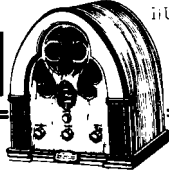


# Illustrated Press

THE OLD TIME RADIO CLUB



SINCE 1975



## ED SULLIVAN ENTERTAINS at 7:15 p.m.

Ed Sullivan entertains from "21", the famous club in New York. He entertains by having as his guests three well-known personalities, who chat informally on any one of the topics of interest to all of us. It's informal, informative, intensely interesting!



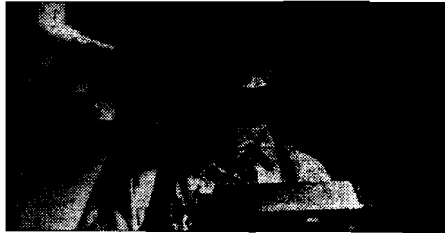
## GROUCHO MARX at 8:00 p.m.

Groucho keeps open house every Saturday night at 33 Blue Ribbon Lane. And he entertains folks like Robert Armbruster, Bill Days, and Fay McKenzie, who do some entertaining in their own right!



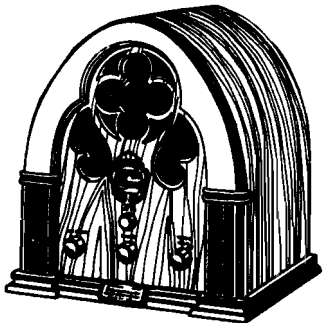
## GEORGE BURNS AND GRACIE ALLEN at 9:00 p.m.

Comedy as only George and Gracie can dish it up, ably assisted by Herman, their forlorn little Duck, and by the tenor-fresh voice of Jimmy Cash. To say nothing of Bill Goodwin, who adds his own touch of gay madness to the goofy proceedings.



## BIG TOWN at 8:00 p.m.

The story of Steve Wilson, "Big Town" editor, and Lorelei, his good right arm. Between them, Steve and Lorelei run down criminals, secure justice for the victims of oppression, and furnish listeners with an exciting series of dramatic thrills. The return of "Big Town" is NEWS!



### THE OLD TIME RADIO CLUB

#### MEMBERSHIP INFORMATION:

Club dues are \$13.00 per yr. from Jan. 1 through Dec. 31. Members receive a membership card, library lists, a monthly newsletter (The Illustrated Press), a semi-annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$2.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$6.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$13.00 for the year; Feb., \$12.00; March \$11.00; April \$10.00; May \$9.00; June \$8.00; July \$7.00; Aug., \$6.00; Sept., \$5.00; Oct., \$4.00; Nov., \$3.00; and Dec., \$2.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

THE ILLUSTRATED PRESS is the monthly newsletter of The Old Time Radio Club, headquartered in Buffalo, N.Y. Contents, except where noted, are copyright © 1979 by the OTRC. All rights are hereby assigned to the contributors. Editor: Kean F. Crowe; Production Manager: Millie Dunworth; Graphics Coordinator: Corb Besco. Send all contributions and letters to the editor at 200 Woodward Drive, West Seneca, N.Y. 14224. Published since 1976. Printed in U.S.A.

CLUB ADDRESSES: Please use the correct address for the business you have in mind. Return library materials to the library addresses.

TAPE LIBRARY: Norm Giesler  
312 Meadowlawn Road  
Cheektowaga, N.Y. 14225  
(716) 684-3174

REFERENCE LIBRARY: Pete Bellanca  
1620 Ferry Road  
Grand Island, N.Y.  
14072  
(716) 773-2485

LETTERS ETC. FOR THE ILLUSTRATED PRESS: Kean Crowe  
200 Woodward Drive  
West Seneca, New York 14224  
(716) 674-6123

CLUB DUES: Dom Parisi  
38 Ardmore Place  
Buffalo, New York 14213  
(716) 884-2004

OTHER BUSINESS: OTRC  
P.O. Box 119  
Kenmore, N.Y. 14217

COLUMNISTS: Jerry Collins  
56 Christen Court  
Lancaster, N.Y. 14086  
Hy Daley  
437 South Center  
Corry, Pennsylvania  
16407

Chuck Seeley  
294 Victoria Blvd.  
Kenmore, N.Y. 14217  
Jim Snyder  
517 North Hamilton St.  
Saginaw, Michigan 48602

DEADLINE: for IP #50-September 8th.  
for IP #51-October 13th.  
for IP #52-November 10th.

BACK ISSUES: All are \$1.00 each, postpaid, except where noted. Out-of-print issues can be borrowed from the Reference Library.

MEMORIES: Vol. 1 #1 (\$2.00), #3, #4,  
#5; Vol. 2 #1, #4 (\$2.00);  
Vol. 4 #1.

IP: #3 (with SHADOW script), #5A (RH AC/OTRC Special #1), #8 (50¢), #10 (with part one of LUX RADIO THEATER Log), #14 (50¢), #15 (50¢), #16, #17, #18, RHAC/OTRC Special #2, #19, #20, #21, #23, #24, #25, #26, #27, #28 (RHAC/OTRC Special #3), #29, #30, #31, #32 (\$2.00), #33, #34, #37, #38, #39, #40, #41, #42, #43, #44, #45, #46, #47.

# The CRYSTAL EGG



## HY DALEY

In July's issue I started with the ARP's of the air (awful radio programs). Joe Webb wrote and added several more to the list: CALLING ALL CARS, DANGEROUS ASSIGNMENT, MR. CHAMELEON, and "every soap opera ever recorded." Calling All Cars was a 30's detective show in the mode of GANGBUSTERS, 21st PRECINCT, etc. One reason I didn't put this in the ARP list was that it was one of the first such shows; it would be like criticizing the "Spirit of St. Louis" for not having a smoking lounge. Dangerous Assignment wasn't great, but then the only version I've heard is the Australian show with Lloyd Burrell as Mitchell. Burrell's voice is a rich base that makes this show work, and the locations of the show add interest. Mr. Chameleon was indeed a lemon. I've only heard two shows—"The Perfect Maid Murder Case" (12/29/48) and "Murder and the Million Dollar Smile". Mr. C, played by radio veteran Karl Swenson, could do any disguise to track the criminals. This just didn't work over radio as, alas, Swenson sounded like Mr. C when he was supposed to be somebody else—ah, well...

It's a Crime, Mr. Collins: I've only heard two of these shows and both were losers. The wife of the infamous private eye, Greg Collins, was so over-bearing in both shows. Talk about ERA before its time!! Sorry ladies...

Kay Kyser's Kollege of Musical Knowledge: I like Kay Kyser's band. I even like old Kay Kyser movies. But the Kollege of MK is a boring show which was more inclined to entertain the soldiers (ala Bob Hope) than the listening audience.

Land of the Lost: This kid's show probably was well liked by the little one's back in the 40's. But a radio collector will probably not really be interested in this juvenile antique. I do like the fish though.

Let George Do It: Bob Bailey as Johnny Dollar is great. Bob Bailey was not great as George Valentine. This is one canned show best left

unopened.

Harry Lime: what!!? Attack an Orson Welles show, blasphemy! Lightning will strike you, Hy Daley, where you stand!! Better known as the Third Man, Harry was indeed a "double-dealer and a money grabber", as John Dunning puts it. But he also was a bit stuffy and uncaring. Lime is not a person I would root for, nor want to emulate. They should have left him for dead...

Mr. McNulty: Ray Milland played a dumb college professor who was forever forgetting things and generally screwing things up. Kind of a thinking man's Chester Riley. Enough...

Magic Island: I got a couple reels of this bizarre serial. A woman searches for her daughter, who was lost 14 years ago at sea. The daughter is found on a mysterious fog-covered island controlled by super-beings, the Euclidians. Sounds exciting, right? The script was strictly High School Harry.

Maisie: Ann Southern plays a career girl who has a nose for other people's problems. The show is not funny. The idea of a slender chick belting dirty old men gets tiresome after a first listening.

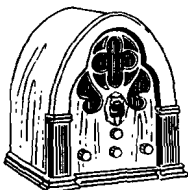
Man Called X: It took several reels of these shows (approx. 24 programs) for me to finally figure out why I didn't like it. Although better scripted than Dangerous Assignment, the show's actor, Herbert Marshall, gets very tedious to listen to after a while. I believe the man behind the mike can make or break a show no matter how well written a show may be.

Philip Marlowe: Here is another sleeper in the true sense of the word. Gerald Mohr just doesn't bring Marlowe across. I wish I could hear the Van Heflin version!!

That's it for this time. I hope you folks who went to the family picnic in August had a good ole time. If you have additions to the ARP file, please write. If you would like to defend a show in the ARP list, please write...

### TAPE LIBRARY:

LIBRARY RATES: 2400' reel—\$1.25 per month; 1800' reel—\$1.00 per month; 1200' reel—\$.75 per month; cassette—\$.50 per month. Postage must be included with all orders and here are the rates: For the USA and APO—50¢ for one reel, 25¢ for each additional reel; 25¢ for each cassette. For Canada: \$1.25 for one reel, 75¢ for each additional reel; 75¢ for each cassette. All tapes to Canada are mailed first class.



**RADIO  
COLLECTABLES**

by  
FRANK  
AMICO

In addition to collecting the programs themselves, there is a wealth of knowledge and enjoyment in radio collectables. To save time, I'll steer away from premiums, a good portion of which can be found in The Illustrated Radio Premium Catalog and Price Guide by Tom Tumbusch (Tomart Publications, P.O. Box 2102, Dayton, Ohio 45429), and concentrate on non-premium collectables.

Most of the following materials can be found at many antique shows, flea markets, baseball card shows, and comic book conventions.

**A: Press Photographs:** Describes a particular program or star with the time that his or her program is on the air. (Example: Norman Corwin "Homecoming", Columbia Workshop. On Air: Saturday Feb 2, 2:30-3:00 PM, EST. 1/22/46 CBS.)

**B: Movie posters, stills, and lobby cards-based upon radio programs.**

**C: Tickets to broadcasts.** (Hopefully not torn.)

**D: Matchbook Covers:** Used for advertising and promotion. (Example: CBS issued an entire series of different covers promoting its stars, such as Kate Smith and Colonel Stoopnagle.)

**E: Comic Books-based on programs.** (Mentioned in a previous Illustrated Press.)

**F: Newspaper clippings:** Press info, obituaries, comic strips. (Example: The Shadow, Straight Arrow, Lone Ranger-occasionally under the strip they advertised the show as listen in time.)

**G: Original Artwork:** from the above strips.

**H: Advertising from magazines:** Also listed certain programs they sponsored under the advertisement.

**I: Magazines:** Radio Mirror, Radio Stars, What's On the Air.

**J: Postcards:** Almost all quiz programs that asked for people to send in questions acknowledged their reply with a postcard which showed a picture of the cast (more often than not) and gave them some sort of advertising plug for the show. Also, when people wrote in fan mail, they would almost always receive a card picturing one or more of the cast.

**K: Penny Arcade Cards:** Thousands pictured and promoted radio performers.

**L: Gum Cards:** Two sets in particular were the NBC Radio and TV Stars (issued as a horizontal set of 36, and a vertical set of 96 format) and Mother's (or Family) Cookies (Free radio or TV star card in each bag-set of 36).

**M: Autographs, letters and pictures of the stars:** There are a number of lists where you can get the autographs you want, one of which is The Address List (East Metro Distributing, 966 So. Main Street, Conyers, Georgia 30207), which lists primarily sports, but a few hundred or so other performers in the entertainment field. There is also The Universal Autograph Collectors Club (P.O. Box 467 Rockville Centre, N.Y. 11571) which publishes lists and has for sale autographs of the stars.

I hope this article has furnished some leads into additional radio collecting.

## INNER SANCTUM at 8:30 p.m.

Raymond opens the squeaking door upon a series of unusually dramatic stories, heralded by a ghostly voice, and expertly acted by a cast who know their way around haunted houses. Try INNER SANCTUM for a fresh slant on mystery stories!

**TAPES PONDENTS:** Send in your wants and we'll run them here for at least two months.

Patrick Carr, AV Director, Villa Grove Schools, Villa Grove, Illinois 61956.-We are looking for reels or cassettes of the show DEATH VALLEY DAYS. We have a collection of nearly 2,000 radio shows on reels which we would like to trade. Send Catalogue.

Gene Bradford, 19706 Elizabeth St., St. Clair Shores, Michigan 48080.-wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs.

D.P. Parisi, 38 Ardmore Place, Buffalo, N.Y. 14213.-Selling a major share of my Old Time Radio shows. These are my masters. 1800'-1200' reels. Your choice at \$5.00 per reel plus 25% per reel postage. Huge catalog \$2.00.

Hy Daley, 437 So. Center, Corry, PA 16407.-Interested in any 2nd generation tapes. Will return same. Comedies, adventure serials, detective.



## FORUM\*\*\*

July 22, 1980

Dear Mr. Crowe,

Alas, I am without my Ill Press again. But Joe Webb writes that he saw my last plea in the current issue. This is very encouraging to me for several reasons. First, it is always nice to hear how much others enjoy their copy of the Ill Press. Secondly, it is interesting to know that Joe responds to Ill Press letters, since he seldom answers letters to him. Lastly, Joe says he will send the missing copies of Collector's Corn; maybe we can be friends after all??

It occurs to me in a flash that my efforts in the past to discover truths and uncover realities have been misdirected to individuals when the power of the press (ill as it may be) is available. With this in mind, and a natural inclination to cause controversy whenever possible, the following queries concerning the hobby past, present, and future are presented purely out of frustration:

-Why is it everyone in the hobby knows who has the Tom Mix Ralston Straightshooter shows when the person they all point to won't even answer his mail? Whatsa matta, no speak English??

-I, for one, must question the motives of SPERDVAC's John Tefteller when he blames the plight of "old radio people" (his words, not mine) on collectors, traders, and dealers; and then thanks us for having open minds. Appears to me that Mr. Tefteller is collecting, trading, and dealing (if not wheeling) on his own. Question is does the Trust he is somehow developing with these people (?) constitute a benefit for us or an expense? Keep tuned.

-Why hasn't the Friends of Old Time Radio Convention received as much publicity this year as it did last year? Could it be some of the friends are not so friendly this year?

-Have the efforts of Arch Oberler, et al, been responsible for a drop in available new programs this year? Or has the well run dry?

-I don't believe he said that dept.: "If you want to make two issues out of this one, just rip it in half." Ah, words of wisdom they aint, but practical-maybe. Sure glad we don't have him to kick around anymore.

If there is any feedback on any of this nonsense, would the respondent please send a copy of his Ill Press for my perusal and I will promptly return it. I leave you with these parting shots: Can Collectors Corn buy-up all the OTR mags and turn a profit; see ya'all at the OTR Convention in October (you betchem).

Best regards,  
Gene Bradford

((One more time... ANYBODY not getting the IP should write to Pete Bellanca, he mails them out. Gene's other problems I'll let the members respond to if they wish. (And you can still kick me around for a couple more issues-and I don't gamble.)-Ed.

((The following was sent by Frank Amico along with his article. It fits better here. -Ed.

Being only 23 years old, my only knowledge of OTR comes from tapes. Since most of the programs I have were written about at least more than once, and since I do want to contribute (As I have in the past) any way I can, I hope what little info. above will help somebody out. I'd rather see something at least partially useful like the above than arguments and excuses about the club. without trying to contradict myself, reviews, letters, and quizzes are all well and good, but they shouldn't take up 75% of the IP. \$13.00 may not seem like a lot of cash, but when you're just getting by, it's rough. If more useful information is not included soon, I may have to direct my cash to something more useful... like eating.

No, I'm not a poverty case, I enjoy the reprinted articles (although the quality of the reprinting is poor) (Am I CONTRADICTING MYSELF????), and I hope OTRC doesn't die like many OTR clubs. The whole point is that you people have to know more about this subject than I do (at least I hope so). So, if I can take a few hours during the week to type what little I know, why can't you???

REMINDER PS: I NEVER DID RECEIVE ANY KIND OF A PRIZE FROM THE TRIVIA CONTEST I WON. WHAT HAPPEN-

ED???????

Hope you find an editor soon.

Best,  
Frank Amico

((Frank also said that the article he sent in-see page four-was done by just going to the library and attending local mall shows. As to your other problems, Frank; I confronted Trivia contest co-author Chuck Seeley about your prize and he sheepishly said that he'd get it out to you. Now since it has been a while since Chuckles has been on planet Earth, I wish you luck. Bitch at him, he likes it. I can't even get a column out of him anymore. No, we don't have to know more about OTR than you do-at least I don't. My interest in the subject is minor to say the least. (Admittedly, most of the other club members are not that way and may well no more than you do.) Don't ever let youth stand between you and your opinions or ideas. Age has nothing to do with knowledge. Your interest in OTR may be so strong, and you may be in a position to gather more information, that you could have gained more insight and knowledge on the subject in one year than others have in a decade. And just because a program has been written about before, even more than once, should not hold you back from writing about it again, providing that you have more to offer than rehashing the same exact information. Opinions differ on such things and you may have noticed something no one else ever did. There are few new ideas, mostly they are just new angles on an old one. You don't have to be brilliant to be interesting. As for the reprint quality. The reprints are printed from xeroxes and as such are not ideal for our purposes, but it's all we got. Millie Dunworth is doing the best job she can in getting them to come out at all. I have not been entirely pleased with them either, but it is not the fault of our printer. I prefer them to blank pages, and that is what there'd be if I didn't have them. I hope we find an editor soon too, and I hope you'll contribute for him as well. Maybe others will be inspired by your letter and the next guy will get lucky. -ed.

# I LOVE A MYSTERY at 7:00 p.m.

You'll love *this* mystery, as it deftly unfolds the story of the A-1 Detective Agency, where you'll find Jack Packard and Doc Long, with their pretty secretary, Jerry Booker. Five times weekly this trio will thrill you and make you laugh while they do it!



**REFERENCE LIBRARY:** A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$1.00 to cover rental, postage, and packaging. Please include \$ .50 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

## RETURN WITH US TO...

by **Bill Owens**  
1960  
*Don McLaughlin*

# COUNTERSPY

**HARDING, COUNTERSPY, CALLING WASHINGTON!**

**WASHINGTON CALLING DAVID HARDING, COUNTERSPY, WASHINGTON! DAVID HARDING, COUNTERSPY!**

**NO TRESPASS U.S. GOVERNMENT PROPERTY**

**GAUGLESTERS CREATOR PHILLIPS HURO SECRETLY COUNTERSPY TO THE AIRWAVES. IT RAN IN VARIOUS TIME SLOTS OVER ABC, NBC AND MUTUAL FROM 1942-57.**

**DON MCLAUGHLIN PLAYED AUTHORITYATIVE DAVID HARDING WHO FIRST BATTLED NAZI AND JAPANESE SPIES. AFTER WORLD WAR II HE TOOK ON A VARIETY OF NATIONAL SECURITY THREATS.**

**MCLAUGHLIN ALSO PLAYED DR. JIM BRENT ON RADIO'S SERIAL DRAMA THE ROAD OF LIFE.**

**SINCE 1956 MCLAUGHLIN HAS PLAYED CHRIS HUGHES ON TV'S TOP GUN. HE'S THE ONLY MAN WHOSE HANDS DON'T TURN AS THE WORLD TURNS.**

**A FOREIGN POWER WILL MAKE US RICH WHEN IT GETS ITS HANDS ON THIS DOCUMENT.**

**HARDING, COUNTERSPY, CALLING WASHINGTON!**

JIM TRANTER— 4-6-50

# 'Dragnet' Trips Guilty Printer

"DRAGNET," the factual dramatization of real-life crimes taken from the files of the Los Angeles Police Department (over WEEN at 10:30 tonight) presents the case of "The Book Hunt."

THIS IS a story of how a pair of detectives found, after extensive search, the source of unfit literature which was being distributed to high-school students by a crooked printer.

ACTING ON complaints from the school principal and some students who object to the reading matter, the detectives finally locate the printer operating under a misleading front. The exhaustive detail of crime solution is highlighted in all "Dragnet" programs.

**Gulp!**

Cary Grant, starring for Suspense at 9 tonight over WEEN, plays an unemployed pilot who takes a mysterious job searching for sunken treasure, only to learn that he's flying to his own funeral. In fact, he becomes so certain he's doomed that he lights a cigarette with a piece of paper worth \$400,000, and if that isn't suspense, you can name it. The drama is titled "Salvage."

**Weep Weeps**

Joe Weep, the Ironic Reporter, now in his new daily spot at 8:30 P. M. over WEEN, crept into the office the other day with a weebegone look on his face. "Whata-matter, Joe?" we inquired. "I can't get used to my new schedule. I was an late at night for so long that now my whole system is upset—completely new routine—have you got an aspirin?" said the Iron Man as he slumped into a chair and just managed to lift his arm to the typewriter. That's what happens when a show business guy gets into a normal way of life, Joe.

**Reminder**

Other changes in the WEEN schedule find "Orchid, Weekend at the Garden," succeed by Jack Ogilvie, in the 7:30 P. M. spot; Late Sports at 11:15 (where Weep used to be), and "Magnolia Serenade" at 11:30—all five times weekly.

**Scratchings**

Bob Hope is planning another personal appearance tour for this Summer. Why not? His colleague fabulous dough every time he tries it. . . Arthur Godfrey will stir in a Suspense broadcast on April 20th. A horror man? . . . Robert Cummings has substituted in "Johnny Fletcher" for NBC. Garry Moore hits New York next month to talk over his new 5-year contract with CBS for radio and television. . . Copsy Fair, new sponsorless. . . Did you know that television has been a great help in teaching lip reading to deaf persons? . . . Jane Russell owns the radio rights to herself—but not TV! Evelyn Knight has written a television show for herself titled "Lonely Knights." Is she kidding?

**Rumor**

Gossipers claim that when Groucho Marx goes off the air for the Summer he'll be replaced by It Pays to Be Ignorant, the Tom Howard-Harry McNaughton-Lulu McConnell-George Shelton bag of corn, so popular with so many people.



## FATHER KNOWS BEST

Screen actor Robert Young as head of the lovable, laughable Anderson household

at 8:00



## MR. KEEN, TRAGER OF LOST PERSONS

Tracking down missing persons with this famous old-investigator is exciting listening tonight

at 8:30



## DRAGNET

stars Jack Webb in a true story of a crime from the files of the Los Angeles Police Department

at 9:00



## COUNTERSPY

Top secret agent David Harding unfolds tense dramas of international intrigue tonight

at 9:30



## YOUR HIT PARADE

America's perennial favorite, Guy Lombardo, plays Your Hit Parade survey's top tunes of the week tonight

at 10:00

Silver Jubilee on NBC

4-35

**I**F YOU asked radio executives what quality made Rosaline Greene one of the air's outstanding actresses—the speaking voice of Mary Lou in *Showboat*, the heroine of *Peggy's Doctor*, the mistress of ceremonies of the new *Hour of Charm* program are a few of her current rôles—some might say, “Her voice.” Others might reply, “Her personality.” But no matter what qualities they might mention, all would be sure to include. “—And her gameness.”

For this dainty brunette has *courage!* She possesses the same spiritual fiber as a captain who sticks to the bridge of a sinking ship—as a soldier who charges through withering machine gun fire to win a little, bloody knob of land.

Ever since her childhood, Ro (as she is called in the studio) has exemplified steely courage. Not only the physical courage that enables her to conquer pain and laugh at danger, but the moral courage that lets her choose the harder course and stick to it when she knows she's right.

The bright face of danger has ever been before her, beckoning her to adventure. At the age when most little girls dream of being princesses or great society ladies, Ro's ambition was to become a spy in the United States Secret Service, or if she couldn't do that, at least to brave jungles and deserts and frozen wastes as an explorer. It was only when she grew to high school age that she relinquished these dreams and turned to the more prosaic task of earning a living. She studied to be a school teacher—succeeded at it—and then gave up this settled and assured career in favor of the heart-breaking, soul-wearying task of becoming an actress.

**S**OME of her adventures sound like hits from the Alger books—but they're all true. As many of them have to do with her radio work, let's hear what she has to say about her start on the air before we survey her adventures.

“I was just seventeen years old, a sophomore studying teaching at the State College in Albany, when I began taking part in radio dramas,” Rosaline said. “WGY, a Schenectady station, sent out a call for people to help form the WGY players. I volunteered and they consented to give me a trial.”

Her first rôle was *Veritas* in Shakespeare's *Merchant of Venice*; two weeks later she was leading lady of the station's dramatic company. And she was the only amateur in the entire crowd! The rest of the cast had been recruited from the stock theaters. There was Big Money in Radio even in those days, for was not our heroine receiving the impressive sum of five whole dollars each and every week?

“And how hard I used to work for that money,” she sighs with an amused twinkle in her eye. “It was an hour and a quarter's ride on the trolley between Albany and Schenectady, and we had to have rehearsals for each broadcast. I'll bet I spent all of my salary on trolley rides. One winter [Continued on page 46]

# The GAMEST GIRL in Radio

*In case you don't know, she's Rosaline Greene, who enacts the rôle of Mary Lou in Showboat*

By  
**ROBERT  
EICHBERG**

Rosaline  
Greene





## The Gamest Girl in Radio

(Continued from page 15)

A-35

when the trolley stalled. I had to run a half mile through the snow to get to the studio on time. And we had to invent our own sound effects and evolve microphone technique and—all that sort of thing."

How easy it would have been for her to sit snugly in the stalled trolley, and let the station worry along without her! But Ro isn't that sort of a girl.

The station officials soon recognized Miss Greene's ability, and coincident with her promotion as Leading Lady they gave her a handsome and un-solicited raise in salary. She then got \$7.50 a week. "And it helped pay my way through college!" she says.

WHILE still in school Ro made the toughest decision of her life. Some theatrical managers who had heard her on the air offered her a good part in *Silence*, a play they were opening in New York. She accepted, and all the papers printed stories about the college girl who was well on the way to Stardom.

At first too excited to think, Rosaline now gave the matter more consideration. She reasoned that though the theater offered all the glamour she loved, it was a crowded profession, and that she would undoubtedly be wiser to continue her course in teaching. She braved the laughter of her schoolmates, inmost of whom thought she'd been fired. It was hard, but she stuck to it—and she's never regretted her action.

When she was graduated from college, in 1926, she came to New York, her radio career temporarily ended and with a Bachelor of Arts degree (cum laude) began teaching English and History at the Hamilton Grange High, an exclusive private school on Riverside Drive.

Still the lure of radio beckoned her, and to her duties of teaching classes, correcting papers and devising exams she added the work of broadcasting. She began all over again, making the beginners' fight for recognition—performing over small stations without pay.

But it was in broadcasting that her truly remarkable courage was proven, for Ro has been on the air more than 2,000 times, and has never missed a broadcast for any reason whatever.

On six separate occasions she has climbed out of bed with a high fever, come to the studio and put on her performance. Once, when she had influenza and was running a temperature of 103 degrees, she took part in three separate broadcasts on the same night. Doctors had told her that this would make her recovery much slower (and it did) but she didn't want her audience to be disappointed. If you've ever been sick, you'll understand what an effort it was for her to get up and go to work with such a high fever.

On another occasion she tripped over a curbstone on her way to broadcast with Eddie Cantor, and had no time to go to the doctor. She hobbled into the studio, played her part, and finished with an ankle that looked like one of Carnera's. She had to be carried out of

the station—but she didn't say a word about it until the broadcast was finished.

Then again, when she underwent a painful operation on the roof of her mouth, Ro kept right on with her broadcasting, despite the fact that she had to keep her tongue down so that it wouldn't bump the stitches in the wound.

Even when she was a little girl, going to school, Rosaline demonstrated her hardihood. She hobbled blocks to school on sprained ankles. She played all the time, though she had a game with a dislocated forefinger on her right hand. She smacked herself over the head with a tennis racket, tied a handkerchief around her hair and went on with the game. When it was over, the doctor took two stitches in her scalp.

BUT, getting back to her radio career she organized the Rosaline Greene Players, who got their first commercial in 1927. Rosaline wrote the sketches, directed the cast, and played all the feminine roles in the dramas. For this she received sixty-five dollars a week, out of which she had to pay all the other actors' salaries and hire an orchestra to supply background music. There wasn't much left over for herself after the rest of her troupe had had pay day.

Then, at last, there came the day for which all local-station-broadcasters hope. She was sent for by the NBC, auditioned, and accepted.

Since then she has appeared on the Evesley Hour, Miniature Theater, RCA Hour, Radio Guild, Collier's, Charlie Chan, Famous Loves, the Goldbergs, Kraft with Al Jolson, Joan Christopher and a lot of others which neither she nor I could recall. She tells, by the way, an amusing story about her broadcasts with Cantor.

"I didn't think the Maxwell House people would like it," she said, "if I broadcast for another coffee concern, but I just couldn't bring myself around to refusing the chance to play a little comedy. However, when I acted in the Cantor shows, I didn't use my name, and I did use an entirely different voice. Though I took part in those programs frequently over a period of a year, I wasn't spotted until we broadcast from Florida, near the end of the series. Then Tiny Ruffner asked me if it wasn't my voice he had heard on the air."

"With considerable fear and trembling, I confessed that it was. And when all he said was, 'Well, I think you gave a very nice performance,' you can imagine my relief. Or maybe you can't, at that!"

THE ability to change her voice is one of the secrets of Rosaline's success. She has had to match it to the singing of some five or six different Mary Lous. Among those who have sung the role are Audrey Marsh, Mabel Jackson, Katherine Newman, Countess Olga Albani and Lois Bennett, who now stars with Conrad Thibault in the Gibson Family operettas. Muriel Wilson is the present singing voice of Mary Lou. Their voices all differ, so Rosaline has had to alter her speaking tones in such a way that it would not sound incongruous when they sang, and yet had to stay clearly recognizable in the character from week to week, although the vocalists were changed. It hasn't been easy, but she's done it!

You'd think that, still in her twenties  
(Continued on page 49)

APRIL, 1935

## The Gamest Girl in Radio

(Continued from page 47)

and at the top of her profession, Rosaline would be quite content. But she says "I want to play in bigger and better shows. I don't mean longer ones, for the first radio dramas were full two-and-a-half hour performances, hardly revised at all from stage plays. It's hard to explain. Radio shows have improved every year. At first they were the most out and out melodramas—like the early movies. Now they've been polished to the point where they're comparable to finished performances in the legitimate theater. But I know there'll be further developments in radio drama. I want to take part in that sort of thing before. I don't know what it will be, but I'm waiting for it."

"Don't think that I scorn the present material though, for I don't. I think it's simply grand. In fact, I like it much better than the theater, and I've tried both. On the stage an actress is limited in her choice of roles. She can play only parts to which she is physically suited, but on the air she can be every type of woman. Why, I've played sinky villainesses, Joan of Arc, comedy ingenues, female stoges and Shakespeare—all sorts of parts."

And what does Rosaline do when she's not broadcasting—or rehearsing? Well, when the weather permits (and sometimes when it doesn't) she goes boating off-shore from her home in Bayshore, Long Island. She has three boats: sail, motor and canoe, and that is her order of preference. On at least one occasion she has saved a man from drowning. She and another radio star were canoeing; the craft tipped over, spilling them both into the water. She could swim and he couldn't, so she towed him to shore.

IN THE winter she likes to read books. Especially biographies, which she says are a great help in creating true characterizations. She likes to dance, too. Tangos are her favorites when she's out with anyone, but when she's home alone she likes to put an oriental record on the phonograph and do natch dances.

And is there anything this girl is afraid of? Well, she admits to having been frightened twice.

"I'll never forget the first time I actually went into the studio to broadcast. I was so scared that I lost my voice entirely and couldn't say a single word for several seconds, which seemed like as many hours. But I never was frightened that way again, for I learned that the mike was my friend."

The other time was in Europe, four years ago, when she made her first airplane flight. It was from Venice to Vienna. She had expected to go in a multi-motor transport plane, but all she found at the field was a little two-passenger open-cockpit job. She took it any way, and the air over the Alps was so rough that she had to spend two days in bed before her stomach straightened out. She hasn't flown since, but wants to go soon as she gets another opportunity.

She isn't married, and says that she has no romantic attachments.

APRIL, 1935



Almost 5,000 Scripts in 20 Years

Fanny Merrill Saw 'The Goldbergs' Born, Has Been a Shadow to Creator Ever Since

Gertrude Berg Finest Woman in World, She Says

By CYNTHIA LOWRY AP Newsfeatures Writer

NEW YORK—Fortunately for Gertrude Berg, Fanny Merrill is no clock watcher. She never has let things like a private life interfere with "the Goldbergs."

Mrs. Merrill, short, gray-haired and friendly as a puppy, is the sturdy left arm of the tireless Mrs. Berg who has created a warm, funny, true-to-life Bronx family for more than two decades of radio and television.

There's no adequate name for Fanny's salaried function, but she is referred to as "Shadow" by friends. It is very possible that, should Fanny decide to sample of joys of home and hearth, Gertrude would be forced into premature retirement and the nation would lose a heroine, Molly Goldberg.

But Fanny loves her life, even when it means a lengthy separation from her husband, a composer, and son, Howard, a successful radio and television writer. Last summer she was off to California with Gertrude to make the Goldbergs, then on radio and TV, into a movie.

\*\*\*

IN A SINGLE day, Mrs. Merrill is by turns a sounding board (Mrs. Berg likes to "talk out" plots) amanuensis, personal shopper, casting director and drum. They've worked as a smooth team since 1929, but Fanny has never lost a jot of her vast admiration for the middle-aged friendly and charming Mrs. Berg.

Mrs. Berg does all her script writing in long hand, and has a secretary to convert it into the traditional form. Almost anything else is apt to land in Fanny's lap.

"One day Mrs. Berg told me to go out and buy her bloomers," Mrs. Merrill said, still with some shock in her voice. "I told her that it was all right for me to go along with her to Hattie Carnegie's and Bergdorf's for dresses and to help pick out other things, but a person should pick out her own underwear. But I had to get it for her."

The pair loves to sample restaurant fare.

"You'll find us wherever there's good food and lots of it," she said, gaily. "And every Sunday for the past 21 years we've sworn to go on a diet the next day. Puffed eggs is what does it each time," said Fanny. "we love them."

\*\*\*

GERTRUDE, who has turned out close to 5,000 scripts on Goldberg adventures and produced a hit play, "Me and Molly," on them, has a quick temper.



THEY'RE THE GOLDBERGS: Gertrude Berg (left), who writes and produces the radio program, is shown with her "sturdy left arm," Fanny Merrill. They've been team ever since 1929.

"But, once it's out, it's over," says always well because they are both Fanny. "I figure she's got to let off steam some way. I sometimes think it upsets me inside, because I'm not that way myself. I don't think I've ever lost my temper. When something really upsets me, I just walk out and don't come back."

She more or less stumbled into her present job. Both she and her son Howard were doing some acting in the old silent days, and then Howard naturally slid over into radio roles. Gertrude, about to launch The Goldbergs, did a mother part in a show with Howard. The two women met and took an instant liking to one another.

One day Fanny told Gertrude she thought it would be a good idea if she separated her fan mail into two piles, Christian and Jewish, sending the Jewish listeners Yom Kippur cards and the Christian, Christmas greetings. Soon Mrs. Merrill was handling all the fan mail of the successful program, and then slid into other jobs when they popped up.

She has been doing the casting for the Goldbergs for years—subject to a final okay from Gertrude. "I've been with the show so long I get all mixed up on things," she said. "Sometimes I can't remember whether things happened to the Goldbergs, to Mrs. Berg's family or to my own family."

GERTRUDE, who has made a reputation and a fortune depicting family life in the Bronx, actually is a native of Delaware County, where her family ran a hotel. Fanny, nee Goldberg—"strictly a coincidence"—comes from the borough of the Yankee Stadium.

After all the years, Fanny still thinks Gertrude Berg is just about the finest woman alive. The feeling is mutual. Fanny thinks they get

Laugh!



Fred Allen



Perry Como's Guest on the Supper Club tonight at 10:00

RETURN WITH US TO... MR. PRESIDENT. by BILL OWEN. Includes caricatures of several men.

ACTOR EDWARD ARNOLD REHEARSED A DIFFERENT AMERICAN PRESIDENT EACH WEEK ON AN. PRESIDENT. BUT IT WAS NO ORDINARY HISTORICAL DRAMA FOR THE IDENTITY OF THE PRESIDENT WAS NOT REVEALED UNTIL THE END OF THE BROADCAST. ALERT LISTENERS COULD OBTAIN PICTURE CUTS THE IDENTITY SOMEWHERE ALONG THE WAY. Includes a cartoon of a woman and a boy.



The escape of Marty Durgan, a scene from "Chicago's Shok Show," a recent broadcast of

## True Detective Mysteries

ONE of the swiftest-moving radio features, the True Detective Mysteries program broadcast over CBS every Thursday evening, owes much of its popularity to the action which takes place in the studios. Reproducing as it does true stories of various police cases, it is often impossible to go into every detail of the story, and so far no one has actually been murdered in the broadcast; but when a struggle is indicated in the script the actors proceed to struggle; when the gong and siren on the police-cars are heard, there are sirens and gongs in the studio.

Staged under the direction of Charles Schenck, one of radio's pioneers in stagecraft, "True Detective Mysteries" utilizes approximately the same cast each week to dramatize the most thrilling story in the current issue of the magazine from which it takes its name. Much of the program's success is due to the fact Mr. Schenck has been able to assemble the cast which his experience has shown him possesses really ideal voices for the microphone, as well as dramatic ability. The sound effects, pistol shots, slamming doors, crashing glass, speeding auto—every conceivable noise, in fact—are all produced by one man, who sets up his apparatus before his own special microphone, and, working from his own copy of the script, follows his cues as carefully and promptly as do the actors.



GERTRUDE WICKES, feminine lead, as a "gunman's moll."



JACK MacBRYDE, leading man.

March 6, 13, 20, 27 1950 THURSDAY

6 6 7 30		EASTERN TIME	
N	P P	WGR	RUFFALO 1 N.Y.
①	⑤	WKBW	RUFFALO 93
		WMAK	RUFFALO 36
①	② ③	WABC	NEW YORK 32
④	⑤ ⑥	WEAF	NEW YORK 12
⑦	⑧ ⑨	WJZ	NEW YORK 22
N	D P	WHAM	ROCHSTER 61
C	O D	WHEC	ROCHSTER 90
①	② ③	WGY	SCHEN 21 25
		WFL	STRACUSE 36
		WBT	CHARLOT 54 N.C.
①	② ③	WPTF	RALEIGH 14
④	X P	WVNC	ASHVELE 3
⑤	X P	WADC	AKRON 78 OHIO
		WJG	AKRON 91
M	② ③	WKRC	CINCINNATI 1
P	P E P	WLW	CINCINNATI 16
		WSAI	CINCINNATI 79
D	P R ④	WHK	CLEVELD 85
		WTAM	CLEVELD 53
		WAIU	COLUMB 10
①	D D R	WCAH	COLUMB'S 89
O	M M X	WSPD	TOLEDO 80
X	② ③	WKBN	TOLEDO 83
		KFJF	OKLA CITY 93 OKLA.
		WKY	OKLA CITY 36
C		KVOO	TULSA 60
①	② ③	WHP	HARRISBURG 89 PA.
④	⑤ ⑥	WLBW	WILM 72
DN	M P ④	WCAU	PHILAD. 63
D		WFAN	PHILAD. 7
		WFI	PHILAD. 2
		WLIT	PHILAD. 2
E	B P	KDKA	PITTSBURGH 44
		WCAC	PITTSBURGH 68
M	② ③	WJAS	PITTSBURGH 75
M	D ④	WEAN	PITTSBURGH 24 R.L.
		WJAR	PROVIDENCE 35
①	C M	WDOO	CHATT. 74 TENN.
P	P X	WMC	MEMPHIS 24
①		WREC	MEMPHIS 6
		WLAC	NASHVILLE 95
M	X M P	WSM	NASHVILLE 11
C	M P P	KRLD	DALLAS 50 TEX.
		WFAC	DALLAS 26
W	X D	WBAP	FT. WORTH 26
		KPRC	HOUSTON 38
M	M D	KTSA	SANTONIO 75
		WOAI	SANTONIO 65
P	N P E	WTAR	NORFOLK 24 VA.
D	D N	WRYA	RICHMOND 57
P	② ③	WDBJ	ROANOKE 39
C	N P M	WIBC	SUPERIOR 74 WISC.
①	② ③	WISN	MILWAU. 58
C	M DM DM	WTMJ	MILWAU. 8
5	5 6 6	CENTRAL TIME	
30	30 30	Divides Time with Another Station	

### ④ Black and Gold Room Orchestra

Direction, Ludwig Laurier. Announcer, John S. Young.

### ⑤ American Home Banquet

Reincarnation of historical characters. Announcer, Kelsin Kisch.

### ⑥ Mid-week Hymn Sing

Mixed quartet—Arthur Billings Hunt, baritone and director; Clyde Dengler, tenor; Helen Jenke, contralto; Muriel Wilson, soprano; George Vaise, accompanist. Announcer, Marley R. Stern.

### ⑦ To Be Announced

⑧ Bernie Cummins and His Hotel New Yorker Orchestra

Walter Cummins, soloist. Announcer, Neil Evelyn.

### ⑨ Whyte's Orchestra

Direction, South Ballew.

⑩ The Pepsodent Program (First 15 min.)  
Amos 'n' Andy

### ⑪ The 7-11's

Billy Hillips, vocalist; orchestra direction, Dave Grapy. Announcer, Neil Evelyn.



OLD TIME RADIO CLUB  
POST OFFICE BOX 119  
KENMORE, N.Y. 14217

**Illustrated Press**

**FIRST CLASS MAIL**