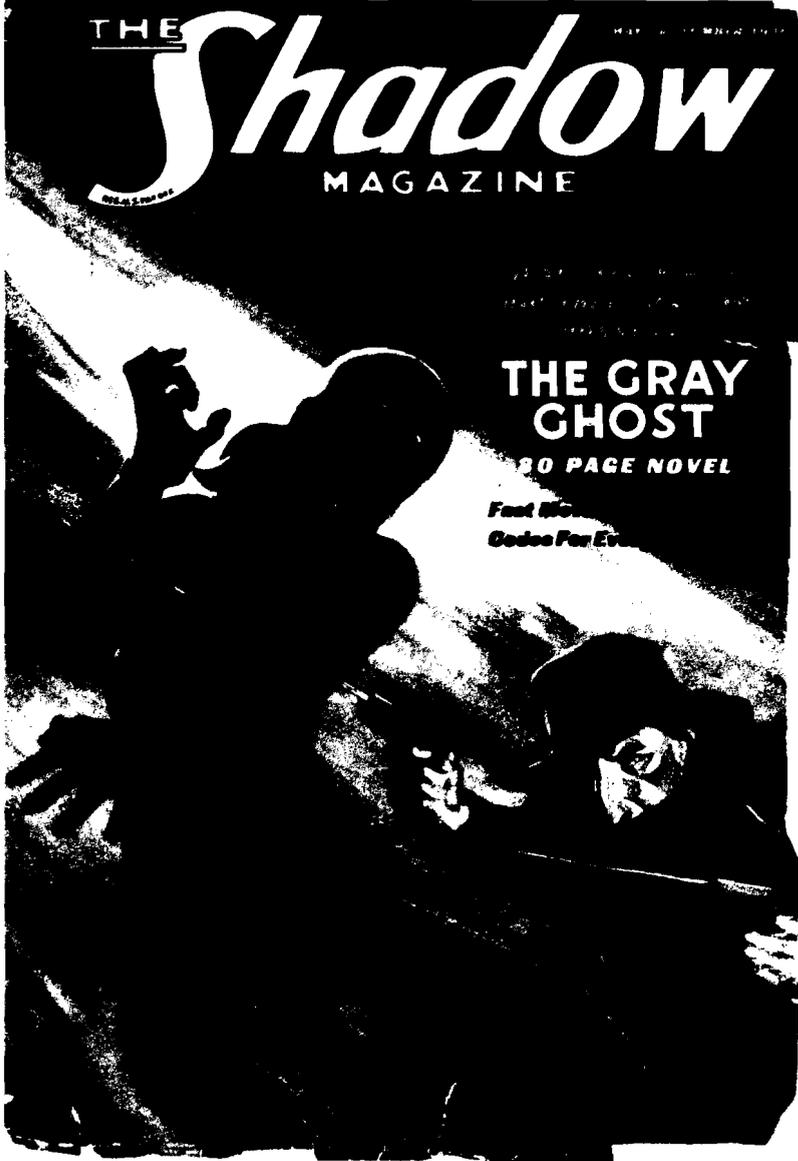


# ILLUSTRATED PRESS

ISSUE #153  
JUNE 1989

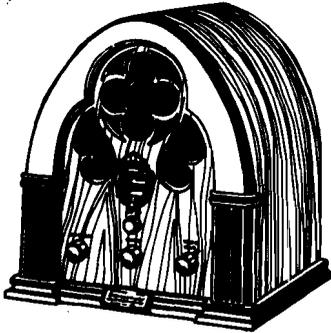
EST. 1975



THE OLD TIME



RADIO CLUB



**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 list, 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 \$13.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January-March dues are \$17.50 for the year; April-June, \$14.00; July-September, \$10.00; October-December, \$7. **ALL renewals are due by January 2!** 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 \$29.75. Publications will be airmailed.

\*\*\*\*\*

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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**THE ILLUSTRATED PRESS** is a monthly newsletter of **THE OLD TIME RADIO CLUB** headquartered in Buffalo, NY. Contents except where noted, are copyright 1988 by the OTRC. All rights are hereby assigned to the contributors. Editor: Richard Olday; Production: Arlene Olday. Published since 1975. Printed in U.S.A. Cover designed by Eileen Curtin.

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Lancaster, NY 14086  
(716) 683-6199

**ILLUSTRATED PRESS:** Letters, columns, etc.) & **OTHER CLUB BUSINESS:**

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Clarence, NY 14031  
(716) 759-8401

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Fenwick, Ontario LOS 1C0

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Dominic Parisi  
38 Ardmore Place  
Buffalo, NY 14213  
(716) 884-2004

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Dominic Parisi  
38 Ardmore Pl.  
Buffalo, NY 14213

\*\*\*\*\*  
**ADVERTISING RATES FOR MEMORIES:**  
\$60.00 for a full page (**ALL ADS MUST BE CAMERA READY**)  
\$40.00 for a half page  
**SPECIAL:** OTR Club members may take **50%** off these rates.  
Advertising Deadline - September 1

## REVIEW OF THE 1989 (3rd) ANNUAL)

## CINCINNATI OLD TIME RADIO

CONVENTION: BY: BOB BURNHAM

I have been to quite a few OTR conventions during the past 10 years, and have come away from many with different feelings ranging from depression (sorry this one's over--can't wait 'til next year) to exhaustion (boy, am I GLAD this one's over--don't even want to THINK about next year!)

After a disappointing turnout at Cincinnati's 1988 convention, I went to this one with mixed feelings, but I left with mostly sadness that this warm and friendly bunch were largely scattered across the country, and that more frequent meetings were not practical!

The convention apparently started well before the scheduled time of 3:00 Friday April 21st. I arrived just minutes before that time and was greeted by old friends wondering why I was so late! Needless to say, I wasted no time easing in. As in previous years, this convention was a two day affair. There were a few important differences this year, however, that helped to make this one a resounding success. First, special guest, Willard Waterman, famous radio character actor and voice of The Great Gildersleeve was on hand. Second, publicity, especially by local media (a couple of TV stations, and a couple of radio stations) attracted a great many newcomers. Third, the representation of collectors and dealers present travelling from all over the country was even more impressive. There were, of course, those of us "regulars" present from Michigan, St. Louis and many points in between. There were also people from Chicago, Connecticut, New York, California, and even Ontario Canada on hand. I was told prior to the convention, that every dealer table had been taken. The dealer room as far as those present, very much resembled that of the Newark convention although somewhat smaller in physical size. A great many of the more reputable OTR dealers with which you may already be familiar, were present, including Gary Kramer of Great American Radio, Don Aston of Aston's Adventures, Terry Salomonson of Audio Classics, of course, Bob Burchett and Herb Brandenburg of Old Time Radio Digest, and myself just to name a few. Activity in the dealers room was brisk through much of the entire convention. Of course, many of us are already good friends, as it was enjoyable to see each other again.

At the same time, in a separate room, members of the Cincinnati OTR club, and/or The Dave Warren Players as well as the newly formed OTR organization called GRACIE were busy recreating selected shows. Some feature Willard Waterman, working side by side with the non-profes-

sionals. The shows done this year were Results Inc., The Whistler, Tom Mix and Fred Allen, as well as a shorter segment of The Great Gildersleeve. Waterman was featured in obviously, Gildersleeve, and the Whistler in a part he originally played on radio in 1948. Although I understand there was some nervousness (a natural reaction!) on the part of some, working with a pro like Waterman, despite this and minimal rehearsal time, the shows came off very well indeed. Obviously, their experience from previous conventions PAID OFF!

The GRACIE organization mentioned was formed as a result of a previous Cincinnati convention and they are locally based. Their primary function is to re-create radio shows. Members do not necessarily have an interest in collecting shows, although some do, and are involved in the hobby as well.

The audience turnout was quite substantial for the recreations and the performances were well received. Dave Warren of the famed Dave Warren Players in Newark, was entirely in charge of the recreations in Cincinnati, and also played some of his familiar roles in them such as Senator Claghorn in Fred Allen, and in Tom Mix. As was the case previously, Gary Yoggy (also of Newark fame) MCed much of the presentation. I think they're just about ready to go "on the air" for real, with their performances. The others involved are too numerous to list--suffice it to say, a great time was had by all, and if this, only their third annual convention, is a sample of what the future holds, it reassured me beyond any shadow of a doubt, that old time radio is definitely alive and thriving at least in Cincinnati, Ohio!

As before, Bob Burchett, editor of Old Time Radio Digest, was responsible for much of the convention, and is to be congratulated for one heck of a successful weekend.

At this convention, there are no formal sit down dinners, but afterward, several of us repeated the tradition of dining at the Ground Round. If you missed this convention, you missed a good one. Be sure to set aside time for sure, next April 1990. Other activities (workshops, panels, etc.) along with the recreations and dealers room should be in the works by then. Watch the pages of the "Digest", "Hello Again," "I.P." or any of the club publications for details. If you'd like to help or would like more information, I'm sure Bob Burchett would be happy to hear from you. Write him at c/o RMS & Associates, 2330 Victory Pkwy., Cincinnati, OH 45206. He can also give you information about "Old Time Radio Digest", (now the longest running independently produced OTR publication, with the exception of Jay Hicker-son's "Hello Again.")

\*\*\*\*\*

THE OTHER SIDE OF BURNOUT

By: Thomas Harris

I am a collector. I have always been a collector and I'm sure I'll somehow find a way to always be one. Take a hobby and put the suffix maniac after it and that's me. It must have started with toys but the first "real" collection I remember was comic books. The figure of 2000 sticks in my mind, then a mother's revolt ended the affair. My second collection was the pulps (what ever happened to those piles of Black Masks?) Then I just seemed to slide into books. I'm still in books with a library pushing 4000 volumes. I also collect records, and deep back in a closet is a box of old comic books (I guess so I won't forget my roots). I didn't let the VCR revolution pass me by either. I hope the above establishes my credentials.

Now it's OTR. I'm pushing sixty, ready for retirement and just in time to rescue me with a new enthusiasm comes this old new love. I feel like a kid in a candy store. Some of the delights are half remembered from the past but boy, oh boy, look at all the new stuff.

I'm on the other end of the rainbow from Jim Snyder. Everything is new and exciting and all my collecting juices are flowing full flood. I hope these feelings will last but I've been here before and as a life long collector, I know pitfalls are on the way.

As I think back over a lifetime of collecting, I see I've established some personal procedures, without really thinking about it, that have slowed down the jading process (burnout?). Some of these might be of interest.

I tend to spread out my consumption of things I really like. Oh Yeah! I know this is hard but the rewards are great. I'm just starting a rereading of the Bonaparte mysteries by Arthur Upfield. At one a year, or so, it's taken me the better part of twenty years for the first reading. I now find that the second reading is like finding a whole new series of stories. I'm sure this is true of radio also.

I also take a sabbatical. I find abstaining makes the heart grow fonder. I go on vacation without anything to read. After a week I start to itch after my library. Also I'll switch from a diet of classical music to say jazz for a period of time.

Not being married to any of my "passions" (I love Frank Boncore's name for his collection-very appropriate but personal) I feel I can be unfaithful at times and take a fling with something new. Maybe I'll add this new one to my harem, maybe not. Before I fell for the charms of OTR, I had a fling with short wave

radio but for various reasons we never really got it together. One reason was I couldn't find a support group like our club.

The above have been general comments that might, or might not be useful. Next are some things that I've already started to use with our addiction.

At first I listened anywhere and all the time. Several things occurred. First, I realized that much of it was becoming just background that wasn't being taken in. Secondly, I could see that I'd soon be out of those shows I most enjoyed. We now have a special radio night. I spend the week putting together an evening's array of shows then we sit down and listen to them-just like in the old days. When I retire in July, and as my collection grows, I hope to expand this to two or more evenings a week.

I've also grouped some programs together for special times. I have a collection of play when traveling Amos'n Andy, Fibber McGee and Molly, and Gildersleeve are great companions to take on the way to Florida or any place else.

Then I have MY programs. Those favorites best listened to alone, and sometimes late at night. I miserly dole out these "mood" programs. Do you have some? How about Escape, or Suspense? So far mine include the Scarlet Queen, Marlowe and Harry Lime (this is worth it just for the zither music).

Another help for the potentially jaded is to branch out. I just started to get the feel of our catalogs when Tom Monroe sent me a catalog of titles that I'd never heard of. Of course this was the whole new world of BBC.

Shortwave radio listening and recording has to be a natural off shoot of our hobby. Just think all of those U.S. stations that might be playing OTR. There is also a rich variety of English language programs from a surprisingly large number of countries.

Then there are books on tape. I stumbled on to this when checking my local library's cassette collection for radio programs. I know it's not radio but could we consider it an acceptable in-law?

Lastly, I think one must never completely lose the youthful belief that something good, grand, or wonderful is just around the corner. Not long ago I was given some donations at our monthly meeting. I didn't look at them but when the meeting was over, Jerry Collins was at my elbow.

"I hear that several Sgt. Prestons have been donated. Can I take a look?"

Sure enough, they were "new" to him. With glazed eyes he clutched them to his chest and happily disappeared. Somewhere out there are all those missing

programs we all want. I know I'm going to find another new reel of The Fat Man - I just know it.

As you can probably tell from the above, I'm just finishing my first year as on OTR'er. My initiation and involvement has been made more pleasant and meaningful by the encouragement, enthusiasm, expertise, and sharing of the following who I hereby thank. Ed Wanat and Dozer the perfect Hosts. Pete Ballanca for kind words and memorabilia. Jim O'Donnell for a patient ear and sound advice. Bill Weber a fellow toiler in the realm of reels. To Tom Monroe and Jim Crawford for the correspondence. Gary Zellen for the conversations and the dozens of reels checked. And special thanks to James Staig, Frank Boncore and Dominic Parisi. Lastly I'd like to give a special salute of gratitude to Mrs. Richard Olday who has had the task of transferring all this from the wonder of my longhand.

Now to see if I can tie up this ramble. With our popular culture slipping further down into muck, where the explicit has replaced taste and imagination, I personally find that OTR (and film) are becoming an ever more important part of my entertainment life. In addition, we have the further pleasure of being keepers and disseminators of a unique part of our cultural heritage.

All in all it's a grand hobby, one that I hope I'll be active in for many years.

Now as to that rumor that Dick Powell had a detective program in the 30's-----  
\*\*\*\*\*

### Thursday's Programs

(Listings are in Eastern War Time - Programs are subject to change.)

6:00	News Sports	News, Sports	Maj. Elliot-C Ted Husling-C Julia Pilder News	Wants of Song News Dinner
6:15	News Lowell Thomas	Music Shop-N Front Page-M Arthur Hale-M Charlie Chan-NBC	Mystery-C John Farrow-C Tracer of Lost Persons-C	Music News Music program
8:15	Morgan-NBC The Fourth City-NBC	Fraser-M Yellow Mon's Varieties Programs-M	Supernat Death Valley News-C, 8:35	News Lum & Abner-B Town Meeting
9:00	Music Hall-NBC Joan Davis Jack Haley-M	Gab. Heater-M Screen Test-M Up	Maj. Bowen's Amateurs-C Corrie Archer-C	News of the Air-B Light Bands Story-B, 9:35
10:00	Gov. Thomas E. Dewey-N March of Time-NBC	H. Gladstone-M D. Carnegie-M Buffalo Suzan	Gov. Thomas E. Dewey-C Her's To Romance-C	R. G. Spring-B George Stop of Gov Joe Brown-B
11:00	News Wells News to 1	ballgame Melby's Cr. News, Sports The Quiet Hour	Club News-C News program until 2:05	QED, news Time program to 2 A. M.

### FRIDAY MORNING PROGRAMS

WEBS is on the air at 6 A. M. with News, Clint Bushman's; WGR News, Musical Clock.

7:00	News Clint Bushman	News: The Sleepchairs Headlines: The Sleepchairs	Farm & Home Food Features News Music Parade	WGR News Musical Clock	Wake Up News Early Bird
8:00	News Clint Bushman	News: The Sleepchairs Headlines: The Sleepchairs	World News-C News Music Parade	News Musical Clock	Early Bird Early Bird
9:00	News Early Texas Rangers	News: Melody Mustangs Headlines: Mel's Troubadour	News-C Sing Along News This Life-C	Breakfast Club Don McNeill, vocallists-B	News Music Like Life
10:00	Lora Langton Dale Penders Keep-N Gardening	News Art Ten Listening? Amanda	Valiant Lady-C Light World-C Chag. World-C Bech. Child-C	My True Story-B Ear. Armen-B Ladies Post-B	News Melody For Milday
11:00	Head of Life-N Vie & Made-N Playhouse-N Dave Harmon-N	Head of Life-N Music Fashion Quartermaster Year Idea-M	Amateur's A. Elmhurst-C Harison-C	Breakfast at Gil Hartyn-B Musical Kitchen	News Varieties Studio prog.

### FRIDAY AFTERNOON PROGRAMS

12:00	News Dr. Hodge Kunt Jenny For Americans	Books Cartes-M Monday Review News Monday Review	Kate Smith-C Big Sister-C Rene Trent-C News Hanson-C	Glamour Manor-B Familiar Music	News Lunchtime Musical program
1:00	Sally Work Dartline Revue	H'Alines: Songs sack Birch-M Long Oct.-h Meet the Band	Life, sketch-C Ma. Perkins-C News Goldberg-C	Bankbage-B Melody Inc., Variety program	News Year Favorite Piann Gens
2:00	Gold, Light-N Culture-NBC Woman-NBC E. Crocker-N	Ced. Foster-M Time Chat	Portia-C Joyce Jordan-C Dr. Milona-C Hanson-C	News Mystery Chef W. Kiernan-B Ladies-B	News Album of Song
3:00	Woman Am.-N Ma Perkins-N Fep. Young-N Happiness-N	News 'n' Music H'Alines: News 'n' Music	Mary Martin-C Betty & Bob Honey's Page Organ Reviews	M. Downey-B Star Time-B Melody Inc., variety	News Musical Review program
4:00	8 Stage Wife-N Patia Dallas-N The 30's Wilder Brown	W. Colman-M Homemakers-M Treas. Quest News 'n' Music	Service Hanson-C QED, News-C Mathias; Scott	News Musical Inc. News-B Musical	Musical Review Musical
5:00	Gilt Marries-N Love Leah-N Anchors Aw'g-N Bulletin-N	News: Studio Chuck Carter-M Tom Mix-M Bullies-M	Fun With Dum-C Bullies-M	Turry Tracy-B Armstrong-B News Song	Review program News Song

National Broadcasting Co.-NBC or N; Blue Network-B; Columbia-C; Mutual-M.

### REFREE!



George V. Denny, Jr., Moderator for America's Town Meeting of the Air. Speakers and audience argue over hot topics, get hot themselves. But Denny's creed is: Hear both sides! Speakers and topics are chosen by Town Meeting after suggestions by listeners and an Advisory Committee of 100 representative citizens.

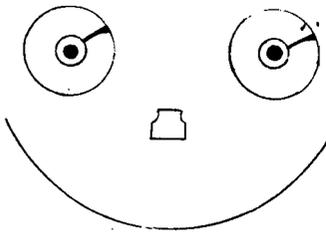
Tonight's subject: Should We Join a World Organization Which May Require Us to Fight to Retain Its Decisions?

Tonight! Town Meeting, sponsored by The Reader's Digest, WGR, 8:30.

DALE CARNEGIE  
TONIGHT -  
LITTLE KNOWN FACTS  
ABOUT  
**GEN. PATTON**  
AND  
**GEN. PATCH**  
WEBR 10:15 P. M.  
**LEE WATSON'S HATS**  
The U.S. Pat. Off.

CRESTA BLANCA WINE  
TONIGHT  
LEE BOWMAN  
NANCY KELLY  
Co-Starring in  
"TELL ME A LOVE STORY"  
by PAUL GAIKKO  
In Radio's Most Unique Dramatic Show  
This is My Best  
WKBW-9:30 P. M.

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## REEL-LY SPEAKING

REEL LIBRARY  
GOAL THREE  
NEW REELS FOR JUNE  
By: Tom Harris

Goal Three: A growing collection. This is the last of three articles on goals for our reel library. The first in the April issue was on upgrading the collection. The second in May was on a more balanced collection. The last one is on helping the collection grow.

The question seems to be in which direction are we growing—larger or smaller. As of this writing I have received no response to my request for help in replacing poor or lost reels or new items for the "wish list".

I have repeatedly heard that some radio clubs are not worth joining because they don't offer enough. Are we heading in that Direction? I know that the first things that I wanted to see when I joined were the catalogs - it is our first and most outstanding attribute. If we are going to continue to grow and attract new members we need healthy libraries. Catalogs filled with deletions and poor recordings doesn't fit the bill. Assuming that we intend to grow and get better I've come up with some ways to accomplish this.

First by buying from dealers. This would necessitate some sort of funding. This would seem to be the fastest, most direct, easiest and also the most expensive procedure. It should also assure quality and balance.

Next would be by member and friends donations. This procedure is already established and does afford us enough material to put off shrinkage to a degree. The main problem here is that we have just a very few people who donate most of what we get. If every one of our 200 plus members would donate ONE good reel or cassette a YEAR I wouldn't be writing this.

Lastly, is for us to make our own copies. In corresponding with other librarians, I get visions of busy people rushing from one bank of machines to another producing perfect copies at ultrafast speeds. I'm still in the process

of upgrading my equipment but I'll do my best to copy anything sent.

Solutions! Funding, at least for now, seems to be out. Our money goes for our publications. However, if our revenues increase, I think we should be next in line. Donation increases does seem to be the easiest solution. I can do no more than continually appeal. I sometimes wonder if there's anyone out there. Write me if you have any help or suggestions. Making our own copies is new, not that it just occurred to me, because I'll have time (with retirement) now to do it. Send me a reel or cassette, I'll copy it and return it. Want me to pay your Postage? O.K. I'll do that to. Last but not least - club members who attend the monthly meetings, how about bringing in ONE item for me to copy. I'll give it back next meeting. No packing or postage and I can concentrate on more important matters like who's Peter Troy and where the heck are all the Thin Man Shows.

WISH LIST: ANYTHING!!!!!!!

BAD REELS: 11,47, 278, 301, 481,524

I am adding 6 reels to the collection this month. Much thanks to those who donated them and to the members who sound checked them.

The first reel is a mix of mystery and suspense with half being devoted to Mr. Keene. An interesting item might be the unfamiliar (to me) Nero Wolfe title. The next three reels are Bergen shows mostly from 1956. These have sound checked out as "GOOD". These 3 were donated by Joe O'Donnell. The last 2 are unknowns to me. As always, be glad to hear how you liked them and any information you'd like to share.

754 - Mystery Mix - 1800'

Mr. Keene

Strange Woman 7/20/51

Photograph Album 7/27/51

Murder of Carrie Ellis 8/3/51

Nero Wolfe

Careworn Cuff

Falcon

Gangster's Girl

Heartstone of the Death Squad

Unheeded Warning

Mr. Keene

Abandoned Well 8/10/51

Poisoned Sandwich 8/17/51

Silver Candlestick 3/13/52

Crime Does Not Pay

Operation Payroll

Terror

Graveyard Pa's

Macabre

Final Resting Place

755 - E. Bergan C. McCarthy Show 1800'

15 Anniversary 10/5/52

Charlie the O.J. 10/28/52

New Edgar Bergan Hour

? Part I 2/19/56

? Part II 2/26/56

- 756 - All New Edgar Bergen Hour 1800'  
Snerds Caterpillar 2/5/56  
Fugitive from FBI 3/4/56  
Tours with Gary Crosby's Band 3/11/56  
Effie Answers her Mail 3/11/56
- 757 - All New Edgar Bergen Hours 1800'  
Snerd the Elevator Operator 3/25/56  
Liberace 4/1/56  
Interplanetary Western 4/8/56  
Ben Him 4/15/56
- 758 - Hitchhickers gkuide to the Galaxy  
1800'  
Parts 1-10
- 759 - Doc Savage 1800'  
One Thousand Headed Man-Parts 1-4

\*\*\*\*\*

Tonight

Governor Thomas E.

DEWEY

Republican Candidate  
For President

WBEN—10:00 P. M.  
WKGW—10:00 P. M.

Hear Nation-wide Broadcast  
From Philadelphia

Starting Tonight

Down Home Good Country Music

FRED  
WARING



AND HIS PENNSYLVANIANS in  
a big, brand-new, coast-to-coast show!

LISTEN IN EVERY THURSDAY NIGHT

WGR-7 PM

## Queens of the radio contests

One suburban listener won \$17,000 in booty in four years

**DETROIT (AP)** — There's nothing like music to get Diane Belli's mind off radio.

Every room in her suburban Hazel Park home has an AM/FM blaring. There's even one in the shower. They're on from 7 a.m. to 10 p.m. some days. After a hard 15 hours of chasing contest prizes across the dial, "I'm tired of listening to stations play the same thing over and over," Belli says.

Belli, 30, has plenty of auditory options: She has won 28 compact discs in radio station giveaways, three times that many dinners for two, a \$3,000 diamond ring, \$1,825.50, a Caribbean cruise, \$1,000, a Florida vacation, concert tickets, Detroit Tiger tickets and best of all, an official, \$300 Phil Collins-style black leather jacket from a Genesis tour.

In the four years since her first success — a pair of Wayne Newton concert tickets from WNIC-FM — Belli has collected about \$17,000 in booty.

Radio contests, she says, are "my part-time job." They're a full-time passion for dozens to hundreds of metro Detroit listeners — the number varies, depending on which radio executive does the estimating — who battle long odds and, in some cases, endure programming they abhor in the search for fortune.

"We have at least 50 regulars who win again and again," says promotion assistant Mindy Markowitz of WOMC-FM, which keeps a computerized list of winners in a reasonably successful attempt to make sure no one exceeds the limit of one prize every 60 days. At WLLZ-FM, says Marketing Director Mike Isabella, "It's a running joke. We talk about it all the time."

While many of its repeaters concentrate solely on WOMC, says Promotion Director Carolyn Krieger, "Sometimes I'll hear a winner on our station in the morning, and then I'll be out at lunch later the same day and hear the same name on another station."

Station-switching can well be worth the effort now that "solid gold" doesn't mean just oldies. In an increasingly competitive radio market, increasingly jaded listeners are being enticed with increasingly

frequent contests and lavish prizes.

Inspired by Belli's success, her sister won \$10,000 last year from WLLZ, which also gave away a Corvette. Joan Hooper of Roseville won \$10,000 from the late WDTX-FM a few years back, and another \$1,000 from WHTY-FM. Her sister won a Ford Thunderbird. Sometime soon, someone will win \$100,000 from WNIC.

"We're in a time now where a lot of stations are trying whatever they can to get everybody's attention," says WNIC Program Director Jim Harper. Contests create excitement and build loyalty, he says, so, "When this one's over — when somebody wins this \$100,000 — we'll probably come up with something else to top it."

WNIC designed "The Easiest Radio Contest Ever" to nullify the edge held by contest zealots with speed dialing devices and multiple phone lines. "They have a tremendous advantage," Harper says. "We're just trying to make it easy for everybody. If we call and ask your favorite radio station and you answer 'WNIC,' you've got \$1,000. If you know the last two songs we played, you've got it all."

Hooper, 48, can live with that. What drove her up a wall — and into contest semi-retirement — was the move in the last few years toward the prefix 298 for most stations' contest phone numbers. Before, even as thousands of would-be contestants tied up a normal prefix and disrupted service for thousands of unwitting Michigan Bell customers, callers who couldn't get through heard a busy signal.

Now, Hooper contends, they are just as likely to hear a ring, followed by a recording that says the lines are temporarily overtaxed. That deceives Hooper, who reflexively dials again at the sound of a busy signal, and those with so called "demon dialers," which automatically redial when a line is busy.

Harper uses a speed dialer, which spits out numbers two to three times faster than most people can dial them manually.

# THE SHADOW

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STREET & SMITH

DECEMBER 15, 1942

by WALTER GIBSON

## The Money Master

### Chapter Thirteen : Dirks in the Dark

The lawyer selected as the Money Master's stooge had his offices in a small building on a side street, which was one reason why Anton, knowing Zorva's wishes, had selected that particular attorney. In doing well for Zorva, Anton had also favored The Shadow. The location was perfect for the cloaked investigator.

Even before the sun had set, The Shadow was on this ground. Tall buildings, cutting off the light from the west, threw a preternatural gloom along the side street. All looked black and empty within the taxicab that delivered an unseen passenger on the sidewalk just across the way.

An inky blot of human size, trickling from the cab door, then evaporating of its own accord -- such was The Shadow as he sidled to the shelter of a basement doorway, there to obscure himself still further by picking a space half beneath the house steps. Moe's cab rolled onward to be available if needed later.

The Shadow's vigil soon produced results. A drab-looking man came along the street, glancing quizzically towards the windows of the lawyer's office, then entered a little cafe next door. He ordered sandwiches and coffee. In picking a table for his supper, he chose one near the window and kept looking out into the street.

The man was Anton, once chief clerk in the Apex Discount Office. The Shadow had never seen him, nor did the police have much of a description from Emmart's report. Simple logic told The Shadow that this fellow must be Anton.

When darkness really settled, Anton was still conspicuous in the cafe window. However, the place was filling up, so he couldn't linger after his third cup of coffee. What

attracted Anton next was a shoe-shine parlor on the other side of the lawyer's building. Anton went there and ordered a pair of new laces, along with a shine.

Anton was stalling again, reading a newspaper when the bootblack finished work. Showing his face past the edge of the newspaper, Anton kept looking for another vantage place. He saw one -- a cigar store with a phone booth in its window, but he didn't have to go there.

At that moment, Anton spied two men moving shiftily on the other side of the street. He hopped back into the shoe-shine chair and inadequately covered his face with the newspaper. The frantic-ostrich act worked perfectly. The shifty men stopped suddenly across the way, drawing inward toward The Shadow's doorway.

The cloaked watcher, whose ways really approached invisibility, could hear all that passed between these newcomers. He had already identified them as Shep Ficklin and Bert Cowder.

"What's the matter?" undertone Shep, as Bert clutched his arm. "I don't see any bulls casing the mouthpiece's joint."

"That fellow in the shoe-shining parlor," expressed Bert. "Take a good look at him."

"What about him? He don't spell 'copper.' If he's a stoolie, he isn't one that knows me."

"He ought to know me, all right," returned Bert. "He's the guy that dealt off the dough at the Apex place."

Shep stood electrified. Behind his stony visage were brewing the very thoughts that The Shadow knew would be there. Shep still could not grasp that One Tarka and Fifty Delthon would be small change to the Money Master. Apparently that unknown

power had sent Anton to gather in the reward put up by scared man of the Brune-Cassette breed.

"Let the cluck collect," suggested Shep. "We'll tail him and take the dough."

"And maybe find the Money Master," put in Bert. "That would be even better."

Bert's calculations were also falling short. He was overlooking the point that he alone of all men active in recent crime could identify Anton. It didn't strike him that the Money Master was trying to keep visitors from the lawyer's office by furnishing them a better trail. That would mean that the Money Master must be thinking in terms of Bert Cowder, which was actually true.

But to Bert, the Money master was still a nebulous creature. Analyzing the mind of a man who might be a myth, was beyond Bert's somewhat limited capacity.

After more hiding behind the newspaper, Anton suddenly left the shoe-shine parlor. He threw a look at the building entrance, turned and moved away in a somewhat sneaky fashion. It was enough for the men across the street.

"Forget the mouthpiece," argued Shep. "A hundred and fifty grand is a lot of sugar, but we'd still have to cash it. We can't afford to lose the guy who can make change for us."

"Yeah, he's our ticket," agreed Bert. "But don't grab him too quick, Shep. Maybe he'll lead us to the real dough. Then why bother with the lawyer?"

Concurring on the importance of Anton, the two crooks took up the drab man's trail. Anton himself was following a shady course; his trailers were even choosier in the way they picked steps and doorways along the obscure streets that their quarry preferred.

As for The Shadow, his fade-out was complete. The men ahead were conducting him along paths of the sort he would personally have chosen in seeking a self-blackout.

The trail ended in a narrow street that was bounded by a wall so forbidding, that Anton quickened his pace from fear that his trailers might forget themselves and waylay him there and then. Indeed, Shep and Bert were jogging forward for that very purpose, when the dapper man

ducked through a solid gate and clamped it shut behind him.

Savagely, Shep jimmied the barrier, with Bert restraining him from making too much noise. The gate cracked and the two went through, leaving the broken barrier behind them. Only a few seconds later, The Shadow glided through the gateway, pausing so he wouldn't run into the blundering pair ahead.

The Shadow knew where he was, even though the others didn't.

These were the grounds of the Lanstead mansion, one of the most famous in New York. It's owner, Arthur Lanstead, was at present in South America on a long-term business mission. The mansion had been offered for rent; but with no takers, the signs had been removed for several months.

The house hadn't been vacated; its furnishings were too valuable for that. Instead, it had been left in the custody of trusted servants, who were to keep it in condition until the owner's return. Such, at least, was the common supposition, but The Shadow felt confident that he was on the verge of a remarkable discovery.

In all probability this mansion did have a tenant, whose servants had replaced Lanstead's.

A tenant named Eric Zorva!

Within the high wall was a garden. Even higher than the wall loomed the bulky stone mansion, its windows lighted, but dim because of their deep recesses and strong bars. The Lanstead house was a veritable fortress in the midst of Manhattan; so strong a target against crime, that police ignored it.

In fact, The Shadow had practically forgotten the existence of this mansion, at least to the extent where he would never have marked it as a stronghold of crime itself!

Cracking into a place like this was beyond the capabilities of Shep Ficklin and Bert Cowder, even if they'd had a crew of followers to aid. Even The Shadow regarded entry as a formidable proposition. But present events were rendering the matter simple.

A door opened, and on the threshold Anton was talking with a servant. The pair stepped inside, but when the servant closed the door, he left it a trifle ajar. Shep and Bert crept

forward to the crack of light. When Shep pushed the door, it creaked, but he poked boldly inside, gun in hand. Seeing no one, Shep beckoned to Bert, who followed. They left the door just wide enough for a quick exit.

Wide enough, too, for The Shadow to move partly through. Against the background of the deserted garden, The Shadow looked like outside darkness. His automatic was ready, but it was concealed in his cloak folds. Even the burn of The Shadow's eyes was hidden by the downturn of his hatbrim, as he waited to learn what crooks would do next.

"Funny thing," spoke Shep, "them leaving the door open like that."

"What's funny about it?" queried Bert. "Maybe they're expecting some more guys to show up. There were three of them, maybe more, working at the Apex office. This guy we tagged was head man there."

"I think you've got it, Bert. The other's may be due."

"Overdue, maybe. All the better for us. What are we doing here, Shep, while the whole joint is open for us?"

With mutual consent, Shep and Bert moved through the kitchen and into another. Beyond that, they found a third kitchen, with a pair of stairs. Shep took a look into the pantry; then decided on the stairs, which were very dimly lighted. So the two moved up to the floor above, pausing at moments to listen for sounds from below.

Like a haunting ghost, The Shadow followed. The crooks mistook him for darkness when they looked back. Darkness The Shadow was, for the curved wall of the back stairway took him as its own. Thinking in terms of those kitchens where men might soon arrive, Bert and Shep looked past The Shadow, almost as if they were staring through him.

Entering a spacious hall, the prowling crooks saw huge rooms to the right and left, with a grand staircase leading to an upper floor. A servant in livery was crossing from one room to another. As Shep drew Bert back, both saw a second servant descending the grand staircase.

The crooks edged back to the route they had just left, the steps down to the kitchen. The Shadow's automatic, fully drawn, was right between their elbows, but the thugs weren't aware of

the gun or its owner.

"We've come to the right place," whispered Bert. "Only the Money Master could handle the expense of a ritzy joint like this."

"Let's find him, then," suggested Shep. "Chances are he's upstairs, where that second flunky came from."

"O.K., Shep, but go easy with the gats. No need for a blow-off too soon. Those servants are a set-up. We can scare the fancy pants right off them, if we act tough."

"We'll act tough, all right. But if I start making hash out of those monkeys, don't go soft on me. Once you start shooting, there's only one other thing to do. That's keep on shooting."

The way being clear, Shep and Bert proceeded. It was curious the way the route opened for them. They didn't consider it odd, but The Shadow did. He followed at a rational distance, watching from below the great staircase until the crooks were at the top.

Coming up, The Shadow paused in another hallway to see how Bert and Shep were faring. Noting huge window curtains just above the stairs, The shadow eased into their folds as Shep wheeled suddenly toward an open doorway.

From the edge of a curtain, The Shadow saw Shep cover a servant who raised his hands in startled fashion. Gloatingly, Shep moved close to the door, telling the flunky to keep his hands up and come out. At that moment, Bert flushed another servant from the opposite door and took similar control.

The mobsters were moving their prisoners toward the center of the hall, when they heard another door open. Quickly, Shep snapped for Bert to keep the prisoners covered; turning in his own doorway, Shep looked for the newcomer.

All Shep saw was a flash of metal whizzing at him. With a whir, a knife drove into the doorway at Shep's elbow, pinning his coat sleeve. As Bert turned to look for the knife tosser, another blade skimmed from the opposite direction. It grazed Bert's shoulder and quivered deep in the wall behind him.

Other knives were scaling through the air as the men who threw them aimed from many doorways. One blade, lobbed

upward, came just above the first knife that Shep received; driving deep, its handle formed an X with that of the original knife. Shep's wrist, though unscratched, was actually cuffed between the sharp blades. A third knife just missed Shep's neck as he dodged, but its position threw him half off balance.

Similarly, Bert was getting his share. As he tried to wrench his coat from the pinning knife, a blade breezed under the hand with which Bert tugged his shoulder. Before the ex-detective could recover from his astonishment, another dirk zoomed just below his wrist.

They had plenty of blades, these men who were performing a mass knife-throwing act with Shep and Bert as targets. Dirks from the dark were hemming each crook on every side. The two servants who had become voluntary prisoners now were free to add the final touches. Whipping knives from beneath their livery, they slapped them at every spot where Bert and Shep tried to shift.

By then, the hidden knife throwers were in view. Among Zorva's servants, Bert recognized Anton, and saw other men who looked like clerks from the Apex office. Shep was glaring at a man he thought must be the Money Master, but who was only Rymol, the secretary.

Holding a long-bladed knife, Rymol glanced from one crook to the other, as though ready to launch a straight throw to either who might try to use a gun. But revolvers were no longer a factor.

Pinned among the blades that bound them, a dozen to each man, Shep and Bert could hardly turn their bodies, let alone twist their guns to aim. Leering at the plight of the prisoners, Rymol asserted:

"Perhaps you were clever enough to bring a third man with you. If so, he would be ... there!"

Full force, Rymol hurled his long knife straight through the velvet curtain behind which The Shadow stood!

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**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.

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**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.

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# A Special Service For Club Members Only

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ANNIVERSARY ISSUE

Next March, the OTRC will publish a special double sized ILLUSTRATED PRESS to celebrate our 15th ANNIVERSARY. We are soliciting articles and letters from members and other OTR clubs to commemorate this special occasion. Please send articles and letters to the Old Time Radio Club, 100 Harvey Drive, Lancaster, NY 14086 no later than February 1, 1990.

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The May issue of the I.P. was mailed late because we were late getting to the printer and when the issue was ready to be picked up, I was in the hospital (a short stay and every thing is OK now) and couldn't go to the printers until 10 days after they were ready. Bob Davis' special July I.P. is already at the printers and we are finishing the June I.P. this weekend putting us back on schedule.

I have received numerous articles and letters over the past few years I served as editor of the I.P. I have printed every letter, pro and con, and used most articles sent to me. The main 2 reasons I might not use an article are: 1) It duplicates another article I already have (sometimes I use excerpts from each article) 2.) Technical - our printer informs me that the material will not reproduce properly. The other 2 reasons articles aren't used are: 1) I didn't receive the article (U.S. mail) 2.) Rarely I decide an article to be too long or not of sufficient interest to include in the I.P. However, I wish to thank everyone for the material sent to me as it all helps in making the I.P. more interesting to everyone and is a lot easier to produce. This leads into the final paragraph.

The March 1990 Anniversay Issue will be my final issue as editor. When Linda resigned as editor, I took the job back until we could find a new editor, but this is be coming a permanent job and with no one stepping forward to assume

the editorial duties, I can only conclude that one one will until I step down as editor. I will, however, continue to coordinate all of our printing. I sincerely hope everyone will cooperate with our new editor (whoever it may be) as they have with me...as for now, we'll be back in August.

Dick Olday  
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CONVENTION 1989

The dates are October 19-21, 1989 at the Holiday Inn North, Newark. It will start on Thursday around 12 noon. Friday will now be a full day with dealers tables running from 9 to about 4:30 and workshops running from 9 to about 5:50. The Saturday hours for dealers will still be 9 to 3; workshops on Saturday will be from 9 to 5:50. Possible re-creations will include The March of Time, Ellery Queen, My Little Margie, My Client Curly or another Norman Corwin show, Gateway to Hollywood and perhaps Archie Andrews. Norman Corwin and Gale Storm will be approached to be two of our west coast guests. Our theme will be Radio and the War Years.

Cost for Thursday is \$24 which includes dinner. Choices are stuffed fillet of sole; London broil; chicken cordon blue. Cost for Friday is \$35 for the entire day and buffet dinner (9 a.m. to 10:30 p.m.) Full cost for all three days is \$98. Daytome only (9-5:30p.m. for both days) is \$8 for each day (paid in advance); \$10 for each day if paid at the door. Hotel costs are \$58/62. Dealers tables are still \$35 each for one or two days plus registrations fees.

You may send in your registration as soon as you want. Dealers tables will not be held for you unless the money is received in advance. Also your dinner table cannot be guaranteed unless money is received in advance. Send all registration to Jay Hickerson, Box 4321, Hamden, CT 06514.

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ADVERTISERS -- PLEASE NOTE

Due to a large demand for special locations for ads in MEMORIES, there will be a 10% surcharge for the inside front cover and rear cover spaces. As always, first come, first served but all ads should be in our hands no later than 9/1/89. MEMORIES will be mailed to all members in October.

## Wireless Wanderings



### JIM SNYDER

One year ago this month I wrote a column on "tape squeal" and I included a rather lengthy list of suggestions that had worked for me in conquering it, at least long enough for the offending tapes to be copied. Bob Davis has written about this problem several times in these pages, and a number of the other OTR magazines and stereo magazines have also brought the problem up during the last year. In addition to the suggestions I made last year, a couple of other measures that might be helpful have come to light.

One suggestion that I have received is to run your tape at "fast forward" over a piece of pencil lead. I am told that the graphite in the lead will help act as a lubricant.

Esoteric Sound, 4813 Wallbank Avenue, Downers Grove, IL 60515 is a distributor of "Last Factory System Formula #9 Interlast Tape Head Treatment." This is a very long name for a product that Esoteric Sound claims that they have used with great success. They say it is expensive, but that a treatment with the product will usually permit the playing (and copying) of an entire reel without having to stop for reapplication, as was necessary with some of my suggestions from last year. They also now carry "Formula #10" which is supposed to help preserve the life of tapes "tenfold," although they admit that they will have to wait a number of years to prove that it really works.

A **RADICAL** change in tape preservation is suggested in an internal memo that has, I am told, just been circulated by a major tape manufacturer. I have not seen the memo, but apparently it suggests a complete departure from conventional wisdom and everything the authorities have told us in the past, but it has a ring of truth to me, because of my own experiences. Since I started taping back in 1968 everything from the manufacturers has stressed storing tapes in a cool dry place. Now, according to my information, this manufacturer is

reversing their previous statements and is now saying that "tape can be damaged if stored at temperatures below 68° fahrenheit and at a humidity of lower than 40%." I am told that their new recommendation is that tape be stored at a temperature of 75° or higher, and at 45% humidity or higher. I know absolutely nothing about the technical aspects of tape, tape storage, or the machines we play them on, and I don't really know if this memo really exists, but as I said, my own personal experience would seem to bear out these suggestions. My tape squeal problems were entirely with DAK brand tape that I bought in the mid 70's. Because of the larger assortment of problems that I had with this tape I think it was a manufacturing defect since I have had absolutely no problem with any other tape, including the "black: Shamrock that has always caused problems for other people. But I still get no squeal at all, even on 20 year old tape of this type. While all directions I have every had told me to store my tapes in a cool dry location, I have never done so. During the summer months they have been stored in a room that was usually well over 100° with high humidity. I have never air conditioned the tape storage room. And with all of this, I still have no problems. And to carry it even further, when I lived in Germany from 1970 to 1972 there was a period of time when I could only obtain "Audio Magnetics" green or red box tape. This was bad stuff and squealed from the moment I got it. Some of it I threw out at the time, but I kept some of it wanting to copy the material off of those reels onto another tape brand when I got the chance. In the mid 70's I made an attempt to copy these but the squeal was so bad that I could do nothing with them at all, so I set them aside again. Then, four or five years ago, I decided to see if there was anything at all that I could do with them. When I played them, the squeal had vanished from every single one. I now play them at least once a year (they are music tapes) and the squeal has never returned. Since I have played them on the same machine as squeaked in the first place, I am now beginning to think that my high heat and humidity storage system has somehow cured them.

I want to repeat that I know nothing at all about all this technical stuff, But I am now be-

ginning to believe that high heat and humidity may be good for tapes. I would sure appreciate comments from those of you who do understand all this, and who do have some thoughts on what I am suggesting.  
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Vic and Sade

Art Van Harvey and Bernadine Flynn.



Virginia Payne at the microphone.



Virginia Payne as the listener may have imagined her as Ma Perkins.

The Easy Aces, Goodman Ace and wife, Jane.

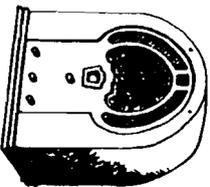


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