

Illustrated Press

No.65 - Feb. 1982

THE OLD TIME RADIO CLUB

SINCE 1975

B O N U S S I Z E D I S S U E



c a p t a i n m i d n i g h t



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$15.00 per yr. from Jan. 1 through Dec. 31. Members receive a tape listing, 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 \$3.00 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 \$7.50 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$15.00 for the year; Feb., \$14.00; March \$13.00; April \$12.00; May \$11.00; June \$10.00; July \$9.00; Aug. \$8.00; Sept. \$7.00; Oct. \$6.00; Nov. \$5.00; and Dec. \$4.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

THE ILLUSTRATED PRESS is the monthly newsletter of The Old Time Radio Club headquartered in Buffalo, N.Y. Contents except where noted, are copyright © 1982 by the OTRC. All rights are hereby assigned to the contributors. Editor: Richard A. Olday; Assistant Editor: Jerry Collins; Production Assistance: Arlene Olday; Production Manager: Millie Dunworth; Graphic Coordinator: Corb Besco. Published since 1975. Printed in U.S.A.

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

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

ILLUSTRATED PRESS (letters, columns, etc.) & OTHER CLUB BUSINESS:

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(716) 684-1604

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

TAPE LIBRARY & BACK ISSUE DEPT.:

Ken Krug
49 Regal
Depew, N.Y. 14043
(716) 684-5290

BACK ISSUES: All MEMORIES and IPs are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.

The Old Time Radio Club meets the second Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meeting starts at 7:30 p.m.

DEADLINE FOR IP #67 - March 8
#68 - April 12
#69 - May 10

ADVERTISING RATES FOR MEMORIES

\$25.00 for a full page
\$15.00 for a half page
\$ 8.00 for a quarter page

SPECIAL: OTR Club members may take 50% off these rates.

Spring Issue Deadline - March 15th
Fall Issue Deadline - September 15th

THIS ISSUE IS DEDICATED TO JIM SNYDER IN RECOGNITION OF HIS OUTSTANDING CONTRIBUTIONS TO THE OLD TIME RADIO CLUB:

RATING THE OTR DEALERS....

Wireless Wanderings



JIM SNYDER

It seems to be more or less expected of me to write a column each year in which I evaluate dealers of OTR tapes, so here we go again. In the past it has been my practice to use reel tapes, which are what I collect, but it has occurred to me that probably there are more collectors of cassettes than reels, so this time around we are devoting our entire effort to dealers of cassettes. Unless noted, the dealers handle nothing but cassettes. My purchases, unless otherwise stated, were of 60 minute cassettes; in other words one thirty minute show on each side, or one sixty minute show split in the middle. I noted that most of these shows have commercials missing, probably so they will fit on cassettes which don't usually seem to run the advertised time. I have donated all the tapes I received to the club lending library. As usual, some warnings: my evaluation is based on a limited number of purchases (usually three cassettes) from each dealer, and my experience and what I receive may or may not be representative of the total operation. Secondly, there is a time lapse of six months from when I first request catalogs to when you read this, so price information for catalogs and/or tapes may no longer be accurate. Sending them a stamped self-addressed envelope should bring you current information. Because of a couple of delays, I experienced, I wish to point out that Federal law states, "If the seller can't ship in a stated time or within 30 days he must notify you of the delay, and

give you a free means to reply." As in the past, the first draft of my comments has been sent to each dealer and they have been invited to reply. The replies follow my column.

About a year ago, Futurewave, P.O. Box 1105, Banning, California 92220, offered to send their catalog for \$3.00. My request to them was returned by the Post Office marked "Not Deliverable." I have been told they are still in business, but apparently the Post Office doesn't know where. Perhaps some of you can fill us in.

Nostalgic Radio Company, P.O. Box 16365, St. Louis, Mo. 63125 advertises a free catalog, in an ad in the Saturday Evening Post. It is a brief "samplers catalog" with the statement that a complete catalog will be sent with the first order. The complete catalog is probably the largest cassette catalog I have seen. Both catalogs and tapes were shipped very promptly, each arriving in a much shorter span of time than any of the other dealers being reviewed here. Price for a pre-set tape (you take both offerings without choice) is \$5.00 per hour, plus a shipping charge. There was no label to identify the tape brand. I rated the sound on the cassettes from "good" to "very good/good." There were some sound problems. Two of the four tapes had cross-talk, from the source tape I suppose, and one 60 minute show was cut at the end of side one so that part of the dialog was missing.

Both catalog and tapes were shipped promptly by Charlie Garant, Box 331, Greeneville, Tennessee 37743. To receive the catalog you must send two first class stamps. This is a custom taping operation where you pick which two shows you want on each tape. They offer both reels and cassettes for a price of \$3.00 per hour, plus a shipping charge. The catalog gives a sound rating for each show, but with one exception which I found correct, I felt that each show I received was graded exactly one grade too high. The sound on the shows I received ranged from "very good" to "good minus." There were again some problems. One show

had cross-talk and drop-outs, and two shows had very abrupt endings, although the stories were complete. The only brand identification on the tapes was a stamped label saying they were made in Mexico.

JELD Old Time Radio. P.O. Box 41624, Chicago, Illinois 60641 also advertised in the Saturday Evening Post. Their catalog, which costs \$1.00, arrived in three weeks and the tapes in two. Shows are rather hard to identify since very few are dated, and in a series like Suspense, where the same title was often used several times, it is difficult to figure out if it is a show you already have or not. This is also custom taping, with you picking which two shows you want on each tape, at a price of \$6.00 per hour, plus shipping. They used K-Mart tape, one of which jammed and required considerable patience getting it working again. The introduction to the catalog states that the sound of all shows would be good to excellent. That was not true of the shows I received. I personally rated one show as "good," four as "good-minus," and one as "poor".

I did not request a copy of the catalog of American Radio Nostalgia, 688 Sunrise Highway, West Babylon, New York 11704; it was one of two companies that sent me their catalogs by direct mail. I suppose they bought mailing lists from one of the OTR clubs or publications. Because of this I assume their catalog is free. While not very long, the catalog is complete in that dates or other identifying information is included for each show. Here again you must take a complete tape, with an hour's worth of pre-determined shows; no custom taping. There is no identification of the tape brand used. My request came in about three weeks. Price is \$5.95 for a one hour tape, and there is a pretty hefty shipping charge. There are no sound ratings, but what I received ranged from "good" to "very good" sound.

A brief sampler catalog cost fifty cents from Radioland Annex, P.O. Box 18402, Irvine California 92713. They enclosed a letter saying that the complete catalog was \$3.00, but that it would be sent free if I ordered three tapes. I did so, but they did not send the catalog. Both the sampler catalog and the tapes took about three weeks. Again each tape is preset as to what is on it; no individual selections. The tape brand is not identified. Price is \$4.00 for an hour long cassette, plus a shipping

charge. The catalog identifies shows by date in most cases. The sound quality ranged from "good-plus" to "excellent". Considering some of the shows I ordered, the sound was probably the absolute best available in these series. Quality appeared to be a keynote here.

Cassette Library Center, P.O. Box 5328, Baltimore, Maryland 21209, advertised their free catalog in the Saturday Evening Post. The catalog came in a little less than two weeks, and the tapes in a little over two weeks. A note acknowledging my order arrived a couple days before the cassettes. Most dates are missing from the list of shows, but it is a custom operation where you pick which two shows you want on your cassette. They do have some unusual offerings, such as a recording of a Ku Klux Klan meeting. Price is \$4.00 per hour and there is no shipping charge. The programs I received ran from "poor" to "excellent". A number of the programs contain serious flaws, and at least one should never have been sold. One program had the opening partly cut in the recording of my cassette, because not enough attention was paid to the length of the "leader". The brand of tape was not identifiable.

Another Saturday Evening Post advertiser was Vintage Radio, 10911 Cactus, Dallas, Texas 75238. Their brief catalog is \$1.00. Their catalog took a little less than two weeks to arrive, and tapes about three weeks. Most of the shows are dated, although one Suspense show I ordered was incorrectly dated. It was not the show I wanted. You get to pick which two shows you want on a cassette at a price of \$3.50 per hour, plus a shipping charge. I couldn't identify the brand of tape. Of the six shows I ordered, two were "good", two "very-good", and two were "excellent". One of the shows I rated good had some "waver" in it and the end was cut by the tape running out.

Because of his Saturday Evening Post ad, I planned to discuss the operation of Carl Froelich, Route 1, Box 158, New Freedom, Pa. 17349, in my August 1978 column on dealers. I don't know when I requested his catalog, but certainly early enough to give me time to order tapes from him for that issue. When the catalog finally arrived (after that issue of the IP was already out), there was a form letter apologizing for the delay, and including a discount coupon for \$4.00. Unfortunately the coupon expired on August 31, and the postmark on the envelope was September 3. Froelich then slipped my mind until I went through the Post ads for this

column. This time it took a little over five weeks, and two requests, to get the catalog, which is free. Since it is free, there was no violation of the law stated in my opening paragraph. The cassettes themselves arrived in a little less than two weeks. His set up is a little different than the others. He also sells reels, and to get this cassettes you must take an entire reel (three hours) on two 90 minute cassettes. This means that one program on each tape, will be broken in the middle. The price is \$13.95 for the two cassettes (three hours at \$4.65 an hour), and there is no shipping charge. The tape used was Maxell. I rated the sound on all six shows I received as "good", but since I could only take one of his complete reels I was not able to take a random sampling through the catalog, as I did with the other dealers.

I received the catalog of Metacom, 1401-B West River Road North, Minneapolis Minnesota 55411, directly through the mail, without my requesting it, so I assume it is free. To avoid federal requirements, Metacom says in their catalog to "allow 4-6 weeks" for delivery. Their tapes arrived seven weeks after my order, exactly six weeks after they deposited my check. Obviously they didn't operate within their own deadline. I cannot identify the tape brand, and Metacom, along with Sherwood House (the next dealer in this review) were the only ones, of the twelve I am reviewing here, that did not put their cassettes in plastic storage boxes. They also issue only thirty minute cassettes, with half of a 30 minute program on one side, and the other half on side two, with an unnecessary and disrupting statement that the show continues on the backside. Generally I rated the shows as "good", but one reel had a great deal of volume flux another had much distortion, and one 30 minute show was only 15 minutes long, with a seven minute excerpt from the "Golden Days of Radio" on the back. The price I paid was \$5.96 plus shipping for two thirty minute cassettes, but I have since received a new catalog raising that price to \$7.95 plus shipping.

Sherwood House, 5909 Woodview, Sherwood, Arkansas 72116 advertises their free catalog in several publications, and also has lists of shows available in several of those little direct mail household catalogs that come to your house from time to time. Their catalog turned out to be a photostat of the Metacom (the dealer just reviewed) catalog, and their

tapes come from Metacom. Because of this I only ordered two tapes (one hour). Since the tapes were produced by Metacom my comments are the same. The price was \$1.00 higher per cassette (\$2.00 higher per hour), but instead of seven weeks delivery, it took only two weeks for the tapes to reach me. Higher price, but quicker delivery for the same cassettes.

Hello Again Radio, P.O.Box 6175, Cincinnati, Ohio 45206, advertises their catalog and a one hour Fibber McGee and Molly tape for \$3.00. A month after sending in the required amount I sent a follow-up letter asking about my request. A couple of weeks later I received the cassette along with a note of apology saying that the catalog would be sent as soon as it came back "from the printer." It is my understanding that the owner of Hello Again Radio is a printer. As I write this, it is now more than three months since my original request and I still don't have the catalog. So, I am still waiting for the completion of my original order, and I can only review the programs (since I haven't seen the catalog I can't comment on how many there are or say anything about the listing) that were on the one Fibber McGee tape. Once again there was no identification of the brand of tape used. I personally rated each show as "good." I wish there was more I could say, but to meet deadline I cannot delay this any longer. By the way, they have continued to run their magazine ad, even though they still can't fulfill requests.

The Buffalo News/Sunday, January 3, 1982

Sorry, Wrong Number

WASHINGTON (UPI) — Broadway producer Arthur Cantor had a little trouble calling the White House to see if the president and Mrs. Reagan might be interested in inviting singer Arthur Tracy to an affair at the executive mansion.

Mr. Tracy is radio's longtime "Street Singer," whose recording of the title song from the film "Pennies From Heaven" is proving a big seller.

Mr. Cantor said after his secretary connected him to the White House, he launched a sales talk with its social secretary, Judy Berkowitz.

Several minutes later Ms. Berkowitz interrupted him to ask if he had the wrong number.

"Isn't this the White House?" Mr. Cantor asked.

"Yes," was the answer. "The White House Nursing Home in South Orange, N.J."

....AND THE DEALERS REPLY:

American Radio Nostalgia, Division of the American Society of Radio Nostalgia Inc., 688 Sunrise Highway, West Babylon, N.Y. 11704

Dear Mr. Snyder, We want to take this opportunity to thank you for your very positive commentary about our products. Our special catalog is offered without charge and on the order blank we have provided space for all customers to indicate the special areas of interest they have. Our archives contain over 20,000 hours of radio nostalgia and we do provide "custom tapes" on request.

We order our tape from a custom tape broker who provides our corporation with the finest tape available at competitive prices.

American Radio Nostalgia ships all its orders within 15 days per our catalog. We received your order on 9/23/81 and shipped it to you on 10/2/81 far in advance of our 15 day advertised reply time. We ship our tapes in a special protective tape-box and provide additional shipping protection for the tape by using a custom designed "bubble" shipping bag to prevent damage to the tape. We ship our orders by 1st class mail. The cost we incur to ship our tapes exceeds our actual costs. Postage and transport to the post office is also an added cost factor. However, we spare no cost in order to provide quality tapes to our customers even if it means we must absorb an extra cost in this area of operation.

We have excellent technicians that are dedicated to providing our customers with the very best in nostalgia on tape. We look forward to serving the radio nostalgia needs of the readers of your publication. Sincerely, The Staff

Steve Kelez's Radioland Annex, P.O. Box 18402, Irvine, California 92713 Dear James, Nice to hear from you, though it was in an unexpected way. I appreciate the advance notice of your review. There are a lot of columnists who wouldn't bother with this courtesy. Actually, reading your comments there's nothing to complain about, other than a slight misunderstanding.

Here's the catalog you neglected to ask for when you ordered the three tapes in September. I'm enclosing a xerox of your order form, and you can see that you did not request the catalog. Also, after receiving your order all you had to do was request the catalog and it would have been sent. The reason I did not automatically include the

catalog with the order was I do not keep records of catalog requests, only tape orders. Unfortunately I do not possess a memory capable of recalling customers who do not have catalogs. Oh, by the way, I don't know where the 50¢ for a catalog came from, as I haven't advertised that price for about two years now.

I was surprised that you mentioned it took about 3 weeks for you to get the supplement I initially sent you. I mailed that out the day after I received your letter. As for the order, Special 4th Class takes up 95% of the 3 weeks.

Yes, "quality is a keynote" of my philosophy. I first look for the best audio copies I can find, then do a lot of filtering when making my master tape. On some shows, you can sure tell the difference! And when I do find an upgraded copy of a show, I will rerecord a customer's copy for free. This is explained a little more fully in the catalog.

Thank you for this opportunity to reply to your comments. I'd be interested in seeing a copy of your publication and infor on the club. Good luck. Sincerely, Steven Kelez

Vintage Radio, 10911 Cactus, Dallas, Texas 75238. Catalog is sent the day it is received most of the time and tapes should not take over 2 weeks at longest to get to person who ordered them. My records indicate #12-Suspense Theater is titled "Dead Ernst" and is dated 8/8/46. My records indicate that is correct date. If that was not the show you ordered return it and I will retape the show you choose, but my records indicate that was the show ordered. Tape not identified but is good quality low noise tape and I pride myself in the quality of the sound on my tapes, but some tapes have some surface noise which cannot be eliminated completely. Sam McClune

Carl Froelich, Jr., Route 1, Box 158, New Freedom, Pa. 17349 Dear Mr. Snyder: Following is my rebuttal to the portion of the article that concerns me: Back in 1978, my OTR tape sales were increasing rapidly, and the business was suffering growing pains. At that time, I just couldn't handle the business as it continued to expand. Since then I have hired a highly competent staff and modernized and expanded my taping equipment. Tape orders and catalog requests are now shipped promptly. It isn't fair to say that it took five weeks to receive our

catalog, when it isn't mentioned when the second request was sent. It is obvious to us that we did not receive Mr. Snyder's first request. Almost always, catalog requests are received one day, and mailed the following morning. Incidentally, programs without commercials run 25 minutes instead of 30 minutes. In many cases, this allows us to include a seventh half-hour program at no extra cost. To receive our free catalog, it is not necessary to send a stamped self-address envelope. Sincerely, Carl Froelich

Metacom, Inc. 1401-B West River Road No., Mpls., Minn., 55411
Good Morning James! Thanks for the opportunity to offer a rebuttal to your upcoming editorial. As you can see, I choose not to argue the facts but instead offered the readers a focus on old radio.

In advance I thank you for the space. A copy would be appreciated if allowable. Best regards, James I. McCann, President

Hello Again, Radio, P.O.Box 6176 Cincinnati, Ohio 45206 Dear Mr. Snyder: In answer to the article that you will be printing about us, I would like to say the following.

Hello Again Radio is a part-time hobby venture which is operated by Mr. Robert Burchett and Mr. Herb Brandenburg. Accordingly, our ad states one hour Fibber McGee and Molly tape for \$3.00 and a free catalog. Nowhere in the ad does it state we are charging for the catalog. However, our apologies to any and all for them not receiving their free catalog as was stated in the ad. As you well know, or maybe you don't know, the time and involvement in putting together a catalog like the one we will be sending out is a great task to be doing on a part-time basis. You are well aware that none of the checks that were sent to us were cashed, BUT the radio shows were mailed out anyway.

Your note stated that the catalog has not come back from the printer is correct. You are also correct in stating that one of the participants in Hello Again Radio is a printer. While we are on the subject, the other owner of Hello Again Radio owns a professional art studio. We do work most of the time during business hours 7 days a week since we are the owners, but still find time to pursue our hobby and try to keep the cost of sharing Old Time Radio with others minimal. Believe me, if we were trying to do this on a full time basis like most of the Old Time Radio dealers we would be selling them for \$6 and \$7

each per hour. So I hope you will be a little understanding. Since we get so much enjoyment from the shows on cassettes, our main interest is to share the hobby with as many people as we can, not looking for a lot of monetary gain from our end. It is not our ultimate goal to take anybody's money under false pretense.

Our catalog of some 1000 shows is now in the hands of a professional typesetter. It will then go to the Art Studio for a complete layout and then sent back to the printer for printing, collating, stapling, and ultimately the mailing.

In regard to the tape used - as you say in your editorial, there was no identification of the tape used. Let me point out that we do use Capitol Magnetic tape products purchased in bulk pancakes, loaded professionally by us on King Semi-Automatic Loaders into one of the finest cassette housings on the market today with a 2/10 of 1% rejection rate. Might I add we also own this company too. As far as the tape duplication goes, we duplicate on \$7000 worth of Pentagon High speed tape duplicating equipment, which we are dealers for. Might I add that if most dealers sent their shows out as fast as we do, there probably would not be a need for any editorial mentions at all. Again, we are not looking towards making enough money off of Old Time Radio shows to retire. Our sole purpose is to share this lost art with as many people as possible on an economical basis.

In addition to us both working seven days a week, Mr. Burchett is the staff artist for Collectors Corner/Nostalgia Warehouse magazine, and lays each issue out in a professional manner, and I being the printer devote some 10 hours of my time in the printing, collating, stapling, cutting, and ultimate mailing of the magazine, which I might add is one of the leading publications of the Old Time Radio hobby, and I give a lot of credit to Joe Webb and Bob Burnham, editors of this fine publication.

We have also taken on the task of laying out and printing an intermediate magazine to the Collector's Corner, called Radio Currents. In addition to that, I just finished printing Mr. Burnham's Old Time Radio catalog.

I trust you will not judge us too harshly. We are a great bunch of buys trying to keep this wonderful hobby alive for generations to come. Respectfully, Robert Burchett and Herb Brandenburg.

P.S. We have also been very active

in the starting of the Cincinnati Old Time Radio Club, which meets every three weeks in the back of the Print Shop, and boasts a healthy nine member participation.

Please send comments to:
James L. Snyder
517 North Hamilton Street
Saginaw, Michigan 48602

* * * * *

THAT'S THE WAY IT WAS

DIAL WHEC TONIGHT!



**AT 8:00
MR.
CHAMELEON**

**Probes
"The Midnight
Murder Case"**

KARL SWENSON

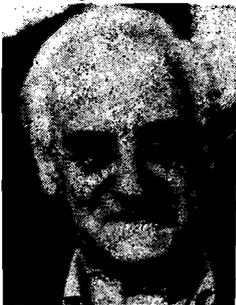
**Plays The
Title Role**

Radio dramas depended heavily on the network's Sound Effects Department. In addition to recorded sounds played back from phonograph records, the CBS crew used some real devices, such as a cash register (middle) and a door (right) and some ingenious sound-a-likes, including an automobile tire ready to be cranked (inset) behind which is a piece of sheet metal which was drummed to produce thunder. In this picture, taken in 1935, the head of the department, Walter Pierson, appears third from the left.



Hans Conreid, Comic Actor of Screen, Stage and TV, Dies After Heart Attack

By RICHARD WEST
L.A. Times-Washington Post
BURBANK, Calif. — Hans Conreid, regarded by the critics as



HANS CONREID
 Started as Shakespearean

a great comic character actor but by himself as just a "provincial player," died of a heart ailment at 64 Tuesday in St. Joseph Medical Center.

The performer had entered the hospital Sunday after suffering an acute heart attack. He suffered a second massive attack Monday night.

He was probably best known for his television appearances — as Uncle Tomoose on the old Danny Thomas show and, before that, when he swapped anecdotes with comedian Jack Paar on the "Tonight" show. He was also the voice of Snideley Whiplash on "The Bullwinkle Show" cartoons, one of his several special cartoon speaking roles.

During his 46-year career he appeared on radio and television, in motion pictures and on the stage, but performing before live audi-

ences in out-of-the-way places was what he enjoyed most.

"I started out to be a Shakespearean actor, but there was really no market for Shakespearean actors," he once told an interviewer.

He had been a regular on such radio shows as "The Great Gildersleeve," "My Friend Irma" and "Life With Luigi." He tirelessly toured in summer stock between roles in such films as "Big Jim McClain," "Peter Pan," "Bus Stop," "Affairs of Dobie Gillis" and "You're Never Too Young."

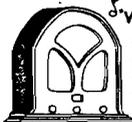
Among his film credits was the starring role in "The 3,000 Fingers of Dr. T."

Dr. T. also hosted the 1960s television comedy series "Fractured Flickers." He appeared as a guest star recently on the TV show "The George Burns Christmas Special," "Love Boat," "Fantasy Island," "Alice" and "Laverne and Shirley."

On Broadway, Conreid was in the original production of "Can-Can," the revival of "Irene" with Debbie Reynolds, and in "The Second Time Around" with Molly Picon.

Buffalo Evening News/Wednesday, January 6, 1982

RETURN WITH US TO... *by* Bill Owen ⁹ *of* *the* *Illustrated* *Press* I LOVE A MYSTERY



FALSE TRISTE BY THE GREAT FINNISH COMPOSER JEAN SIBELIUS BECAME ONE OF RADIO'S BEST-KNOWN THEME SONGS ON I LOVE A MYSTERY.

THE PROGRAM'S LISTENERS WOULD HAVE BEEN DISAPPOINTED IF DOC LONG DIDN'T SAY, "HONEST TO MY GRANDMA, SON" AT LEAST ONCE PER BROADCAST.



GERRY BOOKER (GLORIA BLONDELL)



JACK PACKARD (MICHAEL RAFFETTO)

REGGIE YORK (WALTER PATTERSON)

DOC LONG (BARTON YARBROUGH)

AFTER WALTER PATTERSON'S DEATH, REGGIE'S ROLE WAS TAKEN OVER BY TONY RANDALL, WHO LATER STARRED IN TELEVISION'S ODD COUPLE.

CARLTON E. MORSE PRODUCED ONE MAN'S FAMILY IN ADDITION TO I LOVE A MYSTERY. IN FACT, THE ACTOR WHO ORIGINALLY PLAYED GALLY, CLIFF AND NICKY IN MORSE'S FAMILY PLAYED JACK, DOC AND REGGIE.

I LOVE A MYSTERY RELATED THE ADVENTURES OF THREE FREEBOOTERS WHO ROAMED THE WORLD SOLVING CRIMES. EACH HAD A SPECIALTY. JACK HAD AN ANALYTICAL BRAIN, DOC COULD PICK COMPLICATED LOCKS AND REGGIE WAS EXTREMELY STRONG.

GERRY BOOKER WAS THE A-1 DETECTIVE AGENCY'S BEAUTIFUL SECRETARY WHO COMBINED SLEUTHING WITH SHORTHAND.

RETURN WITH US TO... *by* Bill Owen ⁹ *of* *the* *Illustrated* *Press* TOM MIX

TOM MIX WAS BORN IN DRETFWOOD, PA., IN 1900. WHEN HE STEPPED IN FRONT OF A HOLLYWOOD CAMERA IN 1930 FOR A FIRST ROUND OF FILM ACTION, MIX HAD ALREADY BEEN PLINY IN REAL LIFE. HE SERVED WITH TEDDY ROOSEVELT'S ROUSH RIDERS IN CUBA, FOUGHT IN THE BOER WAR IN SOUTH AFRICA, THE BOER REBELLION IN CHINA AND RODE WITH THE TEXAS RANGERS.



FURIOUSLY ENERGETIC UNTIL THE DAY IN 1930 WHEN HE WAS KILLED IN AN AUTO CRASH, TOM MIX PACKED HIS ADVENTURE WITH FOOTLAMPY STORIES THAT LEFT HIS BODY A MEDICAL MUSEUM OF HEALED INJURIES. HIS EXPERT HORSEMANSHIP AND HIS REALIZED AMMER MADE HIM AMERICA'S MOST FAMOUS MOTION-PICTURE COMEDY.

POSSIBLY DEARER TO THE COLORFUL MIX THAN ANYTHING WAS HIS HORSE, TONY, A REMARKABLE ANIMAL WHO WAS PULLING A VEGETABLE WAGON IN ARIZONA WHEN HE BOUGHT HIM FOR \$12.50.



HY DALEY

You know after reading the December IP, I feel like I attended the OTR Convention in Bridgeport, but alas I didn't and never will get a chance unless I give up coaching. Every Saturday in Sept. and Oct. my X-C teams are running somewhere. My girl's team finished 4th in Pennsylvania (south of Buffalo). I mean would you pass up the company of 11 pretty and athletic girls for a peek at Charlie Seeley? C'mon!

A note to Jim Snyder-brilliance often runs concurrently. Look at the development of radio. . . .

Aside to Richard Olday: Oh, sure you like Judy for 30 minutes. But would you like to live with her? Huh? Huh?

Well, on to my rating of shows that start with F, many of my student's favorite letter.

FABULOUR MR. TWEEDY-3 Frank Morgan was one of the best comedians on RADIO which is actually OZ spelled inside out.

KAY FAIRCHILD, STEPMOTHER-1 One show heard from 9/21/39.

FAITH & FREEDOM READERS-1 Historic time filler.

THE FALCON-3 Not a bad detective show. The TV Show that followed reeked.

FAMILY HOUR-2 Jack Smith and Eileen Farrell belted out the conservative tunes of the 40's.

FAMILY HOUR OF STARS-2 One show heard from Christmas 1948 with Gregory Peck.

FAMILY SKELETON-2 1950's closet of soap.

FAMILY THEATER-3 Interesting anthology with such stars as Walter Brennan and Jack Benny making appearances. Some titles: "High Chin Bo", "45 Caliber Teapot" "Who Am I?"

FAMOUS COURT DRAMAS-2 Recorded on MGM transcriptions one wonders where the actors for this one were obtained.

FAMOUS JURY TRIALS-2 Undoubtedly you got this show mixed up with the show discussed immediately above. Same writers, perhaps?

FANTASY-3 Interesting format for 1947 entry. How's this title for August show "Entry From the Void"?

FATHER KNOWS BEST-3 Yes, Robert Young started on radio with this sweetheart.

FATMAN-2 The possibilities for this show were endless, much like the mass of the main character, but shows had no surprises.

FAVORITE STORY-2 The ZIV transcription companies answer to twenty other such anthologies. Ronnie Coleman hosted such titles as: Frankenstein (Wm. Conrad); Lost Horizon (guess who?), Moby Dick, Three Musketeers, Ad Nostalgium.

FBI IN PEACE & WAR-2 A lot of peace time investigation. Not enough war. . . ?

THIS IS YOUR FBI-2 This doesn't really belong here, but I always get it mixed up with the one above.

JIMMY FIDLER-1 Hollywood gossip and garbage. The poor man's Walter Winchell.

W.C. FIELDS-4 Even great when he sneezes. His Lucky Strikes Show was tops.

FIGHTS-4 I love'em all. How about the 1936 Louis-Sharkey fight or Sharkey/Schmeling 1932 Tussle or the Lewis/Farr fight? TV ruined boxing. . . .

FIRST NIGHTER-2 Olan Soule & Barbara Luddy carried this loser for years. Sure, its intro was great but my seat was always uncomfortable and that damned taxi. Jeez!

FITCH BANDWAGON-3 One show listen to was 12/8/46. Always a sucker for Phil Harris. He's what I like about the South!

FLEISCHMAN'S YEAST HOUR-3 In the 30's Rudy was top-drawer and so was his show.

JOHNNY FLETCHER SHOW-3 This was really The Bill Goodwin Show who starred as Johnny Fletcher. Under-stand? Funny stuff.

RED FOLEY SHOW-2 Lots of country music back when Hee Haw was just a twinkle in Ernest Tubb's eye.

FORBIDDEN CARGO-2 Great title, but only marginal scripts.

FORBIDDEN DIARY-1 Bob Ames is released from jail. For what? And where is he going. Stay tune... Forever.

FORD THEATER-4 First rate, classy drama with Jack Benny, Claude Rains, and many more with productions of Front Page, Horn Blows at Midnight, A Star is Born, and Arrowsmith.

FORD V-8 REVUE-2 Four shows from 1936 are somewhat entertaining.

TENN. ERNIE FORD SHOW -2 The ole goober pea eater does his things for us billhillies.

FORD LARAMIE-4 A great western show with Raymond Burr in some realistic looks at the plains in the 1880's.

ROCKY FORTUNE-2 A disappointing Frank Sinatra vehicle that goes nowhere.

FOURTH ESTATE-2 Journalistic drama.

FOUR STAR PLAYHOUSE-2 Some of these shows are first-rate, some are duds.

FOX GLOVE STREET-1 Fifteen minute minuts.

STAN FREEBURG SHOW-4 Gosh, if you really want to chuckle listen to Stan doing a parody of Gunsmoke or Elvis or Anybody.

FREEDOM USA-3 Tyrone Power's only radio series. As a senator he's believable even if some of the scripts aren't.

FRIENDLY FREDDY RUSH-2 1932 entry. Forgettable.

FRONT PAGE DRAMA-2 More journalism gone mush.

FRONTIER FIGHTERS-1 Historic tidbits.

FRONTIER GENTLEMAN-3 Some experts say this was John Dahner's best radio role. Have Gun Will Travel was but alas that is only one opinion. An English dude kicking butt on the old frontier is a bit too much though.

FRONTIER TOWN-3 Reed Hadley starred in this blustery western after Jeff Chandler abandoned the project. Routine plots are saved by some good acting.

FRONTLINE THEATER-2 An AFRS anthology with the likes of Herbert Marshall, William Cotten, Brian Dunlevy, Robert Young.

FRONT PAGE FARRELL-2 There had to be a soaper about a reporter; only the shows I have Sally is home and Farrell is off fighting the Nazis.

This month's show to avoid is Stars Over Hollywood. This anthology apparently preyed upon the unsuspecting female housewife who did her chores with the radio firmly anchored in her ear. The plots are gnostly. Angela Lansbury in the "Homecoming" concerns a small town girl who refuses to believe her husband was killed in the war. Even the telegram from Uncle Sam goes unheeded. Of course,

her old friend and a fellow who witnesses her husband's demise returns to fall in love with her and brings her back to reality. The rest of the reel was much of the same. If you must listen to it, hankies should be included in the tape box.

O.K., gang that's it for this month. Let's all make it through 1982 safely and in good health.

9/29/45

Radio Programs Tonight

(Programs furnished by stations subject to change without notice)

Table with 4 columns: WJX (1230), WABQ (890), WGY (810), WJZ (770). Rows list programs like '6:00 Unscheduled', '6:00 News: Music', '7:00 Helen Hayes Show', etc.

Radio Programs Tomorrow

(Programs furnished by stations subject to change without notice)

Table with 4 columns: WJX (1230), WABQ (890), WGY (810), WJZ (770). Rows list programs like '8:00 News of the World', '8:00 Sam of Glory', '9:00 George Jessel', etc.



Phil Spitalny



Evelyn, and her magic violin



Jeannie, soprano



The Hour of Charm Orchestra

HOUR OF CHARM

NBC Sundays 10:00 P. M. Eastern Time

THE GREAT GILDERSLEEVE



"OH-H-H, LEROY"

REPRINT from TUNE IN, July, 1943
THE GREAT GILDERSLEEVE TURNED AN IDEA AND A LAUGH INTO A CAREER

Rotund and jolly Harold Peary first introduced his infectious million-dollar laugh to the world while playing on the FIBBER MCGEE AND MOLLY show, and a national character was born. That's THE GREAT GILDERSLEEVE. It's a comparatively new show, having begun August 31, 1941, which makes its estimated audience of 26,000,000 all the more remarkable.

But Hal Peary is far from new along the air lanes. Born in San Leandro, California, of American-Portuguese descent, he speaks both Spanish and Portuguese fluently. His great, booming laugh, with its slight touch of embarrassment, his wheedling cry, "oh-h-h, Leroy!" when he has some particular piece of domestic skulduggery to put over, have captured the fancy of people everywhere, and the feud he engages in endlessly with Judge Hooker is his effort to escape the matrimonial inclinations of the judge's maiden sister, rouse an easy laughter that keeps sympathy always on the portly, workdodging Gildy's side.

Peary has acted so many radio parts that he himself claims to have lost track of all the character he's played. He can use any dialect convincingly, and he has. Portly Hal Peary started in stock as a singer and actor, and grasped a lower rung of the ladder of success rather precariously when he became known as "The Spanish Serenader" over NBC in

San Francisco. Radio was young then, and so was Peary. According to his own account, he became a radio utility man, that is, one who could be called upon to fill absolutely any kind of part. When the Fibber McGee and Molly engagement came along, he began to think along the lines of the Gildersleeve character, and writer Don Quinn wrote him into the show that way. The program moved to Los Angeles and Hal with it, and on the coast his big chance came.

Rotund Peary and Betty Jourdain, formerly a dancer, have been married for twelve years, and he claims she's the best cook in the country. No longer slender Harold Peary gained thirty-six pounds the first year of his marriage, but doesn't regret it. The Pearys have built their home in a one-acre walnut grove in Encino, California, where Jim Jordan (Fibber McGee) is president of the Chamber

of Commerce. They live quietly, and Hal plays handball and collects crime photographs, which have a strange and morbid attraction for him. His ranch is "stocked" with one dog, a hybrid Springer and Cocker spaniel, offspring of prize dogs belonging to the Jordans and "Tuffy" Goff, of LUM'N ABNER.

Walter Tetley, who does Leroy, the nephew of THE GREAT GILDERSLEEVE, has made a living out of being a brat since he was seven. Of Scotch descent, he was playing the bagpipes at lodge meetings at the age of four. At seven Madge Tucker had him appear on her CHILDREN'S HOUR variety show for NBC in New York. He was so good that Miss Tucker hired him to go into another show of hers. It was a scripted show, and that nearly put an end to the kid's career, because the only things he could read were the first grade primer, the comics, and VARIETY. However, with some assistance, he made it. After that he appeared with most of radio's great, including Fred Allen, with whose company he had five years, Walter O'Keefe, Ted Healy, Joe Penner, Jack Benny, Eddie Cantor, and many others. One day he played seven shows and went to bed with a temperature of 103. Walter likes the part of Leroy, though he thinks it's rather tame compared to some of the Dead End parts he's played. He thinks Leroy will grow up to be just like his uncle.

Lurene Tuttle, niece of THE GREAT GILDERSLEEVE, wanted to be an actress at the age of two, but did not make it professionally until she was seventeen years old. Copper-haired Larene was born at Pleasant Lake, Ind., on August 20th (year not

given, though not too long ago), and has been in some of the famous shows of radio, including Arch Oboler's Plays, ONE MAN'S FAMILY, SHERLOCK HOLMES series, Edward G. Robinson's BIG TOWN, and plenty of others. Has been a regular member of the cast of THE GREAT GILDERSLEEVE since the start of the program. Likes good music and collects figures of dogs. Her husband is radio announcer Melville Ruick, and with their nine-year old daughter Barbara Joan, they live at Toluca Lake, near Hollywood.

Lillian Randolph is the maid, Birdie, a favorite of the program's large audience, and if she didn't play the part her sister Amanda could. But the girls have divided the United States between them, in order not to compete with each other. Lillian stays on the West Coast and plays in THE GREAT GILDERSLEEVE, and Amanda rests content on the East Coast, where she plays Pansy, the maid, in ABIE'S IRISH ROSE. Daughters of a Cleveland, Ohio, preacher, Lillian and Amanda both play the piano, sing, dance and act, though neither girl ever had a lesson in her life. They taught themselves to play on the organ in the church where their father preached, and they learned to act in the dramatic sketches presented by the church. When their mother died the girls decided to make a career for themselves. Lillian, being a bit more aggressive, went to the local movie houses and got her sister booked, which made her the manager. But one day Amanda fell ill and Lillian took per place to such good effect that she gave up managing her sister and started out on her own.

But the principal character of THE GREAT GILDERSLEEVE is no figure of flesh and blood. It is a great, booming laugh that has gone rolling out on the air into the living rooms of millions of listeners, a contagious, heart-warming laugh that spells plenty of money in the bank.

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 originals to you. See address on page 2.

TAPE RESPONDENTS: Send in your wants and we'll run them here for at least two months.

"When Broadcasting Was Great" is looking to increase its collection by trading with collectors for shows they do not have. Shows must be in very good & excellent listening quality. They are not interested in rebroadcasts. Shows should be complete as to storyline and contain original commercials, if possible. Cassette trading only. Catalog \$1.00, refundable with first exchange. P.O. Box 103, Central Park Station, Buffalo, N.Y. 14215

Gary Bales, 2265 Partridge Lane, Washington, Ill. 61571 I am looking for collectors who would like to trade. I collect Jack Benny, Gunsmoke, and Juv. serials and Sci-Fi on old radio. Would like to find some breakfast club shows if possible. Please write or send catalog if willing to trade.

Tapespondents is a free service to all MEMBERS. Please send your ads in to the Illustrated Press.

SPECIAL NOTE

Memories will start to accept advertising with our Spring 1982 issue. Special introductory rates are \$25.00 for a full page, \$15.00 for a half page, and \$8.00 for a 1/4 page ad. Members may take 50% off these prices. Deadline: March 15, 1982

HOW WOULD YOU LIKE TO BE A FIELD REPORTER

You can! Just write an article on a place, event, show, etc. dealing with old time radio that you think others would like to read. The article must be typewritten. Include a black and white photograph (no color, please).

Any magazine or newspaper articles or cartoons of interest, or a L.O.C. would also be welcome.

TAPE LIBRARY RATES: 2400' reel-\$1.50 per month; 1800' reel-\$1.25 per month; 1200' reel-\$1.00 per month; cassette and records-\$.50 per month. Postage must be included with all orders and here are the rates: For the USA and APO-60¢ for one reel, 35¢ for each additional reel; 35¢ for each cassette and record. For Canada: \$1.35 for one reel, 85¢ for each additional reel; 85¢ for each cassette and record. All tapes to Canada are mailed first class.



CHARLIE'S FINAGLES

by Chuck Seeley

Boy, was I floored to see the beginning of Hy Daley's interview with me in IP #60. That was done in 1978, when I spent a lovely couple of days in the commodious Daley mansion in Corry, Pa. That was a real nice weekend, good company, good food. And all these little kids climbing over me. For some reason I generally get along well with the young uns. My beard fascinates a lot of them.

Anyway, I wish I could remember all that was said in that interview. I don't think I slandered anyone, but you can never be sure. One note: Pete Blanca in the transcript is really Pete Bellanca.

The new IP editorial staff seems to be shaping up the rag nicely. I enjoy Lee Allman's columns very much; all too few of OTR's professionals share their memories in this fashion.

I've enjoyed Jim Snyder's columns from the start. Besides the general excellence of the contents, I'm impressed with Jim's technique. He'll often do more than one draft of a column, a method I've never tried. Just once through the typer's enough for this writer. But maybe that's why Jim's stuff is so good. I found his column on trading in IP #60 especially interesting. You see, many years ago I made up a kind of master want list of shows I really wanted but weren't around. Then I send a copy of the list to Jim; I was trading actively in those days. Since that time, they keep turning up and every so often I'll get a tape from Jim with one of the shows on it. That's a real treat for me and very nice of him, since his collection has far surpassed mine.

There is one thing about one of the IP's columnists that's been puzzling me for years: just where DOES Jerry Collins get all that information for "Don't Touch That Dial?" Does he pore over crumbling, yellowed Radio Guide magazines? Does he corner the guests at the OTR con and squeeze them dry? I like to think that his vintage Philco has tapped into the past.

And then there's Bob Davis' columns, you know, the one with the Clone Ranger logo. I'm one of those

who happen to groove on Robbo's meanderings and would like them a bit lengthier.

There's this guy who looks like, depending on the light, either Jack Nicholson or Tom Skerritt. He contributes occasionally to the IP, but there's nothing to keep him from being a regular. I happen to know that he spends much of his time at work

with feet up on desk persuing old issues of the Tom Mix comic book. Yes, that's right, Gene Bradford. He's the one who wrote that Circuit Writers column in IP #61 about SPERDVAC. That was an interesting and spot-on piece, by the way. I joined SPERDVAC last year mainly for the John Tefteller Memorial Archives. But, while the shows contained in it are surely of interest to most OTR collectors, there's not much that grabs me. The stuff I'm looking for must still be buried in those stacks of transcriptions. And the impression I got of Tefteller during that flap a while back when there was agitation in that club to do away with their regular tape library was much less than Stellar. John's actions reminded me of nothing so much as a little kid whose pals won't play the way he wants, so he takes his toys and goes home.

Where was I? Ah. So it'd be nice to see regular columns from our Straight Shooter from Michigan. Anyone who listens to OTR in their underwear has a place in this publication, I would think.

One thing I'm not crazy about in the IP are the reprints of the Nick Carter and Shadow stories. This column is my bit at providing more material so that our editors won't have to use the reprints anymore. And consider the plight of poor Arlene, whose husband stands over her with a whip, forcing her to re-type from those mouldy old magazines.

I recently listened to a couple of reels of THE GENERAL MILLS RADIO ADVENTURE THEATER from the club tape library. Their Kipling adaptations were very well done, recommended. I did catch one glaring error in their adaptation of H. Rider Haggard's King Solomon's Mines. The hero's name is Allan Quaterman, not Quartermain. It's a common mistake, though, that even publishers are guilty of. It's probably only irritating to us Haggard fans.

It was the first weekend in December that I found myself in Michigan. It wasn't by accident or anything, I meant to go there. While

there, I made a phone call and was soon in the company of Gene Bradford, Roger Smith, and Shanghai Jim Snyder. It was sort of a mini-CTR con described by Bob Davis as an "Afterschock" of the Bridgeport affair). The four of us spent a most pleasant afternoon discussing this and that, sometimes interrupted by various relatives. Gene had to leave early, so we couldn't talk about him until he was gone. Later on, Shanghai Jim treated Roger and I to dinner, which was pretty nice. Every so often, Shanghai would attempt to swing the conversation back to his China journey, but we were able to forestall most of that. Poor Roger, though, had to put up with China talk all the way home. Well, seeing these guys twice in one year is worth a lot to me and I really enjoyed the whole day. Now it's not generally known that Gene occasionally travels through Buffalo, and if everybody in the audience will clap their hands just as loudly as they can, maybe Gene will find the time to visit us here.

16TH ANNIVERSARY

Here's A Real Buy!

**Eight-Tube, Four-Wave Band
 With Stabilized Dynamic Speaker**



Save \$50 on this Radio

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**LATEST 1936 MODEL
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All the world knows that this General Electric radio was GOOD VALUE at its regular price. Now you can actually buy it for \$50 less. Eight self shielded metal tubes. Stabilized dynamic speaker. Four wave bands giving you standard broadcast, European Short Wave, Amateur, Police, Weather, and Extra Long Wave Aircraft range. If you're a judge of radio values, you'll KNOW this is SENSATIONAL!

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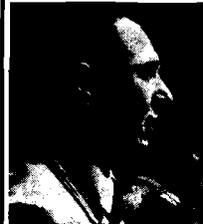
CLEARING THE AIRWAVES

This bonus sized issue is a result of our increasing membership. As our financial resources increase, we will continue to expand our libraries and publications. Therefore we ask everybody to help promote our club as it is in everybody's best interest. Thanks to member Jack Keenan for the article on Banker's hobby & especially for his plug on the radio. We have received several inquiries as a result of this plug. I feel I must apologize for the quality of the pictures in the January I.P. I guess our printer's equipment doesn't work too well in the cold weather we have been experiencing here lately. Our survey indicated only 1 item which most members do not like--articles on Foreign Programs. We will take this under advisement. I hope 1982 will bring in some columns from some new people as well as our regular contributors. How about YOU?

R.A.O.

WHEC
FAIRFAX, CALIF.

**THE STATION
 LISTENERS BUILT!
 TONIGHT**



**THE
 LINE-UP**

8:00 P. M.

Another mystery drama based on hypothetical cases of criminals and suspects, featuring Bill Johnston and Joseph Keenan. Listen in!

And Don't Miss

- 6:00—Goodrich—Band News
- 6:15—MacMillan—Sports
- 6:45—Bill Castello—News
- 7:00—Gary Moore Show
- 8:30—Mr. Keen
- 9:00—Somebody Knows
- 9:30—Crime Photographer
- 10:00—Johnny Dollar



'CBS RADIO MYSTERY THEATER' MARKS NINTH SEASON
WITH FIVE-PART 'LES MISERABLES' BEGINNING JAN. 11

Award-winning CBS RADIO MYSTERY THEATER will celebrate its ninth season on the CBS Radio Network the week of Jan. 11 with a special five-part series, "Les Miserables", starring noted stage and screen actor Alexander Scourby as Victor Hugo's hero Jean Valjean.

Gerald Kean adapted "Les Miserables" for CBS RADIO MYSTERY THEATER, tracing the story of Valjean, a peasant whose life of crime, then salvation, is dogged by the implacable Detective Javert, played in the five-part special by MYSTERY THEATER veteran Bernie Grant.

"'Les Miserables' is the centerpiece for the new year of MYSTERY THEATER on CBS Radio," says Hi Brown, Executive Producer and Director of the long-running series. "This production is more important than anything I've done to date, in its vastness and production demands -- from sound effects to casting to the actors' interpretation of the roles. It was also quite challenging for me as the director."

Brown is enthusiastic about the season ahead: "We're going into our ninth season with renewed vigor and excitement because the spoken word really has become synonymous with MYSTERY THEATER. And the loyalty of our listeners continues to make impressive gains.

"We also have lots of new people to draw upon, like Amanda Plummer, Martin Balsam, Len Cariou and Richard Kiley, among others. We also have some new writers who've added even more excitement to what we're doing," he points out.

Brown promises some surprises are in store for CBS RADIO MYSTERY THEATER listeners in the year ahead, noting "We have uncovered some new Sherlock Holmes stories, and several new classics in mystery and suspense from French, Russian and English literature.

"We look ahead to this new season not only with renewed commitment to the theater of the mind," as Brown describes radio drama, "but knowing that our work is more important than ever."

1/4/82---The Acquisition

A multimillionaire trying to clear his mind crashes in the depths of the Pacific.

CAST: Tony Roberts, Patricia Elliott
Mandel Kramer

WRITER: Sam Dann

1/5/82---"Daddy's Girls"

Two middle-aged sisters discover they can't escape their father's ghost.

CAST: Teri Keane, Carole Teitel,
Bernie Grant

WRITER: Sam Dann

1/6/82---"In Touch"

A young woman's recurrent headaches have a mysterious origin.

CAST: Amanda Plummer, Robert Dryden,
Russell Horton

WRITER: Elspeth Eric

1/7/82---"Between Two Mirrors"

Time takes on strange dimensions as a wife questions whether or not to take her husband off a life-support system.

CAST: Marian Seldes, Lloyd Battista,
Sidney Slon, Joyce Gordon

WRITER: Sidney Slon

1/8/82---"The Last Orbit"

The wiles of a mysterious red-head captivate an American hero.

CAST: Larry Haines, Marian Seldes,
Russell Horton

WRITER: Douglas Dempsey

1/11/82---"Les Miserables, Part I:
The Thief and the Bishop"

A social outcast struggles between the forces of good and evil.

CAST: Alexander Scourby, Earl Hammond,
Mandel Kramer, Bernie Grant, Joan Shea

WRITER: Gerald Kean

1/12/82---"Les Miserables, Part II:
The Lawless and the Law"

The relentless ambition of zealous Inspector Javert shadows Valjean's rehabilitation.

CAST: Alexander Scourby, Bernie Grant,
Earl Hammond, Russell Horton,
Teri Keane

WRITER: Gerald Kean

1/13/82---"Les Miserables, Part III:
No Escape"

Dodging the pursuing Javert, Valjean escapes again -- this time in the company of a pretty, 18-year old blonde.

CAST: Alexander Scourby, Bernie Grant,
Evie Juster, Bob Kaliban, Lloyd Battista

WRITER: Gerald Kean

1/14/82---"Les Miserables, Part IV:
Fear, Love and Death"

A band of revolutionaries aid Valjean in his subterfuge of French police.

CAST: Alexander Scourby, Bernie Grant,
Earl Hammond, Lloyd Battista

WRITER: Gerald Kean

1/15/82---"Les Miserables, Part V:
The Final Chapter"

Marius has an inkling that Valjean's image as an innocuous old man is merely a veneer.

CAST: Alexander Scourby, Bernie Grant,
Lloyd Battista, Amanda Plummer,
Bob Kaliban

WRITER: Gerald Kean

1/18/82---"The Rescue"

A hunted Jew and one-legged pilot join forces to flee Vichy France.

CAST: Louis Turenne, Roberta Maxwell,
Earl Hammond

WRITER: G. Grederic Lewis

1/19/82---"The Real World"

A naive rookie cop is assigned to a seedy murder case.

CAST: Joyce Gordon, Mandel Kramer,
Ray Owens, Evie Juster

WRITER: Sam Dann

1/20/82---"Golden Time"

An urgent late-night phone call turns into a bigger job than expected for plumber Harvey Stillson.

CAST: Larry Haines, Evie Juster, Earl Hammond,
Sally Fisher

WRITER: Sam Dann

1/21/82---"Gate 27"

The once-proud cop's instincts are aroused in a bum when his favorite marker turns up missing.

CAST: Frek Gwynne, Court Benson, Teri Keane,
Bernie Grant

WRITER: Sam Dann

1/22/82---"The Presence"

A young man's failure to fulfill his father's high expectations leads to a revelation about his heritage.

CAST: Norman Rose, Elspeth Eric,
Russell Horton

WRITER: Elspeth Eric

1/25/82---"Death Will Not Silence Me"

Mary Todd Lincoln believes a great curse follows her.

CAST: Marian Seldes, John Beal,
Carole Teitel, Lloyd Battista

WRITER: Arnold Moss

1/26/82---"To Be An Empress"

A lesser countess once pledged to a German baron becomes Empress of Russia.

CAST: Amanda Plummer, Joan Shea,
Russell Horton, Louis Turenne,
WRITER: James Agate, Jr.

12/7/82---"A Handful of Dust"

Dark forces from the past confront archeologists.

CAST: Paul Hecht, Teri Keane, Jada Rowland,
Ian Martin

WRITER: Ian Martin

1/28/82---"Dickens of Scotland Yard"

Author Charles Dickens tries his hand at solving crime.

CAST: Paul Hecht, Earl Hammond, Bob

Kaliban, Tudi Wiggins

WRITER: James Agate, Jr.

1/29/82---"The Code"

A circus psychic becomes entwined in a murder investigation.

CAST: Russell Horton, Carole Teitel,

Robert Dryden, Evie Juster

WRITER: Sam Dann

2/1/82---"The Good Ship Aud"

A legendary Irish patriot gives the last full measure of devotion to his country.

CAST: Earl Hammond, Court Benson,

Lloyd Battista, Marian Seldes

WRITER: Sam Dann

2/2/82---"Diana the Huntress"

A psychologist tries to unravel events leading up to a domestic shooting.

CAST: Teri Keane, Earl Hammond,

Jada Rowland, Arnold Moss

WRITER: Sam Dann

2/3/82---"The Mysterious Slumber"

Eyebrows raise when daughter Mary's moods flutter from Petulancy to euphoria after awakening from a long slumber, in this dramatization of a true story.

CAST: Diana Kirkwood, Elspeth Eric,

Mandel Kramer, Don Scardino

WRITER: Elspeth Eric

2/4/82---"Vanity and Jane"

A sculptor has trouble on his hands when an attractive woman moves next door for the summer.

CAST: Marian Seldes, Paul Hecht,

Ralph Bell

WRITER: G. Frederic Lewis

2/5/82---"The Cantankerous Ghost"

An antiquated spirit returns to the site of his old home to save its destiny.

CAST: Marian Seldes, Lloyd Battista,

Evie Juster, Earl Hammond

WRITER: Bob Juhren

LIBRARY NEWS

We have been remiss in not acknowledging donations to the Tape Library of late. So before the year is too old we'd like to express our THANKS to the following:

Reel #117 - (1200') by D. Keeney
All Amos'n'Andy

Reel #118 - (1200') by D. Keeney
All Amos'n'Andy

Reel #119 - (1200') by D. Keeney
All Phil Harris & Alice Fay

Cassette C-85 thru C-118 -- By Jim Snyder

Cassette #119 - By D. Keeney
President Eisenhower's Inaugural Address - Recorded 12 Noon
1/20/51 (1 hr.)

Record D-10, 11 and 12 by K. Crowe & Ch. Seelley
One Man's Family

Reel #120 - (1200') by J. Collins
All Drene Time with the Bickersons

Reel #121 - (1800') by J. Collins
All Red Ryder

Reel #122 - (1800') by J. Collins
Adventure featuring Challenge of the Yukon

Reel #123 - (1200') P. Komada Jr.
Dimension X "Courtesy"
7/26/51
Dimension X "The Veldt"
8/9/51

Escape "The Man Who Won the War"

Escape "The Abominable Snowman"
Beyond Midnight "Under the Haw Tree"

Beyond Midnight "Something on His Mind"

Mysterious Traveler "Strange new World"

Mysterious Traveler "Planet Zevius"



"Kemosabe, if you insist on being a masked man, may I suggest a different mask?"

LISTEN IN!
5:30 P. M.
 TO
"Maud and Cousin Bill"
 The Latest Creation of
Booth Tarkington
 (Author of "Seventeen" and "Penrod")
 OVER
STATION WIBX
 DAILY EXCEPT
 SATURDAY AND SUNDAY

TUNE IN

OLD TIME RADIO LIVES AGAIN

WEBR brings back the thrill
of the great network series.

MONDAY

8:00 p.m. Duffy's Tavern
8:30 p.m. Hall of Fantasy

TUESDAY

8:00 p.m. Abbott & Costello
8:30 p.m. Lone Ranger

WEDNESDAY

8:00 p.m. Fibber McGee & Molly
8:30 p.m. Gangbusters

SUNDAY

6:00 p.m. Abbott & Costello (R)
6:30 p.m. Have Gun, Will Travel (R)

THURSDAY

8:00 p.m. Life of Riley
8:30 p.m. Have Gun, Will Travel

FRIDAY

8:00 p.m. Henry Aldrich
8:30 p.m. Sgr. Preston of the Yukon

SATURDAY

6:00 p.m. Life of Riley (R)
6:30 p.m. Gangbusters (R)



DECK THE SCHNOZ WITH BUDGHS OF HOLLY! Or at least an ornament! And that's exactly what Al Jolson is doing to Jimmy Durante as the "World's greatest singer" and "the nose" prepare to enjoy a holiday season not-so-long-ago.



He lends

Banker's hobby

By Grace O'Connor

Staff Writer

Neither Tom Mix nor Johnny Dollar has ever dropped by Bankers Trust in Albany, where Vice President John Keenan has his offices, but from time to time their voices are heard there.

Keenan remembers arranging his school and homework schedule during the "Golden Age of Radio" to accommodate his favorite programs. Now, with seven children of his own, most of whom would rather watch television than listen to the radio, Keenan can no longer turn on a dial to bring in old friends.

Boston Blackie, *The Falcon*, *The Green Hornet*, and his favorite, *Mr. District Attorney*, can only be recalled to life through records and tapes.

"It's the great alternative to television," he said. "It's not all laid out before you. Radio is a good exercise for your imagination."

And so Keenan, through an unexpected opportunity, began sharing his interest in old radio shows with a modern radio audience — the listeners of the *Bob Cudmore Contact* show, heard weeknights on radio station WGY.

It was an appropriate place to expose a new generation to the drama, thrills and excitement of shows like *I Love A Mystery*, *The Lone Ranger*, *Sergeant Preston of the Yukon* and the *Lux Radio Theater*, featuring such stars as Humphrey Bogart and Lauren Bacall recreating original movie roles.

Keenan, vice president in charge of marketing, advertising and research for Bankers Trust, said of the first four shows presented: "I know a lot of shut-ins listen to the show. I like to share this. I don't get anything (monetary) for it, but if I can bring sunshine into someone's life, it's all worthwhile."

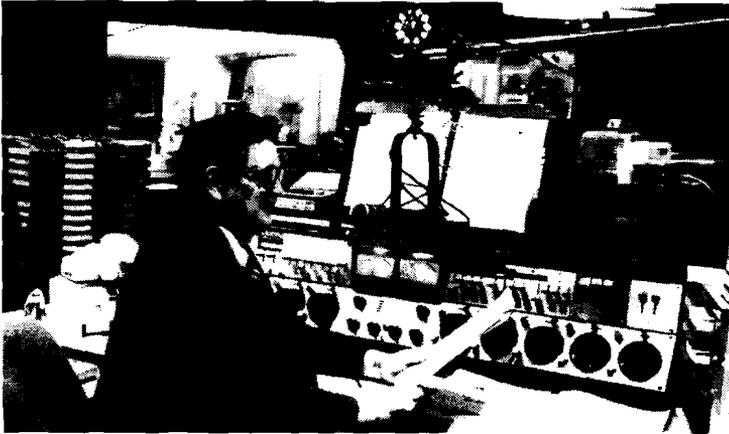
Keenan had escorted a visiting dignitary from the New York office of Bankers Trust to WGY last January to appear on the *Contact* program. During newsbreaks, Keenan began to talk with Cudmore and, quite naturally, got into a discussion of his large collection of old radio shows on records and tape and his vast knowledge of the subject.

The invitation to participate in the station's 59th anniversary show was issued, followed by another a week later, then another, until four were done.

He concentrated on various categories of old radio shows during each program, including comedians, dramas and adventure. In a four-hour Halloween special, Keenan revived not the infamous Orson Welles *War of the Worlds*, but the very first of the

his voice to radio's great plays

returns 'Golden Age' to new generation of enthused listeners



Staff photo by Tom LaPoint

FAMILIAR VOICES — Bankers Trust Vice President John Keenan shares his collection of old radio shows with the public during a guest appearance on WGY's *Bob Cudmore Contact*, a radio call-in show

Mercury Theater series. *Dracula* with Welles in the title role

With Welles were Agnes Moorehead who is remembered for one of the all-time memorable radio performances in *Sorry, Wrong Number* on *Suspense*, and Ray Collins who went on to play Lt Tragg in *Perry Mason* on television.

Keenan has a theory about *War of the Worlds*, in which Welles was said to have terrorized listeners with the reality of his reporting of a Martian invasion. He said the show was not heard by as many people as the media at that time reported.

"It was on CBS opposite Edgar Bergen and Charlie McCarthy who had been on NBC a long time and they had Sunday night audiences locked in," he said. "I have never met anyone who heard it (the Welles' program), and I have a feeling a lot of people were listening to Edgar Bergen that night."

Keenan's interest in reviving old shows began in the '60s, when he happened on a magazine advertisement while waiting for a haircut. It said he could buy a six-record set via mail containing excerpts of old radio programs narrated by Jack Benny. He bought it and was hooked once again on the programs that had captured his imagination in his formative years.

A short while later, "the nostalgia

boom hit and everyone was putting out recordings. I picked up a lot that were available. Then, many of the outlets for the old radio shows shut down but, Keenan said, "I ran across a little shop on Lark Street in Albany (Nostalgia and All That Jazz) and I began to buy records and tapes there."

Today, 40 years after he first sat down in front of a big, dark box to listen to Charlie Chan, Hop Harrigan, *Big Town* with Steve Wilson of the *Illustrated Press* and others, his collection is large.

In the '50s, "the quality of radio had begun to wane," Keenan said. "Television was making inroads. Some good shows, such as *Guns, Smoke*, with William Conrad, were still being introduced to radio audiences but many other programs were entering 'rerun status."

"Few made the transition from radio to TV with the great success of *The Jack Benny Show*, but many attempted it and developed a new following of fans."

There were problems, however. For instance, he said, Jay Jostyn played *Mr. District Attorney* on radio. He had a strong, mature voice, which opened the program with the words, "and it shall be my duty as District Attorney..."

But when the show went to television and Jostyn was seen, "the credibility was gone." He simply looked too young to be convincing in the role. It was given to David Brian, an actor with white hair who looked as distinguished as radio listeners had imagined.

Radio's golden age — the days when Ma Perkins solved the problems of her world from an office at the lumber yard, and Helen Trent survived being daily "dashed against the rocks of despair" — may never return. But remnants remain. The CBS *Mystery Theater*, heard locally on WROW at 11:05 p.m. weeknights, is the only successful entry into dramatic radio in recent years.

"It will never come back in strength," said Keenan, "but it will always be appreciated on a limited basis."

It is for those who care to join him in recapturing the special enchantment of old radio one more time, that Keenan will present with Cudmore a five-hour revival of favorite Christmas shows from 7 to 12 p.m. on Dec. 25 on WGY.

Recalling old radio for 1981 audiences might seem to create a particularly heavy schedule for the banker, but, he said with a smile, "it's fun." Just like radio was when he was a kid.

ELECTIONS:

Results



Congratulations to the new officers of The Old Time Radio Club, as the club begins its eighth year.

- President: Jerry Collins
- Vice-President: Dick Simpson
- Secretary: Ed Wanat
- Treasurer: Dom Parisi
- Board of Directors: Dick Olday
Pete Bellanca
Chuck Seeley
Ken Krug



THE SHADOW

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CHAPTER IX CHANGE MURDER

Doom to crime!

Such was the threat behind The Shadow's laugh, and his opponents knew it. They blazed furiously, frantically with their guns, hoping to find The Shadow somewhere in the artificial twilight, which was proving better for him than for them.

They did find him, but not with bullets.

Very suddenly, The Shadow bobbed up in the midst of the shooters, swinging hard and speedily with a gun. They realized then, too late, how their cloaked antagonists had tricked them.

Diving at the finish of a shift, TheShadow had taken the one route where he couldn't possibly be seen, even as a sketchy outline. Along the floor, he was as good as invisible, with the echoes of his laugh persisting from the hallway behind him. He had clouded the minds of his foeman; the hazy setting which they preferred for crime was the very measure of their undoing!

Even the Blur was fooled. Knowing that his followers weren't getting results, he swung away from the helpless trio that he covered and tried to blast The Shadow. The Blur was firing at empty space, when the scuffle at his elbow told him that The Shadow was in the midst of the firing squad, slugging them down!

THE BLUR

The Shadow wanted to take the Blur. Had Carstair's servants come piling in at that moment, as The Shadow fully expected, crime would have met its finish. The Shadow had paved the way for the reserves, and was ready to leave the Blur's bewildered men to them.

But the servants didn't come. They had stopped to play hide-and-seek with Terry. The Shadow had to keep on slugging at the men about him, so they couldn't insert a close-range fire.

Still, The Shadow did not lack assistance.

Famous for his headlong plunges, The Shadow always came up with something more, proving that he always looked ahead, even in the midst of hair-trigger action. When The Shadow found breaks, he had usually planned them himself, though it might be upon the instant; moreover, his plans were frequently double-barreled.

Though sure that the servants would arrive with Terry, The Shadow had an alternative, the three men at the door. He'd pulled the Blur away from them, and they acted as expected. They went for the Blur in a body.

It wasn't the way The Shadow wanted it, but it was proving good enough. His job, now, was to handle the tribe and leave the bigshot to Carstair and his fellow financiers. There were five men with the Blur, and The Shadow had sent three of

them reeling. With a swing of his arms, he caught the other two and flattened them to the floor.

Just then, there was the encouraging sound of shouts. Carstair's servants, three in number, had pounded Terry enough. Hearing plenty of gunfire, they decided they were needed, and were coming.

All this was going on in a setting so weirdly lurid, that it was difficult to believe it real. Men were like specters and felt it. The mere loss of a hold upon another struggler made him seem to melt into nothingness. Terry could testify to that, for he had benefitted from it.

Despite the beating that the servants had tried to give him, he was on his feet and only slightly dazed. What bewildered him most was the medley of fighters down by the study, grotesque creatures all, who weaved and faded as the images of a dream. The effect of the blinking light was even more pronounced than on the occasions when Terry had previously seen it in action.

Only two fighters could fully find themselves amid that unreal mist of light and dark: The Shadow and The Blur. They were clear of the occupying strugglers.

The Shadow was coming up from the floor, where two shaky foemen were frantically crawling away. The Blur was wresting himself from the clutches of the men he had sought to rob.

The Blur reeled in The Shadow's direction. For the moment, a direct meeting seemed certain. The Blur's groggy henchmen were grappling with Carstair's servants, forming a cordon that allowed a perfect dueling ground for The Shadow and the Blur.

Then, before The Shadow could quite reach his feet, the Blur shifted direction. His stagger became a dive. He took a route where blinking lights beckoned into Carstair's study:

A shout came, in Carstair's booming voice:

"He's gone after the money! Stop him!"

Carstair meant that shout for The Shadow. Well did Carstair know the danger and recognize that it would take someone more capable than himself to deal with the Blur.

As Carstair shouted, The Shadow saw him identifying him by his bulky size. But where Carstair hesitated, there was a man who did not.

Wellwood plunged for the study door. Pitifully small and crablike there was no mistaking him. The Shadow knew why Wellwood was after

the Blur. Having mentioned the matter of tonight's conference and the stake involved, Wellwood had a guilty conscience and felt it his part to make amends. But Wellwood didn't reach the study.

The Shadow stopped him short of the door, carrying him in a long roll down the hall. This wasn't Wellwood's task any more than Carstair's. The Blur would keep until The Shadow stalked him. Bad business on Wellwood's part, holding up The Shadow's coming quest of the Blur. But it wasn't enough, in itself, to damage the situation.

Not serious in itself, but it paved the way to something worse. The strange thing that happened to Wellwood--the way he was plucked by blackness amid the intermittent light and flung amazingly away from the study door--should have discouraged other persons from attempting the same foolhardy process. However, it didn't.

As The Shadow swung around to make his own drive, another man flung in ahead of him. The man was Doone, the second of Carstair's associates. Erect, even when lunging, Doone was easily identified. The sickly carnation in his buttonhole was the final point that made The Shadow sure that it was Doone.

As Cranston, The Shadow had met Doone often at the club. Doone always sported the pink flower.

Doone, of all persons, shouldn't have played the fool, but he was doing it. Having a longer start than Wellwood, he was through the door before The Shadow could reach him. Sharply, a revolver spoke from inside the room.

Arriving, The Shadow was only a few feet from the threshold when Doone's figure took a long flop forward. Even before the victim struck, the door was slashing shut, flung hard by the Blur.

The door slammed in The Shadow's face. Its latch being automatic, it locked.

Doone was dead, murdered by the Blur, as Tex Winthrop had been. The killer's next move would be to bundle up the cash, yank open a shuttered window, and flee. Demolishing the door might take too long. The best course was to cut off the Blur. The Shadow turned to start; instantly, he was slammed back against the door.

Carstair's servants were the offenders. Albert's cry had brought them Terry's way; now, Carstair's shout to "Stop him!" was throwing these misguided fighters upon The Shadow. It took hard, twisting tactics to shake them off, but The Shadow managed it. However, it was

all at the cost of valuable time.

Melting suddenly, The Shadow was off through the hallway. The Blur's men had profited by the melee to make a staggered exit. They'd lost some of their guns and the servants must have picked them up, for shots followed The Shadow's dash.

Terry ducked for the closet and heard The Shadow swish safely past. The only man who lost out, was Albert.

Thinking the other servants were after the Blur, he sprang in to stop them. Seeing him coming at them, the loyal servants let him have it. Albert went down, thoroughly riddled. It was what he deserved, but it meant the loss of a star witness against the Blur.

Thought of that prompted Terry to do something he had overlooked before. He reached for the knob of the blinker device on the closet shelf and turned it. Flickers ended, bringing a steady glow, in which the servants recognized Albert as their victim and stopped, quite stunned.

Cutting out from the closet, Terry headed cellar ward. There he snatched the device that he had planted on the dummy switch and stuffed it into the satchel. The way things had gone, Terry didn't want his own part known.

Meanwhile, The Shadow, coming from the side door, ran squarely into Margo, who held a flashlight. She gave a startled gasp as the cloaked figure loomed before her; then a gloved hand had clutched her arm, and she heard The Shadow's whispered query:

"Which way did the Blur go?"

"Over there, I think!" Margo gestured toward the rear of the lawn with the flashlight, which The Shadow promptly smothered. "But he wasn't alone---"

"Get back to the car," interposed The Shadow. His tone was totally unlike Cranston's. "Drive into town. On the way, phone Commissioner Weston at Dawson's. Tell him what happened here."

The Shadow was gone, so swiftly that darkness seemed to absorb him. Dashing back to the coupe, Margo sprang behind the wheel and started the motor. As she did, her headlights showed a car spurt away from the other side of the house.

It might be the Blur!

In that case, Margo was wrong. She'd seen the wrong batch of fugitives, and The Shadow ought to know about it. Margo hesitated, wondering if she could possibly overtake The Shadow and inform him. Her

hesitation ended when a man swung into the coupe beside her and covered her with a revolver.

It was Terry Radnor. The gun was Albert's, and it happened to be empty, a fact that Margo didn't know. She was startled, moreover, at recognizing Terry as the young man who had gone into Tex's office that night when the Blur had struck at the Century Casino.

"Get going," ordered Terry coolly, "and don't try any funny business! We're following that bunch in the car ahead. So make it speedy."

Margo obeyed. The Shadow had taken one trail, and she was taking the other. Which would lead to the Blur, she did not know, but she had her hopes. Considering that Terry might have had a hand in crime, Margo hoped that The Shadow would be the one to find the Blur!

CHAPTER X THE SHADOW'S TRAIL

The Shadow was out of sight of Margo's car before Terry reached it. Not only did he travel rapidly; he had been forced to pick an opening through a high hedge at the rear of Carstairs' lawn.

Using a little flashlight, which he handled in a guarded fashion that would have amazed Margo. The Shadow spotted another patch of broken hedge, through which the fugitives had gone.

He also picked up a path that led through trees, toward a downward slope. It was easy enough to figure where it led. Carstairs' house was close to Long Island Sound. This path was a route to the water.

Considering Carstairs' wealth and the size of the estate, The Shadow looked for a boathouse, rather than a mere wharf or a simple bathing beach.

It wasn't long before the boathouse loomed from a heavy mist which shrouded the Sound. The struggling light of a half moon threw a very hazy pallor on the scene. The Shadow couldn't see any men around the boathouse, but he could hear them.

They were going inside, and as The Shadow skirted toward the shore, he saw that the boathouse was built high. The craft that they were using was beneath the building, and with the fog increasing off shore, there wouldn't be any chance to follow it if it got started. So The Shadow approached from the land side, found the door that the escaping crooks had used.

The door was bolted, but it gave enough to emit a crack of

light. This was no time for wasted ceremony. The Shadow pressed a gun muzzle squarely against the bolt and pulled the trigger. The bolt came loose, a large chunk of wood with it. The bolt's clatter, when it hit the far wall, was louder than the thud of the bullet that preceded it.

Figures came lunging at The Shadow the moment he flung himself through with the door. They were brawny men, roughly clad, who looked as if their main job had been to bring the boat here.

As he grappled with the pair, The Shadow saw a wide opening in the floor, beneath it the boat, about to start. More important than the boat were the men in it.

They ducked away as they saw The Shadow, because ~~they~~ didn't want their faces to be seen. Those who ducked were in the stern of the boat; there were probably others up ahead who didn't have to duck, because The Shadow couldn't see the bow.

Of the duckers, The Shadow spotted just one. He was a stoop-shouldered man who seemed of some importance, the way the others made room for him. His face was chinless, colorless, but the eyes that darted at The Shadow weren't the sort that belonged to a mere fugitive.

They were beady eyes, more vicious than startled. Even as he turned his face away, the man was tugging for a gun. Perhaps he thought that The Shadow, busy with two bruisers, hadn't gotten a good look at him. If he so believed, the man was wrong.

In one glimpse, The Shadow had taken in the full facial characteristics of Hector Dunvin, the man who had visited Tex Winthrop and pretended to be an electrician—which he probably was. For Dunvin had remained in Tex's office that night, and was unquestionably the man who had placed the blinker gadget there.

It flashed to The Shadow that Dunvin might be the Blur. His colorless face was certainly one that would profit by any kind of uncertain light, to the extent where it would be hard to recognize. In scrambling forward in the boat, the man was stooping in a fashion that somewhat suited the Blur.

In their madness to get away from sight, Dunvin and his companions were playing right into The Shadow's hands. Sideswiping the two huskies who grappled him, The Shadow sprawled one across the other and made a spring toward the opening to the floor below which confusion reigned.

But that chaos was deceptive.

It was but the prelude to a turn of events against The Shadow.

Before the cloaked fighter could reach his goal, the lights in the boathouse blinked!

Like the wink of a magic eye, crooks were full about. This was the limelight they preferred. It did more than rally them. One man popped up from the stern of the boat like a human jack-in-the-box. Another was right behind him; then all were coming, imbued with the fighting tonic that the Blur had provided.

They were shooting before they reached the floor level, and they thought they had The Shadow flat-footed. In a sense, they did have, for he was right at the edge of the trap when the lights took their startling change. He could twist, though, and he did, hitting the floor shoulder first, taking a roll backward, away from the danger zone.

No human target could have withstood the rapid coughs of those guns, but The Shadow was fortunately below the level of the upward-angled fire. Bullets whined past him like a barrage, and he took a farther roll. He knew that the gunners thought they had finished him, for in the blurry light they couldn't have seen his fall-away.

He wanted to be ready for them, when they poked up higher to shoot along the level of the floor. His gun would talk first, when that moment came.

If it came, was better.

The moment didn't come at all. A roar from beneath the boathouse marked the sudden starting of the motor. Shooters dropped back, thinking they'd done their task. Vaguely, in the blinking light, The Shadow saw the two stumble-bums that he had first encountered pitching frantically through the trapdoor.

They smacked in midair, but they must have landed in the boat, for there wasn't any splash. Instead, a whirring, followed by an echoing swash, told that the speedboat was away.

The Shadow might have clipped the stumblers when they went, but he was glad that he desisted. It might be better, and certainly not worse, to let the Blur's crew think that they had really disposed of The Shadow, particularly if their leader happened to be with them. Whether the Blur would fall for the thing, was another question. The Blur had, so far, proven himself very canny.

Since the front of the boathouse was solid, The Shadow had to go outside to look for the fugitive craft. He could hear its motor dwindling, but there wasn't any sign of the boat. It had sliced off through

the fog, and the grey-black mist had instantly closed behind it.

Something singular had occurred, however, with the fugitives' departure. The lights in the boathouse weren't blinking any longer. They were off.

Either a wire that controlled them had gone with the boat, or the Blur had used some short-wave device that produced blink at close range. The Shadow considered the latter unlikely, but did not wholly reject it.

He was quite sure that the Blur had many cute ways of producing blinks, a point to remember in the future. For crime would be getting tougher for the master crook, each time he tried to repeat it. The Shadow, personally, would see that it became tougher.

It was seldom that The Shadow met with an enforced respite so soon after an event of crime. There was no use staying at the deserted boathouse, and no craft was available for a chase which offered but a trifling chance of success, even if undertaken.

As for mobsters who might have fled another way, probably by car, it was now too late to go after them. It might be that The Shadow has missed a better opportunity, perhaps the trail of the Blur himself.

So the Shadow took the only course that remained. He went back to Carstair's house and entered it unnoticed. Servants were scouring the grounds with lights, but none was in the house itself. The place was like the calm center of a storm, particularly the study.

Looking into the lighted room, The Shadow saw two men, too engrossed in their mutual sorrow to observe him at the door.

The two men were James Carstair and Thomas Wellwood. To their credit, they weren't moaning over the loss of the fortune that the Blur had taken with him. Their grief was inspired by the body of Roger Doone, which lay on the floor between them.

Slightly below the pink carnation in the dead man's buttonhole was a stain of blood. The Blur's bullet had found Doone's heart.

"Poor Doone," Wellwood was saying. "He didn't have a chance! If only he hadn't copied my example!"

"Albert's case was even sadder." Carstair shook his head. "To think of how he stumbled right into the fire of those guns. I can't understand why the other servants were so hasty."

"Those lights unnerved them," asserted Wellwood. "It was bad in here, but even worse in the hall."

Carstair nodded agreement. Mention of the hall caused him to dart

an unexpected look in that direction. He caught a chance glimpse of something black whisking from sight the edge of The Shadow's cloak.

"He's back!" roared Carstair. "The Blur is back, hoping to kill us!"

Carstair grabbed the first available weapon, which happened to be his cane. Wellwood seized a log that lay beside an open fireplace. Together, they dashed out into the hallway, to see the front door slamming. They followed, yanked the door open and reached the front porch, Wellwood's highpitched shouts joining with Carstair's booms.

Servants had found a car out front, with its motor still throbbing. It was another getaway car that crooks had not used, since so many of them had fled for the boathouse instead. The servants hadn't turned off the motor, for they had called the police, who told them to leave all evidence as it was.

Turning toward the lighted porch, the servants did not see The Shadow, for by then he was in darkness. He popped up suddenly among them, as he had done before.

Flinging off the startled men who made belated grabs, The Shadow sprang into the car, slammed the door in their faces and yanked the machine into gear. He whipped the car away so fast that it was around the curve of the drive before a single man could fire after it.

Facts were linking in The Shadow's mind as he sped the car toward town. He knew why the Blur had so easily picked off Doone in the artificial gloom. Doone had provided a target, the pink carnation. Curiously, that fitted with the death of Tex Winthrop. In Tex's case, a diamond shirt stud had served as a locator for the victim's heart.

Another point, the Blur hadn't snatched that valuable diamond after killing Tex, which indicated that the unknown crook had his mind on cash, not gems. That put an odd twist on the Blur's threat to rob Dawson, the jeweler, at nine o'clock tonight.

Such a point might have convinced Commissioner Weston that the Dawson case was a hoax, the opinion voiced by both Lamont Cranston and Marvin Kelford, the stand-bys of the Cobalt Club.

But was it entirely a hoax?

The Shadow had inclined to the hoax idea, even when telling Margo Lane to phone Commissioner Weston and inform him of the crime at Carstair's. He was glad that he had, for with Weston gone, The Shadow would have a better chance to look over the scene at Dawson's.

It might prove valuable, considering that the ways of the Blur were many. Hoax or no hoax, something might occur at Dawson's that would cloud the issue seriously. Ill consequences threatened, of a sort that only timely intervention could prevent.

The Shadow knew!

**** CONTINUED NEXT ISSUE ****

ON PLAYING SHERLOCK HOLMES

By: Basil Rathbone

Reprint from RADIO VARIETIES, March, 1940

Many persons ask me what is the difference in your feeling when you face the NBC microphone as Sherlock Holmes and when you face the camera. I would be only too willing to oblige them through Radio Varieties except that there is really no difference. In either case, I feel Holmes to be as real as my Dr. Watson, Mr. Nigel Bruce.

Like countless millions of Holmes' admirers throughout the world, I see him as a very part of old England. As I conceive him, any my concept may differ radically with those of Editor Wilton Rosenthal's readers, Holmes was a man with tremendous powers of concentration. His absorption in his calling was extraordinary. Very properly, he never associated with women; evinced no interest in them. (Imagine what a hell it would have been to be his wife!) He was not a neat man in his personal habits. He was inattentive as to minor details of dress and deportment. As we would say in America, "he just wouldn't be bothered".

With all that, I often wonder myself why he became such a great beloved character to the English people who literally rose up in arms when his creator, the late Sir Arthur Conan Doyle, seeking to turn his talents to more serious writing, killed him off in one of his stories. I think it's because he was a man of the people. He belonged to the man in the street. There is more than fiction in the statement which Sir Arthur attributed to one of his characters, that everyone in England slept better at night because Sherlock Holmes was around.

There is no other character in English literature quite like Sherlock Holmes. There have been other great detectives in fiction, of course, but somehow they have never been able to get hold of the imagination as has Holmes. There is Philo Vance, for instance, whose exploits have been read by millions in the books of S. S. Van Dine. I played him 'once on the screen, but somehow, I had the feeling he was a little

too smart, that he belonged to Park Avenue and not Main Street. He didn't have the common touch which Sherlock, in spite of his erratic brilliance, manages to convey.

Portrayal of Sherlock Holmes on the screen, I might say, causes me more worry than my portrayal on the radio. The screen leaves little to the imagination, and anyone in the audience may disagree with my idea of how Sherlock Holmes should look and act. Radio leaves every listener free to draw individual mental pictures of Holmes. Which, in a way, is as it should be, since Holmes lies on the border of fantasy. He has charm and verve, but no one actually knew him. This gives every actor who plays Holmes an unexcelled chance to use his imagination, but also exposes him to criticism from every person with an imagination of his own. But come what may in criticism, on the screen or on NBC, I have seldom relished a role as much as this one. It must be the English in me.



RETURN WITH US TO... 
SAM SPADE



ACTOR HOMER DUFF CREATED THE RADIO ROLE OF DANIEL HARRIS' TWO-PARTED PRIVATE DETECTIVE. FIVE YEARS LATER PLAYED THE PART!

LARGE TUTTLE WAS GARY'S SECRETARY SPADE.

SAM ALWAYS DETECTED A REPORT ON HIS CASES HE CALLED THEM CAPERS AT THE END OF EACH SHOW.



MANY OF SAM SPADE'S MOST DEDICATED FANS CAN STILL RECALL HIS LICENSE NUMBER... 187086.

SURVEY RESULTS

	Very Good	O.K.	Thumbs Down	Ab-stain
1. Reprint old stores related to radio (Such as Nick Carter & The Shadow)	<u>44%</u>	<u>48%</u>	<u>8%</u>	—
2. Reprint articles from old newspapers & magazines	<u>68%</u>	<u>32%</u>	—	—
3. Current columns on radio past & present	<u>64%</u>	<u>36%</u>	—	—
4. Reprint articles from current newspapers & magazines	<u>44%</u>	<u>56%</u>	—	—
5. O.T.R. related pictures	<u>76%</u>	<u>24%</u>	—	—
6. Articles about foreign radio programs past & present (Canada, England, Australia etc.)	<u>16%</u>	<u>40%</u>	<u>44%</u>	—
7. Radio Quizes	<u>24%</u>	<u>64%</u>	<u>4%</u>	<u>8%</u>
8. Listing of stations carrying O.T.R. programs	<u>60%</u>	<u>28%</u>	<u>12%</u>	—
9. Tapespondents	<u>56%</u>	<u>44%</u>	—	—
10. CBS Mystery Theatre Listings	<u>44%</u>	<u>28%</u>	<u>28%</u>	—
11. Celebrity Columns	<u>68%</u>	<u>28%</u>	—	<u>4%</u>
12. Rating O.T.R. dealers	<u>50%</u>	<u>16%</u>	<u>4%</u>	—
13. Advertising in Memories	<u>52%</u>	<u>44%</u>	—	<u>4%</u>
14. Reference Library	<u>48%</u>	<u>44%</u>	<u>4%</u>	<u>4%</u>
15. Tape Library	<u>80%</u>	<u>16%</u>	—	<u>4%</u>
16. Illustrated Press	<u>100%</u>	—	—	—
17. Memories	<u>92%</u>	<u>8%</u>	—	—
18. Expansion of cassette library	<u>68%</u>	<u>28%</u>	—	<u>4%</u>
19. Expansion of reel to reel library	<u>80%</u>	<u>16%</u>	—	<u>4%</u>
20. Letters from members	<u>64%</u>	<u>32%</u>	<u>4%</u>	—

In addition to many favorable comments, we received the following suggestions:

1. More background material and history of OTR programs, especially the serials.
2. More contributions from members.
3. Drop volume numbering & go to whole numbers.
4. Puzzles for the IP or Memories.
5. How about a column called "What Ever Happened to...?"
6. More columnists (See #2)
7. Ask members what they want in tape library.
8. Articles on premiums.
9. Emphasize the IP as a radio magazine rather than a newsletter
10. Change name of library to repository and emphasize the material in the same way.

11. Promote the club.
12. Honory Memberships (This is already being done to professionals who contribute to the I.P. such as Lee Allman)
13. More information about the "Not so big shows" and the actors who played in these shows.
14. When planning things, keep in mind a lot of members are out of town.
15. More on what's going on in the OTR world, what's new etc.
16. Listing & rating of other OTR clubs.
17. Publish leads to possible caches of radio transcriptions.
18. Transfer the records to tape.
19. Tape the OTR shows on WEBR
20. Are there more Shadow, Suspense, X-1, and Escape shows around

- 21. Interview radio stars.
- 22. Information on sound effects.

I welcome any further comments on these suggestions. By the way, the records shown on the survey Form are mostly Mark 56 and were advertised in Warren Magazines. Now that you have read the suggestions, how about YOU contributing something along these lines to the I.P.

R.A.O.

BIRTH OF A NETWORK

On September 9, 1926, the National Broadcasting Company was incorporated under the laws of Delaware. Its debut was on November 15, 1926, ushering in the network era.

NBC operated as two networks, the red and the blue. The terms red and blue were coined when RCA chief engineer Alfred N. Goldsmith and AT&T operations engineer Elam Miller were en route to Washington, D.C. shortly before NBC was formed. Using blank maps of the United States, they drew on these maps the networks they hoped would come into existence based on WEAf and WJZ.

WEAF stations and connections were drawn in red pencil (RED NETWORK) and the WJZ stations and connections were drawn in blue pencil (BLUE NETWORK).

In 1943, NBC sold the blue network. WJZ was still the key station in the network. Thus, the blue network became the American Broadcasting Company.

You just can't

afford to miss

"The \$64 Question"
TAKE IT OR LEAVE IT

STARRING
JACK PAAR

and The World's Finest Music
 brought to you by

RCA VICTOR



Tune in

WHAM 10 P. M.

Door Was Here



10 A. M.
MY TRUE STORY

10:25 A. M.

"The Betty Crocker"
 MAGAZINE OF THE AIR™



11:30 A. M.
QUICK AS A FLASH
 The new quiz show

WARC
 1950 IN 1980
 30 MIN. DAILY

ORSON WELLES

REPRINT from RADIO VARIETIES, March, 1940

Orson Welles came to the Campbell Playhouse just two years ago, the brightest bright boy ever to have his name on a Broadway marquee. He came wrapped in an aura of magic, with a fanfare of abacadabra; but the aura has evaporated, leaving the fanfare, now changed to a Tschaiowsky piano concerto, for the solid figure of a man with undoubted genius, incredible energy.

Welles brought an idea with him to the Campbell Playhouse, an amazingly simple idea, but one which has already begun to transform radio entertainment. The idea is that the radio audience doesn't need to be talked down to; in fact, doesn't like it. The soundness of the idea is reflected not only in the awards which his program has won from such august bodies as the Women's National Radio Committee, but in the great popularity of the program.

"Radio is just about the best story-teller there is," said Welles, when the WNRC awarded him their top drama prize last April, "and my one object on the Campbell Playhouse has always been to pick good stories and tell them just as well as I know how."

During the current Playhouse season, Welles has worked hard to gather a varied bill of fare in fulfillment of his promise. From the modern theatre he culled "Ah, Wilderness," and "Dodsworth"; from the modern novel: "Broome Stages," "Vanessa", and "The Citadel"; and from motion pictures, "It Happened One Night," and "Theodora Goes Wild"

"But Welles has just begun his work when he selects the vehicle for each Sunday night's program. Casting is his next problem, and here again he makes every effort to have his plays performed by the best talent Broadway and Hollywood can supply. Helen Hayes has signed an exclusive contract with the Campbell Playhouse, agreeing to take part in six productions during a season. Other famous actresses to appear on the programs have included Fay Bainter, Loretta Young, Joan Blondell, Marie Wilson, and William Powell.

The supporting cast, for Welles almost invariably plays opposite his guest star, is heard regularly, however. They constitute Welles's own troupe, many of them veterans of his Mercury Theatre on Broadway, his Mercury Theatre of the Air, and all of them taken by Welles to Hollywood in preparation for his first motion picture, which is now ready to go into production.

Welles selects his scripts two

weeks in advance--at any given moment he is rehearsing one Sunday's production, writing the script for the following week, and reading plays and novels for the week after. Once he has selected a story, he has a secretary cut out each page and paste it on a large sheet of blank paper. Welles goes through the pages, annotating in the margin, working out sequences, getting the story ready for its radio adaptation. Sometimes he will do this work while floating in his Hollywood swimming pool on a non-sinkable mattress, gazing at the sky for inspiration.

The actual dialogue is seldom written down, it is worked out by Welles and his casts at rehearsal. Another actor fills in for Welles, while he puts the cast through a scene, the outline of which he has worked out in his mind. A recording device makes a transcription of the scene. Played back, it enables Welles to hear how the scene sounds. Always a believer in the power of the spoken, as contrasted with the written work, Welles feels this enables him to get a clearer understanding of the effectiveness of a scene than would be possible from any written script. Many records will be made before a scene is finally approved by Welles, and then a staff of stenographers transcribes the record to the regular mimeographed script pages from which the actors will read their lines.

One of the most amazing features of the Campbell Playhouse, is the versatility demonstrated by this star. The parts he has taken in the past few months range all the way from the self-conscious adolescent of "Ah, Wilderness" to the dreamy hero of "Peter Ibbetson;" from the brash, sophisticated detective of "There's always a Woman," to the oldtime Shakespearean actor of "Broome Stages." This ability to adopt himself to all kinds of characterizations, the hallmark of any really great actor, is not accidental, or haphazard with Welles. He has packed into his twenty-four years of life, twenty one years of theatrical experience, both in America and abroad.

Welles' first theatrical project was a marionette show which he ran at the age of three. Always precocious, this Chicago-born son of American parents, was trying to disguise himself as the senile King Lear before he was ten. In preparatory school, at Woodstock, Illinois, he was directing an Elizabethan repertory theatre in early adolescence. He went to Europe after graduation, and arriving at Dublin, he presented himself at the famous Abbey Theatre,

maintaining, with a slight exaggeration, that he had played his Shakespearean roles on the Broadway stage rather than in school.

The Dublin theatre people were probably not convinced by the account this sixteen-year-old gave of his theatrical past, but they were convinced by the demonstrations he gave of his talent. Cast as Duke Alexander in Jew Suss, he made Dublin Theatre history, receiving tremendous ovations and remaining to play throughout the season. Ecstatic letters, praising this "famous" American actor, reached New York newspapers from their Dublin theatre correspondents. Finally English labors laws necessitated his leaving Ireland and returning to the United States.

Back in America, Welles' theatrical career took a new twist, a twist particularly valuable for the work he is doing now; Welles discovered radio. It can't be put any other way, for Welles took radio by storm. Playing a dozen different parts in radio shows, he sometimes made as many as forty radio appearances in a single week. This training in air technique is what enables him today to make full advantage of radio's particular facilities--mobility, intensity, intimacy.

At the same time, Welles was producing on all Negro Macbeth for the Federal Theatre. This led to the establishment of his own theatre in New York, with the co-operation of John Houseman, a brilliant young producer. The first presentation of this group the Mercury Theatre was a modern-dress performance of Shakespeare's Julius Caesar. It made theatrical history. This was followed by appearances over CBS with the Mercury Group, further stage productions, and finally the Campbell Playhouse.

This is the background necessary to a man carrying the responsibilities which Orson Welles carries. The startling aspect of Welles' character is not his youth, but his amazing vigor. The tall tales that surround his personal habits--his fondness for 4-pound slices of roast beef, his beard, his prodigious memory, and his ability to eavesdrop on four conversations simultaneously; pale beside the simple fact of his organization, production, and acting in Campbell Playhouse.

* * * * *

DIAL WHCC TONIGHT!

"UP FOR PAROLE"

HARRY MARBLE
Moderator

9:00 P. M.

DAVID O'BRIEN AS CAPTAIN MIDNIGHT IN THE 1943 COLUMBIA SERIAL



Wednesday, August 8, 1951

WHEC
STATION
THE STATION LISTENERS BUILT! TONIGHT



JOHNNY DOLLAR

9:30 P. M.

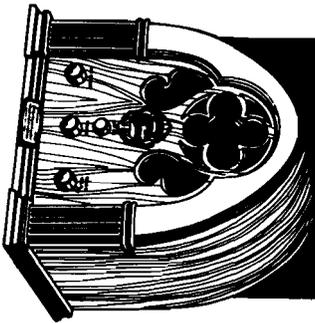
Edmond O'Brien stars in this pre-fitted action drama as "Johnny Dollar", fearless insurance investigator, whose biggest claim is to adventure.

MUSICAL CLOCK

7:00-9:30 A. M.

Every morning Ed Walsh brings you music, news, sports, human interest stories, and more on WHEC's famous "Music Clock". Let it wake you up—prep you up!

COMPLETE NEWS—8:00 A.M.



OTRC

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