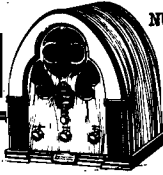


Illustrated Press

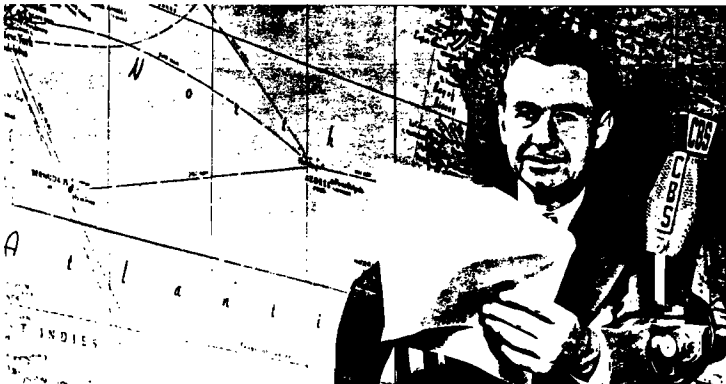
NUMBER 54 FEBRUARY 1981

THE OLD TIME RADIO CLUB

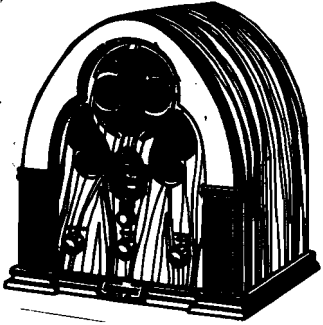
SINCE 1975



As a popular CBS announcer, Flayd Gibbons delivered stories on the air at the speed of 217 words a minute and pioneered on-the-spot remote broadcasting. Handsome, rugged, and over six feet tall, Gibbons always wore a white patch over his left eye, which he had lost during the battle of Belleau Woods during World War I. Later, on NBC, he did a series called "Headline Hunters," telling exciting stories of his own adventures.



Lowell Thomas, who substituted for Flayd Gibbons one night in 1930 and went on to more than a quarter of a century of topnotch news broadcasting.



**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.

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COLUMNISTS THIS ISSUE:

- Bob Davis
- Jerry Collins
- Jim Snyder

DEADLINE: for IP #55 - February 9th
for IP #56 - March 9th
for IP #57 - April 13th

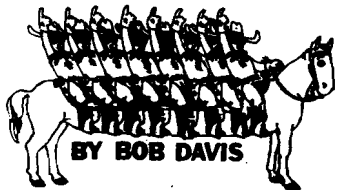
BACK ISSUES: All are \$1.00 each, postpaid, except where noted. Out-of-print issues can be borrowed from the Reference Library.

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, #48, #49, #50, #51, #52, #53, #54,

SAY!

WHO WAS THAT MASKED MAN?



As is my style of being a nickel short or a day late, I am running true to form. My open letter to Jay Hickerson and Co. about next years' OTR Convention bit the "stands" about a month after the official announcement that the 81 Convention would be held again in Bridgeport. Oh well, we tried and even though we lost, are still looking forward to attending the next one.

Did you know that there is Canadian radio station that plays OTR shows at 5:30 every weekday? Big deal you might say, but this is at 5:30 in the morning. Now, as much as I love OTR, there is noooo way.....

Did you know that Ray Kroc, new head of McDonalds, years ago worked for a Chicago radio station as its musical director? One of his discoveries was a comedy team known as Sam & Henry who later became--Amos and Andy.

Did you know that just before his first big broadcast assignment announcer Melvin Allen Israel was advised to change his name? He agreed, and changed it to Mel Allen.

Did you know that the movie "Time After Time", which was about time travel used a lot of old radio shows to show the passage of time? It worked quite effectively too.

Did you know that the book "Bogart-48" has a part in it that refers to him being offered the starring role in Suspense's "Kandy Tooth Caper" which was the sequel to the "Maltese Falcon"? Bogart declined saying that Howard Duff should have the role because he was more associated with the Sam Spade role than Bogart ever was...

Am in the process of reading a biography of Alan Ladd titled "Ladd". It was written by Beverly Linet and is available in paperback. OTR fans will get a good sized kick out of it as it has many many references in it about OTR and doesn't just skim over Ladd's

radio appearances as is the case with many books of this kind. Of special note is that in the back of the book are two pages of Alan Ladd's starring roles on radio. This book is something of a must if you are a Box 13/Alan Ladd fan.

Earlier I mentioned OTR shows being used in the movie "Time After time". Within the last few years it seems that many characters from these golden days are being brought back to life for modern day audiences. Sherlock Holmes has come back in The Seven Per-cent Solution, Little Orphan Annie is back in the play Annie (soon to be a movie), Buck Rogers has his own TV series and Nero Wolfe will soon have one too. Flash Gordon is back in a big budget movie and, if it ever gets released, The Lone Ranger will ride again. A few years ago there was a movie called "The Black Bird" in which George Segal played Sam Spade Jr. (close enough). Last, but not least, let us not forget Popeye.

With all these OTR characters showing up in todays modern entertainment we are now able to put lie to the theory that OTR collectors are living in the past. Maybe to a small extent we are, but now we can claim that we are also a vanguard to the future, and we can prove it.

TRIVIA QUESTION...What ever happened to Chuck Seeley???

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.

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.

LIBRARY EXPANAANDS

A nice habit has started, and I hope it will continue. For the third month in a row, we have more additions to our tape library, this time six more tapes. Curiously though, they have all come from local Buffalo members with only one exception, Mr. Moorman. Sure hope you other out-of-towners come through, even if it's only one reel or cassette. Here's the list:

R-109 (Donated by Pete Bellanca)

LINE UP -All

"Gainer Framed"

7/20/50

"Ronson & Moore Murdered"

1/4/51

"Politician's Homes Bombed"

1/11/51

"Street Miggings"

2/8/51

"Cigar Box Bandit"

2/15/51

"Price Confesses"

6/14/51

"Guthrie Kidnapped"

6/21/51

"Homes Bombed"

6/28/51

"Simpson Killed"

7/5/51

"\$100,000 Robbery"

12/20/51

"60 Year Old Woman Strangled"

12/27/51

"Silk Stocking Bandit"

3/25/52

R-110 (Donated by Pete Bellanca)

PROUDLY WE HAIL-all

"Triple Threat Team"

8/16/53

"Recipe for Deceit"

10/4/53

"Underwater Soldiers"

9/27/53

"Action at Bou Adel"

11/4/51

"Let the World See You"

3/18/53

"Day Nothing Happened"

3/25/53

"Trial of Gregory Winslow"

11/28/53

"A Lunch Date at Carrence"

4/15/56

"The 11th Flight"

"Road of Return"

9/20/53

"Skysweeper"

8/9/53

"Safety Factor"

10/11/53

R-111 (Donated by Pete Bellanca)

BOSTON BLACKIE-all

"Blackie Give Mary the Air"

"Worthington Pearls"

"Blackie's Car Kills a Wealthy Woman"

"\$50,000 Stolen"

"Body on a Boat"

"Hypnotic Murder"

"Evelyn Jones Murder"

"Theft for Charity"

"Forgery to Murder"

"Fred Arlen Murder Case"

"Westfield Murder"

"Copy of Diamond Bracelet"

R-112 (Donated by Pete Bellanca)

FRONTIER TOWN-all

"Wild Turkey Hunt"

"Senator Quade Dunston"

"Spanish Land Grant"

"Town of Headstone"

"Cornered Outlaw"

"Jail Bird Rangers"

"Newspaper Troubles"

"Forest Fire"

"Thunder over Texas"

"Burnside Falls"

"Rock Springs"

"United Beef Syndicate"

R-113 (Donated by Pete Bellanca)

THE GREAT GILDERSLEVE-all

"Advice About Courtship of Miss Piper"

"The Big Check Up"

"Mean to Kids, Tries to make up to them"

"Barber kids Gildy about Secretary"

"Leroy Arrested for Stealing Lumber"

"Takes Bank Deposit Home"

"Doesn't Want to go to Dude Ranch"

"Leroy in Schol Play"

"Gildy Sues Bullard"

"Gildy Writes Song to Sell"

"Gildy's Girl is Bored with his Dancing"

"Gildy Runs for School Board"

R-114 (Donated by N. Giesler)

NICK CARTER-all

"The Unwilling Accomplice"

1/29/44

"The Double Disguise"

1/8/44

"Missing, Harold Ascourt"

1/12/44

"The Corpse in the Cab"

2/5/44

"Death After Dark"

2/19/44

"Dead Witness"

2/26/44

Cont'd.

R-114 (Cont'd)

"Murder Goes to College"

12/24/44

"Murder in a Decanter"

12/31/44

"Monkey Sees Murder"

1/7/45

"Murder by Fire"

1/14/45

"Death by Ricochet"

1/21/45

"An Eye for an Eye"

1/28/45

This makes 20 new reels in the past three months. Please help it keep increasing, we all benefit.

Norm Giesler

the Shadow and nobody else. How upset we would have been if we knew that Morrison was a regular on many soap operas, a romantic star and even a singer. Such shows as Arnold Grimm's Daughter, Best Sellers, First Nighter, Great Gunns, The Guiding Light, The Light of the World, Listening Post, The Road of Life, The Romance of Helen Trent, Song of the Stranger, The Story of Mary Marlin and Women in White all listed Bret Morrison in their cast.

Orson Welles called Kay Collins radio's greatest actor. In addition to being a regular on the Mercury Theater and the Campbell Playhouse, he was also a frequent performer on County Seat, Crime Doctor, Just Plain Bill, Life Begins, Trouble House and Wilderness Road (Daniel Boone).

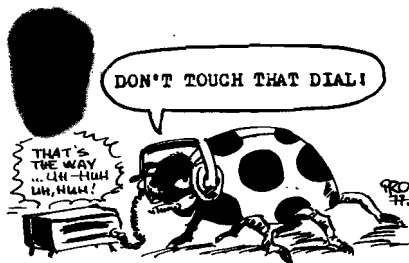
When an excitable and conniving teenage was needed, the networks usually turned to Richard Crenna. Walter Denton (Our Miss Brooks), Oogie Pringle (A Date With Judy), Bronco Thompson (The Great Gildersleeve) and Beasey (The Hardy Family) were all played by Crenna.

When Joe Webb moved to television with the Dragnet show, Olan Soule went along with him to play the part of a police chemist. On the radio, his roles were very much different than this. His most famous role was that of the continuing star on Mr. First Nighter. He also played on such diverse shows as Bachelor's Children, The Romance of Helen Trent, Grand Marquee, We Are Four, Midstream, Science in the News, Captain Midnight, Little Orphan Annie and Jack Armstrong.

When it was necessary to hire an actor that could use different accents, the logical choice was Alan Reed. One of radio's busiest actors, Reed played Solomon Levy (Abie's Irish Rose), Clancy the Cop (Duffy's Tavern), Rubinoff (The Eddie Cantor Show), Pasquale (Life with Luigi), Fallstaff Openshaw (The Fred Allen Show) and Shrevie (The Shadow). In addition he played on Harv and Esther, Joe Palooka (Joe Palooka), My Friend Irma, Myrt and Marge, The Tim and Irene Show and Valiant Lady.

It could almost be put in the form of a trivia question. What single radio actor played all of the following radio detectives: Nero Wolfe, Peter Salem, Bulldog Drummond, Charlie Chan, Perry Mason, Roger Kilgore, Inspector Queen and Commissioner Weston? It would be none other than Santo Ortega.

'Til next month "Goodnight all."



JERRY COLLINS

Once again I return to radio's great actors and actresses and the many roles they played.

To most television viewers, the name Joe Webb is synonymous with the name Joe Friday and the Dragnet Show. In addition to this same role on the radio, Webb also played the roles of Jeff Regan, Johnny Madero and Pat Novak.

For all radio buffs, Laureme Tuttle will always be fondly remembered as Effie, Sam Spade's secretary. This excellent character actress also played on Blondie, Brenthouse, Dr. Christian, Duffy's Tavern, The Great Gildersleeve (Marjorie), The Red Skelton Show and Those We Love.

One of my favorite shows has always been the Aldrich Family. Who could ever forget the shrill voices of Henry Aldrich and Homer Brown. The part of Homer Brown was best played by Jackie Kelk. In addition to this role, Kelk could also be heard on Amanda of Honeymoon Hill, Dick Tracy (Junior Tracy), The Gumps, Hello Peggy, Hilltop House, Rosemary, Superman (Jimmy Olsen), Terry and the Pirates (Terry Lee) and Valiant Lady.

For those of us who grew up in the 1940's and the 1950's, Bret Morrison was Lamont Cranston and

51 WEST 57 STREET NEW YORK, NY 10019
TELEPHONE 212 629-4320

CBS RADIO

SAM COOK DIGGES, PRESIDENT OF CBS RADIO,
TO RECEIVE COVETED IRTS GOLD MEDAL AWARD

Sam Cook Digges, President of CBS Radio, has been selected to receive the International Radio and Television Society's prestigious Gold Medal for 1981. It is presented annually to a broadcasting executive who has contributed significantly to the industry over the years. The announcement was made by Avram Butensky, President of IRTS.

Previous recipients of the Gold Medal include David Sarnoff, late Chairman of RCA, Inc., who was given the initial award in 1960; President John F. Kennedy and Richard M. Nixon, honored in 1961 for "The Great Debates"; Dr. Frank Stanton, former President of CBS Inc.; Leonard Goldenson, Chairman of ABC, Inc.; then FCC Chairman Rosel Hyde; J. Leonard Reinsch, Chairman of Cox Broadcasting, and John W. Kluge, Chairman of Metromedia, Inc. Among entertainers accorded the IRTS honor are Bob Hope, Lucille Ball and Ed Sullivan.

Digges will be given the award at the organization's 41st anniversary dinner on March 2 in The Waldorf-Astoria Hotel. He is the first executive primarily in the medium of radio ever selected to receive the Gold Medal.

With CBS since 1949, Digges will retire on Jan. 31 after 10 years as President of the Radio Division, which encompasses the CBS Radio Network, the 14 Company Owned AM and FM radio stations, CBS Radio Spot Sales and FM National Sales.

Under his leadership, the CBS Radio Network this year will top 400 affiliates. Digges' other accomplishments for the Division include bringing drama back to network radio in the form of the CBS RADIO MYSTERY THEATER, starting its eighth season in 1981; inaugurating SPECTRUM, a daily commentary offering diverse points of view, and instituting the first all-night network news service.

He also led CBS Radio into becoming the number one "live" sports network, acquiring rights to NFL's Monday Night Football, Division

Playoffs, Conference Championships, Super Bowl and Pro Bowl; such baseball attractions as the All-Star Game, American and National League Championships and World Series; the Masters Golf Tournament; U.S. Tennis Open; major thoroughbred stakes races, topped by the Belmont and Preakness, and important college football attractions, including the Cotton, Sun and Senior Bowl games.

Digges began his career in broadcasting in 1942 with WMAL Radio, Washington, D.C. His previous positions with CBS include General Manager of CBS Television Spot Sales; General Manager of WCBS-TV, a CBS Owned station in New York; Administrative Vice President of CBS Films, the forerunner of Viacom, and as Executive Vice President, CBS Radio, in charge of the seven Company Owned AM stations.

In addition to his radio achievements, Digges started SUNRISE SEMESTER, the first college course on television for credit; nurtured CAMERA THREE into a major programming venture on network television, and helped establish the ROBERT HERRIDGE THEATER, which was acclaimed by critics as "television's best half-hour drama series."

He also served as President of IRTS for two terms (1963-64 and 1964-65), the first person ever asked to continue in office by the organization, and his regime has been called one of the most successful in IRTS history.

A former member of the Board of the Radio Advertising Bureau and former Trustee of the National Academy of Television Arts & Sciences, Digges is actively involved as a member of the Boards of Directors of The Advertising Council and the American Advertising Federation; serves on the Board of Advisers of the Bedside Network, and is a member of the Variety Club and Broadcast Pioneers. Digges also is on the Board of Curators of Stephens College, Columbia, Mo.

In 1973 he was awarded a Missouri Medal of Honor by the University of Missouri Board of Curators for his "distinguished contributions to radio journalism." The Sales and Marketing Executives International honored him in 1977 as Marketing Communicator of the Year.

Digges is a native of Columbia, Mo., and was graduated from the School of Journalism at the University of Missouri. He is married to the former Carol Knox.

Wireless Wanderings



JIM SNYDER

In his book, Good Evening, Everybody, newscaster Lowell Thomas tells how he got his start in radio broadcasting. I think it is an interesting story.

In 1930, NBC had the only daily news broadcast on the air. It was sponsored by the Literary Digest and had as its newscaster a former war correspondent, Floyd Gibbons. The program was immensely popular, due to two things. First of all was the scheduling of his program in the fifteen minute period just ahead of "Amos and Andy". Secondly, was Gibbons's own rapid delivery and somewhat "racy irreverence". He was perhaps a little too racy for this kind of assignment, but Funk and Wagnalls, who published Literary Digest happily put up with Gibbons because the circulation of the sagging magazine began to rise. The company president, R. J. Cuddihy, who was a teetotaler, was willing to put up with Gibbons coming into the firm's board room for the daily news briefing with a somewhat disheveled appearance saying, "Well, boss, your big boy broadcaster was out on one hell of a toot last night." But he decided to end the relationship when Gibbons showed up at his home at 2 a.m. one night, with two questionable lady friends, demanding a drink.

William S. Paley now saw his chance to lure the sponsorship over to CBS, if he could find the right newscaster. Dozens were brought in to audition for Cuddihy and he was dissatisfied with them all. He began to consider canceling his program altogether.

Lowell Thomas was widely known as an explorer and lecturer, and in August of 1930 he received a phone call from a man who said, "Mr. Thomas, you don't know me, but I figure you're the only man in the world who can save my job". He went on to ask Thomas to audition for the news position. Oddly enough, Thomas never did get the man's name, so we will never know who was responsible for bringing in this famous voice. Anyway, when Lowell showed up at CBS,

Paley took him to the 20th floor, put him in front of a microphone and said, "When you hear the buzzer, start talking. Talk fifteen minutes, I don't care about what. Then stop". When the buzzer sounded, Thomas talked about Lawrence of Arabia, India, and Afghanistan. With some reluctance the sponsor now agreed to having Thomas do a sample newscast. Eight people then met to write the script. The whole group sat all day long without getting a single thing down on paper, so at 4 p.m. Thomas walked out, bought a couple newspapers and made notes from them, and then at 6 p.m. walked up to a microphone and said "Good evening everybody", for the first time. Thomas had a new job, and on September 29, 1930 he started his regular newscast that was to last for 46 years. Cuddihy was grateful to CBS for getting Thomas, but he was also reluctant to cut out NBC, so a compromise was worked out. Both networks carried him simultaneously, NBC being used for stations in the eastern half of the United States, and CBS providing the stations in the west. Ed Thorgersen was the NBC announcer, and Frank Knight handled that task for CBS. They both used identical scripts, but each network insisted on its own announcer.

Some of the most interesting broadcasting fluffs are those of Lowell Thomas breaking up. He tells of one of his favorites: "I inadvertently transposed the two vowels in the first and last names of the eminent British statesman Sir Stafford Cripps, tried again, did it again, and burst into such a paroxysm of laughter, I knocked the microphone over. When I finally recovered, I moved directly on to the next item and didn't mention Sir Stafford again for months."

In the beginning they didn't buy their news, but they stole it. Thomas would buy several newspapers, find the stories he wanted, and rewrite them for radio, always giving credit to the papers. They liked the publicity and so encouraged the practice. Later, however, seeing the competition of radio endangering their own future, the papers and news services refused to permit this any longer. The president of the Scripps-Howard chain said, in a speech to the rival news services, that we have to "march shoulder-to-shoulder to destroy this radio monster before it destroys us". This started radio hiring its own reporters, who then by telephone gave on the spot reports that provided the public with far fresher news,

often with the voices of the participants, than the papers could do. This caused United Press to make peace and set up an office to sell news to radio. The other news organizations quickly fell in line.

On one occasion, the president of Western Union called to question frequent reference on newscasts to rival organization, Postal Telegraph. He then offered to have Thomas' announcer, Jimmy Wallington, announce that Western Union would transmit any telegrams to Lowell, that any listener cared to send, without cost. He envisioned a few relatives taking advantage of the offer. Instead, "before the night was over we were buried under an avalanche of telegrams, 265,567 of them, more than ever summoned up by any event in history, before or since. The messages ranged from thrifty expressions like 'keep up the good work' to a whole chapter from the Book of Job, sent by a pious skeptic who doubted it would go through. It did, as did several thousand sent in ironic error via Postal Telegraph, for which Western Union had to pay in hard cash. Had the whole lot been charged at the regular rate, the bill would have come to around five hundred thousand dollars".

Probably one of the reasons for Lowell Thomas' success (it is said that his voice has been heard by more people than any other in the history of mankind, around a hundred and twenty-five billion), is one of his "absolute rules on the air". That was "not to confuse opinions with hard news or be drawn into taking sides. I have always left the sermonizing to those among my colleagues who are divinely guided, or think so".

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.

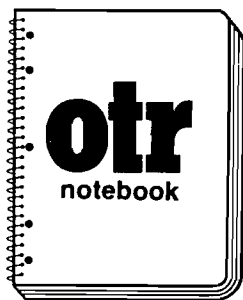
Gene Bradford, 19706 Elizabeth St., St. Clair Shores, Michigan 48080. - wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs. Also, 8"x10 photograph of Curley Bradley, suitable for framing, in the Tom Mix shirt (circa 1940's) as seen in "The Big Broadcast." Will trade photos, premiums, radio shows or cash.

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.

Fritz Kuhn, 25 Karen Dr., Tonawanda, N.Y. 14150 (716) 694-3077 For Sale: Sony Model 101 Monoral Tape Recorder \$15.00; Wollansack Monoral Tape Recorder \$20.00; 45 recorded tapes with old radio shows, 1 Blank tape, 3 empty 7" take up reels. Most are 1800' either Shamrock or Concert Tape. Total \$60.00

* * * * *



I have just obtained a copy of the Fibber McGee and Molly (1935-1959 complete) log from Tom Price, 847 Bedford Drive, Salinas, California 93901. The cost is \$15.15, including postage, which seems a high price for a program log. But, this one is truly different, and well worth the price. It is 101 pages long and has been put together through extensive research of the newspaper files of the New York Times, the Chicago Daily News, and a search of the NBC archives, which were opened to the authors, Tom Price and Charles Stumph. I don't see how it could be more accurate, or more complete. It lists all 1,600 plus shows from this period of time and each entry has the program number, title, date, list of all actors and characters appearing in that program, and additional pertinent comments. This log should become the authoritative source for information on Fibber and Molly.
Jim Snyder

* * * * *



'CBS RADIO MYSTERY THEATER' BEGINS EIGHTH SEASON JAN. 12;

DRAMAS HAVE BROUGHT LAURELS TO NETWORK, HI BROWN :

The creaking door that opens CBS RADIO MYSTERY THEATER on Monday, Jan. 12, also will open the eighth season of the Network's much-praised drama series. CBS RADIO MYSTERY THEATER premiered in January 1974 on 79 stations. Today, the number of stations broadcasting the weekday series on the CBS Radio Drama Network has more than tripled.

Richard M. Brescia, CBS Radio Network Vice President and General Manager, says this success "is a testimony to the skill of Hi Brown, MYSTERY THEATER creator and Executive Producer, and to the great actors who perform in the series.

"Several other radio drama formats have been attempted during the seven-year period we've been presenting MYSTERY THEATER," Brescia comments. "However, only the MYSTERY THEATER has been able to stand up to the test of time imposed by both the listener and the affiliate. I hope more developments in radio drama will be tried. We believe that drama can play a vital role in future programming."

Hi Brown, whose seminal role in radio drama has spanned packaging and acting in "The Rise of the Goldbergs" to his present spot producing and directing MYSTERY THEATER, notes: "We begin our eighth year with the greatest excitement because the entire form of the theater of the imagination, radio drama, has literally become alive in the last eight years. Listener response to MYSTERY THEATER has been overwhelming."

The most gratifying thing about that response, Brown says, is that much of it is from young people "who never have had the experience of radio drama as we knew it. They are our greatest listeners. This is especially exciting to me," Brown explains. "To me, the written word and the spoken word are the same, and with the many MYSTERY THEATER adaptations of the great writers -- Oscar Wilde, de Maupassant, Hawthorne,

Henry James, Edith Wharton and of course our Shakespeare programs, to name just a few -- we have helped teach a generation to read, by dramatizing the excitement of these wonderful authors.

"For instance, last year, the National Education Association gave MYSTERY THEATER their seal of approval," Brown adds.

Brown also stresses the importance of CBS RADIO MYSTERY THEATER as a showcase for young actors, citing Russell Horton, Tony Roberts, Kristofer Tabori, Patricia Elliot, Paul Hecht, Amanda Plummer, Roberta Maxwell and John Lithgow as some of the talented cast members heard regularly on MYSTERY THEATER productions. "We have created another world of expression for these actors with our eighth season of the series," he says. "I feel very happy about that."

Acclaim for CBS RADIO MYSTERY THEATER and Hi Brown has been enthusiastic since its first broadcast. The series has been honored with coveted Peabody and Mystery Writers of America awards, among others. Brown himself has received "Broadcaster of the Year" accolades from San Francisco State University, Brigham Young University and Texas Tech, and was recently singled out by New York City's The New School with a special commendation for his contributions to radio drama for the past half-century.

NICK CARTER

THE CRYSTAL MASTERS

OR

NICK CARTER AND THE MAGIC EYE

CHAPTER IV

THE DETECTIVE EXPLAINS HIS THEORY

When Mrs. Van Skoyt reentered the room Nick asked the footman to remain a moment. Then, addressing the woman directly, the detective asked:

"Madam, I would like to ask a very few questions more. After that I will not trouble you."

"I am at your service, sir," Mrs. Van Skoyt replied.

"Will you kindly recall again the circumstances of leaving your carriage to obtain a closer view of the crystal?"

"Certainly."

"Your recollection of the incident was that you did not remain there more than two or three or four minutes, is it not?"

"It is."

"Whereupon you reentered your carriage?"

"Yes."

"Did you leave your carriage again before you arrived home, after your drive?"

"I did not."

"You are quite positive about that, madam?"

"Certainly, Mr. Carter."

"And upon entering the carriage, do you remember what order you gave to the coachman?"

"I told the footman to tell him to drive on through the park and return."

"You did not see the man with the crystal again after that?"

"No; not at all. As I have told you, I discovered my loss about half an hour later, as nearly as I can remember. We were at the upper end of the park then, or near it. We drove back over the route we had followed in going out, and both the coachman and footman scanned the road as we passed, in search of my bag. I did the same, and yet I could not understand how it could have fallen from the carriage, even though detached from its fastenings."

"Thank you, madam. I don't think I need trouble you further just at present."

He did not so much as glance toward the footman who had told him a tale so different, but he could feel, even though he could not see, the indignation of the man at being forced into the appearance of having told a deliberate lie.

But Nick had his reasons for keeping his eyes away from the man. He believed that the footman would look him up later, in an effort to justify himself; and in that he was not mistaken, as it came about.

He took his leave at once, and hastened down-town. It was an hour in the afternoon when he believed he could see Miss Judith Waring, and he wished also to talk with her.

The detective found her at home in her cozy apartment at the Alger-non, and was received at once.

"Miss Waring," he said, "will you carry your mind back to a certain circumstance that happened not long ago, when you were very strangely robbed of some valuables?"

"Oh! You are referring to the time I stopped to see the crystal, Mr. Carter?"

"Yes."

"Odd affair, wasn't it?"

"Exceedingly. I want you to tell me about it, if you will."

"But really, there is nothing to tell, you know."

"Oh, yes, there is, if you will pardon me for contradicting you. You were on your way to a luncheon at the Holland, were you not?"

"Yes. There was to be quite a party of us."

"You started to go there from the Fifth Avenue Hotel, I believe."

"Yes; I had called upon some friends who were stopping there."

"And allowed yourself just about the requisite time to get to the Holland, as I understand it?"

"That is correct."

"You encountered the man with the crystal at the corner of Twenty-fifth Street?"

"Yes."

"Was he alone?"

"There was no one near him at the moment, if that is what you mean."

"It is. What first attracted your attention to him, Miss Waring?"

"I was not attracted to him at all. I scarcely saw him. I don't think I could even describe him if you should ask me to do so, except to say that he was rather tall and dark."

"It was the crystal that attracted you, then?"

"Decidedly."

"Will you explain to me what sort of attraction it possess for you?"

"I remember that I thought it about the most beautiful thing I had ever seen. I felt that I must have a nearer view. It seemed as if my eyes were drawn to it."

"Exactly. Now tell me how long a time you paused there."

"Oh, only a moment. It could not have been more. I do not remember that I lingered at all; but then I am sort of irresponsible person, I suppose. I might really have remained there three or four minutes, or even five, I suppose."

"Or even fifteen minutes, Miss Waring?"

"No; positively not so long as that."

"And yet you were that late at the luncheon, were you not?"

"Yes; and it was strange, was it not? By my own watch, too."

"How do you account for it?"

"I don't account for it at all, save only that I must have deceived myself when I looked at my watch."

"You lost your brooch, and a ring from your finger, I am told."

"Yes, and also a hundred dollars in money."

"Did the man with the crystal at any time approach near enough to you to have taken the articles?"

"No; he positively did not. And, anyhow, he could not have taken the ring from my finger without my knowl-

edge, could he?"

"It would seem impossible. Yet you lost it."

"I certainly did."

"You are positive that you wore it that day?"

"As positive as that I wore the hair on my head; yes, sir. I always wore it."

"You are equally positive about the hundred dollars and the brooch?"

"Certainly."

"Have you ever seen the man since?"

"No."

"Now, tell me, do you recall that you experienced any strange sensation when you approached the crystal, or the man who had it in charge?"

"Not at all."

"You did not look closely at the man?"

"I barely noticed him at all. I do remember his eyes in one glance, but that is all."

"Tell me about his eyes, if you please."

"I can't, save that they were dark; black, I should say."

"There was nothing peculiar about them—or him?"

"Not that I remember."

"What do you remember about the circumstance?"

"I have told you all, already."

"You did not enter into conversation with the man?"

"No."

"No. The sight of it affected me strangely, rather, now that I think about it. I seemed to know all about it and did not care to ask."

"Ah! That is better. Do you recall leaving the spot?"

"Yes. I remember turning away and resuming my walk up the avenue."

"Did it occur to you then that you were late?"

"No. Not at all."

"When you discovered your loss did it occur to you that it had happened while you were looking at the crystal?"

"It was the only circumstance I could recall where it might have happened; but I dismissed the thought at once. The missing ring was sufficient to make me do that. It could not have been taken from my hand without my knowledge."

"And yet it was so taken."

"That is true, too."

"If you are correct about the watch—I refer to its time—there was a lapse somewhere of fifteen minutes concerning which you remember nothing."

"Why, yes, I suppose so, if I am correct about it. But am I?"

"Don't you really think that you are?"

"Yes, to be perfectly frank with you, I do not see how I could have made such a mistake."

"I don't think you did make one, Miss Waring."

"Do you mean that there was a lapse of time that I have forgotten?"

"It looks that way to me."

"But how could such a thing happen?"

"That is precisely what I am endeavoring to determine. One other woman than yourself, with whom I have talked to-day, who has also suffered in the same way you did, passed through a short period of forgetfulness, only she is not aware that she did so. It is on the testimony of her servant that I discovered the fact."

"Do you mean, Mr. Carter, that the man hypnotized me?"

"It is the only theory of the case that will hold water."

"But—it seems to me absurd."

"So it would to most others. I will ask you not to mention my idea about it to others with whom you might talk."

"I certainly will not do that. I have always contended that no person could be hypnotized unless willingly."

"That isn't exactly what you mean, Miss Waring."

"Then what do I mean?"

"You mean that you have always contended that no person could be hypnotized unwillingly. Am I not right?"

"It is a distinction without a difference, is it not?"

"No; it is a distinction and a difference. Unwillingly would infer that you knew about the effort to hypnotize you, and were contending against it. One might be in a negative condition between the two, and so fall an easy victim to such practices. In fact, that is the favorite condition with all hypnotists, and the crystal is the favorite weapon with them."

"Weapon?"

"I should have said 'means to an end,' perhaps."

"I do not understand."

"One is told, by a hypnotist, to gaze into the depths of a crystal. The act, the effort to see what is there, to study the lights, and whatever is reflected there, so concentrates the mind, or, rather, focuses the thought, that the person becomes at once an easy subject, even though that person might be an impossible one under other circumstances."

any other letter (living or dead) is purely intentional et., etc. ((I don' write these letters, I just print them—Ed.))
 Gene Bradford
 19706 Elizabeth
 St.Clair Shores, Mich.
 48080

Don't forget to renew your membership. **TWO** new issues of Memories are presently being prepared. The Memories Scrapbook will be ready around March 1 and a special Sherlock Holmes issue will be sent out this fall. The best is yet to come!
 R.A.O.



WHL D 1270	Our Lady Of Czestochowa RELIGIOUS PROGRAMS	THURS 1:30 pm
WADV 106.5 FM	Polka Ballroom with <i>Dina Kowalska</i>	SAT 10 am SUN Noon
WBFO 88.5 FM	Polka-Sunday with <i>Stan Stabinski and Friends</i>	SUN 6:30 pm
WECK 1230	Polka East with <i>Cary Chasynski</i>	SUN 10:30 am
WXRL 1300	Polka Party with <i>Big Steve</i>	SUN 9 am & 11:30 am

INFO-BITS

Buffalo Evening News
 Tuesday, January 20, 1981

WHL D-92 (11.5), conducting a membership drive this week, Monday learned that its classical-music format has gained 25 percent more listeners during the past year, according to Arbitron's fall survey.

Its sister station, **WWRB (97.0)**, also got good news in the report, according to station chief Bill Devine: large audience increases were noted in the all-news quarter-hour late from 7 a.m. to 9 a.m.

Declines were recorded each hour from 3 p.m. to 6 p.m. The numbers are up again for the "Old-Time Radio Hour" at 1 p.m. **WWRB's** jazz programming during that hour in 1979 drew 1,500 listeners, while its old radio program now draws 4,000.

WHL D 1270	AM-POL Bands with <i>Daniel J. Kij</i> <i>Michael Cichowski</i>	SUN 10:30 am
WHL D 1270	Rosary Hour with <i>Father Cornelian Dende</i>	SAT 1:30 pm
WADV 1270	Polonia Varieties with <i>Matt Korpany</i> <i>Wanda Kogut</i>	MON thru SAT 1 pm
WXRL 1300	Holy Mass Sermon with <i>Mgr. John Gabalski</i>	SUN Noon
WXRL 1380	Polka Beehive Polish American Show with <i>Stan Jasinski</i>	SAT Noon SUN 12:45 pm



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