
ILLUSTRATED PRESS

EST. 1975

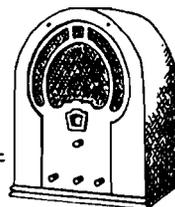
#118 - AUGUST, 1986



"Heigh-ho, everybody!" Rudy Vallee and his Connecticut Yankees were probably the brightest stars in the radio firmament in the early 1930's. Vallee, a young New Englander, attended Yale and planned to teach. A mail order course in the saxophone changed the course of his life. He formed a band and with his sax-playing and his nasal crooning became a great success in night clubs. On October 24, 1929, he began a series of weekly broadcasts called the "Fleisch-

mann Hours" that would go on for a decade without change in sponsorship. It was probably radio's first really professional variety show. Among the songs identified with Vallee are "The Vagabond Lover," "Your Time is My Time," and the "Maine Stein Song." Graham McNamee was announcer for early "Fleischmann Hour" broadcasts.

THE OLD TIME



RADIO CLUB

NICK CAR

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THE NINE O'CL
CHAPTER IX
THE LULL



THE OLD TIME RADIO CLUB MEMBERSHIP INFORMATION

Club dues are \$17.50 per year from Jan. 1 through Dec. 31. Members receive a tape listing, library lists, a monthly newsletter (**THE ILLUSTRATED PRESS**), an annual magazine (**MEMORIES**), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 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 \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January, due are \$17.50 for the year; February, \$17.50; March, \$15.00; April, \$14.00; May, \$13.00; June, \$12.00; July, \$10.00; August, \$9.00; September, \$8.00; October, \$7.00; November \$6.00; and December, \$5.00. 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.

OVERSEAS MEMBERSHIPS are now available. Annual dues are \$29.50. Publications will be air mailed.

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NEW MEMBERSHIP DUES:

Jerry Collins
56 Christen Ct.
Lancaster, NY 14086
(716) 683-6199

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Lancaster, NY 14086
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(716) 822-4661

CANADIAN BRANCH:

Richard Simpson
960 - 16 Rd., R.R.3
Fenwick, Ontario LOS 1C0

BACK ISSUES: All **MEMORIES** AND **I.P.s** are \$1.25 each, postpaid. Out of print issues may be borrowed from the reference library.

Dominic Parisi
38 Ardmore Pl.
Buffalo, NY 14213

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DEADLINE FOR IP #120 - September 8
#121 - October 6
#122 - November 3

ADVERTISING RATES FOR MEMORIES:

\$40.00 for a full page (**ALL ADS MUST BE CAMERA READY**)
\$30.00 for a half page
\$20.00 for a quarter page
SPECIAL: OTR Club members may take 50% off these rates.

Advertising Deadline - September 1

Beneath the long flight of narrow, rickety stairs was a sense of life, thousands of slithering, crawling worms of fire. Puffs and spirals of smoke came up between the boards. Running alongside was a dry wood panel. That stairwell would go fast, in seconds, when those gnawing tongues of fire licked through.

Behind Nick there was a smothered wheeze coming from the wooden vaults of fur rooms on the lower floor. The fire was ready to LET GO, but did not have the oxygen to give it life. It had pressure, immense pressure, swelling and compressing, growling at its captivity.

Between the railings a thin tongue of blue flame lashed out through a blown transom across the ceiling. It lingered, leaped madly from side to side a moment. Then jerked back into its maw of billowing smoke. A yellow-orange flame rippled along the ceiling seams, followed the pattern like July fireworks.

An ominous murmur grew throughout the halls. But hushed and distant, like the murmur of a coming typhoon when the air around is sultry and deadly still. Somewhere behind the billowing wall of smoke something tumbled. There was a sharp tinkle of glass. A small pane had been broken.

A crackle and roar broke loose. Hot, breath-taking gusts of raw heat brushed by, raced for the upper regions eating moisture and oxygen from the air, from Nick's very nostrils. Even his healthy lungs strained and gasped for air, for food which did not exist in the thing which he now breathed in. Painfully, he drew the dragging weight of heavy boots in two-step strides. His heart wrenched. His nerves quaked. His throat was like parched rice. The veins on his temples and neck stood out, quivering and blue.

The second floor went abruptly dark, heavy with rolling smoke and fumes. The living quiet of the house was weird. A thousand sounds existed, but stealthily. The sound of screaming sirens still came, the barking of orders outside, the heard breath of the crew behind and slithering of hose being snaked over stairs.

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NICK CARTER

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THE NINE O'CLOCK FIRES ^{May, 1935}

CHAPTER IX THE LULL

Beneath the long flight of narrow, rickety stairs was a sense of life, thousands of slithering, crawling worms of fire. Puffs and spirals of smoke came up between the boards. Running alongside was a dry wood panel. That stairwell would go fast, in seconds, when those gnawing tongues of fire licked through.

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He had a large flash in his hand, flicked it on. Its white rays swept into clouds of seething smoke. They stood in a little circle of personal quiet. But beyond the walls, above, below, came the angry voice of the held-in fire.

The stair faced on a long narrow hall. The walls were of broken, dry old plaster laid over lathing, ready food for devouring flames. Three solid doors faced on the hall. Smoke curled from under the jams in puffs and eddies. There was a deep smothered boom behind one door. A force hit it, shaking the wall and floor. A blast of smoke was driven under the sill. Small tongues of flame licked out angrily, lapped at Nick's boots, fell behind the door again.

Nick tried the doors. All were locked, still firm in reinforced jams and jambos. The could not be rammed open until Killbrook finished sizing up the fire. An open blaze beneath them might prove fatal.

Nick glanced again along the hall, stood puzzled. There were no shafts, no turnings, no other doors. Smoke curled under all. Not thin playful wisps. But heavy, thick, oozing like some fiendish half-worldly snake out of legend. There was a pressure back of those doors, a hell ready to break loose with any draft.

One of the jambos grew red. A brilliant glow behind a door made it semi-translucent as he looked.

Yet a door had been opened a second before. A man had stood before it. Lurid flames had cast his grotesque shadow against that wall. Had he shut himself in, frenzied and trapped, turned back into the flames which he had started?

Even a mad man would not do that. He would run instinctively, make a desperate attempt to win his freedom. HIS SHADOW HAD BEEN THROWN. And there was no open flame which might have thrown it.

Killbrook barged up the stairs, headed his nozzle into the hall. He shouted at Nick, his voice husky and harsh with exertion. Another crew was following on the second hose lap, would hold a nozzle stream on the fourth floor while Killbrook went above to investigate. It would give his crew protection for a retreat if the fire was too heavy above and drove them down. He warned Nick not to get caught between floors. The middle floors might be comparatively sound and safe looking minutes after the top and bottom of the building were impassable furnace blasts.

Nick shouted understanding. Already flames danced along the edge of the first flight of stairs. If Killbrook went through

the building, opened up the top, the draft would drag a sucking, howling sheet of fire up the stairwell in seconds. The midway crew would be their way back down the water. Living things left stranded in the halls after that protection had gone would be utterly lost. Without water, it would be impossible to move. The upper floors were most likely leashing, angry furies by now.

Nick swept his light the length of the hall again. Somewhere there should be an elevator. There was not. It might be at the extreme back, the shaft separate from the building proper.

Yet, ever so faintly through the growing crackle and roar, wasn't that the sound of an elevator? But what man would be so mad as to use an elevator in a burning building? The shaft would be the first draft upon which the hungry lips of flame would seize.

Nick pressed his hand against the wall. It was hot. A few inches along it was cooler. A little farther, much cooler. A faint shiver in the wall tickled Nick's finger tips. His attention snapped to the sensation. He had felt a distinct vibration.

His teeth clicked grimly. An inside elevator shaft! He had not HEARD it. He had FELT the vibrations! The shaft ran through the lofts themselves, inside the hallways and stairwells. The vibrations told him a heavy freight car was moving slowly.

Grabbing a section of hose, he headed after the reconnoitering crew. It was impossible to pass them on the stairway. With two more husky men on the heavy hose the crew moved quicker. Nick flashed past them on the next landing, clopped heavily up the dark third flight. Fast flashes of light and reflection stabbed the darkness, slapping at tinder, walls, floors with a thousand faint and crazed gleeful voices. The fire was playing, taunting, hiding its strength. It had not yet broken to that furious, deafening blast of unchecked power and unaccountable gambol of red death and destruction.

Nick was standing on the fourth floor. Far back of him, Chick struggled upward. Smoke came only from under one door here. The air was not so much like the blast of an iron pit. But the oxygen was less than down below.

Nick had to lean against a wall for strength and breath. He knew his mistake. The greatest indiscretion in a fire--too much haste. The exertion of heaving tortured lungs would eat vitality faster than lifting tons. How many men had simply rushed themselves into unconsciousness, fallen devitalized within their tracks to be consumed seconds or minutes later by flames and smoke!

Chick clumped up, blood streaming from his nose. His face was scarlet.

His breath came in long rasping gasps. Invisible deadly fumes were many. The air was saturated with carbon monoxide. He was zapped by fatigue already.

Nick placed his hand against the wall again. There were two vibrations now. One, the steady throb of the elevator. The other, more powerful, but spasmodic, like irregular waves striking upon the beach.

The message of those soft prickles through his fingers, cleared his mind, urged him onward. The elevator was climbing upward slowly, and barely above his level. And flames ripped upward through the shaft! Would the elevator get through? The flames must be ripping, eating, smothering the shaft and all in it!

But would Nick get through to the top of the shaft? He gazed up the next flight. Above a solid sheet of flame from floor to ceiling leaped out, blasted the wall black with one lick, ignited the top step. It burned with small creeping tentacles of orange. It looked like an orange flamed row of gas burners in an oven.

There was a long fast suck past Nick, sudden, dragging him off balance. Above there was a blinding flash, the quick POW of flame meeting an unexpected burst of oxygen. Then the backdraft came, light lightning, before he could flat on his face. It blew them both flat against the wall ten feet behind. They stood a moment dazed, knocked windless.

"Opening up below," Nick muttered. There was the sound of a hose stream on the stairs below. The hose had kinked, snapped straight with pressure, knocked the other half of the double street door open.

Nick saw how the fire had gone. It had been started downstairs, leaped through some shaft to the upper floor, met resistance and no outlets, rolled and eaten its way back down. It was a queer old house, the stairwell divided from the building proper. Probably these had once been outside stairs.

The two upper floors would be rolling balls of dense smoke, fire smothered and under pressure, explosive fumes, ready to blaze, let go with the first draft. The smoke would be impenetrable. Fire would lurk hidden an arm's length away.

Nick pushed up the next flight more slowly pulled his helmet well down. The stairs shook once, but no explosion sounded. Beneath them was the heavy thudding swish of the hose stream wetting down halls and stairs. The heavy pound of feet drifted up. Killbrook was bellowing instructions.

Nick came to the top of the stairway. One second he was breathing dry air. The next, smoke. He had stepped up into a smothering cloud. He dropped on his

haunches, coughed the bad fumes from his lungs. The phlegm in his throat and nose was already carbonized. It came clotted, heavy, black. He balanced a moment on the top step. A whirring tongue of flames streaked out above him. Its hot blast licked his face, singed his eyebrow to the flesh. But it traveled two feet above the floor.

Somewhere above there was the distinct snap of electricity. That would be in the elevator cable house. They still had time. Again the tongue darted over Nick's head.

"Let's go!" he yelled.

Falling on their stomachs the two slithered beneath the solid sheet of flame. Nick kept his nose pressed to the floor boards, getting the draft and what oxygen was there. Spreading above him, growling and whistling, the flame spread itself, a suspended canopy. It wavered, lifted, swept in odd tongues, perforations and waves. But it hung above them, coming no lower, beating its way with checked fury up the stairs.

One more flight!

The flame was up that too. But it extended from the inner wall, darted out and over the stairs, followed the draft whimsically. It seared the wood. It licked at the paneling along the stair wall. It laughed. It giggled. It was a maniac, stark raving, sure of itself, excited, torturing the soul of the house. The panel withered under the heat. But the flame laughed. It would not kill its prey yet. It stayed at a distance, blasting with its hot breath, but not igniting.

Behind them, the fire broke through from the under side of the stairs. Nick looked back, saw it come through with a frightening slowness. It was satisfied at first with one crack. The next second it leaped into a roaring flash. The stair cracked. Nick heard Killbrook bellow last orders downstairs and thump through the sheet of livid flame.

They paused again at the top floor. There was no open fire in the hallway. But the walls glowed crimson behind the pall of banked smoke. The place smelled scorched. The air was dead. The walls shivered as if trying to breathe and shrink back from the mad red thing on the other side.

There was a peculiar silence broken by an ominous, barely audible growling murmur beyond the walls. It had nothing to do with the crackling sound of burning timber, the falls of heavy wood and plaster. It was a voice of concentrated, condensed pressure, something terrific, liable to breathe and burst its bonds at any second.

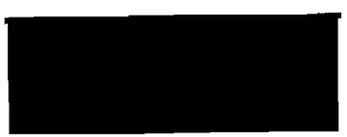
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*** CONTINUED NEXT MONTH ***

9-9-44

HE'S BACK!



Rudy Vallee Returns!

Stars, Fun, Music and Romance in Rudy's New Kind of Radio Program!

Placed on inactive duty by the Coast Guard after two years in service, Lt. Vallee brings to radio something new and different, every Saturday night, NBC coast-to-coast.

Don't Miss Gale Opening Tonight!

"The Drone Show"

8 P.M. WGY-WSYR

TONIGHT
Guest Star
INGRID BERGMAN
David O. Selznick star whose next production will be Alfred Hitchcock's "Spellbound", a Selznick-International picture.

TONIGHT AT 10:00



—dial CBS . 940 WMAZ
CONTENTED HOUR

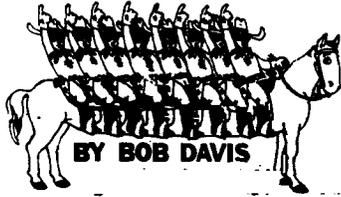
TONIGHT AT 10:30



—dial CBS . 940 WMAZ
THE CHORALIERS

SAY!

WHO WAS THAT MASKED MAN?



Recently, while thumbing through a copy of the new edition of Alex McNeils' "TOTAL TELEVISION", it was impressed upon me the extraordinary number of old radio shows that TV tried to use and couldn't find much success with.

To be fair we must admit that these efforts were made at a time when radio was at an enviable state of slickness and TV was still in the stone age. Maybe today some of these shows might have worked with more success, or maybe not. Who can tell?

The surprising thing is that the mega-hits of radio didn't last for any length of time on the other medium.

SUSPENSE was one of the shows that had some success. On radio it lasted twenty years. On TV it went five with a brief resurrection years later that lasted only a few months.

BLONDIE was a big hit on radio, in the comic strips, and in the movies, so it would figure that it would go over on TV - right? WRONG! Two separate attempts were made to bring Blondie to TV and both only lasted a few months. Obviously something was missing.

FIBBER MCGEE & MOLLY, a superhit on radio, lasted four months on the tube! It might have lasted longer if the TV version had starred Jim and Marian Jordan instead of Bob Sweeney & Kathy Lewis.

LIFE WITH LUIGI, with the radio cast almost intact, came to TV in September of 1952 and was gone by the end of December 1952. The following spring it came back with a totally new cast. This time it lasted only two months. I have the feeling that J. Carrol Naish might have laughed out loud!

THE GREAT GILDERSLEEVE didn't even get a chance on network TV. It's one shot on TV was in the form of a syndicated series that did nothing and went nowhere. It was a shame as Gildy was a well loved character that deserved much better. Willard Waterman played Gildy with a bombastic charm even though Harold Peary might have been better, but Peary had retired from the role years before.

Quick, can you tell me who played the Bogart and Bacall roles when BOLD VENTURE made it's TV run? I'll answer a little later.

For every GUNSMOKE series which hit it big in TV there were countless others that died shortly after the first episode. In one case a series made the transition from radio to TV with few really realizing it. THE ADV OF SAM SPADE was a giant hit on radio bit, for a number of reasons, when it went to TV it only lasted a season and a half. What's that? You don't remember a Sam Spade TV series? Technically there never was one but there was a series called CHARLIE WILD, PRIVATE DETECTIVE. Charlie Wild was Sam Spade!!! For legal reasons they couldn't use the Sam Spade name on TV so they invented a name based on the sponsor's jingle. The sponsor was Wildroot Cream Oil and a part of the jingle went.. "You better get Wildroot Cream Oil, Char-lie"

Sam became Charlie and Spade became Wild, part of the sponsor's name. Tricky, ain't it? An interesting note about this series. Charlie's secretary Effie Perrine was played by Cloris Leachman. How about that trivia fans???

I could write a whole column about the shows that did make it big in TV but we'll save that for another time. Before I go I would like to mention one that made the reverse trip (from TV to radio) with a good showing but an unfortunately unlengthy life. HAVE GUN/WILL TRAVEL was that rare bird. John Dehner's voice fit Paladin perfectly and the shows were top notch. Too bad it couldn't have hung around longer.

See ya next time
OOPS...almost forgot! The Bogart and Bacall roles in BOLD VENTURE were played by Dane Clark and Joan Marshall.

TONIGHT AT 9:30



-dial CBS 940 - WMAZ
TRUTH OR CONSEQUENCES

ARCH OBOLER:
WRITER/DIRECTOR/PRODUCER
OF 3-D MOVIES

Arch Oboler is a legendary figure of old-time radio. His radio program, LIGHTS OUT in which he wrote and introduced himself on the air, is a favorite of old-time radio horror fans. Many of his transcriptions have survived or, even better, have stood the test of time. His stories remain as gripping today as when they were originally broadcasted. But Arch Oboler did not confine himself to the medium of radio, he also made movies--in particular 3-D movies.

The time was Thanksgiving evening, 1952. Not only were people abandoning their radios for the new picture box called television, but also they were forsaking the movies. Hollywood was deeply mired in a recession. By 1952 movie attendance had dropped two-thirds of its 1946 level. Studio activity was down by a half at MGM, by two-thirds at Twentieth Century-Fox, and contract lists--those actors the studios reserved for regular business--had been slashed from nine hundred names in 1950 to just over three hundred at the end of 1952. Movie performers, like those in radio, were defecting to television. The movie industry needed something new--a gimmick so-to-say--to recharge itself. That gimmick was the debut of the 3-D movie BWANA DEVIL, produced, written, and directed by Arch Oboler.

BWANA DEVIL tells the story of the early-century building of a trans-African railroad, beset by marauding lions who are intent on making meals out of the workers. Oboler casted Robert Stack and Barbara Brittan, with Nigel Bruce thrown in for support. Robert Stack went on to play Elliot Ness in THE UNTOUCHABLES television series. Barbara Brittan, an eye-stopping beauty, starred in MR. AND MRS. NORTH on both radio and television. Any everyone's favorite Nigel Bruce, the embodiment of Dr. Watson, can be heard in many old Sherlock Holmes transcriptions besides being seen with Basil Rathbone in the Sherlock Holmes movies.

The movie was a bonanza. Advertised as a lion in your lap, a lover in your arms, BWANA DEVIL had film goers waiting in long lines for a chance to see the first commercially offered 3-D movie. Inside the theater they put on 3-D spectacles and saw such fantastic sights as spears being hurled out of the screen, a snake dangling sinisterly above their heads, and, one of the best three dimensional effects, Robert Stack warding off a menacing lion by poking his rifle out of the screen ad into the audience.

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Critics, not too impressed by the

new 3-D special effects, reviewed the movie badly. The public, however, loved it and rewarded Arch Oboler with overflow box office receipts. The movie industry, seeing that a dollar was to be made, added the 3-D process to many of their new productions. And so began the 3-D craze of the 50's. And none other than Arch Oboler responsible for it.

Sadly the craze was short lived. Many 3-D movies were produced, some very good whose special effects have not been surpassed to this day, but, unfortunately, some of the worse movies ever made came in 3-D. In a year or so the fad was over, and the public soured on the new process.

BWANA DEVIL was Arch Oboler's only film production during the 3-D rage of the early fifties. He made, however, two other movies in 3-D, THE BUBBLE, a science fiction movie made in 1966 in a process he called "4-D Space-Vision". This movie was re-released in 1977 under the title FANTASTIC INVASION OF PLANET EARTH. His third effort, DOMO ARGATO (Thank You Very Much), which was also his very best as far as 3-D is concerned, is a fascinating travelog featuring the beautiful scenery of Japan. The movie saw limited distribution in 1973.

I was nine years old when the first 3-D movies appeared, and I remember watching them with awe and wonder. At that time I had no idea who was Arch Oboler or what was LIGHTS OUT. Today LIGHTS OUT is one of my favorite old-time radio shows. I find that that show more than nearly any other can create visual images in the mind using sound, a test I regard for good radio drama.

I discovered Arch Oboler's contributions to 3-D movies while reading the book AMAZING 3-D, which has a fascinating chapter dealing with 3-D movies. To the best of my knowledge the book is still in print and I recommend it highly. Besides a more detailed account of Arch Oboler's 3-D accomplishments, the book comes with 3-D glasses to see its many 3-D photos and panels.

David Vopicka
2905 Espanola NE
Albuquerque, NM 87110
(((Thanks for the article on 3-D. I've always had a fond spot for anything in 3-D...Ed.)))

LAST CHANCE

Camera ready ads for MEMORIES MUST be in our hands no later than **MONDAY, 9/8/86!!**

JUST THE FACTS MA'AM

I would much rather write about OTR or tell you about Frank Bork, our elderly Librarian, and his 1948 Kaiser Frazer (for the benefit of our younger members, that is his car - please don't misunderstand - Frank is not a collector of old cars, he is just an old guy who bought this car new for \$1,800 and believes in getting his money's worth) however, there is something that every member of our club should know and spread the word to anyone who will listen.

1-800-282-TAPE this is the phone number of the Audio Recording Rights Coalition, a group dedicated to fight the HOME AUDIO RECORDING ACT (S.1739) sponsored by SENATOR CHARLES MATHIAS of Maryland.

If this bill passes, blank tape would be taxed one cent per minute. A royalty tax of 5 to 25% would be imposed on audio recording equipment.

SENATOR MATHIAS wants to have Congress tax your blank tapes and recording equipment because the recording industry is crying poor.

This legislation is unfair. First it amounts to a subsidy of an industry that had its most profitable year ever in 1984 and is still going strong, according to the Audio Rights Coalition. Do superstars such as Michael Jackson and Bruce Springsteen really need to eke a few more cents out of their home taping fans?

Second, it would tax not only those who tape from record albums, **BUT ANYONE ELSE WHO USES BLANK AUDIO TAPES.**

If passed the Home Audio Recording Act would be a windfall for the recording industry and a rip-off for consumers.

In addition to taxing virtually all audio equipment and blank tape, the bill may also apply to video products. The bill broadly defines audio recording as an "aurally perceptible copy (without video images)." Under this definition, hi-fi video which can be and often is used to make audio only tapes would be covered. As a result, these machines and all video tape could well be taxed under this bill.

Under this bill the money collected by the government is distributed to copyright owners. In the first instance, the bill leaves it for the copyright owners agree on the distribution. If they fail to agree, the government must step in and figure out a way to distribute the money to copyright owners. Besides possibly creating a huge bureaucracy, the distribution portion of the bill favors the large recording companies which hold most of the copyrights and will be in the best position to make claims for the money.

For the record the recording indus-

tries profits for 1984 soared to \$4.5 billion. Six big companies dominate the U.S. recording market. They and large music publishers take the big profit slices from a typical recording, leaving crumbs for all but the biggest stars. Perhaps a tax that gives the market leaders even more revenue will help the arts, but it's hard to see how.

This bill could do serious damage to our hobby. Several OTR collectors use 1800 foot reels on which they quarter track shows at 3-3/4 ips giving them 6 hours use out of the tape. Six hours times sixty minutes per hour equal 360 minutes or a \$3.60 tax on each reel. Joe O'Donnell tapes everything at 1-7/8 ips; does this mean that the same reel will be taxed at \$7.20? Ed Wanat tapes on two tracks at once; will he pay \$1.80? Then of course, there is Frank Bork, our elderly librarian, who is cheap. A tax like this might drive him away from the hobby.

The government will have a bureaucracy to take care of all their stooges with positions like director of taxes, assistant director of taxes, superintendent of taxes. Naturally these plums will need secretaries to do their work for them. Our monies will be distributed to those slobos who never did an honest days work in their lives excepting to figure out new ways on how to screw the public.

THE AUDIO RECORDING RIGHTS COALITION NEEDS YOUR HELP NOW!!!!!! TO STOP THIS NONSENSE and this rich man's welfare now; to stop SENATOR CHARLES MATHIAS and his friends in the recording industry from doing serious damage to our hobby.

You can help support Old Time Radio by writing your Senator and Congressman to defeat the Home Audio Recording Act (S1739) **NOW!**

For further information call 1-800-282-TAPE or write to
AUDIO RECORDING RIGHTS COALITION
P O BOX 33705
1145 19TH STREET N.W.
WASHINGTON, DC 20033

You can help spread the news. If you have a friend or neighbor who records let him know **NOW.**

A special message to my fellow residents of New York State. SENATOR ALFONSE D'AMATO is a SPONSOR of this bill. Let's let him know that there are more members of the OTRC and other people who record in New York State then there are of his friends in the recording industry. For the record Senator Moynihan has not taken a position - let's let him know ours now.

To non residents of New York State, we know SENATOR D'AMATO is for Special Interest groups and we will do something about; but how about your Senator??? Write him now.

To help preserve OTR your help is needed **NOW!!!!!! TOGETHER WE CAN DEFEAT THESE SENATORS D'AMATO, AND MATHIAS** and their **SPECIAL INTEREST GROUPS NOW.**

Frank C. Boncore

Obituaries

Rudy Vallee Dead at 84; Nation's First Pop Idol

LOS ANGELES (AP) — Rudy Vallee, the "Togabond Lover" who became the nation's first pop singing sensation six decades ago crooning "The Whiffenpoof Song" and other ditties through a megaphone, died Thursday. He was 84.

Vallee died while watching the Statue of Liberty centennial ceremonies, said his wife, Eleanor.

"Rudy was watching the unveiling of the Statue of Liberty and he remarked, 'I wish we could be there; you know how I love a party.' Then he took a big breath, and he died," she said.

Vallee was hospitalized in February for treatment of throat cancer, and doctors successfully removed a lesion from his vocal cords. During his long hospitalization, he suffered a slight stroke that impaired movement on his left side.

The baritone with the nasal voice burst onto the music scene in the Jazz Age, playing saxophone in front of a band of fellow Yale students, and went on to star in movies and on Broadway. In the 1930s, he was one of radio's biggest draws, and his "Fleischmann Hour," sponsored by the yeast company, was the medium's first variety show.

He was credited with being the first star crooner, leader of a long line that ran from Bing Crosby to Frank Sinatra to Elvis Presley.

He was born Hubert Prior Vallee on July 28, 1901, in Island Pond, Vt., and grew up in Westbrook, Maine, where his father was a pharmacist.

He helped out in the family drug store from the age of 9, but quickly showed a need for wider horizons — at age 15, he joined the Navy, only to be sent home a few weeks later.

He gave up drugstore work to help out at the local movie house, then became head usher at the DeLuxe Strand Theater in Portland, where a fellow employee gave him a saxophone. Unable to find a teacher, he practiced alone, developing his characteristic "singing saxophone" technique, and listening to the records of sax man Rudy Wiedoeft. It was Vallee's admiration for Wiedoeft that prompted friends to dub him "Rudy."

Vallee began playing in the Strand orchestra in 1920. He was still playing — this time for tuition and board — when he transferred in 1923 to Yale University after a year at the University of Maine. His work with a dining hall band led to dance engagements in the Northeast.

He took a year's leave from Yale in the fall of 1924 to play at the Savoy Hotel in London, where he found the song that became his theme — "My Time is Your Time." He finally graduated in 1927, with a bachelor of philosophy, after spending summers on the nightclub and vaudeville circuit.

Fame came in 1928, when his eight-piece band, the Yale Collegians, signed on at the Heigh-Ho Club in New York City.

Florence Halop Dies; Played Roles On 'Night Court,' 'St. Elsewhere'

LOS ANGELES (AP) — Florence Halop, the raspy-voiced actress who starred as an endearing but cantankerous hospital patient on "St. Elsewhere" and as the tart-tongued bailiff on "Night Court," died Tuesday. She was 63.

Halop, who had cancer, died in Cedars-Sinai Medical Center, said Maggie Begley, senior publicist for Warner Bros. Inc., which produces "Night Court."

Halop joined NBC's "Night Court" as bailiff Florence Klotner a year ago to replace Selma Diamond, who also died of cancer. Like Diamond, whose character was named Selma Hacker, Halop was a heavy smoker.

She frequently played characters who were a pain in the neck, from radio's Miss Duffy on "Duffy's Tavern" to Mrs. Hufnagel on NBC's "St.



Florence Halop July 16, 1986

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Florence Halop July 16, 1986

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WHEC
 BASIC CBS

THE STATION LISTENERS BUILT! TONIGHT



MR. CHAMELEON
 8:00 P. M.

Karl Swanson again stars in his great character role of "the man of many faces". The sponsor is Bayer Aspirin.

And Don't Miss:

- 6:00—Goodrich—Bond News
- 6:15—MacMillan—Sports
- 6:45—Lowell Thomas
- 7:00—Gory Moore
- 8:30—Dr. Christian
- 9:00—It Pays to be Ignorant
- 9:30—The ABC's of Music
- 10:00—Phillip Marlowe

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; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the U.S.A. and APD, \$.60 for one reel, \$.35 for each cassette and record; \$.75 for each video tape.
CANADIAN BRANCH: Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 Or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassettes: 1 or 2 tapes \$.65; for each additional tape add \$.25.

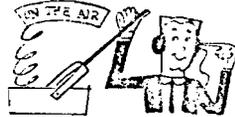
REFERENCE LIBRARY: A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$2.00 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.

The 11th annual Friend of Old Time Radio Convention will be held on October 24 and 25 at the Holiday Inn North, Newark New Jersey. Those of you who have been to one of these events in the past don't need to be told about it, but perhaps those of you who haven't need a little nudge to get there. I attended last year and found it to be an outstanding bargain. There are fantastic dramatizations of old radio shows, numerous panels and presentations, and an extensive dealer's room. A large number of old time radio performers attend, and make themselves freely available to the fans. One of the highlights for me last year was a lengthy visit with Leta Peterson Beemer, radio performer and wife of the Lone Ranger. Another was watching Lee Alman (Miss Case from the Green Hornet) very patiently and graciously giving interview after interview. I enjoyed talking to Jackson Beck (Superman, Mark Trail, and more recently the "Thompson's Water Seal" commercials on TV), a man with a very distinctive voice, that since last year I recognize in show after show in my collection. Not to be overlooked are the many visits and exchange of ideas that I had with other OTR fans and collectors from all over the country. While a trip to the convention isn't cheap, it certainly is reasonable in cost, and a real bargain for what you get. For those flying into Newark, the Holiday Inn provides a free limousine service from the airport. I would like to suggest that you contact Jay Hickerson, Box C, Orange, Connecticut 06477, phone: (203) 248-2887, for full information. If you do decide to go, you will find yourself regretting your failure to attend years ago.

A new service in the OTR field is now being provided by John A. Barber, Box 70711, New Orleans, Louisiana 70172. John is xeroxing a number of out-of-print books, magazine articles, and scripts on old time radio, making them available at reasonable prices. For a list of the publications that are available, and their cost, contact John.

If you have had the experience of trying to record a program on a cassette whether the cassette tape was a little short or the program you were recording ran a little long so that the back end of you show was cut off, this item may be of interest to you. Gary Kramer, of M&K Recordings, 8496 North Saginaw, Mt. Morris, Michigan 48458 may have come up with the answer for you. Gary does not sell the usual 30, 60, 90 minute cassettes. The ones he makes up on Columbia Magnetics series 8000 tape run 32, 62, and 92 minutes (other similar time configurations are also available) so that you won't lose the back end of those

important shows. Gary's prices are very competitive with those of other dealers, but if they also offer cassettes that are "a little longer," I have failed to spot it in their catalogs. If tape length has been a problem for your recordings, I suggest you write Gary for his price list.



James Lehnhard

TAPESPONDENTS: Send in your wants and we'll run them here for at least 2 months.

WANTED: 1 reel of Sears Radio Theatre, 1 reel of Danger with Granger episodes. Any shows of Sears or Granger okay. Will trade equal time from my catalog of over 700 reels. Cassettes considered but prefer reels.

Ed Cole
P O Box 3509
Lakeland, FL 33802

WANTED: Any of the "Three Sheets to the Wind" shows with John Wayne (1943), "Horatio Hornblower" and the "Six Shooter" Series. Please send list of shows to:

Mike O'Donnell
9904 Greenview Lane
Manassas, VA. 22110

WANTED: Any Brooklyn Dodger baseball game broadcast by Red Barber; Any broadcast of Warm-Up Time, a show that preceded the Dodger games; Any broadcast of Sports Extra, a show that followed all Brooklyn Dodger baseball games.

Shel Wallman
70 W. 95 St.
#276
New York, NY 10025

WANTED: I am looking for photos of Clayton Moore and Jay Silverheels as the Lone Ranger & Tonto. I am also looking for photos of Basil Rathbone & Nigel Bruce as Sherlock Holmes & Dr. Watson.

Linda DeCecco
32 Shenandoah Rd.
Buffalo, NY 14220

TAPESPONDENTS is a free service to all members of the Old Time Radio Club

OTRC PICNIC

It's picnic time again! Rich Simpson has once again arranged our annual picnic. This year it will be held on 8/17/86 at 1:00 p.m. at Queenston Heights Park in Canada opposite the Lewiston-Queenston International Bridge. Bring your own food and beverages, and be prepared to have a great time. Rich promises us a warm and sunny day this year. Hope to see YOU in Canada.

**FRANK MERRIWELL'S
RADIO ADVENTURES**
Fred L. King

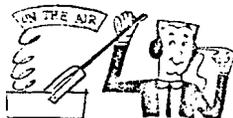
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Frank Merriwell's first radio appearance came earlier though. It was March, 1934, when the Monday, Wednesday and Friday 15 minute episodes were first broadcast sponsored by Dr. West's Toothpaste and announced by Harlow Wilcox. The program was a break for Gilbert Patten. Thirteen years before, he had broken with Street & Smith and had arrived as a writer by free lancing in the pulp paper market. A trip to Hollywood had brought him nothing in motion picture writing, and an unsuccessful and costly venture into the publishing field undoubtedly had Patten anxious for more writing successes. Patten's first contract with the sponsors was for 13 weeks, with options for further 13-week broadcasts and two yearly options. In its first 13-week run, the program was an immediate success with youngsters and with their parents who recalled the character from days past. After a short summer vacation, there were plans for the return of the program in the fall. I am unable to learn when this series of programs ended, and, unfortunately, there seems to be no example of the program which has survived on transcription for old radio buffs to enjoy today. Review of the program at the time suggest that the radio scripts followed rather closely the flavor of the turn-of-the-century Merriwell stories but with some modernization, for example, adding telephones to Fardale.

The later 30 minute series of "The Adventures of Frank Merriwell" began

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important shows. Gary's prices are very competitive with those of other dealers, but if they also offer cassettes that are "a little longer," I have failed to spot it in their catalogs. If tape length has been a problem for your recordings, I suggest you write Gary for his price list.



James Lehnhard

TAPESPENDENTS: Send in your wants and we'll run them here for at least 2 months.
WANTED: 1 reel of Sears Radio Theatre. 1 reel of Danger with Granger episodes. Any shows of Sears or Granger okay. Will trade equal time from my catalog of over 700 reels. Cassettes considered but prefer reels.
 Ed Cole
 P O Box 3509
 Lakeland, FL 33802

WANTED: Any of the "Three Sheets to the Wind" shows with John Wayne (1943), "Horatio Hornblower" and the "Six Shooter" Series. Please send list of shows to:
 Mike O'Donnell
 9904 Greenvue Lane
 Manassas, VA. 22110

WANTED: Any Brooklyn Dodger baseball game broadcast by Red Barber; Any broadcast of Warm-Up Time, a show that preceded the Dodger games; Any broadcast of Sports Extra, a show that followed all Brooklyn Dodger baseball games.
 Shel Wallman
 70 W. 95 St.
 #276
 New York, NY 10025

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 Linda DeCocco
 32 Shenandoah Rd.
 Buffalo, NY 14220

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FRANK MERRIWELL'S RADIO ADVENTURES

Fred L. King

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The later 30 minute series of "The Adventures of Frank Merriwell" began

on NBC October 5, 1946, with a script titled "The Riddle of the Wrong Answers" and continued as a presentation of NBC without sponsor until it left the air in 1949. At least 51 of the Saturday morning programs through June 4, 1949 exist in tape collections of old time radio aficionados.

From the start of the series, Lawson Zerbe played the title role. Zerbe was a very popular radio voice in the early 1940's because of his ability to play any character devised by a script writer, and in fact could and did play more than one character on a single broadcast by switching voices as called for. The tall, blondish young man played the part of Pepper Young on "Pepper Young's Family" for some time, and worked regularly on a number of programs such as "The Thin Man," "Bulldog Drummond" and "Inner Sanctum". When World War II came along, an army physician rejected Zerbe because of a bad heart and his own physician confirmed that there was indeed a problem, advising him to take a rest from the busy rush of radio broadcasting. Instead, Zerbe joined the American Field Service to drive an ambulance. When he returned from overseas, his doctor found him in better physical condition, but predicted he would worsen if he returned to ten-hour-a-day studio grinds. About this time, he married radio actress Doris McWhirt and she insisted he confine his radio work to reasonable hours. It was then that he was selected to play Frank Merriwell on the new series. Did Zerbe substitute the athletic adventures of Frank Merriwell in the radio scripts for athletics his own physical condition would not allow him? Perhaps so. Zerbe sounds as if he IS Frank Merriwell on the broadcasts, and fortunately for fans of the Merriwell character the scripts reflect turn-of-the-century living as it was in Patten's Tip Top Weekly stories. Telephones are few and horse and carriage is the usual mode of travel, though an occasional early automobile which will attain a speed of 25 miles per hour shows up. This makes the program a joy to hear for a Merriwell fan.

This later series of programs was scripted by Ruth and Gilbert Brann and Bill Welch. Mel Brandt was the announcer. The show was directed at different times by Ed King, Joseph Mansfield and Harry Junkin. Other actors and actresses included throughout most of the series were Harold (Hal) Studor as Bart Hodge, Elaine Rost as Inza Burrage and Patricia Hosley as Elsie Bellwood. Although Frank continued the life of a student at Yale, when the program gave away a scholarship to a high school student in a contest, it was the University of Colorado which provided the scholarship.

RATING THE OT



NEWS CHATTER

Who knows what evil lurks in the hearts of men? The Dragon Lady Knows. Ha! Ha! Ha! As I sit here in my secret lair and gaze into my crystal ball it is showing me strange things. The foremost of these things is a list with the names of people on it who have not returned tapes to the club library when they were supposed to. It is my unfortunate duty now to make public that list of names and the tapes they still have.

Jim Bershires C181, 182, 183, 184, 186, 187, 188, 189 - all Tarzan tapes.

We are also looking for the people who have the following tapes C80, 266, 281, 298 and records 13 and 14, the Amazing Spiderman.

Now my crystal ball tells me that many of you scoffed at my 1st column when I said I would keep my promise about printing the names of people and the tapes they have. Now lets be air about this whole thing folks. We really need to have those tapes returned as soon as possible so other club members can get a chance to listen to them. Once those tapes & records are returned I'll be able to put away my crystal ball for good and won't have to come to you in the future. Please help me get these tapes back into circulation

Linda DeCecco

10-4-41

Tony Wors IS BACK!
HEAR HIM OVER
WGY
Sunday at 4:45 P. M.
Tuesday at 1:45 P. M.
Thursday at 1:45 P. M.
SPONSORED BY
HALLMARK
GREETING CARDS

3-11-42

NEW RADIO HIT!
TONIGHT AT 9 P.M.
SHIRLEY TEMPLE
IN **JUNIOR MISS**
Hollywood's loveliest little star is more delightful than ever in this gay comedy series!

TONIGHT!
Vaughan Monroe
WITH HIS FAMOUS ORCHESTRA
COLONEL STOOPNAGLE
BERYL DAVIS
FOR **CAMEL CIGARETTES**
WIBX-9:30 P.M.

The radio program came at the right time to be popular. Television was only in its infancy and America still listened to the radio. Saturday mornings were magic times for children out of school to listen to such exciting programs as "The Adventurer's Club" with its wild talks of world explorations, and of course to "The Adventures of Frank Merriwell" with his exploits in college and his adventures off campus. And the programs were believable. During the summer of 1948, Frank and Bart were out of school for the summer and found employment as lifeguards at the Boardwalk in Atlantic, N.J., a situation appropriate for college students. Of course they spent more time solving mysteries than in rescuing drowning swimmers. Other programs in the radio series did reflect life at Yale with football games and gambling plots as well as frequent adventures in the surrounding community.

Most really popular fictional characters eventually have shown up in radio or television productions, sometimes with disastrous results. For example, readers of "The Hardy Boys" and "Nancy Drew" mystery books looked forward to television treatment which would allow enjoyment of the characters again for those who liked the books as children. When the television series appeared, however, the Hardy Boys needed haircuts and were playing rock music, the series did not endure. Fortunately for fans of the Frank Merriwell legend, the radio programs of the 1940s offered excellent treatment of the character with true reflection of Patten's image of the people and the times when the Merriwell material was written. The Merriwell radio program survived for three years until television replaced most radio dramatic programs of its type. It is unfortunate that a sustaining television series faithful to the original Merriwell stories did not appear.

Since 1978 it has been my practice to write an annual column on purchases of OTR programs that I have made from mail order dealers. So far, over the years, we have reviewed our purchases from 52 different dealers. It is now time to add to that list. As usual I wish to remind you what I received from these dealers may or may not be typical of what at they offer. My purchases are, for obvious reasons, rather limited and it is possible that what I ordered turned out to be the worst tapes in their collection, but then again, they could also have been the best. We would appreciate hearing from you as to your own experience with these dealers. By way of "editorial comment," I want to remind you of my often expressed opinion that a dealer should not simply turn his trading catalog into a selling catalog. If he is going to sell material I think he is obligated to be selective and only offer material that is in unquestionably satisfactory sound condition unless he makes careful notes in his catalog on any material that does not measure up to that standard. In rating the shows I have used the widely accepted ratings of **EXCELLENT, VERY GOOD, GOOD, FAIR AND POOR**. Since there is a wide time gap between my order and your reading this, I suggest you send the dealer a stamped self-addressed envelope for current information. As always, each dealer has been sent an advance copy of this review, and they have been invited to respond.

Our first dealer is Radio Memories from the Attic, 1000 Augusta Avenue, Elgin, Illinois 60120. I found their ad in the **SATURDAY EVENING POST**. Their free catalog arrived in about three weeks. The attractive catalog lists close to 600 cassettes; reels are not available. Prices start at \$3.00, plus shipping, for a one hour cassette, and go down in price for quantity orders. My order for five cassettes arrived in about ten days. I could not identify the brand of cassette used. The catalog gives no sound ratings, but it does say that a full refund will be given if you return cassettes that you are not satisfied with, "for any reason." I was very pleased with the sound quality of what I did receive. I rated all five hours in the "very good" to "excellent" range on sound quality, although a few of the shows did sound as though they were somewhat "over-equalized." I ordered some generally unknown shows from the 1930's, and while shows from this generation are often

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RATING THE OTR DEALERS

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in less than top quality, I rated all of these as excellent, something that kind of surprised me.

OKAY, P. O. Box 441, Whitestone New York 11357 sent their catalog directly to me without my requesting it, so I assume it is free. They sell both reels (\$12.00 for six hour reel) and cassettes (\$5.00 for a one hour cassette). There is an additional postage charge. I ordered three reels (36 shows) and they arrived in just under two weeks. The catalog stated that they would be sent on Concertape, but fortunately when I received them they were on the used government Ampex brand. The catalog and supplements that were included are extensive. There is a large portion devoted to music shows. The catalog gives no sound ratings, nor does it mention any satisfaction or refund guarantee. I found all 36 shows to grade out between "good" and "poor", nothing better. Using my equalizer, I was able to improve the sound quality on most of the shows, but not all. Without the equalizer I would have found some of the material to be so badly garbled that the dialog could not be understood. The main sound defect I found was muffled sound (perhaps too far removed from the original source), but there was a great deal of extraneous noise, hum, and some cross talk.

Outer Edge Radio Cassettes, 10 Magnolia Ave., Larkspur, California 94939, advertised their catalog in the **SATURDAY EVENING POST**. The catalog cost \$2.00, which is deductible from your first order. It took a little under three weeks for the catalog to arrive, and a little under four weeks to receive the cassettes. This is a cassette only operation with a price of \$6.95 plus shipping for each one hour cassette. I could not identify the brand of cassette used. The catalog gives no sound ratings, but my order came with a card stating that I could return any cassette that I was unhappy with, for any reason at all, for replacement or full refund. The catalog is a very different one. It includes only broadcasts from the "war years" of 1941 through 1945, and offers exactly twelve cassettes for each of those years. While a number of those cassettes deal with news broadcasts or documentaries on the war effort, there is also a variety of "entertainment" broadcasting that does not relate to the war. I ordered three cassettes, all of the "news" type format. Overall I found them to be in "very good"

3-11-42

NEW RADIO HIT!

TONIGHT AT 9 P.M.

SHIRLEY TEMPLE

IN JUNIOR MISS

Hollywood's loveliest... will little step is more delightful than ever in this gay comedy series!

TONIGHT!

Vaughn Monroe

WITH HIS FAMOUS ORCHESTRA

COLONEL STOOPNAGLE

BERYL DAVIS

FOR CAMEL CIGARETTES

WIBX-9:30 P.M.

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sound, with occasional parts (mainly the shortwave remotes) to be of "good" sound. Actually, those shortwave portions are of much better sound quality than we find in most such material, so I don't want to place too much emphasis on that lower rating.

BWP Radio, Suite 9-E, 1105 North Main Street, Gainesville, Florida 32601 advertised their free catalog in the SATURDAY EVENING POST. The catalog and my order each arrived in a little over two weeks. This is a cassette only operation, and the catalog and the handful of flyers that came with it appear to list about two thousand cassettes. I could not identify the brand of tape used. The catalog states that all shows are in "excellent to good quality," but here is no stated guarantee if you find something unsatisfactory. The base price is \$5.00 for a one hour cassette, plus shipping, but there is a sliding scale for quantity order. My order was for five cassettes. Two of them were incorrectly identified as to what series they came from. Since it turned out that I already had one of those in my collection, I returned that cassette for a refund. As of this writing, fourteen weeks after returning that cassette, I have received no refund or any other response on this, other than BWP's rebuttal which follows this column. I rated the best sound cassette as "very good/good".

This one did have some dropouts and there was a speed waver in the music. I rated two as "good" and as "good minus." The fifth was "poor". This one had some crosstalk, an awful lot of outside noise, and the sound was so poor that in parts it was VERY difficult to understand the dialog. Using my "sound enhancement" equipment, I was able to get these shows to the point where I could at least understand the dialog, but even then I still rated the shows as "poor", much too poor for me to put them into my collection or list them in my trading catalog, let alone offer them for sale.

I requested a catalog from The Golden Radio Library, of Rochester, New York, but when I received a flyer from them it turned out to be the same company a Mar-Bren Sound that I reviewed in April of 1979. Since I had already done a review on them, I did not follow up with on order this time.

A company called Panorama Consultants of Fullerton, California ran an ad in YANKEE MAGAZINE a year ago, but when I requested information from them I received a letter stating they they were no longer in the old radio show business.

A year and a half ago, Richard Palanik of Plantsville, Connecticut put out a flyer saying that he would be "offering a line of old time radio shows on cassette" in the spring of 1985. My requests to him for information were not answered. Apparently his business never started up.

obtained Campbell Soups as a sponsor; thus the program was called the "Campbell Playhouse".

If we can be of further assistance to you please let us know. We want all of our fellow old time radio fans to be satisfied with the programs they receive from us.

Bob Gilchrist, President
BWP Radio, Inc.
1105 North Main Street
Suite 9 E
Gainesville, FL 32601

(RESPONSE FROM JIM SNYDER): I have some problems with the above rebuttal from BWP Radio, and I feel that I must give added clarification. As of this writing, it has been 14 weeks since I returned the misidentified cassette. I have written to them about this twice since then, the last time 5 1/2 weeks ago, and I have still not received any refund. He has mentioned that the "guarantee" is stated in all of their advertisements. I have sitting in front of me the ad from the SATURDAY EVENING POST that I responded to, as well as their most recent ad in that same publication (July/August 1986 issue), and there is no mention of any guarantee in either ad. He also states that 90% of their catalog supplements also carry the "guarantee." Along with the catalog, BWP Radio included 13 additional flyers, each labeled "additional programs not available in catalog." I assume that these are the catalog supplements that he refers to. There is no word about a guarantee on any of those flyers. BWP Radio was again sent a copy of the first draft of this additional statement.

ST LOUIS POST DISPATCH
6-17-86

Deaths

ROBERT PRESNELL JR., 71, died Saturday at his home in Sherman Oaks, Calif., a suburb of Los Angeles. He had directed radio's "Orson Welles Show" and gone on to write scripts for television's "Wild, Wild West" and "Rich Man, Poor Man, Book II."

After working as a reporter for the Milwaukee Journal, Mr. Presnell shifted to writing fiction and scripts when he went to New York City in the 1930s. He moved to Los Angeles in the mid-1940s and directed the radio shows "I Love a Mystery" and the "Orson Welles Show."

He was also a screenwriter for such shows as "Man in the Attic" in 1953, "Legend of the Lost" in 1957, "Conspiracy of Hearts" in 1959, "Let No Man Write My Epitaph" in 1960 and "The Third Day" in 1965. His novel, "Edgell's Island," was published in 1951.

... and THEIR REPLIES

Thank you for the nice things you said about Radio Memories.

I would be interested in subscribing to your magazine.

Once again, thank you for the nice words and good listening and good collecting.

George Barker
Radio Memories From the Attic
1000 Augusta Avenue
Elgin, Illinois 60120

Thank you for your recent letter regarding the upcoming article in the ILLUSTRATED PRESS. I am not familiar with this publication, but the subject matter in your column is indeed close to my heart. How can I obtain copy?

After reviewing your first draft, I can find no misrepresentation or omissions. In fact, it's right on the mark. I should state, however, that because of the gratifying response from satisfied customers, we will be including additional WWII-period programming material in upcoming catalogs. You will, of course, receive a copy as soon as the printing is complete.

Outer Edge Radio Cassettes
10 Magnolia Avenue
Larkspur, CA 94903

We have received your letter of May 1, 1986 which included the first draft of your column for the ILLUSTRATED PRESS. We want to thank you for taking time to order from the various QTR companies and reporting your findings to old time radio fans.

We are sorry to hear that you were not happy with he programs you ordered. We are also surprised that you have not yet received the replacement tape you requested. We do offer a guarantee on our cassette; if you are not satisfied with your order we will either replace it or refund your money. This guarantee is stated on 90% of our catalog supplements and in all of our advertisements. We do offer shows that are not great sound quality, but only because of their nostalgic value. As a listener of old time radio one must keep in mind the primitiv recording techniques used and the far more advanced play back back equipmen we use now.

You also stated that two of tl cassettes you requested were not identified correctly. At the beginning of the second season in 1939 the Mercury Theatre

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This one did have some dropouts and there was a speed waver in the music. I rated two as "good" and as "good minus." The fifth was "poor". This one had some crosstalk, an awful lot of outside noise, and the sound was so poor that in parts it was VERY difficult to understand the dialog. Using my "sound enhancement" equipment, I was able to get these shows to the point where I could at least understand the dialog, but even then I still rated the shows as "poor", much too poor for me to put them into my collection or list them in my trading catalog, let alone offer them for sale.

I requested a catalog from The Golden Radio Library, of Rochester, New York, but when I received a flyer from them it turned out to be the same company a Mar-Bren Sound that I reviewed in April of 1979. Since I had already done a review on them, I did not follow up with on order this time.

A company called Panorama Consultants of Fullerton, California ran an ad in YANKEE MAGAZINE a year ago, but when I requested information from them I received a letter stating they they were no longer in the old radio show business.

A year and a half ago, Richard Palanik of Plantsville, Connecticut put out a flyer saying that he would be "offering a line of old time radio shows on cassette" in the spring of 1985. My requests to him for information were not answered. Apparently his business never started up.

obtained Campbell Soups as a sponsor; thus the program was called the "Campbell Playhouse".

If we can be of further assistance to you please let us know. We want all of our fellow old time radio fans to be satisfied with the programs they receive from us.

Bob Gilchrist, President BWP Radio, Inc. 1105 North Main Street Suite 9 E Gainesville, FL 32601

(RESPONSE FROM JIM SNYDER): I have some problems with the above rebuttal from BWP Radio, and I feel that I must give added clarification. As of this writing, it has been 14 weeks since I returned the misidentified cassette. I have written to them about this twice since then, the last time 5 1/2 weeks ago, and I have still not received any refund. He has mentioned that the "guarantee" is stated in all of their advertisements. I have sitting in front of me the ad from the SATURDAY EVENING POST that I responded to, as well as their most recent ad in that same publication (July/August 1986 issue), and there is no mention of any guarantee in either ad. He also states that 90% of their catalog supplements also carry the "guarantee." Along with the catalog, BWP Radio included 13 additional flyers, each labeled "additional programs not available in catalog." I assume that these are the catalog supplements that he refers to. There is no word about a guarantee on any of those flyers. BWP Radio was again sent a copy of the first draft of this additional statement.

ST LOUIS POST DISPATCH 6-17-86

Deaths

ROBERT PRESNELL JR., 71, died Saturday at his home in Sherman Oaks, Calif., a suburb of Los Angeles. He had directed radio's "Orson Welles Show" and gone on to write scripts for television's "Wild, Wild West" and "Rich Man, Poor Man, Book II."

After working as a reporter for the Milwaukee Journal, Mr. Presnell shifted to writing fiction and scripts when he went to New York City in the 1930s. He moved to Los Angeles in the mid-1940s and directed the radio shows "I Love a Mystery" and the "Orson Welles Show."

He was also a screenwriter for such shows as "Man in the Attic" in 1951; "Legend of the Lost" in 1957; "Conspiracy of Hearts" in 1959; "Let No Man Write My Epitaph" in 1960 and "The Third Day" in 1965. His novel, "Edgell's Island," was published in 1951.

ST LOUIS POST DISPATCH 6-18-86 Singer Kate Smith Dies At 79; Known For 'God Bless America'

Compiled From News Services

RALEIGH, N.C. — Singer Kate Smith died Tuesday of respiratory arrest at age 79. Her rousing rendition of "God Bless America" and her unflinching wartime fund-raising made her an enduring symbol of joyful patriotism.

Miss Smith died in the emergency room of Raleigh Community Hospital, where she was taken after being stricken at her home, said nursing supervisor Mike Leisey.

Miss Smith had suffered brain damage during a diabetic coma in

1976 that made it difficult for her to walk or talk during her later years. Diabetes forced the amputation of her right leg above the knee in January, and she underwent a mastectomy in May.

Although Miss Smith was one of the most popular entertainers on radio in the 1930s and 1940s, she never had formal music training. She called her voice a "God-given gift."

More than 700 of her songs made the Hit Parade. Among them: "The Music Goes Round and Round," "The

Kate Smith in 1975 photo



Last Time I Saw Paris," "White Cliffs of Dover" and her theme song, "When the Moon Comes Over the Mountain."

But she was most closely identified with "God Bless America," making it a virtual second national anthem and inspiring her nickname, "Radio's own Statue of Liberty."

When President Franklin D. Roosevelt introduced her to visiting King George VI of England, he said, "This is Kate Smith — this is America."

More than 40 years later, President Ronald Reagan awarded her the Medal of Freedom, the nation's highest civilian honor.

Upon learning of Miss Smith's death, Reagan said in a statement: "All America loved her, and she loved America."

"She thrilled us all with her stirring rendition of 'God Bless America' and sang with a passion which left few eyes dry. For many years, Kate Smith touched our hearts and souls and made us all swell with the special pride of being Americans."

"America was indeed God-blessed to have Kate Smith as one of her daughters."

Reagan co-starred with Miss Smith in one of her two movies, "This Is The Army" in 1945.

Kathryn Elizabeth Smith was born in Greenville, Va., on May 1, 1907 — the date given by her sister and in court papers, although most reference books gave it as 1899.

She made her first public appearance as a singer at age 4 in a church choir in Washington. Four years later, she was singing for World War I soldiers in Washington, where Gen. John J. Pershing gave her a medal for boosting morale. He told her, "You must keep singing, child."

Her family tried to discourage her show-business ambition, wanting her to become a nurse. But she gave up nursing training after several months and, at 17, went off to seek her fortune.

She headed for Broadway and got her break in 1926 playing a 5-foot-10, 235-pound character named Tiny Little.

The show was a hit, but critics' barbs about her weight nearly drove her out of the business until agent Ted Collins became her mentor.

One of the saddest moments in Miss Smith's life was the death of Collins, whom she met while appearing on Broadway in a musical, "Flying High."

Collins became her manager and arranged her radio appearances — first in variety shows and then on the "Kate Smith Hour," a weekly program.

When Collins had a heart attack and lingered near death, Miss Smith swore she would not sing again until he recovered. She kept her word and Collins made what doctors called a miraculous recovery.

In 1938, she discovered "God Bless America," which Irvin Berlin had written 19 years before but never published because he thought it too syrupy. Miss Smith got sole performing rights to it; she gave the song its debut on Nov. 11, 1938 — Armistice Day.

Americans took the song to heart immediately.

Within a few years, Miss Smith was barnstorming the country, singing "God Bless America" at rallies and selling bonds. Called "radio's very own Statue of Liberty," she traveled 90,000 miles in World War II and hosted several bond-selling marathons. One 24-hour blitz raised \$110 million worth of pledges to buy bonds.

The fame was more than enough to carry Miss Smith into the 1950s. She wrote her autobiography, "Living in a Great Big Way," and was host of a television show from 1951 to 1954.

She was in demand again a few years later for the 1976 Bicentennial celebrations.

Miss Smith moved to Raleigh to be closer to relatives and began a slow recovery from her illness, rarely drawing attention when she left her suburban home for lunch or a ride. By September 1982, she was well enough to appear on the nationally televised Emmy Awards.

THEIR REPLIES

ngs you

cribing he nice collect-

We have received your letter of May 1, 1986 which included the first draft of your column for the ILLUSTRATED PRESS. We want to thank you for taking time to order from the various OTR companies and reporting your findings to old time radio fans.

We are sorry to hear that you were not happy with the programs you ordered. We are also surprised that you have not yet received the replacement tape you requested. We do offer a guarantee on our cassette; if you are not satisfied with your order we will either replace it or refund your money. This guarantee is stated on 90% of our catalog supplements and in all of our advertisements. We do offer shows that are not great sound quality, but only because of their nostalgic value. As a listener of old time radio one must keep in mind the primitive recording techniques used and the far more advanced play back back equipment we use now.

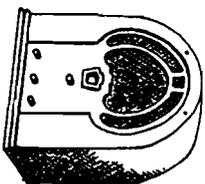
You also stated that two of the cassettes you requested were not identified correctly. At the beginning of the second season in 1939 the Mercury Theatre

letter n the miliar subject close

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