

ILLUSTRATED PRESS

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LOOK! THE YOUNG & RUBICAM NATIONAL RADIO SHOWS FOR 1936-37



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WITH BEETLE & BOTTLE
FOR GULF GASOLINES
AND MOTOR OILS



Jack Benny
WITH
MARY LIVINGSTONE
FOR JELL-O



Helen Hayes
FOR
SANKA COFFEE



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WITH
CHARLES BUTTERWORTH
AND
JOHNNY GREEN'S ORCHESTRA
FOR
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Fred Allen
WITH PORTLAND HOFFA
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THE OLD TIME



RADIO CLUB



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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 SHADOW

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DECEMBER 15, 1942

by WALTER GIBSON

The Money Master

Chapter Fourteen: Zorva Makes Terms

As Rymol's long knife quivered in the velvet, Eric Zorva stepped into sight, wearing his false-faced smile. If ever a man represented satanic majesty, the Money Master fulfilled the qualification. For a scepter, Zorva carried his jeweled poniard, and from the way his fingers weighed the knife, it was evident that his dexterity was superior to that of his accomplished followers.

Zorva surveyed the patterned knives with gleaming eye, nodding his approval as he pointed to certain blades. His manner was that of a man counting hits on targets. During the course of things, Zorva approached the prisoners and plucked the revolvers from their listless, drooping hands. He finished with a look at Rymol's token, the knife blade projecting from the velvet curtain.

Then, gesturing to the prisoners, Zorva intoned:

"Release them."

The removal of the blades was an ordeal for Shep and Bert. It took hard tugs by Zorva's men to haul the knives from the woodwork, and the prisoners barely escaped some close slices. Their boasts of being tough were forgotten when the helpless crooks shakily turned to Zorva and faced him in sheepish fashion.

Keeping them under his glittering eye, Zorva waved dismissal to his followers. Finishing his survey, Zorva spoke one word:

"Come!"

Following the Money Master, the shaky thugs noted for the first time that the servants had disappeared. As a result, Shep and Bert shied from every doorway that they passed, thinking that lurkers must be hidden there.

Zorva led the way down the grand staircase, and the two

crooks gained the same impression as they passed the rooms below. Those murderous servers of the Money Master might be anywhere!

On the floor above, the velvet curtain stirred. There was a sharp jerk as the cloaked figure twisted from its folds, leaving Rymo's knife in place. Like the others who had met the blade mastery of Zorva's followers, The Shadow was unscathed, but the credit was his own.

Having witnessed the skill of the knife throwers, The Shadow hadn't underestimated Rymol's aims. Sure that the dirk would find the very center of the curtain, The Shadow had turned sideward when Rymol's hand began its fling. In that position, The Shadow occupied just half the curtain's width.

If Rymol had hoped to pin a victim unawares, he'd failed. If he'd counted upon forcing a lurker to spring into sight in order to escape the deadly blade, the result was equally blank. The Shadow had simply relied on Rymol to pierce the dead center of the curtain. The knife had found that very point, missing The Shadow by at least an inch.

Now it was The Shadow's turn to take the trail downstairs. He wasn't worried about Zorva's servants; they had gone their various ways.

On the ground floor, The Shadow heard voices and followed them. He saw Zorva conducting Shep and Bert through a magnificent reception room, to a side hall beyond. The Shadow was in the offing when Zorva unlocked a door and gestured the crooks to a stairway leading farther down.

It was like a visit to a tomb.

Down through the archways of concrete went Shep and Bert, moving gingerly as their footsteps rang on stone stairs.

Behind them was Zorva, toying with the poniard, urging the crooks ahead with his persuasive tone that carried a demoniac threat. Finally, The Shadow, a silent specter in this gloomy, forbidding setting.

At the bottom, where the curved steps turned toward the very center of the house, Zorva unlocked another door. From a turn of the stairs, The Shadow saw the Money Master gesture his unwilling guests into a stone-walled strong room.

On either side were heavy doors, both open, showing closets stacked with papers and other files. Zorva's companions glanced suspiciously at those closets; they could picture men with knives lurking behind the mounds of records.

Also recognizing such a possibility, The Shadow remained outside the strong room, quite obscured in the last turn of the stairs. He heard stealthy echoes above, slackening as they approached, and knew that more of Zorva's men were on call, should their master need them. Evidently, Zorva had instructed them not to approach too closely, for they stopped short of The Shadow's lurking spot.

While Shep and Bert were glancing suspiciously at the closets, Zorva approached a great vault across the room. Like the closets, the vault was set beneath a heavy arch, which also applied to the doorway from which The Shadow watched. In short, the strong room constituted a domed crypt, with two pillars in each wall, every pair of stone posts supporting an arch that covered a sizable alcove.

A crypt, indeed. From the granite masonry, The Shadow could tell that this was an original portion of the Lanstead mansion, obviously intended as a family burial place. Evidently its purpose had been changed the crypt being altered into a strong room.

That accounted for the concrete stairway. The original steps had probably been ordinary stone, set in a wall of similar blocks. Leading merely to a burial crypt, such a stairway would not have to be invulnerable. But the case of a strong room was different. Once the crypt had been transformed, the stairway had to be made attack-proof; hence it had been set with thick concrete.

With the stairway question settled, the strong room needed no alterations. It was impregnable.

Set in the very foundations of the mammoth mansion, with pillars constructed to support the great weight of the building, this chamber could have served as a government subtreasury. Its floor, like the walls, gave the impression of great thickness, and unquestionably the whole building was set on solid rock which prevailed throughout Manhattan Island.

Eric Zorva, the Money Master, had chosen an incomparable spot in which to house the fruits of international profit.

Accordingly, The Shadow watched Zorva's operations at the vault. The dial was slightly less than shoulder high, and Zorva was covering the manipulation of his hand; but there was a curious factor involved: the timing. Already, The Shadow had sized the Money Master as a man of absolute precision, and on such a basis, Zorva was giving away the very thing he endeavored to conceal.

The motions of his elbow indicated when his hand was turning left or right, and The Shadow mentally tabbed the varied intervals with split-second accuracy. One phase of The Shadow's training for his career as a crime hunter had been to develop a counting system that tallied with a stop watch.

His method involved a formula of five syllables, which took just one second to repeat, mentally or aloud. He'd practiced it until he could clock sixty seconds to the minute almost without fail. But the beauty of the five syllable system was this: by stopping the count in the midst of a second, the syllable just recited would mark a certain fifth of that particular second.

Hence The Shadow was, in a sense, a human stop watch, and he was checking Zorva's manipulations in such fashion. When the vault door swung open, The Shadow had its combination firmly in mind, but only in terms of fifth-seconds. What he still needed to know was the speed at which Zorva's hand moved, something at which the tilts of his elbow had not divulged.

Which meant that The Shadow still had a long way to go before he could open the big vault.

He'd have to make several tries for the proper speed. If those failed, he'd know that some slight variation had escaped him, which would require a dozen or more calculations for each of the speeds in question.

Conservatively, The Shadow estimated that if he could gain an hour alone with the vault, he would be able to open it. Should he have another opportunity to witness Zorva working at the dial, The Shadow could check his present calculations and profit thereby. Perhaps all he'd need would be a half-hour at the vault. While, if he saw Zorva use the combination on a third occasion --

Such speculations banished themselves from The Shadow's mind. Zorva was stepping away from the vault, gesturing for Shep and Bert to have a look. And what a look they gained!

The vault was not only modern in construction, but it was unusually large in size. It needed to be, for it contained what Shep and Bert were willing to define as all the money in the world. Stacks of currency were piled in neat bundles upon coffers which unquestionably contained gold. How much of this was United States money, the gaping crooks didn't try to guess.

Their minds were busy comparing the contents of their suitcase with the wealth of Zorva's vault. If cubic capacity were the proper gauge, Zorva's hoard must amount to billions of dollars. Such estimate, however, demanded modification.

Much of the American money in the vault must be in denominations smaller than thousand-dollar bills. Moreover, a great portion of Zorva's cash represented foreign currency, still rating the low par at which the Money Master bought them.

Nevertheless, the display left Shep and Bert breathless. If Beelzebub himself had stepped from his fiery domain to tempt a pair of wayward mortals, he couldn't have staged a better show than Zorva's. If Shep and Bert had owned souls, they'd have sold them willingly for the privilege of wading into that vault and gathering up its contents.

Zorva didn't make them such an offer.

"There is still room in this vault," remarked Zorva. "Quite

enough for the million dollars that you two divided."

Expressions changed. Bert tried to copy Shep's glare. It was Shep who snarled:

"We're not telling where we parked that dough!"

Zorva's smile broadened, much to the worry of the crooks. They were realizing it they didn't tell, Zorva could keep them here indefinitely. And Zorva looked like a certain party whose specialty was toasting victims on pitchforks over white-hot coals.

"The money is yours," declared Zorva generously. "It would be safer here, that is all. I am willing to pay you for it in advance."

From a wallet, Zorva produced ten notes, each bearing the amount: "One Tarkon." He gave five each to Shep and Bert, who stared at the Money Master, then swung to each other.

"This stuff was good before," exclaimed Shep. "I'd say it still was, considering all the dough that's in the vault."

"It suits me," agreed Bert. "If his nibs here will cash these Tarka later, we can take it in smaller bills than we've got now."

They both looked at Zorva, who nodded.

"Such is my intention," stated the Money Master. "Tell me where you placed the money and I shall send Anton for it. Meanwhile, you shall be my guests, with no restrictions."

Zorva's tone was definitely convincing. Shep reached in his pocket and handed over a parcel check, saying that it would reclaim the million-dollar suitcase. Zorva closed the vault, twisted its dial, and gestured his guests toward the door.

The Shadow moved up the stairs ahead of the trio. His progress was silent, but the footsteps from below woke echoes that carried far up the arched stairway. As The Shadow expected, Zorva's followers above began a stealthy retreat, to be gone before their master and guests arrived.

Still, The Shadow did not move too rapidly. Reaching the little hallway, he drew into a darkened recess so that Zorva and his two companions could pass. Zorva paused to lock the heavy door that led down to the strong room.

"This mansion is a perfect

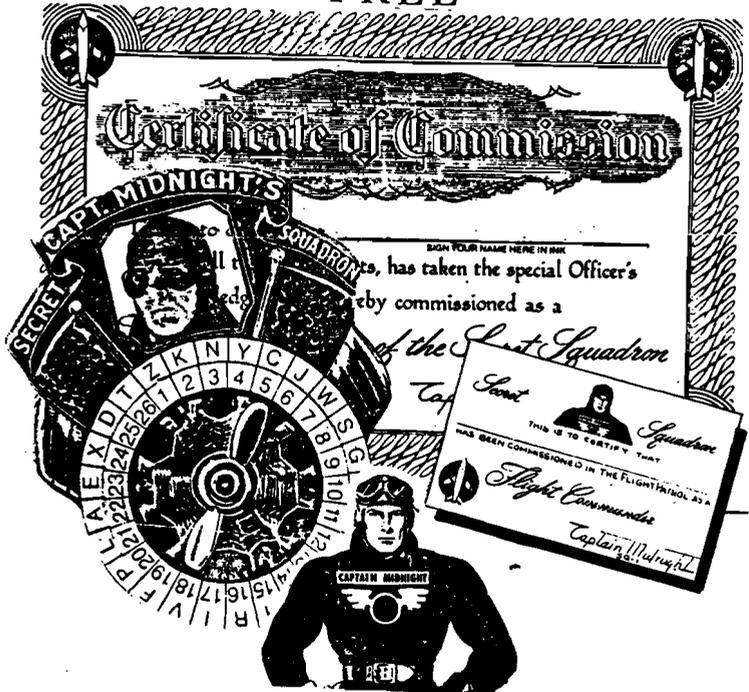
hideaway," said the Money Master. "I can use your services" -- he had turned his head to smile at Shep and Bert -- "while you remain here. If you will contact a few special workers, they will prove useful also. I suggest that you leave the price for such services to me. My estimate may exceed your imaginations."

Out through the reception rooms, Zorva reached the grand hall and introduced Shep and Bert to Rymol and the other servants.

The servants conducted Shep and Bert to the rooms that they would occupy while guests at the mansion. Soon, Zorva stood alone in the hallway with Rymol. At least, they thought they were alone; but they were wrong.

From the doorway of the first reception room, again sheltered by a velvet drape, The Shadow watched and listened, to learn the next move of the Money Master.

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A NEW LEBAL PROBLEM FOR THE OTR DEALERS

By: Bob Burnham

Recently several of us OTR dealers within the hobby were served Federal Court summons by another OTR dealer who operates for the most part, "outside" of the hobby. This dealer claims to have an exclusive license to distribute a certain show and is suing each of us for a large sum of money for alleged infringement and damages. This is the same dealer who for many years had been sued for blatant copyright infringements of his own. He had also previously sold these shows that he's now suing us for, BEFORE that licensed was allegedly acquired.

Today, the hobby is seriously endangered by usch actions. The point of whether or not usch copyrights exist and is valid is immaterial. The fact of the matter is such legal problems are very expensive for us "hobbiests" dealers to endure. Many of us do not have the unlimited financial resources of these large Corporations, such as the one who has started this action.

These coporations are motivated by their own profit ONLY. DO YOU THINK ONE CENT OF THEIR PROFIT WOULD GO TO THE PRODUCER OF THE SHOW OR AN ACTOR'S FUND? NEVER! They could also care less about the collector and true supporter of old time radio in the 1980's, as most dealers who operate within the hobby do. The "huge corporation" dealer may charge extremely high prices, which of course, is within their rights, but they provide services which in any other mail order business, would put them OUT of business...in other words, for the most part, many of them have extremely poor service! You may find a lot of their products in many books stores, major department store chains and record shops, also at highly inflated prices. That's also understandable, but the point is, you don't see MY tapes there because that's not my market, yet I was among those caught up in the big tidal wave of law suits they began.

Many of us charge more than reasonable prices...sometimes too reasonable (too low for us) in an attempt to encourage newcomers, get the shows more widely into distribution, and make them affordable for more people. Despit this, we may only get luke warm or poor response to advertisements. This can be quite discouraging at time, especially when we don't even break even, but many of us keep plugging away..after all, it is just a hobby, isn't it?

What really hursts is to be hit with one of these senseless law suits

without worning, as was the case with this. None of us were knowingly infringing any ANY copyrights. You don't see me listing ANYTHING that I know has clear copyrights attached to it, and there's a lot of material in my collection (such as some of the National Public Radio programs) that I WILL NEVER list for that very purpose.

Now, all of a sudden a show that many of us have listed for more than 10 years is suddenly copyrighted??. Technically, that's NOT the way Copyright law works. And the fact is if such a valid copyright exists, it was and still is held by someone else, and if properly renewed, then we should have all been sued 10 years ago or whenever we first listed it. The fact is that the original alleged copyright holder apparently didn't particularly care one way or another. Now someone new is alleged to have been given a license to sell this show and THEY have started this action against us.

HOW CAN YOU AS A COLLECTOR HELP?

- #1. Support your favorite old time radio hobbiest/dealer. Try to order tapes on a regular basis. It can be very costly to defend onesself in the courts.
- #2. Do NOT buy mass marketed records/tapes unless you are sure they are produced by one of us. Those mass produced shows should all be available through your reguar sources, anyway. The exception of course, is ORIGINAL copyrighted productions, which are available through legitimate cahnnels and DO deserve your support. Also, if someone would like to put together a list of highly reputable dealers within the hobby, I would be glad to circulate it.
- #3. Be nice to us dealers! There are a few collectors out there who I'm sorry to say, tend to be overly picky. If there's a genuine problem, fine, it can be fixed. But when someone pays \$3 for a cassette, then complains endlessly about some very minor thing like disk scratch, or some other thing that's beyond our control, I get very annoyed. If you're that type, I'd rather have you take your business elsewhere.

If you don't want to see most of the OTR dealers in the hobby slowly dropping out, and suddenly the shows you want are available from one source only at \$12 an hour or some other ridiculous price, then please continue your support!

Comments are invited. Please send them to the I.P. or directly to me: Bob Burnham, P.O.Box 2645, Livonia, MI 48151.

LETTERS



Dear Tom Monroe,

I have been asked by our president Larry Gassman to respond on behalf of the Board of Directors to your letter regarding membership in SPERDVAC.

You wanted to join only if the material you borrowed from SPERDVAC could be added to the cassette library of the North American Radio Archives (N.A.R.A.). While other clubs to which you belong have allowed you to do so, SPERDVAC informed you that we could not give you permission to copy shows from our Archives Library and add them to NARA's library. You are welcome to join SPERDVAC and check out tapes from all of our libraries, and scripts from our Printed Materials Library, and receive our monthly newsletter, the Radiogram.

As your letter was printed in various publications, we have asked that our reply to you also be printed. I hope that the following information will help you, and others who may read this, to understand why we cannot grant you permission to copy the Archives Library tapes for NARA.

Ever since SPERDVAC established its first-generation tape library, the "Archives Library", controversy seemed to surround it. Much as been written in other newsletters in the radio hobby over the years about SPERDVAC and its "library." We welcome this opportunity to shed some light on this much maligned aspect of SPERDVAC.

Shortly after SPERDVAC was formed in 1974, it started a lending library of the old radio programs, just as the other radio clubs have done. This library has grown, with diverse programming added over the years, to its present size of approximately 1,200 reels, available both in the open reel and cassette formats. This is an excellent source for people who are just beginning in the collecting and trading hobbies to accumulate shows to have or trade, as well as for those with sizeable collections to enjoy the new material as it is added. This library, called the General Library, is the lifeblood of SPERDVAC. If, however,

all you know about SPERDVAC is what you have read in "The Illustrated Press" over the years, you probably did not know that it existed. The General Library does not have the restrictions so often cited when one is writing about the "SPERDVAC library."

Why does SPERDVAC have two tape libraries? In 1978, the Archives Library was formed as a separate and distinct library from the General Library. Only first generation materials go into the Archives. These are copies made directly from transcription discs or studio master tapes. Two major objectives for the establishment of the Archives, one of which was successful and one which was not, are as follows.

First the success story. Wouldn't it be nice if everyone who wanted to, could listen to a radio program in the finest sound possible? In 1978, unless you were a member of a buying group or had a large enough collection to interest someone near the source to trade with you, you rarely had an opportunity to hear a program in first generation sound quality. When you acquired a program, the quality would depend upon the number of dubs it had passed through, the skill of the dubbers, and whether it had been double-speeded and/or double-tracked. The relative difference in speed of each recorder as it passed through trading chains could make Jack Benny sound like one of the chipmunks, or Eve Arden's Miss Brooks sound like a tired old man. The Archives Library made it possible for anyone to hear and enjoy a first generation recording, as SPERDVAC membership is open to anyone who wishes to join.

The second objective, a much more difficult one, only partially succeeded. This was to establish a place for the thousands of transcriptions that were housed in vaults, storage areas or basements, and kept out of reach of collectors, by people who did not want the material to get into circulation, whether because of legal restrictions or simply didn't want to see it in the hands of sellers. The normal destinations for these discs were governmental or university archives, with agreements that they would not get out into the hands of the public, or, for even greater security, the discs were simply destroyed.

In most cases, discs that were donated to the various institutions are not dubbed onto tape

(or any other medium) for preservation. As the discs disintegrate, so does a part of our national heritage in the art form of radio. In order to preserve the programs, as well as make them available for convenient listening enjoyment, SPERDVAC sought out collections of discs that would otherwise not see the light of day. For this special library only, a special checkout form was developed. In order to protect the donors from any legal problems, we asked our members to sign a release agreement stating that they would not trade, sell or provide copies of the programs in any form to anyone. The tapes were for personal listening enjoyment only. SPERDVAC had no right to authorize anyone to copy and distribute them.

Much has been made of the language on this checkout form. It wants the following: "Failure to observe this express condition may subject the violator to civil and criminal penalties and/or loss of SPERDVAC membership. It may also result in the permanent closure of the Archives." This was to put members on notice that if they misused the tapes, they could be opening themselves up to potential lawsuits, not by SPERDVAC but by whoever held the rights to the program in question.

In spite of certain members' agreements that they would abide by the rules, they nevertheless caused the programs to get into the hands of dealers who, whether knowing the source of the programs or not, placed them for sale in their catalogs. SPERDVAC had the obligation then to contact the dealer and ask that the material be removed from the market. In most cases, dealers cooperated.

Articles about SPERDVAC continued to appear in publications, charging that SPERDVAC was anti-hobby, hoarding shows, threatening its own members with lawsuits, and a myriad of other things, causing the Archives Library to have more of a negative effect than a positive one on the hobby. To remedy this, SPERDVAC, invited all interested persons to attend a meeting at the Friends of Told Time Radio Convention in Newark, NJ in October 1986. As a result of that meeting it was agreed that SPERDVAC would no longer add restricted material to the Archives Library. Rather than to "police" copies' distribution to sellers, the transcriptions would be preserved onto tape but put on the shelf and not be distributed to the members.

The restrictions on the material already in the Archives library must by law be continued, however. The language on the checkout form for the Archives must remain in place for the material previously donated. SPERDVAC does not have the right to grant Tom Monroe permission to copy those programs and place them in the NARA cassette library, but rather we have the duty to require him to promise that he will NOT do so, if he chooses to check out those tapes.

We hope that all of you in the hobby will understand the special restrictions that we must comply with. The only alternative is to close the Archives Library. That is the only way the restrictions can go away.

Everyone is welcome, including Tom Monroe, to join SPERDVAC and enjoy the thousands of programs in the General Library, and if you are willing to comply with the restrictions, you may also still enjoy the Archives Library tapes as well. For membership information, write to SPERDVAC, P.O. Box 1587, Hollywood, CA 90078 or call (312) 947-9800.

Barbara J. Watkins for
SPERDVAC Board of Directors.

Dear Barbara:

Your response to my initial letter is very interesting, I would like to respond to it on several points.

You are absolutely correct, the only way I would be willing to join SPERDVAC is if any material that I borrow would be available for inclusion in the NARA cassette lending library. SPERDVAC REJECTED MY MEMBERSHIP through a cassette from the Gassmans indicating that NARA was considered part of the "stream of commerce." I still have that cassette if you would care to hear their choice of words.

You did not specifically answer this point as to why SPERDVAC considers another non-profit organization part of "the stream of commerce." I again ask for a direct response to that question. I am sure that you are aware that NARA is a registered non-profit organization.

Since my collection contains over 1000 reels of material that I have listened to and almost 2500 reels of material to be listened to and since I do not indicate on my reels their source, I cannot "guarantee" that any material that I might borrow from the SPERDVAC library will not end up in the NARA library. The NARA cassette lending library does

reflect my tastes in programs because I have a cassette deck set up to copy material that I am listening to for my own enjoyment for addition to the library.

You have again gone through a very extensive explanation as to why SPERDVAC feels justified in obtaining material to archive only, or to make available to members only if they sign your statement about criminal prosecution. The wording of your statement is such that it implies that raiders with a large "S" on their jackets will come knocking on my door and drag me off to jail without reading me my rights if I trade or sell a program from your "special" library. You indicate that this is necessary because of people who hold the "rights" to these programs might sue.

QUESTION TO BE ADDRESSED: Does that mean that the people who donated material to the Archives Library hold the "rights" to the shows and routinely request a list of who is borrowing their material from the library to check up to make sure that those members who borrow are not violating the "rights" that they hold?

Again, speaking of the law, you indicated that the restrictions on the material already in the Archives Library must by law be continued, however, "Would you please indicate to me just "what law" you are referring to? I would appreciate the actual legal volume number, the law number, sub number, sub-sub number, and specific line therein. Since you referred to the law, I would appreciate knowing exactly which law it is.

Again, "SPERDVAC does not have the right to grant Tom Monroe permission to copy those programs and place them in the NARA cassette library, but rather we have the duty to require him to promise that he will not do so, if he cooses to check out those tapes." What law indicates that SPERDVAC does not have the right to grant or refuse permission? Again, numbers if you please.

I have defended SPERDVAC in the past indicating that the organization would not acquire material for the express purpose of archiving it and not allowing ANYONE access. It appears that I was wrong in that defense. I get the impression from your letter that you do exactly that.

I would be very interested in seeing two items.

First is a copy of the donation form which you use for the your "authority" for all of your restrictions. I would like to review it

to see if the person making the donation is claiming to hold the "rights" to the programs. I would also like to see if the form is individually generated by each donor or is it a form generated by SPERDVAC expressing SPERDVAC's ideas. I cannot believe that if more than one person had donated material to you, that they would all come up with the same set of restrictions WITHOUT the prompting of SPERDVAC.

The second is a list of names and addressed of the people who made restricted donations. I want to write to them to see if they agree with the methods that SPERDVAC is using to handle their donated material. I would send the letter to you first so you would have time to decide if what I would be asking is unjustified.

Since you brought up the Newark meeting, I have listened to a tape of that meeting. In that tape I heard a woman's voice indicating that the Radiogram does not practice censorship. Perhaps you would relisten to the tape and let me know who that person is so I can write to her and find out why my initial letter was not printed in the Radiogram. Yet, there was a response printed in the Illustrated Press from the Gassmans. Could it be that SPERDVAC feels that the Illustrated Press is a more prestigious publication than the Radiogram?

I feel that you have overstepped the intentions of your donors by declaring that everyone in the universe other than SPERDVAC is a part of the stream of commerce.

Recently a member of SPERDVAC did a lot of research and published a Lone Ranger log. According to Dave Holland's book, A Pictorial History of the Lone Ranger, on page 124 & 125, in footnote #103, the second paragraph, first and second sentences:

When Palladium Entertainment bought the Lone Ranger property, they decided to make these original recordings more accessible to serious researchers and historians. After much consideration, it transferred storage of the 16" discs "on permanent loan" to the Archives of...SPERDVAC."

Did SPERDVAC make these discs available to its own member for

facilitating his research? If for some reason SPERDVAC did not know about the research, would SPERDVAC now offer access to one of their own members to crosscheck his research?

Tom Monroe
2055 Elmwood Avenue
Lakewood, OH 44107

7-4-89
**Ben Wright,
film actor, dies**

BURBANK, Calif. (AP) — Ben Wright, who played the Nazi Herr Zeller in the movie "The Sound of Music," died Sunday of complications from heart surgery. He was 74.

The character actor, a native of London who lived in North Hollywood, died at St. Joseph's Medical Center after he underwent heart-bypass surgery June 23.

Wright arrived in Hollywood in 1946 and starred in radio programs including "Sherlock Holmes" and "Have Gun, Will Travel."

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.

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.

A Special Service For Club Members Only

HOP HARRIGAN - 157 consecutive episodes copied from original E.T.'s which I own. PLANET MAN - episodes 2-79. Send S.A.S.E. to:

Thom Salome
196 Lawrence Avenue
Brooklyn, NY 11230

Deals and collectors welcome! Also negotiating for 1192 consecutive episodes of SUPERMAN - 15 minute and 30 minute shows to be available in November. Send S.A.S.E. for further details.

CONTINUED ON PAGE 12

CRANKSHAFT



Wireless Wanderings



JIM SNYDER

As many of you know, I am very reluctant to get into anything at all controversial, but this time I feel called upon to do so. One of the widely used reference books on OTR (used as a basic text in some college courses) is DON'T TOUCH THAT DIAL by J. Fred MacDonald. In that book I find the following statement: "American radio programming was born in a shack atop a six-story building in East Pittsburgh, Pennsylvania. The date was November 2, 1920; the shack housed the 100-watt transmitter of station KDKA; and the first scheduled, non-experimental, public program was an evening broadcast of results from the Presidential election that day between Warren G. Harding and James M. Cox." Any number of my reference books follow that same line in crowning KDKA with the honor of being the first real radio station, and certainly the first to broadcast election results. While several other stations claim to have been the first, and I have no idea which one really was, I think it can be very clearly established that KDKA was not the first, on either count.

KDKA had the election returns for their inaugural broadcast, on November 2, 1920. Now it is a very clearly established matter of record, for example, that station 8MK (which became WWJ) began operations on August 20, 1920 in Detroit, more than two months before KDKA went on the air, and WWJ broadcast the results of the primary election on August 31 of that year, as well as broadcast the return of that same Harding-Cox election on November 2. As far as elections are concerned, other stations broadcast returns at far earlier dates than either of those two. In 1894 a local station broadcast Chicago election returns to about 15,000 listeners. There are those who would argue, however, that the Chicago thing really wasn't radio because it was carried to receivers over telephone lines. Well, if what was carried over the lines wasn't radio, then we would have to

also say that what you receive in your home over cable isn't television, because they operate on the same principle. That telephone argument may satisfy you about it not being radio, but I don't buy it. However, for those who do feel that way, we have the New York City station that did broadcast "through the ether" regular daily musical programming and which carried the November 7, 1916 presidential election returns. This was the Hughes-Wilson election and after giving the returns for six continuous hours the station incorrectly declared that Hughes was the winner before the station shut down for the night at 11:00 p.m.

Wired broadcasting, or "re-diffusion," which I consider to be analogous to cable TV, started broadcasting in Europe in 1874. This type of broadcasting still exists in many places in Europe. Some cable TV outlets in this country also carry some radio stations over their wires. In 1876 there were concerts broadcast by this method from Paris to Canada and in the following year musical programs were broadcast by this method from New York City. In 1893 a COMMERCIAL station began this type of operation in Budapest, Hungary with twelve hours of news and music every single day. In 1895 several European opera houses started stereophonic broadcasts by wire. In our own country the Metropolitan Opera House started broadcasting, by telephone, in 1910.

Station 2XN broadcast "through the air" from the City College of New York from 1912 to 1914. There were a number of stations operating on a regular basis by 1917, but with our entry into World War I, all non-government radio operations were shut down. But by 1919 a number of stations were back on the air for varying periods of time.

As far as I can see, KDKA in Pittsburgh, while a pioneer in broadcasting, was certainly "first" in nothing at all. Does anyone out there want to fight about that?

**CONTINUED FROM PAGE 11

WANTED: Any books based on radio shows including "Tune in Yesterday" by John Dunning and "Radio's Golden Years" by Vincent Terrace. Willing to trade or buy.

Jay Wild
21-15 22nd Road
Astoria, NY 11021
Ph: (718) 726-8626



JAMES LEHNHARD

The big fall OTR conventions are coming up, one on each coast. The Newark, New Jersey convention will be held at the Holiday Inn North, close to the Newark Airport. Dates are October 19, 20, and 21 and the theme will be "Radio and the War Years." Complete information can be obtained from Jay Hickerson, Box 4321, Hamden, CT 06514 Phone (203) 248-2887.

SPERDVAC WILL hold their annual convention at the Viscount Hotel in

Los Angeles on November 10 and 11. While that is all the information we have at this time, you can get further details from John Gassman, Box 1587, Hollywood, CA 90078 Phone (213) 947-9800.

A 202 page illustrated book that might be of interest to you is ON THE AIR by Amy Henderson. It deals with the "pioneers of American broadcasting" can be ordered for \$24.95 from Smithsonian Institution Press, Dept. 900, Blue Ridge Summit, PA 17294.

The Buffalo News/Tuesday, July 11, 1989

Mel Blanc, voice of Bugs Bunny and other cartoon favorites, dies

By JOHN HORN
Associated Press

LOS ANGELES — Mel Blanc, who entranced generations of cartoon viewers with voices ranging from Bugs Bunny and Porky Pig to Barney Rubble and Tweety, died Monday at Cedars-Sinai Medical Center. He was 81.

The creator of such classic cartoon trademarks as Bugs Bunny's "Eh, what's up, Doc?," Porky Pig's "Th-th-th-th-that's all f-f-f-folks" and Road Runner's "Beep, Beep" died from complications of heart disease and other ailments, said hospital spokesman Ron Wise.

Blanc performed the voices on 850 cartoons for Warner Bros. in a career spanning more than 50 years. His versatility was so profound few would have presumed just one actor was behind so many different characters.

Working decades before the advent of high-tech sound effects, Blanc was a human synthesizer and a verbal computer.

Besides Warner, Blanc worked for other animated filmmakers, including playing the part of the hyperactive, yammering Dino, Fred Flintstone's pet dinosaur. Within the industry he was known as "The Man of a Thousand Voices."

Blanc said he once tried to count all the cartoon voices he did, while recuperating in 1961 from a near-fatal car accident. He said he fell asleep shortly after passing the 400 mark.

His last contribution came with 1988's popular animation-live action film, "Who Framed Roger Rabbit," in which he did the voices of Daffy, Tweety, Bugs and Sylvester. He wrote an autobiogra-

phy that year, "That's Not All, Folks: My Life in the Golden Age of Cartoons and Radio."

Blanc also played the voice of the robot Twiki on the live-action television series "Buck Rogers in the 25th Century."

Blanc said in an interview last year that Bugs Bunny — originally called Happy Rabbit — was his favorite. "Everybody knows who I am, Doc," he said in the character's voice. "I don't cayuh where dey are who dey are. Even in Mars dey know about me."

Born in San Francisco and raised in Portland, Ore., Blanc discovered his vocal skills while in grammar school. He began his career in show business both as a musician and a radio performer, in 1927, when he sang and performed on a Portland radio show called "The Hoot Owls."

He and his wife, Estelle, subsequently wrote, produced and performed all of the characters for the daily radio show "Cobwebs and Nuts." In 1928, Blanc — who played the bass, violin and sousaphone — was hired by the NBC Radio Orchestra based in San Francisco.

Starting in 1937, he became part of the Warner cartoon studio, which produced one short feature subject each week.

His first Warner character was a drunken bull in the Looney Tunes short "Picador Porky." As legend has it, the actor playing Porky Pig in that short actually did stutter. A few months later, Blanc took over the role in "Porky's Duck Hunt," stuttering intact, and also created Daffy Duck.

Blanc introduced Bugs Bunny

in the 1940 short "A Wild Hare," giving the rabbit a combination Bronx and Brooklyn accent.

He invented the voices of such well-known cartoon figures as Woody Woodpecker, Elmer Fudd, Sylvester the Cat, Tweety, Speedy Gonzalez, Pepe Le Pew, Tasmanian Devil, Road Runner, Foghorn Leghorn, Heathcliff the cat, Speed Buggy and Yosemite Sam.

He also did voices for Mr. Spacely on "The Jetsons" and the Frito Bandito. In 1987, Blanc performed in the Daffy Duck short "The Duxorciest."

During Warner Bros. cartoon film short heyday, which lasted well into the 1950s, few people recognized Blanc's face but hardly anyone was unfamiliar with his voices. From Sylvester's "Thuffer-in' thuccolash!" to Tweety's "I tawt I taw a puddy tat," his voice characterizations became tidbits of U.S. popular culture.

But for all his fame as the voices of cartoon characters, the most Warner Bros. ever paid him for his vocal skills was \$20,000, and the studio retained the rights to the phrases Blanc invented.

He was a regular on radio's "The Jack Benny Show," playing Professor LeBlanc, Benny's violin teacher, and the train dispatcher who announced the stops of "Anahheim, A-zusa and KOOK-amunga!" Blanc also played Carmichael the Bear. Sy the Mexican gardener and made the wheezing sounds of the timeworn 1924 Maxwell automobile owned by Benny's skintinfl comedy character.

Blanc said the person who can best imitate his repertoire of cartoon voices is his son, Noel.

Say, Who Was That Masked Man?

by Bob Davis

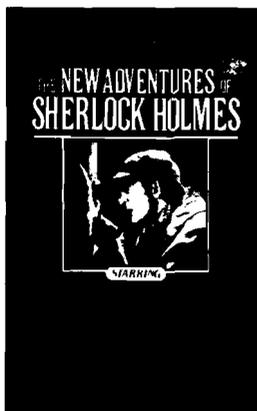
Lots of good news for old time radio fans who are also devotees of books on tape.

Simon & Schuster's AUDIOWORKS division has recently released a number of cassettes that are just what the doctor ordered for OTR fans. In the first case the doctor happens to be Doctor Watson, ally and confidant of that master of deduction...Sherlock Holmes.

AUDIOWORKS has brought out 4 volumes (8 stories) of "new" adventures of the super-sleuth that haven't been heard since their original airings in the mid 40's.

Each of these shows have been restored intact, commercials included, along with comments by an old time radio favorite..Ben Wright.

It goes without saying that each of the shows star Basil Rathbone and Nigel Bruce, the two actors most closely associated with the roles of Holmes and Watson.



The 4 volumes include titles such as...The Paradol Chamber, The Unfortunate Tobacconist, The Notorious Canary Trainer, The Viennese Strangler, The Uneasy Easy Chair, The April Fool's Day Adventure (Moriarty's 1st radio appearance), The Strange Case of The Demon Barber, and The Mystery of the Headless Monk.

The ones I've heard so far are typical Holmes stories, which is to say, just great stuff.

All these shows are from 1945 and 1946. But wait, that's not all! Volumes 5 & 6 will be released by this coming Christmas.

You might be saying to yourself, "That's great, but I'm not a Holmes fan. What else is coming out?"

Well, I'll tell you what else... George Burns has come out with a 3 hour cassette performance of his book called " Gracie: A Love Story ". It's the true-life story of the woman wise enough to become the dumbest woman in show business.



Liberally augmented with excerpts from the Burns & Allen radio show, this book on tape shows why George loved Gracie and why the whole nation did too.

It's due out in November and all worth the wait.

For Horror Movie Fans....

AUDIOWORKS has released an audio version of that all-time cult classic "The Night of the Living Dead".

This one has all the thrills and chills of the movie..and then some, because your imagination is brought into play.

A bonus is that the dramatization is well performed and in stereo. (Living Dead Stereo???)

A warning though. The story contains some graphic scenes and a touch of very strong language. It's not for the kiddies.

In the same vein is the release of "A Nightmare on Elm Street 5 - The Dream Child" done by Freddy Krueger himself (Robert Englund).

Freddy is back...this time on audio cassette. Excuse me while I turn on a few more lights.

The books on tape phenomenon continues to grow at an astounding rate with more and more companies getting into the field with products that are superior in both technical and production values.

Books on tape, once thought of as something for the visually impaired, have crossed over into the mainstream of entertainment for everyone.

It allows those interested to keep up with the newest of stories without being tied down to a book. There is nothing wrong with reading a book but often they go un-read because of busy schedules. Books on tape can be listened to at any time, anywhere.

Paint a room, wash the dog, cook supper, or just sit back in

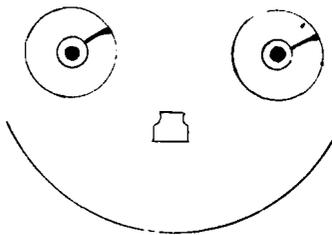
a chair and relax. There's no end to the things you can do while enjoying this new entertainment.

Of course we, in the OTR hobby, have known this for years.

I honestly believe that books on tape can live hand-in-hand with OTR collecting. It does not take anything away from it at all.

If anything, it brings a modern touch to a hobby some say is mired in the past.

Old time radio now has a grandson to carry on the tradition... and the grandson is healthy indeed, and most welcome. See ya next time.



REEL-LY SPEAKING

Dan Marifino is taking over the cassette library, but I am keeping the LP's and video cassettes. I know he will do a super job! Dan was our first OTRC president back in 1975. I have enjoyed taking care of the cassette library in the past - but it's time to pass on the responsibility to someone else.

Dan Marifino
19 Chursh Street
Lancaster, NY 14086
(716) 684-0733

Thanks go out to Jack Mandik from Chicago for another donation of cassettes. Thanks also to C. Craig Chandler from St. Louis for donating cassette no. 795 which was deleted from the library due to damage. So now 795 is again available.

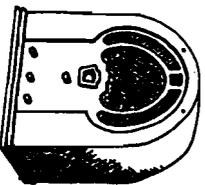
Plus a special thanks to Dick Olday for making up 25 replacement cassettes for bad cassettes that were scraped. Now, a lot of cassettes that were "DUMPED" are now available once again. Thanks to all!

Dom Parisi

FIRST CLASS MAIL

THE OLD TIME

100 HARNEY DRIVE



RADIO CLUB

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