

# ILLUSTRATED PRESS

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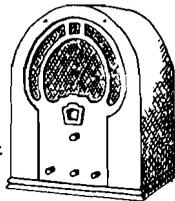
**OZZIE NELSON**

**ROBERT RIPLEY**

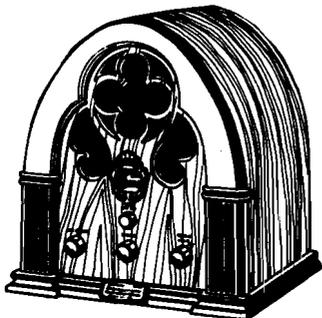


In 1939, Ripley had the distinction of having his show in New York sponsored by Royal Crown Cola, despite Royal Crown's being unavailable in the city---BELIEVE IT OR NOT.

THE OLD TIME



RADIO CLUB



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.

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Chuck Seeley  
 294 Victoria Blvd.  
 Kenmore, N.Y. 14217

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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.

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DEADLINE FOR IP #81 - May 10  
 #82 - June 13  
 #83 - July 11

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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

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PLEASE NOTE CHANGE IN NAME AND ADDRESS FOR THE TAPE LIBRARY AND BACK ISSUES DEPARTMENT.

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Cover Design by Eileen Curtin

## Wireless Wanderings



**JIM SNYDER**

I hear a rumor that many of us will finally get to find out if there really is a face behind those oversized glasses that used to peer at us from the top of the "Crystal Egg" column every couple of months. Since the New Jersey convention has been moved back to November 11 and 12, next fall, I have been told by a reliable (??) source (Chuck Seeley) that the crosscountry season will be over in Corry, Pennsylvania so that Hy Daley may be able to attend. I sure hope that will turn out to be true.

A number of people, Hy Daley included, have written over the years, in various OTR publications, of their success in using old time radio in the classroom. I have not had the same success. For the most part my students, over the years, have not enjoyed or appreciated my playing old radio shows for them. Oh, there are a couple of individual exceptions; one student who was hooked on Jack Benny and another addicted to Fibber McGee. But for the most part, old radio shows have been of no interest to them. Occasionally I have had a teacher indicate an interest in hearing a show from some series or other, but their interest was always very short lived.

I guess the only success I have had at all with the entertainment type shows was last year. Our textbook had the script of "A Shipment of Mute Fate" from the Escape series. I played that show while they followed it in their texts, and their response was excellent. They even enjoyed the old commercials.

Other than that, my only real success with OTR in the classroom has been in a way that I have not seen mentioned by any of the other articles. That is in the use of documentaries and newscasts. I do not teach social studies, which would seem to be the obvious place for such tapes. I have used them in teaching literature classes. For example, one year, one of my classes read about the life of Harry Houdini. I played the final Houdini seance that was broadcast on the tenth anniversary

of his death. Houdini himself, of course, did not appear on the tape and the sound was not particularly good, but the students were very interested since it tied in with what we had just read. In other classes we read a short biography about Lou Gehrig. When I played the tape of his farewell in Yankee Stadium a couple of girls broke into tears and on one in the class thought that to be a bit strange. If the rest weren't moved to tears, they were very attentive and interested, at least.

Last year I had to deal with the Diary of Anne Frank, something I had been able to avoid since I was last stuck with it ten or twelve years ago. This time, when Anne mentioned news from the BBC I played the newscasts of the events and dates she mentioned. If they weren't the actual newscasts referred to by her, everyone in the class certainly thought they were and this appeared to add a great deal of interest for them.

For several years we have read the story of Pompeii. The OTR field offered a couple of possibilities for this. There was the Pompeii from the YOU ARE THERE series, and the five part story of Pompeii from the CBS RADIO MYSTERY THEATER. Since I found very little accuracy in either one, I instead played newscasts about the Mt. St. Helens eruption in Washington two or three years ago, and this was particularly effective in getting the idea across that such a catastrophe as occurred in Pompeii could easily happen again. This was in an inner-city school, and most had never heard of Mt. St. Helens, so it also gave me an opportunity to teach a little current events and United States geography at the same time. I have now changed schools and positions, and I am no longer in an inner-city situation, but I do still teach a couple of classes, and have that Pompeii thing coming up again in a couple of weeks, and so will have a chance to try the Mt. St. Helens connection on a new group. While I still have had no particular luck with the entertainment side of OTR in this new school, I think that the newscasts will again be effective.

Actually, I am rather surprised at how few people collect the old newscasts and documentaries. I rarely find many of them in trading catalogs. Personally I find them fascinating. Perhaps I even enjoy them more than LUX, and those of you who know me realize that statement is really going some. Why isn't there more interest on the part of traders? If my inner-city kids could find this sort of thing to be of interest, why

don't older people who lived through many of these events? I have built up a rather large collection of this sort of material, but it has been in spite of those I trade with instead of because of them. There is much to remember from these tapes, and there is much entertainment in them. For example, I have the six hour NBC broadcast from 1937 of the coronation of King George of England. That would be a rather unlikely candidate for my interest, but the music is so magnificent, even with the short wave static and poor fidelity of 1937, that I listen to that tape again from time to time. It is really terrific stuff, and I also have gained a little perspective on history from the broadcast.

There is an occasional flurry of interest over current events that I tape off the radio. For example, when the attempt was made to assassinate President Reagan two years ago, I immediately switched on my recorder and got four and a half hours on tape. A number of people immediately requested that tape, but that is about the only time there has been much interest in this part of my collection. I sure wish more people were interested in this phase of collecting. As it is, I rarely am able to complete much in the way of trades for this sort of material. As the Maytag repairman says, "It sure is lonely."

\* \* \* \* \*

## Radiothon to Take Listeners 'Down Memory Lane' Feb. 12

Remember the Jack Benny-Fred Allen feud? Then there were the antics of Amos 'n Andy, and the adventure shows such as Buck Rogers, Dick Tracy, The Lone Ranger, The Green Hornet and Jack Armstrong.

Excerpts from these old broadcasts and others from the "Golden Age of Radio" will be heard on Radio Station WROW during the 5th Annual Radiothon of the Northeastern Association of the Blind, Saturday, Feb. 12. The old radio tapes are being donated through the generosity of John A. Keenan, collector and hobbyist, who will also act as narrator in introducing them.

Mr. Keenan, vice president of Marketing, Advertising and Research for Bankers Trust Company of Albany, N.A., is featured with his old broadcasts regularly on RISE, the radio service for the blind, and has been a featured guest frequently on WGY's "Contact" Program. He is a popular speaker on his hobby before service clubs and other groups.

"We are very fortunate to have Jack Keenan aiding us in the Radiothon," said Dr. Michael B. Freedman, Executive Director of the Association. "He is giving us the benefit of his collection, and his expertise and service throughout the Radiothon."

Planned by the Association's Development Committee of the Board of Directors, headed by Donald S. Rubin, and organized by Gregory Patula, Association Development Director, this year's fund-raising broadcast will be on the air from 6 a.m. until 8 p.m.

JOHN IS A MEMBER OF THE OTRC



John A. Keenan, collector of old radio show tapes.

# NICK CARTER

in

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STREET & SMITH

## gold & guns

Oct. 1933

### CHAPTER VII NICK MAKES A DATE

The elderly Thomas Gravesend had retired to his room, bowed down, broken, by this last shock at the end of a life that seemed to be running steadily downhill. First he had lost his position, then his money, and now, his only child, his daughter, had been kidnaped.

Pritchard, Nick Carter, and Chick all sat on the front porch. Nick Carter was holding the note they had received from the kidnapers. He had not finished reading it the first time. It said:

This pineapple will remind you of this morning and how despit we are. We got your daughter, Iris. There is a package in the waiting room of the railroad at Bound Brook. The inclosed key will open the locker in which it is. Get this package, and tell us if you are willing to turn over half the jack to us. If you do, the girl comes back. If you don't-----

The message ended in an ominous dash.

Slowly, gravely, Nick Carter started tearing up the note.

"What's that for?" Pritchard asked. Chick was too well trained to ask questions unless they were necessary.

"There's a secret-service man outside," Nick told him, "and there are some State cops, who will be here at any minute. The secret-service man doesn't think the gold was ever stolen. He's going to follow me every place I go till he recovers that gold. The state cops are going to want to know what this is all about. And if the crooks see any policemen, or even that secret-service man, with me, they may kill Iris."

Pritchard's hand were shaking. Perspiration stood out on his forehead.

"You don't think they'd do that, do you?" he asked. There was no mistaking the absolute terror in his voice, no mistaking the fact that he really loved Iris Gravesend.

Nick shrugged. "We'll worry about that when we come to it," he said, in a tone meant to reassure the young man. Nick gestured to Chick, almost imperceptibly, and got up and went inside the house. His able assistant quickly followed him.

Nick went up the stairs rapidly with Chick behind him. Even as they

did so, they heard the noise of motor cycles and automobiles coming up the driveway. Nick went to his bedroom window and looked out.

There were three motor cycles and an automobile tearing up the driveway as fast as they could. They were all loaded down with blue-coated State troopers.

Nick pulled his assistant away from the window. Out of his pocket Nick Carter took a flat, lacquered case. He signaled to Chick Carter to start taking his clothes off.

From long association with Nick, Chick was able to imitate his employer's gestures, his mannerisms, as well as the detective used them himself. Likewise, Nick Carter was easily able to impersonate his assistant. The men were not dissimilar in build and facial characteristics.

Now they changed clothes rapidly, and then Nick Carter started making over his face, with the aid of his make-up kit. He did not have to look at Chick as he did so. He was thoroughly familiar with the appearance of his assistant.

When he finished, he handed the kit over to Chick Carter. The young assistant put wax on his face, collodion, rouge. When he got through, he turned to look at his employer.

Nick stared at Chick a moment, then went over, made one or two minor adjustments. Dressed in each other's clothes, with their faces made up as they were, it would have been impossible for any one to tell that Nick Carter was him self, that Chick Carter was not the world-famous detective.

The two men turned and went downstairs again. An officer of State troopers was questioning Geoff Pritchard. He whirled on the two men who showed up now.

"What did you do with the kidnapping note?" he asked.

"I tore it up," Chick Carter answered, using Nick's tones.

The detective stared at him.

"Say, I've seen you before," he said to Chick. "You're Nick Carter, aren't you?"

Chick nodded. "And this is my assistant, Chickering," he said, gesturing toward Nick.

The detective paid no attention to Nick Carter. His attention concentrated on Chick.

"Why did you tear that note up?" he asked belligerently.

"Because I'd read it," Chick said. He was playing his part to perfection.

"I'll go get those cigarettes," Nick told his assistant lightly. He swung down off the porch. None of the State police, nor the secret-service man sitting on the porch, nor Geoff Fritchard, turned to look at Nick as he went away. All their attention was concentrated on his double, on the man they thought to be Nick Carter.

Nick knew that Chick would be able to hold all the policemen there, while Nick himself kept the tryst with the kidnapers. He swung down the driveway rapidly.

At the road he turned to the left. He had to walk about a mile to get to the little village where Iris Gravesend had gone marketing. There he stopped in a cigar store, phone the Gravesend house.

"I want to speak to Mr. Nick Carter," he told the old servant who answered. In a moment, Chick's voice, disguised as his own, was on the wire.

"Chickering speaking," Nick Carter snapped. "Boy, when you get time, run down to Trenton. There are a couple of safe companies there, and that's probably where Gravesend bought that safe. All the cops'll follow you, and that's what I want. Wherever that safe was made, go find the maker and bring him around to the house. O.K.?"

"O.K." Chick Carter said on the other end of the wire. Both detectives hung up.

Nick rented a car in the village. He drove in it rapidly back along the road. He went by Gravesend's house. He saw Chick Carter, still disguised as himself, and the State police officer, coming down the driveway in the car. The secret-service man was sitting in the back seat, and the long string of motor cycles trailed after them.

Nick went on, back toward Bound Brook, to follow the directions in the note. He found the station. In this Nick found a bunch of lockers, the key to which could be extracted for a dime.

He inserted the key that had been attached to the kidnaping note into the locker to whose number it corresponded. The locker opened.

Inside there was a cardboard box, not unlike a shoe box. Nick carried this out to his car, and carefully tore the paper away from around it. Several vent holes had been cut in the shoe box, evidently for ventilation, and Nick Carter opened the cover carefully.

Inside was a pair of pigeons,

braced up, and a note. Nick read this note.

If you are willing to meet us at 18 Gay Street at 9 o'clock, turn these pigeons loose, and we'll be there.

The Mulligan Gang.

We mean Gay Street in Hartshorne.

Nick Carter nodded. Slowly, with the aid of his pocketknife, he cut the bonds from around the two pigeons, threw them out of the car. He sat back in his seat, watched the pigeons take flight.

They rose straight up into the air first, then circled around a bit. And then, finally, they flew off in a straight direction.

Nick Carter reviewed a mental map of New Jersey which he had in his mind. Hartshorne was in the same direction that the pigeons had chosen. Nick Carter realized that he was on the right track, that the note in the box meant business.

He had plenty of time before he had to be at his appointment. It was now only a little after three.

Nick found a restaurant along the road, and over lunch started thinking over the events of the day. This case was not complicated, the ace detective thought; it merely appeared in that light.

Thomas Gravesend, an industrialist, a banker, with some disgrace attached to his name, had lost faith in the future of the country, had turned his money into gold, had put it in his safe. So far it was simple.

Some gang of crooks had gotten wind of this. They had gone after it. But before they had gotten there, somebody else had stolen the money. Simple enough, Nick Carter thought.

Now a complication set in. The Mulligan gang were not going to give up. They had kidnaped Iris Gravesend, were holding her for the gold. What did that mean, Nick Carter thought.

He shook his head, drinking his after-lunch coffee. The only thing it could mean was that no member of the gang had taken the gold, that the Mulligan gang were, literally, as far up in the air as Nick Carter was.

The Federal officers, Nick Carter realized, did not believe Gravesend's story of having his gold stolen. They thought he had transferred it to another place, to keep it from being seized as hoarders' funds. Gravesend had overstayed the government's leave--he was liable to a fine.

Perhaps that was what really had happened. But Nick Carter did not think so. If it were, the Mulligan gang was right. Gravesend would undoubtedly bring forth his gold and

divide it with the crooks, rather than see his daughter held kidnaped.

Nick Carter thought over the circumstances of the first crime. There had been no marks on the safe, no marks on the cellar doors. Only Gravesend and Geoff Pritchard could have taken the gold.

It could not be Pritchard, Nick thought. Adroit questioning of Gravesend, Pritchard, and the girl, had told him that Geoff Pritchard had hardly been off the farm for days. Certainly the young man, unobserved could not have moved such a huge hoard of gold any great distance.

The solution came back to the one that was in the minds of the Mulligan gang and of the secret-service men. Gravesend had stolen his own gold. In that case, Nick Carter thought, he might expect some developments in his meeting with the kidnapers; that is, if Gravesend knew where he was to meet them.

Slowly Nick Carter got up. He called the Gravesend house, asked to speak to Mr. Gravesend personally. When he was sure that Gravesend was on the wire, Nick Carter told him who he was. But he did not use his first name. He simply said, "This is Carter." Gravesend could decide which of the two Carters it was with whom he was speaking.

"I'm to meet the kidnapers at 18 Gay Street, in Hartshorne, tonight," Nick Carter said. "They claim they want half of the money, half the gold. That's about a hundred and sixty thousand bucks. Shall I tell them they can have it?"

Gravesend's voice stuttered as he answered. "Mr. Carter," he said seriously, intently, "tell them I can let them have ten thousand dollars. That's all the money I have in the world. This house has two mortgages on it, and I can't raise another thousand dollars by selling it."

"Do you mean that, Mr. Gravesend?" Nick Carter said. His ear was screwed to the telephone receiver--he wanted to be sure that he missed no inflection of the banker's voice.

"I mean it, Mr. Carter," Gravesend came back. There was no doubting the man's sincerity. "Make them believe me! I'm a ruined man. That three hundred and eighteen thousand dollars was all the money I had in the world. Tell them that ten thousand dollars is a lot of money nowadays. Ask them please, please, to give me back my daughter!"

Nick Carter rang off. He did not doubt the sincerity in which Gravesend had spoken. Gravesend certainly loved his daughter. But did he love gold more?

Nick Carter could not be sure.

Slowly the detective consulted his watch. Then he left the restaurant, got in his car, and drove to Hartshorne, one of the ten or fifteen fairly large-sized cities that cluster around the northeast part of the State.

Nick found Gay Street without any trouble. But he did not stop there. He drove down it rapidly, turned to the right. He found that the two block backing off Gay Street were long ones, spattered with empty lots. At the edge of one of these empty lots, he parked his car, got out.

Then he traced his way carefully among tin cans and weeks back toward the rear of Gay Street. He got there without being observed. It was now about six o'clock, fairly light.

Nick crept along, hiding himself in the shadows of ruined automobiles, piles of lumber. Certainly Gay Street and its vicinity did nothing to deserve the name of "gay".

When he got behind the house that fronted on Gay Street, Nick went along carefully, counting doors. Finally he decided that he was at the rear of No. 18. He crept up to the door.

He was the a sniffing hound, trying to decide whether the house was lived in or not. On the front he had seen a sign saying "For Rent." But that didn't mean anything. Gangs, he knew, frequently hold out in deserted houses.

There was an odor of dampness in the air that poured out under the edge of the back door that made Nick Carter feel that no one lived in there. He tried the door. It was bolted on the inside, but was made of soft, rotten wood.

Nick Carter exerted slow, steady pressure, and the door finally creaked open, its lock bursting with a small popping sound. Nick threw himself inside, saw he was in a little covered porch at the rear of the kitchen.

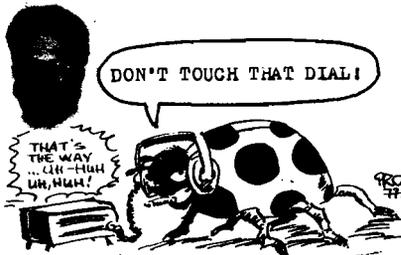
He lay in a corner there, in the shadow, quietly. But no one came in response to the noise that the door had made in bursting.

Nick prowled out of the kitchen into the living quarters of the house. The same damp air still met his face. He found the front room. The windows were boarded up with rough timbers.

Nick got into a corner, hid. Then he thought better of it, propped across the room, found a closet the door of which was hanging crazily. He got inside this, and hid there.

Time went by--hours. Then, suddenly, he heard a car stop outside, heard heavy footsteps on the porch.

Nick pulled his gun. He was ready for the kidnapers. \* \* \*



## JERRY COLLINS

When the television ratings are announced at the end of each television season, one frequently finds Super Bowl games, World Series games and bowl games near the top of the list. Other popular sporting events broadcast on television are championship fights, Stanley Cup Hockey games, the Olympic Games as well as NIT and NCAA championship games. Such names as Howard Cosell, Don Meredith, Tony Kubek, Joe Garagiola and Curt Gowdy have become household words.

The names and some of the sporting events are different but sports also played an integral role on radio. On April 11, 1921 Florent Gibson described over KDKA Pittsburgh the lightweight boxing match between Johnny Ray and Johnny Dundee—the first live sports event ever broadcast. On July 2, 1921 the Jack Dempsey-Georges Carpentier was broadcast over WJY from Boyle's Thirty Acres in New Jersey. On July 5, 1921 KDKA broadcast radio's first baseball game. Harlin Arlin announced this game between the Pirates and the Phillies. Arlin also handled radio's first football game as well as its first tennis match.

Over the years the most popular sporting events carried on the radio included World Series games, All Star baseball games, Notre Dame football games, the Army-Navy games, the Rose Bowl game, the Kentucky Derby and all of Joe Louis' fights.

Many great announcers have sat in front of microphones in stadiums and arenas across the United States. Most experts refer to Graham McNamee as the "Father of Sportscasting." McNamee broadcast a number of Jack Dempsey's fights. Already a big time announcer on radio, he was noted for his color and enthusiasm.

The next well known sportscaster was Ted Husing. Many old timers still refer to him as the greatest of all sportscasters. He did many of the top fights and other big sporting events of the 1930's and 1940's.

When one thinks of horse racing, the one name that always comes to mind is Clem McCarthy. Countless people can still recall his raspy voice calling hundreds of races in the 30's and 40's.

The next big name sportscaster would have been the controversial Bill Stern. Stern did most of the top football games during the 1940's and 1950's. His broadcast of some of the Army-Notre Dame games in the 1940's are still considered classics. His Colgate Sports Newsreel was one of the highest rated and colorful shows of the 1940's. Stern also covered numerous other sporting events including Olympic games and some of the top boxing title fights of the day.

Other great radio sportscasters were Mel Allen, the Voice of the Yankees; Jim Britt, Russ Hodges, Red Barber, "the Old Redhead"; Jack Drees, Jack Brickhouse, Don Dunphy, Harry Wismer, Gordon McLendon, Paul Douglas and Van Patrick.

As is the case with television, radio frequently turned to former athletes to broadcast sporting events. Jack Graney, a former Cleveland Indian outfielder, began broadcasting games for the tribe in 1932. Walter Johnson began broadcasting for the Washington Senators in the mid 1930's. Harold "Red" Grange, Dizzy Dean, Tommy Harmon and Buddy Beattner all became popular sportscasters.

A number of well known sportswriters also went to the microphone. The most famous of these would have been Bob Considine, Grandland Rice and Bill Corum.

In the second part of this effort, I will take everyone down memory lane and examine some of the great sporting events broadcast on the radio. The trip will take us from the second Dempsey-Turney fight to Don Larson's perfect game.

Until next month, "Goodnight all."

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**TAPESPONDENTS**—Send in your wants and we'll run them here for at least two months.

**WANTED**—CBS Radio Mystery Theatre; "The Twelfth Juror" 11/11/82  
Duff Campbell  
Box 4371  
Panorama, Ca. 91412

New member wants to get in touch with Toronto area OTR fans.

Mel Belenson  
140 Sunset Beach Rd.  
P.O. Box 1046  
Oak Ridges, Ont. LOG1P0  
Canada

New member looking for tapes of Kate Smith Shows.

Mitchell Weisberg  
620 Greenbrier Court  
Fredericksburg, Va. 22401

New member wants OTR premiums and Pep cereal buttons. I will answer all letters.  
Tom Lord  
1595 Unionport Rd.  
Bronx, N.Y. 10462

New member wants to trade or have contact with others who have material on the following: Radio shows associated with Old Country Music Shows--Grand Ole Opry, WLS Barn Dance type, etc.--Frank Sinatra, Nat King Cole---and any documentary type shows of personalities. Have catalog of material and will trade, contact: Larry Adamson  
14 Busher Place  
Clinton, N.J. 08809

Out of Town member wishes to correspond with other members of OLD TIME RADIO CLUB Contact: Henry Hinkel  
254 Florida Avenue  
Amsterdam, N.Y. 12010

WANTED--on cassette--Soap Operas--consecutive episodes with commercials if possible.

Hazel Newton  
150 Erie Street  
Lancaster, N.Y. 14086

Teapendents is a free service to all members. Please send your ads in to the Illustrated Press.

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## letters



(Letter was sent to Jim Snyder)

I enjoyed reading your article on OTR dealers in the Feb. issue of I.P.

I have an experience to share with you. I hope you will bear with me and read my letter--I cannot type.

When I went to the 1982 Old Time Radio Con. I picked up all sorts of flyers. One of these, was from Vintage Broadcasts (one of those you reviewed). I placed an order for 2 tapes at \$22.00 (for new tape) on Nov. 6. Four months later I still have no tapes. (That's my status now--but the path of the 4 months has been very frustrating). I received a letter from A.W. Blatt of Vintage

Broadcasts at the end of November apologizing about the delay--but they ran out of fresh tape. Came the end of December and still no tapes. I wrote, I got another apology--must have been lost by UFS. Mr. Blatt said I could pick a free third tape and I'd get all 3. Well, I did this--it was mid-Jan. No response by Feb.--I wrote to Jay Hickerson for help. He wrote to A.W. Blatt (who, by the way, Jay tells me, has his address in Ohio,--but Mr. Blatt never offered that). I got a letter from Mr. Blatt (sent before my letter to Jay could have arrived) apologizing again. This time it was my free tape--no longer available. Plus he was again backordering blank tape. I wrote and said my patience had run out. I wanted either my tapes or \$22. refunded. And I gave him a 3-week ultimatum. The 3 weeks end in 2 days, but still no tapes.

If we assume Mr. Blatt's excuses were real, then I still believe his business--ship is bad. He should have refunded my money weeks ago or just bought tape from a store. He should have replaced my ordered tapes in Jan.--instead of waiting for my free reel choice and packaging them all together to save postage!!

But since I haven't heard from him yet (I wrote to his Ohio address) (he boasts that orders are usually received in 2-3 weeks--certainly he should have sped mine up at this late date) I am going to contact my consumer help (if they'll really help) in 2 more days.

Certainly over 16 weeks is too long--and now it looks like I've lost \$22. PLUS a lot of postage writing several letters.

So, that's that. I hope my experience with Vintage Broadcasts can be shared with others. (How many other collectors have been waiting and waiting for something from Vintage Broadcasts?)

Thanks for letting me air myself out.

Mitchell Weisberg  
620 Greenbrier Court  
Fredericksburg, Va. 22401

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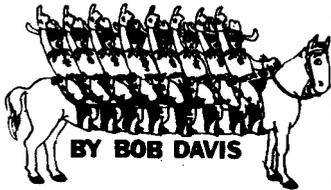
## this is nora drake



**NORA DRAKE**, the title character in CBS Radio's "This is Nora Drake," is played by Jean Tompkins. Born in New York City, Jean continued the family creative arts tradition. One of her grandparents wrote operettas, another was a painter, her parents were professional singers. Jean made her stage debut in "Fly Away Home." Loves to travel, but has parents only the daily trip between the studios and her Westchester home.

# SAY!

WHO WAS THAT MASKED MAN?



Still no word of the new I Love a Mystery movie that Bill Bixby is working on. Bixby is supposedly slanted to play Jack Packard. I hope they retain the same theme music as the show wouldn't be the same without it. I believe that that was part of the problem with that terrible picture "The Legend of the Lone Ranger". Aside from everything else, it only briefly used the William Tell Overture and it was indeed missed.

A word of thanks to Gene Bradford. Gene is a nice guy and could easily win a Tom Skeritt or Jack Nicholson lookalike contest. (It depends which way the wind is blowing and if you've had a few drinks) Gene, out of the kindness of his heart, has supplied some of us with badges to wear at the OTR convention. In fact, some of us have gotten two of them. One is emblazoned with a radio and the words "Old Time Radio Club". The other looks like something that came straight from Checkerboard Square. It's a reproduction of the Tom Mix brand and, whether you like ol' TM or not, the badge is really nifty. Gene and Jim Snyder (who???) were also instrumental in getting some new members for the radio club. We thank them for that. Hey Gene, how would you like me to be your manager in an attempt to win next years "Rocky" award? I'm available ever since whatsisname blew it last year.

Sneak Preview Time...The Curley, Larry, and Moe of the old radio collecting world has taken over the reins and, for one issue, will be in charge of "Memories". Yes, Seelye, Crowe, and Davis, with much help from their friends, are putting together the next issue and are trying for something really different. It will be a special "Fun and Games" issue and probably won't have a serious word in it. First it was the special Shadow cartoon strip issue and now it's fun and games. All of this stuff

brought to you by The Old Time Radio Club. The club that tries to give you your moneys worth. (End of Commercial)

Also the end of this month's column. You think it's easy hand-printing all these little letters so that it looks like I own a typewriter. Well, it's not... See ya next time.

\*\*\*\*\*



## RETURN WITH US TO... by Bill Griffis

# BABY SNOOKS

FANNY BRICE WAS ALREADY A HOUSEHOLD NAME AS A STAGE PERFORMER WHEN SHE INTRODUCED THE CHARACTER 'BABY SNOOKS' TO RADIO AUDIENCES IN 1936. FANNY WAS THEN 44 YEARS OLD.

SNOOKS WAS FIRST HEARD ON THE ZIEGFELD FOLLIES OF THE '40s... THEN ON GOOD NEWS OF 1952... MAXWELL HOUSE COFFEE TIME... AND FINALLY THE BABY SNOOKS SHOW. REMEMBER THE THEME? 'ROCK-A-BYE-BABY'!

FRANK MORGAN WORRIED WITH MISS BRICE ON MAXWELL HOUSE COFFEE TIME DURING THE EARLY 1950s. THE VETERAN COMIC TOLD TALL TALES TO MATCH THE DADDY-BATHING BABIES OF FANNY BRICE. JOHN GERRY WAS THE SINGING ENCEE.

HANLEY STAFFORD WAS SNOOKS' LONG-SUFFERING 'DADDY'. HE HAD CON- STANTLY BUSED BY HIS DAUGHTERS' CRANES, TEARDROPS AND BLACK-MAILING TO GET A QUARTER.

**REMEMBERING: FIRST NIGHTER**

During the Great Depression the last thing on most minds was spending money on tickets to a Broadway play. Currency was tight; times were bad. People relied on the Crystal Set in their homes to bring them whatever it could in the way of entertainment.

One of the most popular and durable programs aired during 'The Golden Age' of Radio was **FIRST NIGHTER**. Through the magic of the airwaves and the sponsorship of **CAMPANA** (a cosmetic company), listeners were treated to an 'Opening Night' at **THE LITTLE THEATER OFF TIMES SQUARE** (in reality, the programs originated in Chicago). **THE GENIAL FIRST NIGHTER** was shown, amid simulated theater talk, to his seat on the aisle. An original half-hour presentation was aired each week. Commercial breaks were 'intermissions' and 'curtain calls' were taken at the end of each play.

**FIRST NIGHTER** premiered in 1929. **BRET MORRISON** (of Shadow fame), **MARVIN MILLER** and **RYE BILLSBURY** were at various times **MR. FIRST NIGHTER**. **DON AMECHE** was the leading man on the series from 1929-36. His leading ladies were **JUNE MEREDITH** and **BETTY LOU GERSON**. When Ameche heeded the Horace Greely axiom to "Go West Young Man", **LES TREMAYNE** took over his chores and **BARBARA LUDDY**, an actress with a distinctive Jean Arthur catch to her voice, took over as feminine lead. **OLAN SOULE** replaced Tremayne in 1943. He and Miss Luddy remained with the program until its demise in 1953. An interesting note for music and Big Band buffs is that the **FIRST NIGHTER** Musical Director at one time during its run was **JAMES CAESAR PETRILLO**, later head of the Musician's Union, Local 802. In fact, Petrillo was head of 802 during the famous musician's strike of the early forties.

As in regular theater, the bill of fare included comedy, mystery and drama. It was radio repertory and was the forerunner of such programs as **GRAND CENTRAL STATION** and **GRAND HOTEL**. During the forties the more sophisticated anthology shows took over, recreating various Broadway and Hollywood hits. But Radio Buffs still remember, with fondness, **THE LITTLE THEATER OFF TIMES SQUARE**.

\*\*\*\*\*



**FAYE EMERSON** is currently sharing the dolly "Faye and Sitch" show over **WNBT, N.Y.**, with her husband, **Sitch Henderson**. Faye is a Louisiana girl, has been called "America's Most Appealing Personality." She has been married to **Eliot Roosevelt** and she's one of the chosen few who have scored a triple hit in film, stage and TV. Her Connecticut home furnishings include six TV sets, two pianos, golf clubs, six, scrabble set.

**DIAL WHEC TONIGHT!**



**'PURSUIT'**

10:30 P. M.

Starring

**TED DE CORSIA**

Note the time—10:30 P. M.—for this popular dramatic show. "Pursuit" thrills you with stories of tense man-hunts. Inspector Peter Black of Scotland Yard works against time to outwit desperate criminals. The program dramatizes the actual operation of law, —emphasizes the ceaseless battle of the forces of law and order versus crime!

**DON'T MISS IT—And DON'T MISS...**

- 8:00 **GOODRICH—NEWS**
- 8:15—**MacMILLAN SPORTS**
- 8:30 **JOURNAL of the AIR**
- 8:45 **LOWELL THOMAS**
- 8:00 **MYSTERY THEATER**
- 8:30 **MRL. & MRS. WORTH**
- 8:00 **LIFE WITH LUIGI**
- 8:00 **JOHNNY DOLLAR**



AMONG "inventions" **Grace Allen** exhibited at Inventors of America National Convention at Los Angeles was this phone with two mouthpieces so you can do all the talking, no listening

**TAPE LIBRARY RATES:** 2400' reel-\$1.50 per month; 1800' reel-\$1.25 per month; 1200' reel-\$1.00 per month; cassette and records-\$3.50 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.

# Arthur Godfrey, Broadcast King, Is Dead at 79

*From New Wire Services*

NEW YORK — Arthur Godfrey, the red-haired ukulele player who greeted his millions of radio and television fans with a cheery "Howa'ya, howa'ya," and treated them to homespun humor and conversation, died Wednesday. He was 79 years old.

The Old Redhead, who had lost a lung to cancer, died of pneumonia and emphysema after a 13-day

hospital stay, said Marilyn Baumel, spokesman for Mount Sinai Hospital.

Godfrey was king of the airwaves in the 1950s with two weekly prime-time television series for CBS, as well as a daily radio show, playing talent scout and host to stars and occasionally singing in his trademark rusty rumbling voice.

With Boy Scout sincerity, he chatted about his farm in the Blue Ridge Mountains of Virginia and his favorite horses, but then shocked the nation by firing singer Julius LaRosa on the air.

He often horrified sponsors by ad-libbing his way through commercials, and he refused to push products he believed were pollutants. Despite that, he was reported by Variety to have been responsible for \$150 million in advertising revenue for CBS in 1959.

In recent years he did occasional commercials and devoted himself to conservationist causes.

In 1920 he enlisted in the Navy and served as a radio operator on a destroyer assigned to Mediterranean duty. He later joined the Coast Guard and appeared in 1929 as an amateur playing the banjo on a Baltimore radio station at \$5 for 15 minutes. On discharge from the Coast Guard, he got a job as an announcer at WFER.

He ended his radio career in 1972 — 48 years except for a break after his bout with cancer.

✓ Pictures on Picture Page. PAGE C-16



Arthur Godfrey doing a CBS radio program. (AP)

\* \* \* \* \*

## Editor's DESK



Jim Snyder reports a 3 way tie for 1st place in his contest between Bob Davis, Bruce Deas, and Jack O'Donnell. Fourth prize goes to Ken Piletic and a tie for 5th prize between Gene Bradford and Dave Miller. Tie-breaking quizzes have been sent out with an April 1 deadline. Jim will announce the winners at our April Meeting. If any new member since July 1982 has not received a copy of our tape or reference library listings, please notify us at once so we can mail you whichever one you need or both, in some rare

cases. A few copies did go astray and we want all our members to have a copy of each if they so desire. Also please note on page 2 that Frank Bork is our new tape librarian and Chuck Seelye is now in charge of all back issues.

Looking for someplace to go on vacation this year...check out page 15. The Old Time Radio Club will be assisting Fran Striker, Jr. in operating the 3 day dedication of Fran Striker's memorial study. Out of towners please note that Niagara Falls is nearby, so plan to take a few days and join us here in Western New York. I hope to see all of you this June.

\* \* \* \* \*



Gabriel Heatter

## SUNDAY'S BEST LISTENING

See program listings for more detail and additional news programs  
Time shows in EST; for EDT add one hour.

### News and Comment

- A.M.  
9:00 News from Europe, NBC, CBS.  
P.M.  
1:00 Upton Close, NBC.  
2:30 The World Today, CBS.  
3:15 H. V. Kaltenborn, NBC.  
5:45 William L. Shirer, CBS.  
7:00 News from Europe, NBC.  
7:15 Headlines and Bylines, CBS.  
8:45 Gabriel Heatter, MBS.  
9:00 Walter Winchell, NBC.

### Variety

- P.M.  
12:15 I'm an American, NBC.  
2:00 Wake Up, America, NBC.  
2:30 University of Chicago Round Table Discussion, NBC.  
4:30 Behind the Mike, NBC.  
5:00 Double or Nothing; Frank Buck, guest, MBS.  
6:00 Silver Summer Theater; Ed Sullivan, CBS.  
6:30 The Great Gildersleeve, NBC.  
6:30 Gene Autry's Melody Ranch; Dear Mom, CBS.  
6:45 Comments by Mrs. F. D. Roosevelt, NBC.  
7:30 Fitch Bandwagon, NBC.  
8:00 Chase and Sanborn Program; Bergen and McCarthy; Abbott and Costello; Ray Noble's Orchestra, NBC.  
8:00 American Forum of the Air, MBS.  
9:00 Manhattan Merry-Go-Round, NBC.  
9:30 American Album of Familiar Music, NBC.  
9:45 Sports Highlights; Jimmy Wilson, guest, NBC.  
10:00 Hour of Charm, NBC.  
10:00 Good Will Hour, NBC.  
10:00 Take It or Leave It, CBS.

### Drama

- A.M.  
11:15 Hidden History, NBC.  
P.M.  
1:30 The World is Yours, NBC.  
6:30 Bulldog Drummond, MBS.  
7:00 Living Biographies, NBC.  
7:30 Captain Flagg and Sergeant Quirt; Victor McLaglen and Edmund Lowe, NBC.  
7:30 Screen Gully Theater; Cary Grant, Gary Cooper, Barbara Stanwyck and Edward Arnold, guests, CBS.  
8:30 Inner Sanctum Mystery; Claude Rains, guest, NBC.  
8:30 One Man's Family, NBC.  
8:30 Crime Doctor, CBS.  
9:30 Irene Rich, NBC.

- 10:30 Columbia Workshop Presents 26 by Corwin, CBS.

### Fine Music

- A.M.  
11:00 Library of Congress Concert; Budapest String Quartet, CBS.  
P.M.  
12:30 Radio City Music Hall; Jan Peerce; Osey Renardy, guest, NBC.  
3:00 Columbia Broadcasting Symphony; Nicolai Malko and Benny Goodman, guests, CBS.  
4:00 String Symphony Orchestra; Frank Black, NBC.  
4:30 The Pause That Refreshes on the Air; Albert Spalding; Andre Koezelnetz' Orchestra; Lily Pons, guest, CBS.  
5:00 Family Hour; Gladys Swarthout, Deems Taylor, Ross Grahm and Al Goodman's Orchestra, CBS.  
9:00 Ford Sunday Evening Hour; Lawrence Tibbett and Sir Thomas Beecham, guests, CBS.

**TONY WONS IS BACK!**

Radio's beloved philosopher returns to M.S.C. air waves from coast to coast, Sunday, Oct. 2.

*Are You Listening?*

They will present his famous Radio Scrapbook each Sunday, Tuesday, and Thursday over many M.S.C. stations. Consult your newspaper.

SPONSORED BY  
**HALLMARK**  
GREETING CARDS

## SATURDAY'S BEST LISTENING

See program listings for more detail and additional news programs  
Time shows in EDT; for EST subtract one hour.

### Variety

- P.M.  
5:00 Sunset Serenade; Glenn Miller's Orchestra, NBC.

- 7:00 People's Platform, CBS.  
8:00 Guy Lombardo's Orchestra, CBS.  
8:30 Truth or Consequences, NBC.  
9:00 Alka-Seltzer National Barn Dance; Lulu Belle and Scotty, NBC.  
9:00 Your Hit Parade, CBS.  
9:45 Saturday Night Serenade; Jessica Dragonette; Bill Perry, CBS.

### Drama

- A.M.  
11:00 Lincoln Highway, NBC.  
P.M.  
8:00 Knickerbocker Playhouse; Barney Ross, guest, NBC.  
8:30 City Desk, CBS.

### Fine Music

- P.M.  
9:30 NBC Symphony Orchestra; Fritz Kitzinger, guest, NBC.  
10:00 Chicago Land Concert, MBS.

**5**

**GALA NIGHTS A WEEK!**

**CHESTERFIELD SUPER CLUB**

**GUEST STARS THIS WEEK**

- ★ **Mon. PAUL WINCHELL**  
Boy Wonder of Yachtlography and Mr. Lovable Side-Kick, Jerry Mahoney
- ★ **Tues. CONNIE BOSWELL**  
Out of This World with Her New Trio, The Perfecto Sisters
- ★ **Wed. BOCK and GENE WESSON**  
O Brother what comedy
- ★ **Thurs. JO STAFFORD**  
Singing Queen of the Record Fans
- ★ **Fri. PICK and PAT**  
Bad Men of the Quarterfield Mixed Show

*And for the Summer*

**JOHNNIE JOHNSTON**  
replacing  
**PERRY COMO**

EVERY SATURDAY NIGHT  
Alka-Seltzer

**NATIONAL BARN DANCE**

with  
**EDDIE PEABODY**  
**PAT BUTTRAM — JOE KELLY**  
**HOOSIER HOT SHOTS**

WCAE WREN WGY WTAM WGAL  
WJAC WFBG WOBB WLW  
9:00 P.M., EDT

RETURN WITH US TO...

# TENNESSEE JED

by Bill Owen  
and  
Don Howard



# It's Howdy Doody Time Along TV Memory Lane

By JOE BROWN  
Washington Post

Way, way back in the early days of television, every day was "Howdy Doody Time" for millions of American kids.

Maybe it was because for a long time they were the only game in town, but "Buffalo Bob" Smith, the freckle-faced, all-American marmosette Howdy Doody, silent Clarebelle Clown, the Flubdub and the Peanut Gallery were objects of unquestioned devotion.

Smith got his start and his moniker in Buffalo, where he sang, spun records and read baseball scores on radio station WBBN. At 65, Smith still has the resonant, memorable voice of a radio announcer.

Kate Smith heard him singing in Buffalo with the Hi-Haters Trio and took his group to New York with her, where it was sponsored by Hudson Terraplane automobiles. Buffalo Bob hit the vaudeville circuit for a while with an act called "Mickey and Her Boyfriends," then signed up with WNBC radio.

Howdy Doody was born in March 1947 on the Triple B (Big Brother Bob) Ranch, a children's quiz program hosted by Smith, which aired Saturdays on WNBC. "I had this little Mortimer Snerd-ish country bumpkin character. He was originally called Elmer. He'd come out and say 'uh-huh-huh, Howdy Doody, kids!' So the kids naturally started calling him that."

Although Smith has the original Howdy with him at home, technical complications prevent him from working with the puppet in his personal appearances with Clarebelle Clown.

"I always used the same Howdy on the air," Smith says. "We made a couple extra in case of accidents, but they couldn't make them exactly alike." One of Howdy's stand-ins, dubbed "Double Doody" by Smith, is now in the Smithsonian's National Museum of American History, next to Charlie McCarthy, Mortimer Snerd and Froggy the Gremilin.

The first Clarebelle was none

other than Bob Keeshan, now famous as Captain Kangaroo.

"Bobby (Keeshan) was my cue card boy at NBC," Smith recalls. "He had absolutely no talent — he couldn't bang a drum and yell. One day he walked in front of the camera wearing a T-shirt. The boss got mad and said, 'Geez, if he's gonna be on camera, he can't just wear a T-shirt.'"

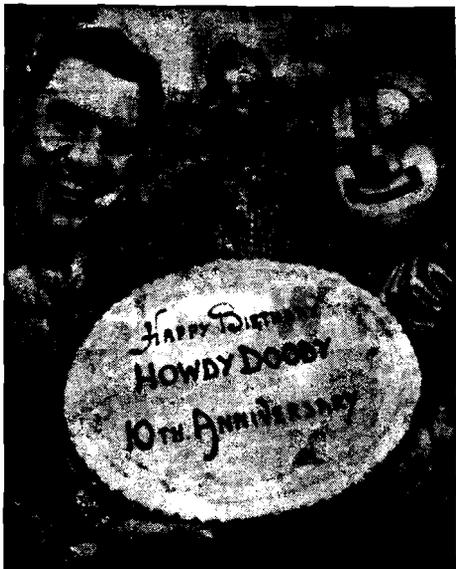
The only thing we had in the closet was an old clown costume. So he went on as a clown without makeup for a while. Then the Ringling Brothers circus came to town, and every day they'd send a guest over for the show. Felix Adler and Emmett Kelly, two of the greatest clowns in the world, came over and said, 'Why isn't he a clown all over?' So they created Clarebelle's face."

Smith's current Clarebelle, the third in the line, is Lew Anderson, who was a member of the Hoosier-dreamers vocal group.

Smith retired in 1960 after 2,543 "Howdy Doody" shows. He bought three radio stations in Maine, and now lives in Lauderdale-by-the-Sea with his wife, Mildred, whom he met in first grade. The Smiths have three sons, Robby, 41, a urologist; Romy, 38, a bond trader on Wall Street; and Chris, 28, a psychologist. "They were marvelous guinea pigs," says Smith. "I tried all my routines on them at home. If they worked, I'd use them on the show."

In 1970, Smith was invited to appear at the University of Pennsylvania. So he grabbed a kinescope of an early show, called Clarebelle and hit the stage again. "That started a whole new career for me. Within the next five years, we did over 600 campuses," Smith says.

"I think it was popular with the college students because it was something they could really relate to, they wanted to relive their happy, carefree childhood days, before Vietnam and all the problems. Howdy Doody and Buffalo Bob were next to God and their parents." ☺



This is Buffalo Bob Smith, Howdy Doody and Clarebelle Clown in a 1937 photo.

**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 \$2.00 to cover rental, postage, and packaging. Please include \$1.00 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

# Celebrate an American Heritage

THE TIME.....JUNE 24, 25 AND 26, 1983

THE PLACE.....ARCADE, NEW YORK  
(JUST ABOUT 45 MINUTES FROM BUFFALO, N.Y.)



- DEDICATING A **FRAN STRIKER** MEMORIAL STUDY
- COMMEMORATING 50 YEARS OF **THE LONE RANGER**
- FEATURING --

- OLD TIME RADIO NOSTALGIA.
- THE WORLD'S MOST COMPLETE LONE RANGER MEMORABILIA DISPLAY.
- DEALER/TRADER/COLLECTOR TABLES.
- APPROPRIATE MOVIES.
- RADIO LISTENING ROOM.
- CAMPING ON THE OLD STRIKER PROPERTY.
- SPECIAL EVENTS.

## GENERAL ADMISSION --

GENERAL ADMISSION - 1 DAY, PRICE, \$2.00  
WEEKEND ADMISSION - 3 DAY, PRICE, \$5.00

**NOTE: ADMISSION INCLUDES THE GROUNDS, THE MUSEUM, AND LOTS OF FUN!**

## ● SPECIAL FEATURE --

RADIO STATION **WEBR** (BUFFALO) WILL BE BROADCASTING **LIVE** FROM THE CELEBRATION ON SATURDAY. THE BROADCAST WILL INCLUDE THE DEDICATION CEREMONY AND A DRAMATIC SCRIPT WRITTEN BY THE SENIOR **FRAN STRIKER** IN THE EARLY 1930S AND ORIGINALLY BROADCAST BY **WEBR** AT THAT TIME THE BROADCAST WILL BE **PRODUCED AT THE FESTIVAL IN FRONT OF A LIVE AUDIENCE**. THIS IS YOUR CHANCE TO SEE HOW IT WAS DONE IN THE GOOD OL' DAYS.

- SPECIAL GUESTS -- NOT ENOUGH ROOM TO MENTION THEM ALL HERE.

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- OPEN AIR TABLE SPACE MAY BE RENTED FOR THOSE WHO WISH TO TRADE SWAP OR SELL. TABLE SPACE INCLUDES ONE TABLE APPROXIMATELY SIX FEET LONG. IF YOU HAVE RENTED TABLE SPACE YOU ARE FREE TO BRING ADDITIONAL TABLES OF YOUR OWN AT NO ADDITIONAL CHARGE, OR I'LL PROVIDE EXTRAS AT A NOMINAL CHARGE. PRICE- \$50.00 (INCLUDES WEEKEND ADMISSION FOR TWO)

**NOTE TO DEALERS/TRADERS-- WHILE THERE IS NO ATTENDANCE GUARANTEE, THERE WILL BE EXTENSIVE ADVERTISING ON LOCAL RADIO AND IN THE NEWSPAPERS IN THE WESTERN NEW YORK STATE AREA PRIOR TO THE EVENT.**

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P. O. BOX 832  
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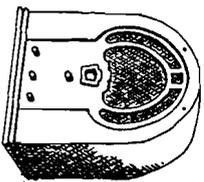
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# FIRST CLASS MAIL

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