

# Illustrated Press



THE OLD TIME RADIO CLUB

SINCE 1975

NUMBER 41

DEC. 1979

16 PAGES

## THE BIG PARADE OF NBC SHOWS

### TONIGHT

#### 9:00 PENNY SINGLETON

Be prepared for plenty of snickers on this warm, lovable comedy! Another of the new, bright, NBC-WHAM Summer shows!

#### 9:30 CHARLES BOYER

A new drama series starring Charles Boyer, the great, suave Hollywood star.

#### 10:30 A LIFE IN YOUR HANDS

Another Ernie Stanley Gardner mystery series! Always unusual! Always packed with tense drama and excitement! Be sure to hear them!

SHHHH!! Listen to

The

TUNE IN TODAY  
AND EVERY SUNDAY  
WGR—5:30 P. M.

PRESENTED BY YOUR "blue coat" Dealer

Arthur  
Godfrey

Bob  
Hope

Kerry  
Cono

Eddy  
Arnold

they're all on...

## The Supper Club

TONIGHT 10:00 TO 11:00

It's a special full-hour show  
for a special occasion.

## enjoy them tonight on WHAM

#### 7:00 Light Up Time

Frank Sinatra and Dorothy Kintan with popular music!

#### 7:30 McCurdy Little Symphony

Finest music you're sure to enjoy!

#### 8:00 Cavalcade of America

Robert Cummings stars in "Decision in the Valley."

#### 8:30 Fanny Brice Laugh-out-loud Baby Book!

#### 8:00 Bob Hope Show

Bob's quips and the singing of lovely Doris Day!

#### 9:30 Fibber McGee

And Molly, of course!

#### 10:00 Big Town

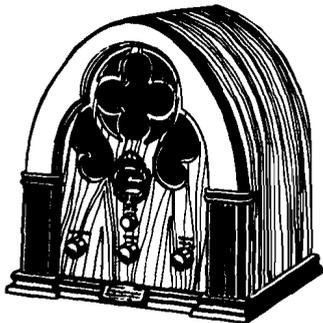
Exciting adventures of Steve Wilson and Lovell!

#### 10:30 People Are Funny

Starring Art Linkletter. A Tuesday "must"!

**WHAM**





### 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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#### NEW MEMBER:

D.L. Bowman, 8195 Barton Road  
Roseville, Calif. 95678

DEADLINE: for IP #42-January 14th.  
for IP #43-February 11th.

## Dennis Day

A laugh-adventure with  
the gifted World Tenor

9:30

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).  
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## Wireless Wanderings



**JIM SNYDER**

Although I am writing this column in Northern Scotland in June, I realize that it will not appear until winter. I do, though, want to write my impressions of the British Broadcasting Corporation (BBC) while I am in contact with it. I am spending four weeks driving England, Scotland, and Wales in an orange Fiat rented from our friends at Hertz. The car is equipped with a radio that receives FM, FM stereo, medium wave, and long wave. I am also carrying my own AM/FM radio, so I am listening to the radio all day long, and watching a small amount of TV in the various hotels.

Most of you, with tape collections, have some samples of BBC programming, and we can hear occasional programs from that source on NPR, but this doesn't really tell us what the British are hearing. BBC actually runs four different radio, and two TV, networks; and they are constantly telling you what you can watch or hear on the other networks, something that is highly unusual for an American to hear.

First of all, I find it hard to explain why you get what you get. There seems to be no local city stations, but there are simply transmitters broadcasting the national networks all around the country. Thus, this morning, as I was driving out of Glasgow, Scotland, I was getting London (400 miles away) traffic reports on all stations. Last week, while driving in Southwestern England, the station that came in the best was a regional network from Cardiff, Wales, but then when I got to Wales I couldn't get that network at all. In fact, the only station that I could get very well was from Dublin, Ireland. Here, in Northern Scotland, I can really get very little.

I find the informational programs on BBC to be outstanding. In newcasts, both sides of controversial issues are very clearly presented, but not without bias. For example, one issue currently before Parliament, is whether or not to reinstitute capital punishment for certain crimes. On one TV newscast, two mem-

bers of Parliament, one on each side of the issue, were invited to present their views. That sounds good on the surface, but when the first gentleman finished his presentation against capital punishment, the newsman turned to the other member of Parliament and asked him, "Now, tell us why you favor legalized murder in Britain?" That certainly is not an even handed approach to a controversial issue.

The dramas on the FM stereo are fantastic. Yesterday I listened to a historical drama that included a battle. The cannons were shooting out of the speaker on my right while the arrows were taking flight from the one on my left. Surely this is the way drama should be on radio.

I find quite a bit of classical music, and lots of popular music of the "top 40" type. I have heard very little in between, and this would have to be a real weakness. Certainly if commercial broadcasting, such as we have, finds it profitable to offer "in between" programming, then a government monopoly should provide for all tastes, including this middle area. They do go in heavily for interviews during the music shows, whatever the music type. One really nauseating type format, that is used extensively, is the music dedication. Long lists of names, and who loves who, for each record. I timed such a show this morning for thirty minutes. There were 11 minutes of music and 19 minutes of dedications (not commercials, for this is non-commercial radio, but just dedications). They then carry this to the extreme of dedications back and forth with other countries. For example, one show I listened to yesterday was supposedly a joint simultaneous broadcast from London, and Sydney, Australia. Now I am sure this was a fake, since it would have had to be broadcast at 3:00 A.M. in Sydney, but anyway I had the announcer that was supposed to be from Sydney coming out of the left stereo speaker, and the one from London out of the right speaker. People in Australia had written for pieces to be dedicated to friends and relatives in England, and vice-versa. Every single dedication seems to be to "mum", or from "mum". Never mother, ma, mama, the old lady, or anything else, just "mum". I am so sick of that word I am ready to shove my shoe in the radio.

While we now get an occasional "hell" or "damn" on radio and television in the States, they carry it a good deal further. I heard

some rather blunt four-letter words describing parts of the female anatomy, that would cost a station its license in this country.

Some quick observations on TV. First, programs come on at any old time, 8:10, 8:25, 8:35, etc. That makes jumping from station to station very difficult. Secondly, yesterday afternoon, on one of the networks, a cricket match was cancelled because of rain or something, and instead of sticking in a movie, the network pictured a sign that read, "cricket match cancelled", for three solid hours. No substitute programming. I was surprised at the quality of the evening drama on TV. I had always been led to believe the British television drama was vastly superior to ours. Well, I found it to be a blend of some of the worst TV shows from the States, and their own dramas that were serialized, and of the same calibre as our worst afternoon soap operas. This was a great disappointment.

For those of you who really believe television commercials, by the way, one of the commercial TV stations is running an ad for Zest soap. In the States it is the same exact script that is used for Coast soap, in which it tells you how the soap will wake you up. Someone, on one side of the Atlantic or the other, has their soaps mixed up.

Incidentally, the number eight song in England at this time is about our old friend, the Lone Ranger.

A postscript: When I returned home from the above trip, I found the spring issue of the NARA News waiting for me. In it, Mike Gerrard of London, England, had written a review of American radio after traveling around our country. For fun, I sent an early draft of the above to him, and editor Kean Crowe has agreed to print his rebuttal.

11 August 1979

Dear Jim,

Many thanks for your letter and for taking the trouble to send me a copy of your article. It's always interesting to hear another person's point of view, and it shows, I think, that maybe one tends to praise the good things about, in this instance, our radio and TV, simply because you get used to the bad things and hardly notice them. The question about what you can pick up in different places is a good one, and it's quite true that in some parts of the country you still can't even pick up TV or radio. That subject is usually raised when, for instance, the BBC pays out a few mill-

ion pounds to buy THE SOUND OF MUSIC for TV showing, and then claim it isn't economical for them to put up the transmitters needed to bring TV to outlying areas. I regard it all, though, as typical British idiocy of the type that made the GOON SHOW what it was. The BBC recently changed the wavebands around, and there is no kind of overall planning strategy, I don't think, everything's a bit chaotic. That's because, I suppose, we don't have the capitalistic go-getting approach of America, where you know where you stand and there's lots of competition around. With the virtual monopoly that the BBC has, it's inevitable, specially with the English character being what it is, that it leads to complacency and a certain craziness.

What I tried to show in my article was the range of radio programmes that there are here, as opposed to the very limited choice of news, music, phone-ins, etc. in America. You criticize our music output, which is fair enough as it doesn't tend to cater to any particular minority interests, which is a big complaint from people interested in music. But you have so much air-time devoted to music that you have plenty of time to cater for all kinds, whether it's hard rock, rock and roll, country and western, or whatever.

There is a reason for those endless 'dedication' programmes, by the way, where they spend more time reading out the names of people who want the record than in playing the record itself. We have a thing called 'needle time' here, which is a limit set on the amount of recorded music that can be played per hour, averaging it out over a week, I think. The limit is enforced by the Musician's Union, who say the endless playing of recorded music as being a threat to the livelihoods of musicians. You can understand their point of view, but the needle time limit is one reason why we don't have round the clock radio here, and also explains why there are a certain number of talk shows, even on the music channels—the biographies of singers, groups, etc., or the teenage talk shows interspersed with records now and then.

I was surprised that you were surprised at the quality of the drama here, that you found the standard pretty low. Maybe you watched the wrong shows—I hope that's what it was! Or maybe I watched the wrong shows in the States. I do feel that if I ever went to live there, which I would like very much to do, I would really miss the radio

and TV drama and comedy shows. The BBC do very good adaptations of 'Classic' novels—they did I CLAUDIUS, which was magnificent, and another good one recently was THE MAYOR OF CASTERBRIDGE, which starred Alan Bates and was adapted by one of our major playwrights, Denis Potter. If you were able to watch these things, year in and year out, I think you would be impressed. The regular series, such as PLAY FOR TODAY and PLAY OF THE MONTH, have a consistently high standard, especially PLAY FOR TODAY, which now attracts many of the young stage writers to the bigger audience that TV can offer.

I think the fact that you were surprised to hear some four-letter words on TV and radio here is relevant. I know the censorship standards that they generally have in America, and I think this means that you get to expect a certain level of programme, you get to know the boundaries within which your TV and radio work, and you judge things within those limits that you have come to accept. There is far less censorship here, although still too much in my opinion, as I don't think drama or comedy (or art of any kind) should be subject to outside censorship. I do think this means that our understanding of what makes good drama on TV is different from your understanding. Not just the censorship, but it's an example. The Medium is the Message, and the BBC and England are very different, say, from NBC and America. That's probably why you didn't respond to our TV as maybe I would hope that you would, and similarly why I didn't respond to American TV as being anywhere nearly as good as our own. As long as people continue to actually care about what's being shown, that's the main thing. I hate the idea of the indifferent TV audience just accepting whatever's put out without any kind of awareness of what it's about.

Well, I thought I'd put a few things like this in a letter, as I doubt if I'll have time to do even a very short response for you to print, though it's very kind of you to give me the opportunity. But I'm off on holiday in a week's time, and most of my time between now and then is taken up with trying to sort things out and also see a few plays that I know will have finished before I get back. I'm going for three weeks, camping in France and Spain, and when I get back I'm having a friend to stay prior to his going to live and work in Spain. So things are busy,

and I wish I had more time to write things for NARA News, but I'm on the verge of finishing working in order to concentrate on writing full-time and travelling abroad, so I'm trying to get more substantial things written, like a novel and a children's book I've been working on. I expect you'll understand that.

Still, it was good to hear from you and hear what you had to say, and I do hope you enjoyed your driving in England and Ireland, despite having to put up with the strange ways of the BBC and all that.

Thanks for writing.

Best wishes,  
Mike Gerrard

((Editor's note: Jim Snyder sent Mr. Gerrard a letter after he received the above, asking permission to print it in the IP. His affirmation is also interesting and follows. -KFC))

1 September 1979

Dear Jim,

Thanks for writing, and by all means use my letter..or bits of it, you'll probably need to cut one or two things out, I suppose. I can understand your views if you came across episodes of "Crossroads"! It is the worst show in the history of world television, I think. On one side I have to plead with you not to judge our TV by that show, and the ones that are like it.... but on the other hand, I have to admit that it is one of the most popular shows, so you have to take it into account. I suppose it says a lot about the British people, as well as about TV here, and you can't really say to someone, "Well, what about that marvelous drama series, or those brilliant comedies?", when such shows are rather in a minority and most people want to watch rubbish. An interesting story that might amuse you—there has recently been a strike by ITV here (the independent TV company that rivals the BBC and covers the various regional companies like Granada, Yorkshire, London Weekend Television, etc.) and the strike has been going on for a few weeks now. All that is put on the screen is a card saying that due to industrial action there will be no further programmes on this channel today. There was a story in one of the papers that the audience ratings figures show that a million people watch the card. Now that's the kind of apocryphal story that is invented as a joke, but which no one

(continued on page ten)



BY  
CHUCK  
SEELEY

CASual Comments is dead; long live Between the Wavelengths. The reason behind the name change is, of course, that incredibly poor column logo that appeared last issue. I cannot adequately express my feelings about that logo in a family publication. The perpetrator should not actually be shot; a simple lobotomy will suffice. (Gee, I kind of liked it-it sure looked like Charlie, I wonder who drew it?-Ed.)

\* \* \*  
One of the items I picked up at the OTRcon was The Shadow Scrapbook by Walter B. Gibson. Gibson is, in effect, the creator of the Shadow but is most closely identified with the character's pulp magazine incarnation. The Scrapbook is a large softcover volume, 162 pages, and retails for \$8.95. The publisher is Harcourt Brace Jovanovich. Mystery-writer and enthusiast Chris Steinbrunner contributes a preface and Anthony Tollin, a production manager for DC comics, is listed as contributing editor. Of the seventeen articles and features in the book, Tollin is responsible for six, Gibson for nine, and two are uncredited.

I enjoyed the book for the most part. It's an interesting situation: I very much enjoy reading about the Shadow, but I'm not all that thrilled with reading the Shadow novels themselves. Oh, I've gone through four or five of the novels during their various republications in paperbacks, plus a few of the paperback originals of the mid-sixties that served as my introduction to the printed Shadow. None of them have grabbed me enough to want to continue. Part of the problem may lie in the fact that I'm not very interested in mystery novels per se, naturally there are exceptions.

It's too bad. I feel I should enjoy reading the Shadow because of what he is: a dark avenger of the night, a vigilante much more concerned with Justice than Law. That kind of character has intrigued me since I was captivated by Zorro at age 7. I still read Batman, another archetypal avenger, now much more an awe-inspiring creature of the night than in the bad old Sixties.

To get back to the book before wandering too far afield: there is a

Shadow novelette included, "The Riddle of the Rangoon Ruby". Gibson wrote it and this is its first publication, however there is no indication as to when it was written. Including the novelette in this book was a mistake. After reading Gibson's marvelous tale of the creation of the Shadow and of the Shadow's various exploits, out-fighting and out-witting innumerable foes, striking from the shadows with his twin forty-fives spitting lead, the reader is treated to a simply commonplace detective story. The Shadow need not have appeared in "The Riddle of the Rangoon Ruby", any detective could have been plugged in. There's nothing in the story that makes it a distinctive Shadow tale.

Most of the book is devoted to the Shadow magazine. Of the features in the radio section, I've found the program log of good value. It has a good deal more information than any other Shadow log I've seen, and includes programs other than THE SHADOW on which our hero appeared (which will make a good trivia question sometime; see elsewhere in this issue).

Tollin contributes a brief history of the program (he compiled the log as well), illustrated with many pictures and reprints of contemporary ads and articles. There's a reprint of a four page story from a Street and Smith comic book that is in effect an extended ad for the program and it's hilarious. A full script of "The Death House Rescue" broadcast 26 September, 1937 is included, in a foolish format that leaves almost half the page blank. There are also excerpts from Orson Welles' final SHADOW broadcast and from a script written by Bret Morrison. And that's it for the radio Shadow.

Tollin gives a short overview of the Shadow on screen, illustrated with a good many stills. However, I do not believe that he screened the 1940 Columbia Shadow serial that starred Victor Jory. Tollin notes that the serial "faithfully brought Gibson's pulp character to celluloid life", which is simply not true. Check the Shadow issue of Memories for a deeper look at the serial.

Gibson details the creation of the Shadow newspaper comic strip in the Forties and a complete story is reprinted here. It is apparently the first strip story, to judge from the numbering, and runs 48 installments. However, it is not at all interesting story-wise. It is interesting because it reveals yet another version of the Shadow character.

The book is rounded out by a

ten page section on codes used by the Shadow, reworked from an article Gibson wrote for a book on codes and cyphers several years ago; brief looks at Shadow premiums and Gibson himself; and an all too brief assessment by Tollin of the Shadow's revival in print and on radio in the past 15 years or so. The superb shadow comic book of 1973 is disposed of in two sentences.

That comic, by the way, is highly recommended, and ought to be available relatively inexpensively from comic book back issue dealers. Published by DC, it featured the striking art of Michael Kaluta in five of its twelve issues. The stories were set in the Thirties and Kaluta's art neatly embodied the era. The Shadow depicted was the pulp character, hewing closely to the original. The issues to look for are numbers 1-4 and 6. The last issue, #12, is also interesting because it presents the Shadow and his agents in battle with the Avenger, another Street and Smith pulp character that you may be familiar with through the paperback reprints of a few years ago.

And we've wandered away from the book again.

In spite of my criticisms, I did enjoy the book, primarily for Gibson's long article on the character's creation and the program log. However, the book is just what it says it is: a scrapbook. It certainly isn't the definitive work on the Shadow, in any of his incarnations. For detail on the pulp magazine, it doesn't even approach Frank Eisgruber's excellent study, *Gangland's Doom*, published in 1974. And I suspect that Will Murray's upcoming book on the Shadow pulp will be even more exhaustive. The program log may be as close as we'll ever get to a definitive piece on the radio show. The comic and screen Shadows still lack any decent documentation in one place.

Is it worth \$8.95? I guess. I was suckered into paying \$9.95, which at the time I thought was cover price, because of autographs by Gibson, Steinbrunner, and Tollin. That was a learning experience. However, if you're at all interested in the character, especially the pulp version, it's worth it. If you're strictly into the OTR Shadow, hang around. I'm sure xeroxes of the log will be found here and there.

\* \* \*  
Thanks to member Jerry Nost-

rand's generosity, the club appears to be back on its feet. As noted last issue, Jerry donated \$75, 000 to the club. That \$75 will enable us to get MEMORIES rolling again, get that special extra out that we've been hanging onto for about a year, and pay for this issue of the IP. We all owe Jerry many thanks.

I'm certainly happy that I wrote that article in IP#39. It steamed Millie enough to make the last two IPs look very good, and it showed a lot of people the mechanics of the club. It helped precipitate a vote at the November meeting in which it was decided, with an immense majority, to support the mail members. As Kean said last issue, 1980 looks to be a good year for the club after all.

((EDITOR'S ANNOUNCEMENT: The special extra Charlie mentioned is being sent out in December and you should have it around the time you get this IP. You will get a copy of the rare digest magazine SUSPENSE, which was inspired by the CBS series of the same name. This fine book is from 1951 and features some very well-known mystery writers. A very special thank you from the OTRC to that super southern man, member CORB BESGO for supplying the books. -KFC)))

RETURN WITH US TO...

Bill  
Duff

# GARRY MOORE



THOMAS GARRISON MORRIS WAS A YOUNG, ENERGETIC PERFORMER WITH A GREAT CLIT WHEN HE JOINED AMERICAN OVERNIGHT'S CLUB MATINEE BROADCAST FROM CHICAGO IN 1938. A LISTENER... A WOMAN FROM PITTSBURGH... WON \$50 IN A CONTEST CONDUCTED BY THE SHOW TO RE-NAME HIM. SHE SUGGESTED GARRY MOORE.

MOORE'S CAREER REALLY TOOK OFF WHEN HE TEAMED WITH JIMMY DURANTE ON THE COMEDY CONCERTS CARAVAN, A HIGHLIGHT OF THEIR ACT WAS MOORE'S RARE-FIRE DESCRIPTION OF HIS PREVIOUS OCCUPATIONS (REMARKABLE FOR A FORMER STUTTERER)...

I USED TO WORK IN WALNUT CREEK, CALIFORNIA IN THE HAUSER WORKS AS A REPAIRMAN. I WAS A REPAIRMAN FOR THE REFRIGERATOR REPAIR WORKS, REFRIGERATOR REPAIR WORKS, REFRIGERATOR REPAIR WORKS, REFRIGERATOR REPAIR WORKS.

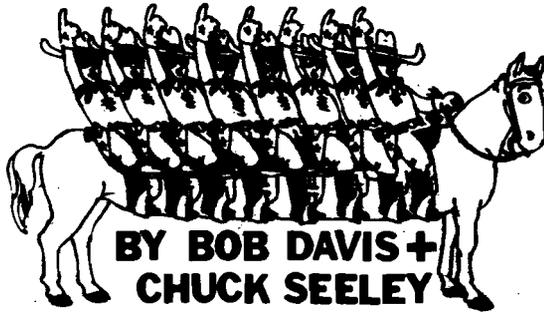
OTHER GARRY MOORE RADIO CREDITS... M.C. OF MEAT THE SHOW, AMERICAN IN HOLLYWOOD TAKE IT OR LEAVE IT.

IN 1950 MOORE MADE HIS TV DEBUT WITH THE GARRY MOORE SHOW. HE WAS AN ANCHOR OF THE GUY A GUY.



DURANTE WOULD THEN TRY TO REPEAT MOORE'S WORDS JUST AS QUICKLY AS HE MANAGED ENGLISH. TO A LISTENER THE CONVERSATION COULD BE LIKE A WORD DUEL BETWEEN TWO TOMACCO ACTORS!

# WHO WAS THAT MASKED MAN ?



Trivia is, according to the dictionary, useless or unimportant bits of information. To those of us that are into old time radio collecting, trivia is a part of the hobby. It stands to reason that the more you know about your favorite character or show, the more overall enjoyment you get out of listening to it.

This column will try to test your knowledge and possibly give you some information that you didn't know before. We have tried to make the questions a little on the tough side because if they were too easy it wouldn't be as much fun and that's what we are out to have with this...Fun...Fun... Fun.

Write in and let us know what you think of this column. Is the test too easy?...too tough?... too anything? Should we stick strictly with radio questions or should we throw in an occasional movie or TV quiz? Please let us know...YOU will dictate how this column is run!!!

On to the questions and no fair peaking in reference books.....

- 1) Frances & Richard Lockridge created what radio series?
- 2) Who was the announcer on the JACK ARMSTRONG program?
- 3) What was the first and last name of NERO WOLFE's sidekick? (The character name...not the actor's name.)
- 4) What radio show played for years as a comedy then suddenly changed into a tear-jerking drama?
- 5) What character's catch phrase was, "Pardon me for talking in your face, Senorita"?...Who played the character?
- 6) Who was Ben Romero?...Who play-

ed him?

- 7) With whose band was Ish Kabibble associated?
- 8) Who played the part of Harrington on MISTER DISTRICT ATTORNEY?
- 9) What was the family's name on ONE MAN'S FAMILY?
- 10) On the FIBBER MCGEE & MOLLY show, what was Mayor LaTrivia's first name?
- 11) "Ugga, Ugga, boo, Ugga boo boo, Ugga" was a catch phrase used on which show?
- 12) Who was the second banana on THE BREAKFAST CLUB with Don McNeil? (CLUE: Fiction and Fact from Sam's Almanac.)
- 13) Who wrote and conducted the DRAGNET theme?
- 14) Name four actors that starred as radio's YOURS TRULY, JOHNNY DOLLAR?
- 15) What was SAM SPADE's investigator's license number?

\* \* \*

Stay tuned for the answers in the next IP. Now let's change the subject: Prizes. Yup, we're giving away prizes to the first OTRC member that sends in the most correct answers to this quiz. The deadline for entries is January 14, 1980. Send your entries to either Bob Davis, 1144 Lovejoy, Buffalo, N.Y. 14206 or to Chuck Seeley, 294 Victoria Blvd., Kenmore, N.Y. 14217. Neatness counts; if we can't read your entry, you don't stand much of a chance.

What prizes? Two prizes, to be exact. The first is a two-inch tall ceramic reproduction of an old radio, a very unique and classy item. The other prize is a reproduction of a Fred Allen script in booklet form. Both of these prizes will go to the winner.

(continued on page ten)

## For Ed Wanat:

## Bing's magic still weaves spell

by MIKE KAISER

The news of Bing's death came over the radio when Ed Wanat was backing the family car out of the driveway. Ed cried.

"I was stunned. I couldn't believe it." A few days later, when the networks showed the clips of Bing's funeral, Ed was a pallbearer, even though he never left the chair in his home at 893 George Urban Blvd.

"I felt I was part of it." You like to think if Bing had, ever known what a devoted friend he had in Ed Wanat, he would have wanted him there with Hope and the others.

Because Ed Wanat is more than a fan. He's more than "White Christmas," "The Road to Rio," and "The Bells of St. Mary's."

He's "King of Jazz," "I've Got The Gal," and the old V-Discs from World War II. He's 500 Bing Crosby records, more than 100 pieces of Bing sheet music, bushels of Bing tapes, bags of Bing catalogues and hundreds of Bing pictures and posters.

He's early Sunday morning at the flea markets looking for Vocalion's 2867, "Sweet Georgia Brown," or Conqueror's 6367 "Thanks," 10-inch 78s, Crosby before he was "Bing."

It's Ed's passion and a devotion that began when he was 16, 84 years ago. "I liked him from the first day I heard him singing in the early 1930s," Ed said. Since then he has accumulated a basement full of memorabilia.

The records, part of 5,000 in Ed's collection, come from around the world, Japan, England, Belgium, Germany and Australia. Many represent bartering with Bing fans in those countries.

There's Colin Pugh of Bristol, England, and F.L. Terrasi of Bangor, Northern Ireland, and the fellow in Victoria, Australia, and the ones in Ontario and Nova Scotia.

Ed even has a line to a Dean Martin Club in Surrey, England. He sends them Martin, they send Bing.

The trades have brought him a Bing T-Shirt from Australia, and from England, a Bing tie and a stack of cassette tapes from The BBC on Crosby's life.

Each new piece brings him a little closer to his goal. But even with all the records Ed has there is still a way to go. The discography on Bing's 78s alone is 40 single-spaced pages. And Ed has been paying \$130 a month to Canada's Movie Star Gallery in California for 24 Crosby pictures a year for quite a while now. They just keep coming.

Although his collection is enormous, Ed's hobby is more an investment of time than money. Take the records for example.

"I'll go 50 cents (a piece). If it's really good I'll go a dollar."

He gets the discs relatively inexpensively because few flea market operators really know what they have. And until Ed checks his catalogues, he doesn't either.

For example early in Bing's career, before he was a star, he was simply listed as the "Vocal Refrain" on a big band album. Later he was one of the Rhythm Boys and then Bing Crosby and The Rhythm Boys.

His wife Dolores will even undertake a flea market expedition on her own to see what is available. When she does, she's got the catalogues.

She and the Wanats' three sons used to give Ed Bing records for Christmas. But that was leading to duplications so now he asks for money instead.

Even though there are few two of anything the record haul from last week totaled 20. Most are added to the 4,500 non-Bing swing era collection.

Take Ed's Harry James records for instance. Ed's fellow members Buffalo Old Time Radio Club look at them with a covetous eye.

"They asked me when I was going to leave the house," he said.

The Club meets the second Monday of every month in the Wanat basement. The group boasts nearly 30 active members with over 100 from out of state. They regularly exchange tapes and information.

And, although Ed is interested in other artists and plays a lot of Eddie Cantor and Al Jolson, for example, he's pretty much of a hardline Crosby guy.

He's even got to collecting Bing's imitators. There's Dick Todd, a singer from the '30s who Bing tried to sue because he was imitating the classic Crosby sound.

Then there's Michael Holliday. If you didn't have the album cover, you'd think it was Bing. Even Ed had to do a double take.

You might not be able to trust your ears if you heard a few of Ed's Bing records not meant for release.

"Bing did a little crooning and swearing in this one," Ed says smiling as he holds up a blank label 78. Flubs are also highlighted in the album "Both Sides of Bing Crosby."

The other side of Ed Wanat, the side that supports "Crosbymania" is his job in the storeroom at Curtiss Wright, a position he had held for the past 27 years.

His days are spent at Curtiss. But the evenings are set aside for his basement retreat. In fact, Dolores recuperating from surgery recently had to finally plead with Ed: "would you please come up and spend some time with me?"

There aren't any indications Ed is ready to change his life style or to alter his life's "work." He casually thumbs through one of his Crosby discography books.

"There's a lot in this book I don't have." And a lot more Sundays left.

Besides, as home videotaping equipment gets less and less expensive there is a possibility Ed might start collecting Bing's movies. Why not? He's got darn near everything else.



Ed Wanat models his T-shirt from Australia and an album of Crosby's.

WHO WAS THAT MASKED MAN? (cont.)

We also have a master plan. We'll be doing this trivia quiz column for a while and we'll be giving away the prizes mentioned above with each quiz. But in May we'll be giving away different prizes in a special Grand Master Trivia Quiz, so it might be well for you to use these little ones as 'tune-up' quizzes. The Grand Master Quiz will be a skull-cracker.

But that's not until May. For now, go to it on this little quiz and the little ones to follow. Come on, everybody now. We don't want Jim Snyder and Dave Reznick to have their mantelpieces littered with little ceramic radios.....

((Editor's note: Chuck and Bob are well-known local trivia experts, appearing regularly on a local radio talk show. Give them your support by trying to win a prize. Even if you lose, at least be in the running. -KFC))

WIRELESS WANDERINGS (continued)

seems quite sure about...it could well be true! I'd certainly prefer it to "Crossroads".

But there is the occasional bright spot. The BBC have started rerunning some old American TV comedies, which haven't been seen since originally broadcast. Last night was the first, an episode of the marvellous Bilko. Next week is Lucy, then Burns and Allen, and finally Jack Benny. They're going to rotate like that for the next 52 weeks. So that's my Friday nights spoken for for the next year. You know what our TV is like and that we don't have the multi-channel TV that you have, with repeats of old shows, films, cartoons, etc., all the time along with new programmes. Shows like Jack Benny just haven't been broadcast for about twenty years - and, of course, when you see the rubbish that is put out, you wonder why these shows aren't seen. Another of the enigmas of British broadcasting.

So thanks for writing, and I hope your column is read with interest.

Best wishes,  
Mike Gerrard

**Your Hit Parade**

Weekly listings and the artists  
with this week's top tunes



9:00

REVIEWS:

COLLECTOR'S CORNER #21, Nov. 1979, \$7.50/12 issues from Old Radio Warehouse, P.O. Box 267, Centuck Station, Yonkers, N.Y. 10710. Edited by Joe Webb and Bob Burnham.

I keep looking for more in each issue of CC. Each issue is 16 pages, but somehow seems less. Perhaps I'm just used to all the different things that are packed into the IP. Anyway, CC #21 has two articles this time out. The first, and better of the two, is another of Dave Reznick's fine opinion pieces, this time discussing nine radio actors who have made the most impact on him. It's an interesting list, because none of them are what would be termed stars, in the sense of Jack Benny or Edgar Bergen. The most well-known people on Reznick's list are Lionel Barrymore, Cathy and Elliott Lewis, and Raymond Edward Johnson. All of the people on the list are radio actors, journeymen of the trade. The other article in this issue is an overview of the GOON SHOW by Frank Thomas. I found the article to be more interesting than the GOON SHOW itself, a program that I have never really enjoyed, perhaps due to the language barrier.

-Robert M. Hightower

THE WORLD OF YESTERDAY and UNDER WESTERN SKIES #8, edited and published by Linda and Ron Downey. WOY is six issues for \$10; UWS is four issues for \$6. Both from 13759 60th St. North, Clearwater, Florida 33520.

THE WORLD OF YESTERDAY #24 = Thelma Ritter; "The Perils of Pauline" and other silent serials; June Preisser; Felix Arndt, composer; Lum & Abner; and Helen Kane (aka Betty Boop). And more.

UNDER WESTERN SKIES #8 = The Compleat Sunset Carson. And more.

Both of these excellent magazines are packed with photos. Many photos. And more.

Come, I will conceal nothing from you. These are absolutely splendid publications, well worth their price.

-Chuck A. Seeley

**PERRY MASON**

2:15

Another Great  
Story From  
Police Files!



## FORUM\*\*\*

21 November

Dear Kean,

I've been meaning to write you ever since you took over the helm of IP, and have finally gotten enough ambition.

Charlie Seesley sent me the tape of November's club meeting. It reminds me of my days as a Boy Scout.

I have some humble opinions, and after hearing the tape and reading Charlie's remarks in #39 of IP, I am going to try to put them on paper. I have belonged to the OTRC since about the fourth or fifth month of its existence. It is the only source of information I receive regarding OTR. I look forward to a monthly issue of IP for news, reviews, Crystal Eggs, Wireless Wanderings, Circuit Writers, et al. For the annual dues, I feel that I am at least entitled to this and at least two issues of Memories. The point being: OTRC is my sole source of news of the hobby. Second point: OTR hobbyists are not exactly in one of the most popular hobbies around, but still, there are enough of us to band together to share ideas, tapes, etc. I think that the mail membership should be considered equals in the club. After all, we are the ones that make up the largest number of members. It's great that there are enough of you in the Buffalo area so that you can gather once a month to meet face-to-face, talk about your mutual interests, listen to tapes, trade, have the all important coffee and doughnuts, and just shoot the bull. Maybe it would be possible to see movies every now and then. But let's stress the importance for us mail members so that we, who are scattered throughout the states, can keep in contact. More thoughts: Millie has done an excellent job. IP is something that should, however, have a strict deadline for material submitted and for the printers. Granted, Millie has been more than gracious to print each issue at substantial savings compared to other outfits. But would it not be a wise move to

invest some extra bucks with a printer that would always do a good job? A printer that you could drop off the originals on one day, and two days later get the finished product? With consistency? While I am on this subject, the IP should be a monthly thing. Maybe, just maybe, if things got iffy, the August issue could be ditched. My reasoning for this is that the editor deserves a break, and the summer time does offer more than OTR. But all in all, I would rather see a monthly IP. Poverty has been the cry of the club for a long time. Well, fine. But when the club shovels out this cash for the banquet without any fair notice to the mail members, well, that is plain nonsense. A club should be for all, for all to vote. I found out about the dinner just days before it was to occur. On the tape I heard mention of complimentary IP's. Is it for certain that the club is getting its moneysworth from them? Are Hello Again, NARA News, RHAC, Sperdvac, and the like plugging the OTRC? What would it cost the club to get a mailing list from someone like Joe Webb and try to reach all the known OTR fans with a sample IP?

Sorry to be so long winded, but I'm on a roll.

\$1275 is the projected intake of the club for January, to cover through the year. \$500 of that alone should go to the IP's printing. If the club can put out a good-looking, informative IP each time around, on time, that would be one of the best advertisements for the club going. Perhaps the club could work out some deal with a big OTR dealer (Mar Bren, for example) to advertise in the IP. The only regular ad I have seen in the IP is for NRT. Maybe one page a month could be devoted to ads. The want ads by members is really not so hot either. Maybe, here again, ads could be run at a flat fee of \$1 for 25 words. Let's face it, every penny helps.

Memories. Ah yes, sweet memories of Memories. I was glad to hear on the tape a member has been kind enough to offer to Xerox off the next one. But is the quality going to be ok? Some people may say, "It's not up to par, but at least there is a Memories out." I disagree. If it looks good, with crisp reproduction, that's fine, but let's not forsake a good quality just for the glory of coming through with an issue.

The reference library is a joke. I have yet to see anything that would really prompt me to bor-

row it, but, let's not ditch it. If the club someday brings in some cash to throw around, it would be a wise investment to put it into the reference library. Also, as far as that goes, I like the idea of getting tapes of rare shows or early generations from dealers to put in the library.

Ideas for fund raising. Did the bumper sticker idea die? Back issues must be able to pull in some money. The club could also look into the possibility of selling logs of radio shows. These always prove to be popular. I think that there is great possibility out there just waiting for someone to come knocking at its door.

The club has great potential. I for one am not going to be a rat and say goodbye and good night. I refuse to be a rat deserting a sinking ship because the ship aint sinkin'. It's just hit some rough weather. Here's a check for my 1980 membership.

Best,  
John Wells

((Believe me John, I've no complaint with long letters. I need something to fill these pages with. I can't answer all of your questions, but some I can and will. The printing situation is stable at the moment, but no printer in our price range is that reliable. The IP is still planned as a monthly, although I can no longer guarantee 16 pages each issue. This is due more to a lack of definite contributions rather than money. It is never a certainty, but we assume our complimentary copies are deserved. A mailing list would not solve anything as the cost of sending out a large number of complimentary IPs would cause more harm than good. Advertising in the IP is possible, but unnecessary if the money is properly managed. For the record, I'm against paid advertisements in the IP. The NRT is done on a trade basis, at least that's what I've been led to believe. The Tapespondents section is a good service, if it's effective. If any member has gotten something from their ad, I wish they'd let me know. Frankly, I won't know how Memories will look until it's done. The IP is enough trouble for me. Beyond what's already in the files, I can't see how the magazine can fill its pages, judging from the hard time I

have getting enough to fill the pages of the IP. The libraries are both dependent on contributions from members and use by members. If you find either lacking in material, consider what you have contributed to them or how you've used them. Perhaps members with ideas for material could send lists of what they think would be good purchases from the various dealers and maybe some members who have the items already may contribute them to the club. The bumper stickers died very quietly. Most of the water seems to have been bailed out, but there may be more storms ahead.

12/7/79

To the Bird-

Some of the responses to my Circuit Writers column in IP #39 in last issues forum were interesting. A few in Jerry Collins' letter are especially worthy of note.

Jerry mentions that, as OTRC President, he thought it only appropriate to reply to my article. I should think it would have been more appropriate for him to have written that article in the first place. He is the club president and it is his responsibility to keep the members informed on club goings-on, instead of leaving it to an interested observer.

Jerry goes on to discuss my "attack" on our printer, Millie Dunworth. I fail to see how simple presentation of facts constitutes an "attack" on anybody.

Finally, Jerry says that a characteristic of maturity is the ability to live and work with all types of people. That may be maturity, but it doesn't strike me as good sense. If I don't like somebody, I generally avoid that particular person. To work with someone you don't get along with is just foolishness. Nobody has to subject themselves to such a situation.

One comment made at the November meeting particularly amused me. An astute member observed, "We didn't lose money on the banquet, we lost it on the speaker's fee." Now there's a line so fine that the term used to describe it in engineering circles is unprintable in a family publication.

Your pal,  
Chuck Seeley

((Resisting the temptation to go into a dissertation on the various aspects of the human condition, I would just mention that banquet chairman Pat Capella recently resigned from the club.-KFC))

December 9, 1979

Dear Mr. Crowe;

I received my November issue of IP (#40) yesterday. I have only my usual complaint-it's far too short. However, as editor of the Cleveland Railroad Club Bulletin for some seasons, I have some idea of the difficulty. In the 2 $\frac{1}{2}$  or so years that I have been a member, the IP has been a very welcome publication.

In reading thru I think I have noted some controversy. Those of us out-of-town have little to complain about if the local members wish a picnic or whatever. I do think it would be nice if you would let us know where and when the meetings are held in case any of us get to Buffalo, and the picnic too!

Just what can I do to help out? I have no contacts, I rely on publications for my information in the field. I do not even know personally another collector of OTR, altho I assume that somewhere in Cleveland there is another.

Mr. Collins discusses the tape library. It seems to have grown considerably since the last catalog was issued. He must keep in mind that what is a popular show to one may not be to another. Ratings can seldom do more than give an idea of quality. What is a rare show? I assume that if I have it that it can't be rare. He is right that the members should donate more shows, I will get busy.

I cannot comment on Mr. Seeley's article because issue #40 is the first one I have received since #36. I was afraid that you had gone out of business. I realize that I have moved, but I did send a change of address notice, besides the Post Office forwards first class mail. Would you please send me the issues I missed? Thanks!

Yours truly,  
Bruce Young

((Neither the picnic nor the banquet were definitely scheduled until shortly before their happening, ergo the notice in the IP could not be included in time to let you know about them. You can help out in many ways, but just letting us know how you feel about the club and the IP is the easiest. Write us letters or articles (if something happens you feel others would enjoy or just reminisce about a favorite show or performer), rate tapes, or whatever. Mostly, just let us know you're out there and if you like or dislike something we're doing.

The tape library's growth hasn't been that considerable, but with the ratings and all a new catalog is needed. Truth to tell, our tape librarian, Dom Parisi, has been working on a new listing for some time. Unfortunately it is taking longer than anticipated to complete. The new list should be ready in early 1980. Be patient. I'll see what I can do about getting you the IPs you've missed, but let me remind members that circulation is a different department. I type up and put together the IP, but after that it's out of my hands. All complaints of not receiving issues should be directed to the reference librarian. (-KFC))

To Kean Crowe and Fellow OTRC Members:

Do I detect a feeling of uncaring among members?

It's sad when a once fine newsletter containing valuable information has been reduced to arguments and dissatisfaction.

News about the club and its functions are important, but this is an OTR club. Let's see a little bit more OTR. If writers are hard to come by how about direct reprints from newspapers or magazines?

I've been a moderate contributor to this publication and have supported the club for a couple of years now, and even I am thinking of cancelling my membership when my subscription runs out.

Giving a nicer look to the publication and concentrating on non-local members is a step in the right direction. I can't wait for Memories to return and look forward to my free gift. I may yet change my mind.

Please excuse the sloppy way this letter was done, but as yourselves, I too am very busy, but never busy enough not to care.

Enclosed is an article I hope you will enjoy. (See next page. -ED.)

If anyone's interested, I am the official Old Time Radio drawer on a local VHF show called Uncle Floyd (Though my artistic skills leave much to be desired-anyone can send a picture in.). If you're in the area and have never seen the show, watch it.

Best of luck,  
Frank Amico

P.S. Received November newsletter on 12/8. P.O. to BLAME!!

((Don't storm your local post office, the IP was sent out about

a week late due to a vacation by the member who takes it to be printed, and because of some sluggishness on my part. Uncaring members is a common ailment in organizations of this type. Interest seems to have increased lately, though.

Now a few words about the ILLUSTRATED PRESS. While some members do not care for the arguments taking place, I am thankful for them. Without the recent controversy, those issues of the IP would not have been sixteen pages. Nothing that has appeared in the IP since I became editor has taken the place of something else, notably OTR material. I do not generally care for reprinted material in the IP unless it is of exceptionable quality. Some of the recent reprints here did not entirely please me, but they were better than anything else I had to use, which is very little. Some material is better than none, I hope, but at the same time the reprinted material is also in short supply. If members have articles from other sources that relate to OTR and are of quality, they should send them in (or good photocopies) for consideration here. In conjunction with this, I would like to ask any members with knowledge or articles on the radio Private Eyes (Richard Diamond, Nero Wolfe, etc.) or who could do articles based on that theme to especially write to me.

Belated holiday greetings to you all. See you next time.  
-KFC))

## Grand Ole Opry

Red Foley sparks a mountain festival with fun, music and song



10:30

## Real Live Dummies

Charlie McCarthy and Mortimer Snerd were more than just dummies in the household of the late EDGAR BERGEN.

CANDICE BERGEN says as a toddler, she thought they were her brothers. They breakfasted with her every morning, telling her to

sit up straight and eat her cereal while her ventriloquist father sat at the table in apparent silence.

New York magazine says the rude awakening came one day when Candice opened a closet door and found six replicas of "brother" Charlie — hanging on hooks. The magazine says that story — and many more — will be told in a book she's writing about life in a home with more voices than people.

*Big entertainment news! Bergen's back — with old friends, a wonderful new show.*



# ON RADIO

## National Radio Trader

*We're still growing like a weed . . .*

Can you tell us why?

- Is it our professional printing and editing?
- Is it our ads from traders around the country?
- Is it our features like —

*From Out of the Past Comes Radio In Review  
Radio Roots  
Ye Olde Equipment Shoppe  
Radio Answer Man  
Radio Crossword*

- Is it our news of clubs and old-time radio happenings?

*Whatever it is . . . we're still doing something right!*

If you're not already a subscriber, send for free sample issue mentioning where you saw this ad.

Write:  
National Radio Trader  
Post Office Box 1147  
Mount Vernon, Washington 98273

*Then . . .*

Please tell us what we're doing that's making us grow like a weed!

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

**NEW!** Douglas R. Keeney, 271 Westgate Road, Kenmore, N.Y. 14217-looking for FIBBER MCGEE AND MOLLY shows he doesn't have with sponsors Pet Milk and Reynolds Aluminum-on cassette; ANDY AND ANDY MUSICAL HALL shows besides the one of September 23, 1954-on cassette; LUX RADIO THEATER (?) Young Man With A Horn with Jo Stafford-on cassette; and Buffalo Evening News Calendars (16 x 20) with subject of children on them (1920's - 1940 are paintings, 1941-1954 are photographs) and with the calendar pads still on them.

Pete Bellanca, 1620 Ferry Road, Grand Island, N.Y. 14072-looking for the pre-game show from the 1978-79 AFC playoff (Houston vs. Pittsburgh) and any AFL game. Will trade two hours for one.

Corb Besco, 815 Greenwood Avenue, NE Atlanta, Ga. 30306-wants cassette of IN SEARCH OF... episode which examined the Sherlock Holmes character. Also looking for the SEARS RADIO THEATER for 2/14/79, "The Thirteenth Governess", with Howard Duff and Linda Kaye Henning.

Gene Bradford, 21707 Rosedale Street, Clair Shores, Mich. 48080-wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs.

Doug Brown, 409 Louisiana Avenue, Cumberland, Md. 21502-Looking for BREAKFAST CLUB.

Ed Carr, 216 Shaner Street, Boyertown, Pa. 19512-Wanted: ½ show lists from collectors of transcription discs, or if you have friends who collect discs, have them send me their lists and I will try to find the other half.

M.R. Ciel, 112 Central Avenue, Hillsdale, N.J. 07642-Wants: PRESENTING BORIS KARLOFF, FRANK MERRIWELL, GREEN HORNET, and NICK CARTER, all on ¼ track.

Millie Dunworth, 47 Kamper Street, Buffalo, N.Y. 14210-looking for THOSE WE LOVE starring Nan Grey, Richard Cromwell and Donald Woods.

Ron Laporte, 1057 Felix, Windsor, Ontario, Canada N9C 3L4-looking for any GRAND OLE OPRY with Hank Williams. Also looking for THREE SHEETS TO THE WIND with John Wayne.

Stu Mann, 44 Ganson Street, North Tonawanda, N.Y. 14120-looking for DAMON RUNYON THEATER and THE LONE RANGER. Will trade two for one to get them.

Al Olson, 4601 Terracewood Drive, Bloomington, Minn. 55437-looking for SETH PARKER and SNOW VILLAGE SKETCHES. Will buy or trade.

Bruce Rittenhouse, 327 Marquette Drive, Rochester, Mich. 48063-looking for SUPERMAN, FLASH GORDON, and a MAJOR BOWES AMATEUR HOUR from September or October 1943 with an appearance by a Detroit Chrysler worker.

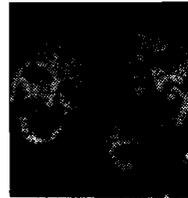
Jim Snyder, 517 North Hamilton St., Saginaw, Mich. 48602-Looking for any LUX RADIO THEATER shows he doesn't have. Will trade two for one to get them, and has over 300 to choose from.

## LOOKY! SPOOKY!



**Mystery Theater**  
8 P. M.

Tonight Arthur Shirley stars in a thriller, "The Invisible Hand Claw"! A suspenseful drama that will keep your hair on end! Be sure to listen in!



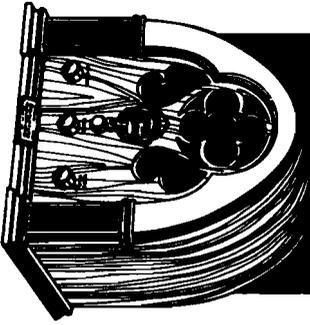
**Mr. & Mrs. North**  
8:30 P. M.

Joseph Curtis and Alice Frost co-star in another exciting drama—what a gripping mystery in an unexpected way. Don't miss 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.

### 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.



**OTRC**



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