

ILLUSTRATED PRESS

ISSUE #150

MARCH 1989

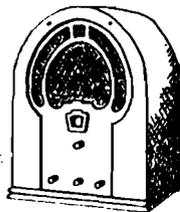
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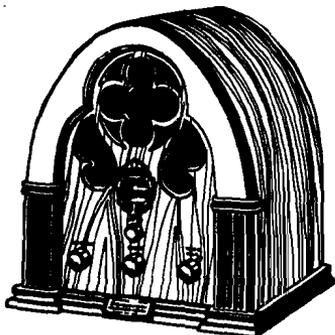
DATE WITH JUDY

DICK CONTINO AND LOUISE ERICKSON
(RADIO'S "JUDY") LUNCHING AT THE
BROWN DERBY

THE OLD TIME



RADIO CLUB



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The Old Time Radio Club meets the **FIRST** Monday of the month (August through June) at 393 George Urban Blvd., Cheektowaga, NY. Anyone interested in the "Golden Age of Radio" is welcome. Meetings start 7:30 pm.

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DEADLINE FOR I.P.: 10th of each month prior to the month of publication.

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INTERVIEW WITH PHIL HARRIS & JOAN BENNY

By: Albert Tonik

Gary Hodgson is host to the program, RADIO CLASSICS, broadcast over WCAU, 1210 am, in Philadelphia from 8 to 10 pm whenever the station is not broadcasting a sports event. Gary starts off each broadcast with an opening such as "The make believe living room door is swinging open. Grab a chair and move in closer to the tapestry covered speaker of the Atwater-Kent. Let us return to the days when radio as king".

In the middle of December 1986, Gary wanted to celebrate the birthday of Jack Benny in a unique way. On different days he called Phil Harris and Joan Benny and talked about Jack Benny. Following is an edited version of those phone calls.

Hodgson: I have before me a book written by George T. Simon called THE BIG BAND BOOK. Mr. Simon was once editor-in-chief of Metronome Magazine. He has this to say about our guest, "Phil Harris was drummer and co-leader of the Lofner-Harris Band on the west coast where it enjoyed great success during the late 20's and early 30's. Eventually Phil took over the band entirely, becoming a front man, and dispensing his big grin as somebody else played the drums. Harris, as gregarious in real life as he seemed to be when performing, obviously loved jazz. Proof. The swinging sound he introduced into the Waldorf-Astoria in 1935 to patrons who were not entirely appreciative. His singer, at that time, was a gorgeous girl named Lea Ray, who later married Sonny Warblen of the New York Jets fame. Eventually Phil settled on the west coast and worked on the radio and married movie actress Alice Faye. He became the conductor and chief foil for Jack Benny on this radio series. He made numerous recordings. The most successful of which was "That's What I Like About the South".

Harris: How are you.

Hodgson: I thought you were going to say, "Hello Jackson".

Harris: I wish I could say "Hello Jackson" again. Those were the best days of my life.

Hodgson: Your career has been triple decked, you have been a band leader, a side man, and top banana on your own show. Let's start at the beginning. How did you begin in show business?

Harris: My mother and father were in circuses. My father was with Ringling Brothers, and Wallace and Hagenbach. I was an only child. I was brought up in show business. I worked with my father but I always wanted to play the drums. I became pretty good drummer until I heard Buddy Rich.

Hodgson: You had a violinist in your band. A fellow linked closely with Abbe Lane, Rita Hayworth and Charo.

Harris: Xaviar Cugat. He started with me after he left Bass Weeks. He was with me in the Coconut Grove in 32. We had a rumba band there. During intermissions for the big band they would play. After the rumba band left, he asked me if I would mind if he formed a rumba band. So he put a band together and that is how he started. I was the original guy who called him Cutsy Cuggy.

Hodgson: You met Alice when she was a singer for Rudy Valley in Valley's Place in New York.

Harris: I was in the Pennsylvania Roof. That was in 33. I had met her here in California earlier. She had a home in Encino and so did I. We sort of met over two Doberman Pinschers.

Hodgson: In 1936 you became the band leader for the most successful radio comedian of all time, Jack Benny. Tell us about your memories of Mr. Benny and a little about how you got the job.

Harris: He met me in New York. I had my own program in New York. I was with J. Walter Thompson. I was staying at the Essex House. Jack Benny and Mary were staying there and we became friends. Later I was in New Orleans and got a call to come out to California. Jack asked me what I was doing. I told him I did not have a show that year. He said, "You are with me". I was in the right place at the right time. I was fortunate because everyone wanted that job.

Hodgson: Tell us about your memories of Mr. Benny, the man.

Harris: One of the greatest men I have ever met in my life. Very dedicated. Very talented. A great humanitarian. He was anything but the person he portrayed on radio. He was the most gracious, the most gracious man that I have ever known.

Hodgson: The book, TUNE IN YESTERDAY by John Dunning, the ultimate encyclopedia of old time radio had this to say about you, "Harris has a reputation as a polite, almost shy man. A complete reversal of his radio image. On the air he was a master of the crude quip, aided and abetted by the medium's best practitioners of the same". You were with Jack for 18 years. In the meantime you began with the Fitch Band Wagon in 46.

Harris: I took over the show. He let me go, but he kept me on for the first 15 minutes of his show. Then I would go in and warm up my audience which followed his show.

Hodgson: That led on October 3, 1948 to the PHIL HARRIS-ALICE FAYE SHOW for Rexall.

Harris: That was Faye's show that started on the Fitch Band Wagon. Later we wound up with Rexall.

Hodgson: By that time Jack Benny had moved to CBS.

Harris: That is right. He and Charlie McCarthy and Amos and Andy, all went to CBS, but I stayed at NBC.

Hodgson: Did your leaving the show, bother Jack?

Harris: No. I will tell you something. I am sure he hated to see me go, because I loved the show and I think I was a great part of it. He was happy for me that my show was a success. When he moved to CBS, I had to run about a block and a half through the alley after 15 minutes on his show to open my own show. After awhile it became too intricate. I am sure he hated to see me leave, because he loved me and I loved him.

Hodgson: Everyone has said he was a great man and anything but what he portrayed on the radio.

Harris: You know he magnified everything. He was anything but cheap. He said to me, "You keep drinking like that, Phil, and it won't be funny anymore". People used to ask me if I drank as much as indicated on the Benny show. I would reply, "If I did, I could not read the queue cards".

Hodgson: When you were on opposite networks, Jack brought in Bob Crosby.

Harris: No. He brought in Bob Crosby when I enlisted. I was stationed in Catalina

Hodgson: One of the unforgettable characters of your PHIL HARRIS-ALICE FAYE show was Julius Abrusio played by Walter Tedley.

Harris: Very clever individual. A beautiful boy. One of the youngest fellows that ever started at NBC. He started as a child protegee. He was a great character. He came from THE GREAT GILDERSLEEVE. He played a little nasty kid off the street, the grocery boy. Truthfully he was the nicest kid, the exact opposite of what he portrayed.

Hodgson: I have had a lot of people ask me this question. How old was Walter Tedley back then?

Harris: I think Tedley must have been close to forty when he was working with me.

Hodgson: How about Robert North who played Willie, Alice's whimpy brother.

Harris: I do not know whatever happened to him. He was very good on your show, but I never kept track of him afterward.

Hodgson: Then there was Eliot Lewis.

Harris: Eliot Lewis was a charm. Eliot Lewis was something else again. After we stopped working together, he never acted again. He went into producing and directing. Eliot Lewis was so clever. He did two or three characters with Benny before he worked with me. Talented people

like that worked on man shows at the same time.

Hodgson: Tell us about Frankie Remley.

Harris: Frank Remley and I met around 1921. He was playing on the boat going to Honolulu. I was going over with an organized band to open in the Princess Theatre in Honolulu. I was in my first year in high school, in a dixieland band. That is where I met Frank. We became friends and we played in several bands together. When I got my own show, naturally he was with me. He was with me for years. He comes from Fargo, North Dakota. He is a fine guy and a very close friend of Jack's. We did 39 weeks and when we had off, Jack would always take him along.

Hodgson: He played the guitar.

Harris: He was left-handed.

Hodgson: You had a fringe man named Gale Gorden. He was the Rexall man, Mr. Scott.

Harris: Gale worked with everybody. Ask Lucy about him. Lucy thinks he is the greatest guy who ever lived.

Hodgson: You had a lot of fun with Rexall. Did they every complain about the way you handled their products?

Harris: No. I think we did a beautiful job with them. We never had any complaints. We had them as sponsors for 7 very pleasant years. I enjoyed working for them

Hodgson: I remember when you came up with the line, "Rexall? What's a Rexall?" I don't think you could get away with that today.

Harris: I don't think so. Jack's stock in trade was kidding the product. I'll tell you one thing, he sold the product. I never will forget when I walked into the parking lot one time in NBC and he says we are leaving Jello. I asked why. He aid they can't make it fast enough. That is when he had to go with Lucky Strikes. In those days going to Lucky was the mark of death. They kept people for 13 weeks while they were hot and then let them go. But Jack Benny stayed on Lucky Strike forever. That is how clever he was.

Hodgson: What about Phil Harris in the future?

Harris: I am living the life of Reilly. I have a home and a beautiful wife and two beautiful daughters and four grandchildren. I am a member of the Outstanding Club (we have 70 of them in Palm Spring). I am an honorary member of Thunderbird. I am enjoying life. I think I deserve it because I spent half my live on a bus. I was lucky enough to be with Benny. I made a couple of dollars. I want to say "Hello" for Alice and I. We are both healthy and enjoying life. We both thank show business for

what it has done for us. We hope that our listeners out there have a merry holiday and everything good happens to them in 1987.

Benny: Hi, Gary, How are you.

Hodgson: You were an adopted child.

Is that correct:

Benny: Yes.

Hodgson: Was your mother's name Sadie Marks Benny or Mary Livingston:

Benny: Originally it was Sadie Marks. I guess in the early days when they were first married, it was Sadie Marks Benny. At some point when she went into show business with him (it was new to her because she had worked at the stocking counter at the May Company) they used that name on the show. When they went into radio, the early writers gave her the name Mary Livingston. After that it became her legal name. You mentioned that listeners did not know that they had a daughter. On the early shows, in the 30's, my father used to say, "Good night Joannie" at the end of the show. As I recall, the show was about 7 o'clock at night. It must have been later in California because I was not allowed to stay up to listen to it. I would hear the record of it the following day. It was always so exciting to hear "Good night Joannie". I wanted to yell, "That's me!"

Hodgson: What kind of parents were Jack Benny and Mary Livingston?

Benny: From my point of view that is hard to say. They seemed to me to be like anybody else's parents. The stories about my father and George Burns being close friends were true. It could not be exaggerated too much. They were practically joined at the hip. They adored each other. They were together almost all the time as were Gracie and my mother. I was raised with Sandy, their daughter, who by the way was also adopted. So I grew up thinking that adopted was the norm. They treated Sandy the way my parents treated me. My mother was the strict one. She did the disciplining. My father was the patsy who let me have anything I wanted. I knew from the beginning since my father as the pushover, that it was my mother I had to go to for permission. She was the one who made me mind my manners and when I got older and started dating, told me to be home at 10 o'clock. She laid down the law. People hear about Hollywood kids being spoiled. I was very strictly raised.

Hodgson: What was Christmas or Chanukah like in the Benny home?

Benny: I can answer only from my point of view. We celebrated Christmas. We had a big Christmas tree in the library which was a large paneled room. The

presents covered the entire floor of the room. You can't imagine this man present for one family of three people. It was very impressive. As I got older, the number of presents got slimmer. Now I get presents from my children and a few close friends and that is it.

Hodgson: Did your family give lavish parties in the house?

Benny: Oh yes. There was an annual party. I am not sure, but I don't think it was New Year's Eve. The back yard was tented and there was an orchestra and it was very lavish. During the rest of the year they had small dinner parties. A common evening was having a couple of friends for dinner and then running the latest MGM or Twentieth Century Fox film in our living room. There was a projection room and they hired a projectionist to operate the 35mm cameras. It was nice not going to a movie theater, I could watch from the living room sofa.

Hodgson: Your father and mother must have made it into the social register of Hollywood. There must have been some interesting guest visiting the Benny household.

Benny: It is funny to remember back in the bobby sox era of the War and slightly after, Van Johnson was everyone's favorite. He was a very close friend of my family. He was a favorite. I thought he was just adorable and wonderful. We saw a great deal of the Jimmy Stewarts, Barbara Stanwyck (and husband, Robert Taylor), Gary and Rocky Cooper, and Burnses, and Frank Sinatra (and his wife of the moment).

Hodgson: Today is Frank Sinatra's birthday. What kind of a guy was he?

Benny: Terrific! Happy Birthday Frank. I love you. In my whole life he has been one of the warmest, the most charming, the loveliest of men I have ever known.

Hodgson: The other day we had Jake Lamotta on our station. He told how Frank Sinatra paid the hospital bills for Joe Lewis when Joe was down on his luck. That is something that most people do not know.

Benny: Forger about the fact that Frank could afford to pay the bills, but he is the best friend for whom anyone could ask.

Hodgson: How about reminiscing about the cast members such as Phil Harris & Dennis Day.

Benny: Our relationship with them was not as much a personal relationship as a business one. We saw a lot of them. It was not, you come to our house on Tuesday night we will visit you on Friday night. I saw them at rehearsals. I saw them on the Sunday show. The only one of the cast of whom we saw more and who was close to the family was Mel Blanc.

We went to visit him at their lake, Big Bear. I remember trying to reach my father to water ski. All my life I loved to get Mel to do those silly voices. I kept thinking, "The poor man. He does them all the time". But I could never get enough of it. Do Bugs Bunny. Do Porky Pig. The poor man was forever doing voices. Oh, he was wonderful and such fun. He would make up songs and play the guitar. He made up a silly song, "Do you want to see Tijuana?" Isn't it amazing the isolated incidents that spring to mind. About the rest of the cast. Phil Harris was married to Alice Faye. I saw them on Sundays and they were warm and lovely.

Hodgson: Did Jack bring his work home with him? Did he do any creative activity at home? Or did he step into a different guise once he left the show?

Benny: He did not bring it home with him. He lived it. In his car, in his shower, in his room, in my room, it did not matter where he was. The show was everything. He loved it. He used to write the show at home. When I was a little girl, I would come home from school and sit in on the writing sessions. The writers and my father would gather in the library. I would get my milk and cookies and sit in the corner and listen to them write the show. Later when he had an office he would come home in the evening and he would talk about writing this sketch and who the guest would be next week and what they were planning. He loved the show. It was everything. I think that is why it was so good. He lived and breathed it and it was really his show. He wrote it as much as the writers. He edited it.

Listener: Miss Benny mentioned that Van Johnson was one of the people she adored. Recently I heard the show where he went out with the two telephone operators.

Benny: Was it Gertrude Gearshift and Mabel Flapsaddle?

Hodgson: That is right.

Benny: I have to confess that I had not heard any of those shows in a long time. They are fond memories for me.

Hodgson: Do you have access to the shows and the scripts?

Benny: Yes. A lot of the scripts. They are in an archives at the University of Wyoming. Some are at UCLA. I had quite a few of them left to me. There were rooms full. I donated them to the University of Wyoming.

Listener: What about Eddie Cantor? Wasn't your father close to him? Did your father own the Maxwell automobile?

Benny: No, he never owned a Maxwell. That was just a prop that he used. My

first memory was of an old Packard, a touring car. You mentioned Eddie Cantor. He lived up the block from us.

Hodgson: The Ronald Coleman's did not live next door to you as on the show but actually about seven, eight block away. On the show, Jack could go next door to borrow some sugar or flour or something.

Benny: Our next door neighbors were Lucille Ball and Desi Arnez. Before them there were some people named Bird (I really do not remember their name). The two houses were almost identical. Both being big white brick with Georgian architecture. They were easy to confuse on one with the other. They were 1000 and we were 1002. The touring buses used to go by. People then were much more friendly and open with not as much security. People would come up to the door. They would ask for an autograph, an autographed picture of just to say hello to my father. If he was home, he would. However the Birds who lived next door, did not appreciate having their door bell rung twenty times a day with someone asking for Jack Benny. Finally in a fit of pique, we came home one day to find, in the driveway of 1000 North Roxbury, an enormous sign, "Jack Benny does not live here. He lives net door". There was a big arrow pointing to our house. When the Arnez' moved in we were quite friendly. My father practiced his violin in the bathroom which was situated so that it echoed into my room. When the Arnez' moved in, Desi practiced his drums in the driveway. I lived with a cacophony of sound.

Listener (Ed): Is it true that your mother and father were married in Cleveland? And George and Gracie stood up for them.

Benny: I do not know. I do not think it was Cleveland. I think it was Los Angeles.

Hodgson: What are you involved in these days?

Benny: I am doing all kinds of things that I am absolutely adoring. I am lecturing around the country on growing up in Hollywood. I lecture on the psychology of comedy, on the history of film comedy. I am thinking about writing a book. I have a title and chapter headings but nothing else.

Hodgson: You never thought about going on the stage or following in your father and mother's footsteps and doing anything in the entertainment business.

Benny: That is not true. I was an actress for a while and I was quite terrible. I was a panelist on talk shows for awhile on television. Then I got married and all of a sudden all these children came along (I have four). Housewifing and mothering was what I was enjoying the most. I enjoy being Joan Benny, but also I enjoy being Jack Benny's daughter.

THE SHADOW

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DECEMBER 15, 1942

by WALTER GIBSON

The Money Master

Chapter Ten : Allies of Justice

"You are The Shadow!"

Slow, steady was the voice, as fixed as the face that showed within the lamplight. A rugged face, yet handsome, its lines denoting a man of patience.

Purposely, the man had placed his face in the glow, that other eyes might see it. His voice spoke anew.

"You are The Shadow."

There was a stir from darkness that represented a couch. A scarcely noticeable stir, for the figure upon the couch was cloaked in black. Those words, uttered by the rugged man, had struck at last upon The Shadow's ears.

Eyes opened in the darkness, viewed the face above. A whispered voice responded from the couch:

"Yes, I am The Shadow."

The rugged man arose. As he did, he tilted the lamp shade so that the glow showed the entire room, with the exception of the couch. Indeed, the corner near the couch was less illuminated than before. As for the man with the strong features, he stayed where The Shadow could see him. Politely he extended his hand, inquiring:

"Cigarette?"

The Shadow accepted one. His new friend supplied a match, but turned away before The Shadow lighted it. He was making it more than evident that he had no wish to learn the cloaked fighter's identity.

Rising half from the couch, The Shadow puffed the cigarette, recognizing it as a French cigarette of a type he hadn't smoked for years.

The man in the lamplight spoke again.

"I am Pierre Dulaine," he declared. "Twice our paths have crossed: once at Brune's, again at Cassette's."

The Shadow recalled the car that had sped away from Brune's without offering fight. He'd wondered about it at the time. It hadn't showed the proper

cover-up for Shep's gunners, even though it had drawn The Shadow from the trail of the scattered marksmen.

Now, vaguely, The Shadow remembered the darkness of Cassette's basement; how he had heard voices there and felt hands lift him. He'd thought they were members of Shep's crew. So, for that matter, had The Shadow's agents when the men from the basement issued into sight.

Actually, they were workers for Pierre Dulaine, a new factor in the strange case of the Money Master. They had carried away The Shadow before the latter's agents could overtake them. In so doing, they had given negative proof that they were not men of crime.

As at Brune's, so at Cassette's, Dulaine's watchers had purposely fired in the air. In the first instance, they had seen The Shadow and classed him as a friend. In the second case, they'd mistaken Cliff and Hawkeye for crooks; still, they had been certain enough to shoot to kill.

"We are seeking a man named Eric Zorva," explained Dulaine. "He calls himself the Money Master. We can only hope to find him through such persons as Elvor Brune and Ildon Cassette. Unfortunately, those two became targets of crime at the times when we discovered them."

Dulaine's words cleared mystery completely. Brune and Cassette had not been dodging Nazi agents nor crooks like Shep Picklin. Brune and Cassette were the sort that feared honest retribution from someone like Pierre Dulaine. Brune and Cassette had each played the traitor in his own country. Both had dreaded the time when a reckoning would come.

"We could not promise immunity to men like Brune and Cassette," continued Dulaine. "They knew it, hence they feared us, though we would have shown leniency had they helped us reach Zorva. I thought they knew how

we could be reached, but I have altered that opinion.

As Dulaine paused, The Shadow spoke. His whispered tone was firm as he requested the facts on Eric Zorva.

Dulaine gave them. He was well qualified to reveal the machinations of the Money Master. It developed that Dulaine himself had been approached by Zorva, shortly before France was invaded.

Succinctly, Dulaine explained Zorva's scheme of international finance, how it had developed into a monstrous thing. Basically, it had been legitimate; thus the weed had taken hold in Europe before anyone recognized its potential magnitude.

During a period when world conditions were disturbed, men in many countries had been anxious to invest elsewhere. Two things had bothered them: first, they had feared criticism if they shifted their holding openly; second, they weren't sure of conditions in other lands. Eric Zorva had solved both problems for them, in a way most satisfactory -- at first.

It was his business to study world conditions, to invest wherever seemed most opportune. All he needed was capital, with no strings attached. A wonderful proposition, Zorva's. He'd take French francs when they were high, convert them into English pounds and invest the funds. When the franc fell, he would pay back in pounds at the original ratio.

And why not?

Dulaine asked the question frankly, and promptly answered it. After all, Zorva could lose nothing. In every case, he still retained the original funds. All the while, they had been accumulating interest for Eric Zorva. Moreover, he had a trick of buying into currencies that were low, but which he knew would rise. His profits thus became immense.

Then came the amazing revelation, something of which The Shadow had already gained a glimmer.

Dulaine explained how Zorva had created his own currency, its units the Delthon, Tarkon, and Zorvon, worth in dollars, one thousand, one hundred thousand, and ten million dollars, respectively. Incredible though it seemed, wealthy men of many

nations had turned in reams of their own money in return for Zorva's notes.

At that point, Dulaine spoke seriously:

"I am asking much, to have you believe something which sounds so impossible --"

The Shadow's laugh intervened. Calm, significant in tone, it reassured Dulaine. His listener did believe.

He was hearing nothing new. Other get-rich-quick schemes had flourished before. Most famous perhaps was the Ponzi case of the early Twenties, a system of dealing in international money orders at a time when currencies fluctuated. Such money orders had been bought and sold at par, through agents all over the world, faster than the currency changes could keep up with them.

Zorva's system was practically the same thing on a much greater scale. He'd provided the one element needed -- standard currency of his own. In times when nations had been dropping the gold standard, when some had even been forced to shift from silver to copper, currencies could only be judged by their ability to hold top values in terms of others.

That was Zorva's secret. His notes were always good at top scale. Apparently, the Money Master had the knack of keeping ahead of international exchange. His credit was perfect because he always paid in full. If ever there had been a run on Zorva's notes, the Money Master had probably outraced it with new issues, sold to persons eager to preserve funds they thought were shaky.

If Zorva was a man who saw ahead, so was The Shadow. He proved it by his statement to Dulaine.

"As Zorva's schemes expanded," declared The Shadow, "they must have reached such magnitude that the European exchange followed whatever course he set."

"It did exactly that," returned Dulaine, "though very few people recognized the hand behind it. Before the war, there were more than twenty nations in Europe alone. Zorva's finances were not limited to that continent; they drew from the entire world. He had reached the strength where he could buy the entire currency of a small European country and raise its value overnight."

"But Zorva's game was even larger --"

"It was indeed." From The Shadow's prompting, Dulaine realized that his cloaked listener could force the rest. Nevertheless, Dulaine added: "He was waiting, this Money Master, like that cat for the mouse. When war threatened, wealthy men poured their money into Zorva's coffers. They knew that he was doing with Polish zloty, Danish kroner and French francs.

"He was lending funds where they would bring high return -- to men in Germany, Italy, and countries that would be their tools. He was helping finance the very invasions that the men who supplied the money feared! Men like Brune and Casette -- men worse than Quislings!"

Fury swept Dulaine's face, but he controlled it. He could be patient with the shortcomings of traitors if he could only find a way to deal with Eric Zorva.

"And now," observed The Shadow, "Eric Zorva is here in New York, buying in American dollars."

"I believe so," assured Dulaine. "They are needed to pay off the refugees who dealt with him. Those who did not flee their own countries in time are probably receiving inflated German marks and very glad to get them. But Zorva needs dollars for another purpose. He intends to buy Japanese yen. It is our duty to stop him; yet I hesitate --"

The Shadow understood Dulaine's hesitation. Dulaine felt that at last the Money Master was working to his own ruin. Perhaps it would be best to let Zorva stake all and lose it on the world's worst bet -- Japan's mad dream of imperial expansion. But The Shadow doubted that a man of Zorva's craft could go so insane.

"We must stop him," agreed The Shadow. "Zorva is counting on a quick turnover. He will unload his Japanese credits on unwary purchasers, perhaps in South America. Activity of this sort can do much damage, such as prolonging world warfare."

The Shadow attempted to rise. His head reeled and he sank back again. Dulaine noticed the slumping of blackness.

"You must rest until morning," insisted Dulaine. "I have given strict orders that you must not be disturbed. This

room" -- he gestured to stone walls and a barred window -- "is not intended to confine you. It is fortified for your protection. As The Shadow, you have many enemies among men of evil."

Dulaine bowed himself from the room and closed the door. It latched automatically with a heavy thud. The Shadow noticed that it had a small window in the center. Despite Dulaine's statement, this room had been designed as a prison cell.

That wasn't what worried The Shadow. Through his head throbbed recollections of the fray at Casette's. He wondered what had happened to his agents. Finding him missing, they might have taken unwise measures to find their chief.

Rising unsteadily from the couch, The Shadow removed his black cloak and placed a pillow beneath it. He retained his slouch hat, but arranged the lamp so the glow created a perfect illusion. From the wicket, it would look as if The Shadow himself reclined upon the couch, merging with darkness just above his shoulders.

Testing the window bars, The Shadow found merit in what Dulaine had said. The bars were set in a strong frame, but the latter was removable from inside the room. Displacing the frame, bars and all, The Shadow went through the window drawing the bars back into their position, but taking care not to let the wall catches drop.

The Shadow was underneath a grating in a sidewalk. He found that the grating, like the window bars, had hidden catches underneath.

Releasing the catches, The Shadow crawled up through the grating, set the latter lightly in its place, so the catches wouldn't shut. His head was whirling worse than before, but a short rest on a doorway, plus some long breaths of night air, soon revived him.

Though cloakless, The Shadow could still be an elusive figure. He proved it by the way he glided from one patch of darkness to another. In the next block, he saw a subway entrance. Flattening his slouch hat, he rolled it in his pocket and assumed the strolling gait of Lamont Cranston.

Back in the underground room, the focused light still produced that illusionary shape upon the couch. Footsteps

stealthily approached outside the door; as they halted, a face looked through the wicket. Away from the light, the face looked dark except for the glitter of its eyes.

That face drew back. Immediately, another sparkle came. It started from a hand that snapped through the little wicket, the flash of a knife that gained full brilliance as it whizzed past the lamplight, then

vanished abruptly as the blade buried itself hilt deep in the cloaked shape on the couch.

Had The Shadow been that shape, the knife would have finished in the very center of his back. There was a satisfied hiss beyond the door, a thud as the little wicket clamped.

Pierre Dulaine was right. The Shadow had many enemies. They included at least one in Dulaine's own camp!

**GUNSMOKE 101
MID-TERM TRIVIA TEST
WINTER 1989**

1. When did Gunsmoke begin its regular season radio series?
2. When was the 1st regular season broadcast of Gunsmoke?
3. When did Gunsmoke begin on television?
4. When did Gunsmoke end as a regular season television show?
5. What radio show did Gunsmoke replace?
6. What radio show replaced Gunsmoke when it left the air?
7. Name two sponsors of the Gunsmoke radio show.
8. Who was Matt Dillon? Where did he come from? How tall was he? What color was his hair? What did he do special to his gun? What was the name of his horse?
9. Who was Kitty? What was her last name?
10. Who was Chester? What was his complete name? What was his father's name? What was Chester's name on television?
11. Dodge City was located in what State?
12. During what years did the Gunsmoke stories supposedly take place?
13. What railroad serviced Dodge City during the Gunsmoke era?
14. What river flows by Dodge City?
15. What was Doc Adams' real name? Why did he come west?
16. What did Doc Adams buy every Spring?
17. Who was "Big" Kate? What was her relationship with Matt Dillon?
18. How many saloons were in Dodge City? Name them.
19. Where did Matt, Doc, Chester generally take their meals?
20. Who owned the Livery Stable?
21. When ever a prisoner was sentenced to hang, where was he taken?
22. Who was Mr. Hightower and what was his business in Dodge City?
23. Who was Ma Smalley?
24. Who owned the General Store in Dodge City?
25. Where did travelers generally stay in Dodge City?
26. What was the name of the main street in Dodge City?

GUNSMOKE ANSWERS

1. Saturday, 4/26/52
2. 6/18/61
3. 9/10/55
4. 9/75
5. Operation Underground
6. Was not replaced
7. L&M cigrarets; Pepsi Cola
8. Marshall of Dodge City; Not sure - maybe Texas; Little over 6 feet; Red; Removed the trigger; No name
9. Worked in & then owned Long Branch Saloon; Russell
10. The marshall's assistant; Chester Westley Proudfoot; Chester W. Proudfoot; Chester Goode
11. Kansas
12. 1870's
13. A.T.S.F. (Sante Fe)
14. Arkansas
15. Calvin Moore; Running from the law-killed a man
16. A new buggy
17. Ran a bordello01st show; Not clear, confidant
18. 3; Texas Trail, Long Branch, Alphraganza
19. Delmonicos
20. Moss Grimmick
21. Hayes City
22. Western Union Operator
23. Owner of a rooming house
24. Mr. Jonas
25. Dodge House
26. Front Street

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 material and return the originals to you. See address on page 2.

The following reels have been added to our library thanks to donations from our members. Do you have any donations? Remember you get one free rental for one donation. Make inquiries to Tom Harris (address in front of I.P.)

731-ALL SECRET MISSION (1800')

"The Substitute"
 "western Charm"
 "Olympic Victory"
 "Dream Bus"
 "Farewell Appearance"
 "Shaft Seven"
 "roadblock"
 "The Fortress"
 "On Course"
 "The Recipe"
 "Mr. America"
 "The Stubborn Duck"

732-ALL NIGHTFALL (1800')

"On Christmas Day in the Morning"
 "The Appetite of Mr. Lucraft"
 "Reunion at the Victory Cafe"
 "Mind Drift"
 "Your Fortune in 20 Words or Less"
 "The Porch Light"
 "Volcano"
 "Monkey's Raincoat"

733-ALL NIGHTFALL (1800')

"The Signman"
 "The Strange Odyssey of Lennis Freed"
 "Weather Station Four"
 "Brides of Olivera"
 "The Contract"
 "Beauty's Beast"
 "Angle of Death"
 "Semi-Detached"
 "A Glaze of Perfect Beauty"
 "No Quarter"
 "The Undertaker"
 "Private Collection"

734-ALL NIGHTFALL (1800')

"Fatal Eggs"
 "All Nighter"
 "The Room"
 "Cemetery Stop"
 "In the name of the father"
 "Baby Doll"
 "The Dentist"
 "Lazarus Rising"
 "Young Goodman Brown"
 "But, Oh what happened to Hutchings"
 "Daddy's Girl"
 "The Cruel Husband"

735-ALL NIGHTFALL (1800')

"Gerald"
 "Special Services"
 "Teddy"
 "A Short Wave Boodybye"
 "Club of Dean Men"
 "The Debt"
 "From My Appointed Place Below"
 "The Old Post Road"
 "Harris and the Mare"
 "Hands off"
 "Thinking Room"
 "Eye of the Beholder"

736-ALL NIGHTFALL (1800')

"The Devils' Backbone"
 "The Blood Countess Part 1"
 "The Blood Countess Part 2"
 "The Jogger"
 "Screaming Skull"
 "Mr. A.Eostino"
 "The Road Ends at the Sea"
 "The Maids Bell"
 "Glimpse of Eternity"
 "Beyond the Law"
 "Turn of the Blood"
 "Reverse Image"

737-ALL NIGHTFALL (1800')

"The Book of Hell"
 "Mokara"
 "The Monkey's Paw"
 "Wildcats"
 "Ringing the changes"
 "They Bite"
 "The Tell-tale Heart"
 "All Nighter"
 "Carmilla"
 "Late Special"
 "Childs Play"
 "Breaking Point:

Nightfall is a superb CBC series of supernatural-suspense tales. I've heard it compared favorably with Suspense and Escape. Secret Missions concerns itself with stories of people trying to escape from behind the Iron Curtain. Edward Arnold is host. Please let us know how you liked the content and quality of any reels.

Tom Harris

 The following new cassettes were added to our library. A lot more are on the way.

- C-960 THEATRE FIVE-Little Piece of Candle"
 "Publish or Perish"
 C-961 THEATRE FIVE-"The Avenger"
 "The Contract Maker"
 C-962-THEATRE FIVE "The Neighbor"
 "There's one born every Minute"
 C-963-THEATRE FIVE-"Any port in the Storm"
 "If the Spirit Moves You"
 C-964- Adv. of HARRY NILE-"Seattle Blues"
 "Neptune Trading Co."
 C-965- ADV. OF HARRY NILE-"Photo Finish"
 "It's A Crime Mr. Collins"
 "Yellow Streak"
 C-966- Sealed Book-"Escape by Death"
 Standby for Crime-"Mr. Bugsby's Romance"
 C-967-Commuter's Tales-"Tale of CO. Director"
 Short Studay"Skeleton Coast Incident"
 C-968-Lux Radio Theatre-"Burlesque"
 6/15/36

- C-969-Halls of Ivy-"Glee Club Gets Donation"
"Shy Batchelor & Bossy Girl"
- C-970-Burns & Allen Show-"Planning a Bar-b-que"
"With Jany Wyman
D. Parisi
-
- Video's Donated by J. Snyder added to our library:
- V-10-Dr. Kildare's Strange Case - Lew Ayres, Lionel Barrymore
- V-11-Burns & Allen Show w/Jack Benny, Sheldon Leonard
- V-12-Comedy in Music 6/15/56 CBS TV Victor Borge
- V-13-Jack Benny Program - 10/11/53, 10/25/53, 11/8/54 plus General Elec. Theatre 11/22/53. Guests on Jack Benny programs include: Tony Martin, Fred MacMurray, Dick Powell, Dan Dailey, Kirk Douglas, Humphrey Bogart
- V-14-Check and Double Check w/Amos n' Andy
- V-15-The Life of Riley and the Great Gildersleeve
- V-16-Amos n' Andy Show-The Rare Con 1951
Kingfish Gets Drafted 1952
The Broken Clock 1952
The Invisible Glass 1953
- V-17 Amos n' Andy Show The Fur Coat, 1952
Cousin Effie's Will 1952
Kingfish Pawns a Gun 1953
Andy Buys a House 1953
- V-18 Lum and Abner-Two Weeks to Live
- V-19 Lum and Abner-Bashful Bachelor
- V-20 Lum and Abner-Dreaming Out Loud
- V-21 The Saint w/Roger Moore 1966
Counterfeit Countess
Escape Route
- V-22 The Saint w/Roger Moore 1966
Scales of Justice
Russian Prisoner
- V-23 The Saint w/Roger Moore 1966
Queens Ransom
House on Dragon's Rock
- V-24 Adventures of Captain Marvel (1941) 12 Amazing Episodes
- V-25 The Masked Marvel (1938)
12 spine tingling episodes
- V-26 Captain Midnight (1955)
Deadly Diamond
The Frozen Man
- V-27 Superman (1948) Serial Chapters 1-7 w/Kirk Alyn
- V-28 Superman (1948) Serial Chapters 8-15 w/Kirk Alyn
- V-29 Batman (1949) Serial Chapters 106
- V-30 Batman (1949) Serial Chapters 7-15
- V-31 The Green Hornet Part 1 Serial
- V-32 The Green Hornet Part 2 Serial
- V-33 Dick Tracy-Serial "The Spider & The Flying Wing" Part 1
- V-34 Dick Tracy Serial "The Spider & The Flying Wing Part 2

- V-35 Dick Tracy Serial "The Spider and the Flying Wing" Part 3
- V-36 Tom Mix Serial "The Miracle Rider" Vol. 1
- V-37 Tom Mix Serial "The Miracle Rider" Vol. 2
- V-38 Tom Mix Serial "The Miracle Rider" Vol. 3
- V-39 Tom Mix Serial "The Miracle Rider" Vol. 4
- V-40 Tom Mix Serial "The Miracle Rider" Vol. 5
- V-41 The Rise and Fall of The Third Reich" Based on the book by William L. Shirer



Mr. District Attorney

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EDITOR

I would like to express my thanks to Bob Davis and Frank Boncore for an **OUTSTANDING JOB** on the January I.P. Response has been overwhelming! Comments have been extremely favorable such as the following excerpt from a letter by Ken Weigel: (I think devoting an issue exclusively to the beginning collector shows a concern far above your duty as editor, but I hope such devotion eventually does become a duty. It is important to cultivate the next generation of OTR fans, they are the ones who will carry on what the present generation has begun. I note that Watkins tips her hat to you in the current issue of the Radiogram. She is a peach, and it is unfortunate for SPERVAC members that she quit the Radiogram. Good editors are hard to come by.) The next issue by Bob and Frank is due out in July - how will they top the January I.P....wait and see.

Also, I would like to thank Barbara Watkins for her kind words and the plug for our club. (Barbara - Ken was right, you are a peach!)

A final (I hope) word on Thom Salome. Last month's comments are **NOT** the stance of the club **OR** myself. My dealings with Thom have always been good. All I wish to add is judge for yourself. Even the best of companies sometimes have problems with customers often due to a misunderstanding between people and not deliberate actions.

Members please note....to avoid delays in tape orders, please list alternatives and send to correct librarian!

TAPE LIBRARY RATES: All reels and video cassettes - \$1.25 per month; cassettes and records - \$.50 per month. Postage must be included with all orders and here are the rates: For the U.S.A. and APO, \$.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 tape \$1.50; 3 or 4 tapes \$1.75. Cassettes: 1 or 2 tapes \$.65; for each additional tape and \$.25.

THE DEALERS CORNER

By: Frank Boncore

Our library is growing and growing thanks to several OTR Dealers at the Newark Convention.

These dealers have contributed over 80 cassettes to the OTRC. Just a brief sampling of the donations include such shows as the "Challenge of the Yukon" "Gunsmoke" "The Roy Rogers Show" "Philo Vance" "The Six Shooter" "Rin Tin Tin" "Dangerous Assignment" "Squad Cars" "Bulldog Drummond" "High Adventure" "Half Hour to Kill" "The Chase" "Benny Goodman" "The Texaco Star Theater" "Highway Patrol" "The Fire Chief" and "Macabre" and more.

The same dealers have also contributed over 80 reels to the OTRC. Some of the new reels include "Challenge of the Yukon" seven reels of "Crisis" four reels of "Dameron" "Lux Radio Theater" "Fibber McGee and Molly" "Our Miss Brooks" "Proudly we Hail" "The Great Gildersleeve" "Chandu the Magician" "The Marriage" "Cloak and Dagger" "Jack Benny" "My Favorite Husband" "The Lives of Harry Lime" "I Love a Mystery" "Bob and Ray" "Charles Boyer" and "Box 13".

Our club members have been sound testing them and they are now being turned over to the librarians who will list all of them in our new supplement. Special thanks to "Cowboy" Don Aston, Ed Carr, Ken Mills, Bob & Debbie Burnham, Gary and LaDonna Kramer, Andy Blatt, Terry Salmonson and Thom Salome. These are the OTR Dealers who made the above donations to our library.



JAMES LEHNHARD

Classic Specialties, P.O. Box 19058 Cincinnati, OH 45219 is offering a line of scarves, ties, sweaters, T-shirts and sweatshirts, with various OTR logos printed or embroidered on them. You can write for their price list.

Return to Yesterday, 500 Waterman Ave., Suite 112, East Providence RI, 02914 has reproduced a Cheerios Lone Ranger premium offer. This is the "Lone Ranger Frontier Town" from the back of Cheerios boxes. There are a total of seven posters (three in four colors and four printed in one color) printed on heavy paper, that can be used as posters, or can be cut out and built. Price is \$5.0 a set.

The Buffalo News/Monday, February 6, 1989

Obituaries

Jethro Burns, 69, Dies; Was Part Of Popular Duo in Country Music

Associated Press

EVANSTON, Ill. — Jethro Burns, the mandolin-playing partner in the Homer and Jethro country music team, whose cornball humor and musical talents won the duo a Grammy Award, died Saturday night in his home after a long bout with cancer. He was 69.

"He had a good time. He made a lot of people happy," said his son, John C. Burns, also a musician. "That's what he was all about."

Burns and his partner, the late guitarist Homer Haynes, gained fame as a hillbilly duo that made fun of popular songs and put on a hayseed music act that also played complicated acoustical numbers.

"They became pretty popular because they had this crossover thing, this oddball, cornball kind of thing," the younger Burns said. "But they wore these \$300 silk suits — they were extremely proficient at jazz and swing."

The duo won a Grammy award for the best comedy performance of 1959 with "The Battle of Kookamonga," a parody of the "The Battle of New Orleans." Homer and Jethro were nominated for the

Country Music Hall of Fame in each of the past three years.

They became perhaps best known in their television appearances in wild commercials for Kellogg's corn flakes and on the show "The Beverly Hillbillies." Burns was a regular on the television show "Hee-Haw" and played many times on the radio program "A Prairie Home Companion," his son said.

The duo's most popular album was "Homer and Jethro at the Country Club," a live comedy-music album from the early 1960s. But the work that enjoyed the most recent popularity was an instrumental jazz album from the same era called "Playing It Straight," John Burns said.

Homer and Jethro were boyhood friends in Knoxville, Tenn., where they began playing music together. Their act took off professionally after World War II, when they became part of the "Midwestern Hayride" on a radio station in Cincinnati.

They played on numerous radio series, including the long-running Saturday radio show that brought them to Chicago 35 years ago, John Burns said.

In a lawsuit filed in 1984, Silverman argued that CBS had abandoned its trademarks by no longer using the characters.

In August 1987, U.S. District Judge Gerard Goettel ruled in favor of CBS, saying that although the network had not used the properties or revealed plans for their use, it wanted to hold the option.

But the three-judge appeals panel noted that when the issue came to court, the "Amos 'n' Andy" trademarks hadn't been used for 21 years.

The judges ruled that the trademarks cannot be protected if use was discontinued for more than 20 years.

The judges did uphold the network's rights to all scripts produced after 1948, when CBS purchased the rights from the show's originators.

But the ruling allows Silverman or anyone else to use any characters connected with the show before 1948.

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C6 The Saginaw NEWS

FRIDAY, FEBRUARY 10, 1989

Amos 'n' Andy musical

WHITE PLAINS, N.Y. (AP) — Amos 'n' Andy, the comic characters who made "holy mackerel" an American catch phrase but deeply offended many blacks, may be coming out of retirement for a Broadway revival.

A federal appeals panel has cleared the way for writer Stephen Silverman to produce a stage show based on the famous pair, who were featured on one of the most famous radio and television shows of its era.

The duo's Broadway debut still could be stopped if CBS, which owns many of the rights to the characters, takes the case to the U.S. Supreme Court. George Schweitzer, senior vice-president of communications for CBS, said the network was reviewing that option.

But Silverman, who wrote the script for "Fresh Air Taxi," a musical stage show that takes its name from the company Amos and Andy ran, said he was going ahead.

"I've rewritten the script and now I'm looking for a producer," he said this week, follow-

ing a 2nd Circuit Court of Appeals overturn of a lower court decision on trademark rights to the characters.

The "Amos 'n' Andy" show was introduced on radio in the 1920s, when the black characters were all played by whites.

Andy Brown, Amos Jones, Algonquin J. Calhoun, Kingfish, Sapphire and the show's other characters came to television on CBS in 1951 and were portrayed by blacks.

CBS pulled the show off the air in 1964 in response to complaints by black viewers, who were offended by the ethnic stereotyping of the characters.

Silverman, a former newspaper columnist who wrote the recent "The Fox that Got Away" and an upcoming biography on director David Lean, said he first thought of an "Amos 'n' Andy" musical in 1981.

He said he tried to contact CBS over use of the characters but was continually rebuffed or ignored.

CONT'D

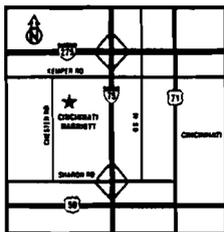
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**SPECIAL GUEST
WILLARD WATERMAN
WHO PORTRAYED
THE GREAT
GILDERSLEEVE
ON RADIO AND TELEVISION**

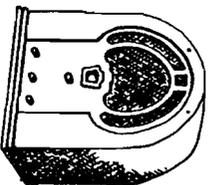
By all odds, *Gildersleeve* should have been doomed, but into Peary's shoes came Willard Waterman, whose interpretation was so much like the original it was startling. He had come to Chicago in 1936, and had played many of the same bit parts that Peary would play in the following year. Waterman freelanced for such shows as *The First Nighter*, *Ma Perkins* and *Mary Martin*. He was a prolific actor, doing as many as forty radio parts a week. In 1945, he took the lead in *Those Websters*, a zany situation comedy that eventually moved to Hollywood. Waterman went with it, playing such big-time shows as *Escape*, *The Lux Radio Theatre*, *The Whistler*, and *The Screen Guild Theatre*.

Peary's last show was June 14, 1950; when the show returned from vacation on September 6, Waterman was *Gildersleeve*. So well did he blend into *The Great Gildersleeve* that, from one year to the next, the voice is almost indistinguishable.

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