows continue to arrive on transcriptions weekly from AFRTS in Hollywood. To supplement its own offerings, the network buys some of the packaged anthology series now available in the U.S., presses its own transcriptions and distributes them to Frankfurt and its other stations. It's been nearly 20 years since tape replaced transcriptions at the American radio networks and most independent stations. Why does it persist at AFN? "Because when you're duplicating shows for as many stations as we've got around the world, it's much cheaper to press records than to copy tapes", announcer Swisher observes.

Since virtually all of the shows on the shelves in Frankfurt were dubbed specifically for the Armed Forces in Hollywood, most run short of 30 minutes. The original commercials were deleted before the discs were pressed, and in the case of shows which carried the sponsor's name--Campbell Playhouse or DuPont Cavalcade of America, for example--the shows have been retitled with new introductions. The labels show playing time, but give no information about original broadcast date, or even about original source. As each show has been broadcast, however, the date has been noted on the transcription label or paper sleeve.

While the vast majority of comedy and drama shows date from the 1940's and 1950's, there have been some fairly recent additions. "The most recent series we acquired was Rod Serling's Zero Hour," Harlan reports. "We'd like to carry the CBS Mystery Theatre and perhaps Adventure Theatre, but they haven't been offered to us."

How can you tap the vast treasure trove in Frankfurt? Swisher suggests that just about the only way is to get yourself drafted, and sent to Frankfurt, buy a portable radio-recorder, tune in every day at 1:05 and hope that the Adventure Theatre or Comedy Playhouse for the day hasn't been pre-empted by a ball game, and tape away until you get recycled home. There doesn't seem to be any better way.