

The Old Time Radio Club

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The Old Time Radio Club

Club Officers and Librarians

Membership Information



New member processing, \$5.00 plus club membership of \$17.50 per year from Jan 1 to Dec 31. Members receive a tape listing, newsletter, and the yearly *Memories Magazine*. Memberships

are as follows: If you join Jan-Mar, \$17.50; Apr-Jun, \$14.00; Jul-Sep, \$10.00; Oct-Dec, \$7.00. All renewals should be sent in as soon as possible to avoid missing issues. Please be sure to notify us if you have a change of address. The Old Time Radio Club meets the first Monday of every month at 7:30 P.M. during the months of September to June at 393 George Urban Blvd. Cheektowaga, N.Y. 14225. The club meets informally during the months of July and August at the same address. Anyone interested in the Golden Age of Radio is welcome.

Club Mailing Address

Old Time Radio Club
P.O. Box 426
Lancaster, N. Y. 14086

The Old Time Radio Club is affiliated with The Old Time Radio Network.

Back issues of our publications are available as follows:

The *Illustrated Press* and *Memories* are \$1.50 postpaid. Publications out of print may be borrowed from our Reference Library.

Deadline for *The Illustrated Press* is the 1st of each month prior to publication.

The *Illustrated Press* is a monthly newsletter of The Old Time Radio Club, headquartered in Western New York State. Contents except where noted, are copyright 1993 by the OTRC.

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Lancaster, N.Y. 14086

Tape Libraries

Cassettes

Don Friedrich (716) 626-9164
21 Southcrest
Cheektowaga, NY 14225

Reel to Reel, 1-850

Marty Braun (716) 759-8793
10905 Howe Rd.
Clarence, N.Y. 14031

Reel to Reel, 851 and up

Tom Harris (716) 759-8401
9565 Weherle Dr.
Clarence, N.Y. 14031

Tape Library Rates: All reels and video cassettes are \$1.85 per month; audio cassettes and records are \$0.85 per month. Rates include postage and handling. Canadian rates are the same as above, but in Canadian funds.

Reference Library

Ed Wanat Sr.
392 George Urban Blvd.
Cheektowaga NY 14225

Mae West vs NBC

It wasn't Mae West's sex appeal that constantly got her in trouble with censors, the Legion of Decency, and concerned parents. There was just as much sex appeal in the 1930's as in any other time in American History. Instead, West cultivated a legendary lack of discretion and practiced a brand of candidness which aroused anger. She especially was ridiculed once she brought her bawdy sense of humor to the "family listening" hours old time radio.

Mae West's problems with movie censors are common knowledge and, in radio, history repeated itself. In December, 1937, she became the target of one of the first big clean up campaigns directed at radio. The newspaper reports describing the December 12th *Chase and Sanborn Hour* seemed innocent enough, West was shown in a composite photo with Edgar Bergen and Charlie McCarthy. Don Ameche was also scheduled to appear on the show. There was no mention that the salty Miss West would portray history's first temptress in an amusing off color skit entitled, "Adam and Eve."

The skit was passed by the NBC censor and other network brass. The problem was that Mae West delivered her lines dripping with sex. Her references to the "palpitating python" to "shake your hips" and "get me the big one" were more than the radio audience could take in 1937. Over a thousand protest letters were sent to NBC by church groups and others. New York City's Catholic News (12/18/37) stated, "Last Sunday night with the introduction of Mae West into the program, *The Chase and Sanborn Hour* descended into mire." The student newspaper of Manhattan College featured an editorial entitled, "Polluting the Air Waves" which described her part on the show as "smutty suggestiveness and horrible blasphemy." Dr. Maurice S. Sheeney, then chairman of Catholic University's Department of Religion, called the show, "filthy, sacrilegious, and irreverent."

The Federal Communication Commission also

received a barrage of letters describing the Adam and Eve skit "vulgar," "filthy," "dirty," and "insulting." Frank McNinch, chairman of the FCC demanded a transcription of the show and stated, "I have no hesitancy in saying that the licenses of the stations over which it was broadcast have been derelict in their discharge of their duties." This was enough to make every radio station, whether involved with the skit or not, to tremble in their boots. Even in Hollywood, the heads of the movie studios were developing new policies to prevent their actors from tarnishing their images. New regulations were released demanding that movie producers had the right to read all radio scripts performed by their actors and actresses at least 24 hours before a show was to aired.

On the next *Chase and Sanborn Hour* the sponsor publicly apologized, "It has brought to the attention of the sponsors of this show that a skit on it last Sunday night offended the religious sensibilities of some of our listeners. Our hope is to make each and every hour spent with us both entertaining and edifying. We pledge ourselves to that purpose and sincerely regret any unintentional offense."

Edgar Bergen, Charlie McCarthy, and Don Ameche came out of this fervor smelling like a rose. They stayed in radio and were never "punished" by the network or the public, and the incident was forgotten. Not so for Mae West, no doubt because she had a long history of censorship offences and because she had a habit of gleefully harassing the Legion of Decency at every possible occasion. She was so identified with censorship that even her name was tabu. On Christmas day, 1937, NBC announced that any reference to Mae West was banned from the entire network. NBC treated the whole affair as a mistake to forget, and they were largely successful. It would be 15 years before the voice of Mae West was heard again over the radio. When you compare Mae West's skit with what we see on TV and in the movies today, it seems quite tame. We certainly have come a long way, or have we?

◆ ◆ Tuning In ◆ ◆

by Tom Heathwood

(continued from the July IP)

What's the best way to keep your collection? Well, that's been the subject of on going controversy for many years. The answer boils down to what technology is best, and what type of technology you feel you need personally, to enjoy the hobby. Reel to reel tape, 1/2 track or even single track at 7.5 ips on a 1200 foot reel of good grade 1.5 mil. brand name tape would certainly be one of the best formats possible. In my professional work, we use that format commonly in the studio. But again, the casual (or even avid) collector may not have the space, finances, or interest to warrant such equipment and more expensive format. For the average collector, the answer is cassettes. Two good brand name, mid-priced range (\$300-\$450) machines and a supply of brand name mid-price C-60 cassettes may be all you will ever need. We do not recommend the inexpensive double-well high-speed copying decks seen frequently now. Their higher end cousins are better, but copying tapes is best done in "real time." Not double timed and/or double tracked. There are professional machines that will do high speed copying very adequately, but they cost \$1,000 or more for mono cassettes. Reel tapes and stereo cassette copiers are typically much more expensive. Most of the new cassette decks in the mid-price range have DOLBY or some other noise reduction (NR) system built in. This allows you to copy without adding an extra generation of tape hiss.

Keep in mind that regardless of what you use for coping, there is always, no matter how imperceptible, a loss of audio quality each and every time you copy and re-copy (dub) a tape. This is known as generation loss. With each generation, a bit more of the original is chopped away. Even with the use of consumer processing equipment, like a graphic equalizer, losses still occur. Even if you are actually "improving" a program, there are other losses that take place simultaneously. You can't get something for nothing! Using cheap decks, hookup cables or

processing equipment may add problems to the dubbing: hum, off-speed recording (it's nice to have at least one deck with a speed control), high frequency harshness, excessive bass, etc. The graphic equalizer or small mixer with EQ adjustments for each channel will make the job easier, especially when working with a poor tape source. Again, these must be **QUALITY COMPONENTS**.

Sound processing should be used sparingly, and with great care. The object of processing is to enhance, not altogether alter the sound which may not be the best. There is also a limit to which even the most sophisticated studio processing equipment can "help" a poor tape.

The newest audio formats, DAT cassettes, MD recordable mini discs, and recordable CD's may be the audio of the future for OTR. These are all digital sound formats. Regular cassettes and reel to reels are analog. They are not interchangeable, but can be coded/encoded from analog to digital to produce a much cleaner sound. Just as LP's have given way to CD's, we can expect that regular cassettes and reels will give way to digital mediums. For the present though, for the average collector, using medium priced C-60's on reasonably good equipment is quite satisfactory.

Summarizing:

1. Make a decision in advance of amassing programs randomly, what shows you are going to collect. Buy a nucleus of high quality programs from reputable dealers, so you'll have something to trade with. Of course, you can purchase all the shows you want from established dealers. This produces a consistently superior collection. But, trading is part of the fun.
2. Right from the outset, keep your shows catalogued and indexed as comprehensively as possible. Use your computer to develop a database cataloging program, or purchase software already designed for the purpose. DON'T let your data entry get ahead of you, no matter how you catalog.
3. Don't try to collect "everything." This is an almost impossible task to start with, and the fun

of listing to the great old shows can be lost in the frenzy of accumulating tapes. There are giant collections which have become so cumbersome, that they're no longer manageable, and have become work instead of fun for their owners. Use a logical numbering system that allows for expansion. For example, instead of starting with the number "1", start with tape number "001" or "0001." This will work better with the computer too.

4. Buy the best equipment you can afford. Two mid-price range, name brand cassette decks and some high quality connecting cables is a good start. A storage rack or cabinet to keep your cassettes in is a necessity.

5. Experiment to learn how your set-up makes the best sounding dubs. Avoid the most common error of amateur recordists, under recording. You must maintain a good ratio between the inherent tape noise (even with NR) and program sound. This is called signal to noise ratio. The signal should be loud enough so that it is not competing with the noise of the tape.

Take your time! Find a dependable quality OTR dealer that knows what you want and has it, (or can get it for you) in VG-Ex sound. The cheapest is NOT always the best! Take time in selecting a club or clubs to belong to. Is their tape library list of interest. Ask to see a copy before signing up. Take time too, when recording (dubbing) a tape from another source. And ALWAYS check the tapes after you have made the dub, especially if you are sending it to someone else. Assume they have no special equipment to enhance a tape you are sending.

Keeping up to date with the latest new technological gadgetry is not the most important issue in enjoying a hobby involving sound from 40 or 50 years ago! Don't try to "process" programming to make it sound like current audio standards. You can't. It wasn't recorded in the same era. Improve - YES, alter - NO!

Finally, enjoy your tapes. The shows, after all, are what we care most about. Their history, their stars, the voices and the sounds of a by gone era, this is what it's all about! So enjoy your collection as it grows. Keep it on decent tape and adequately catalogued. Use good

equipment kept clean and demagnetized. Before you know it, you'll have a remarkable collection to enjoy and share.

Write if you get work...or just to say hello!

Tom Heathwood
Heritage Radio Classics
Heritage Radio Theatre - Yesterdays USA
Satellite Radio
PO Box 16
Boston, MA 02167

Baby Snooks is here again!



Even wooden Indians break into guffaws at Fanny Brice in her new show, sponsored by Jell-O and Jell-O Puddings . .

**NOW AT A NEW TIME
THE
BABY SNOOKS SHOW**

FRIDAY, 8:00 P.M.
Station WIBX

[1946]

---- Letters ----

Is anyone besides me having trouble completing runs of shows? Two shows I'm having a problem with are Jack Armstrong and Capt. Midnight

In the Jack Armstrong run I'm missing the last episode, dated (I think) March 21, 1941. This is "The Adventure of the Missing Professor Loring" run. I also need episodes from February 6, 1941 to March 4, 1941. With Capt. Midnight, I also

need the last episode, dated 3/29 or 3/31 or 4/3/1940. The story line goes like this -- Chuck Ramsey is held captive by Ivan Shark. He sends a coded radio message to Capt. Midnight. The Capt. is headed to the place where Chuck is held captive. I guess Ivan Shark gets captured by Capt. Midnight or whatever -- I don't know what the last episode will tell!

What are the dealers doing -- holding back last episodes of these shows? Both Jack Armstrong and Capt. Midnight are in our club library. I was angry when I taped the last reel (on to cassettes yet) and found the episodes missing. If anyone has these missing episodes, I would appreciate hearing from you.

Thanks,
Dom Parisi
38 Ardmore Pl
Buffalo, NY 14213

Additions to the Cassette Tape library

- 1777 SHERLOCK HOLMES - THE GIRL WITH THE GAZELLE 3/25/46
- SHERLOCK HOLMES - THE CASE OF THE LIMPING GHOST 9/03/45
- 1778 PAT NOVAK - LETTER FROM ST. JOHN 5/21/49
- PAT NOVAK - JOE DINEEN 6/18/49
- 1779 CAPE COD MYSTERY PLAYBACK 1
- CAPE COD MYSTERY PLAYBACK 2
- 1780 CAPE COD MYSTERY - CALLER ON THE LINE, PART 1
- CAPE COD MYSTERY - CALLER ON THE LINE, PART 2
- 1781 SCREEN DIRECTORS - NIGHT HAS 1000 EYES 2/28/49
- SCREEN DIRECTORS - YOU WERE MEANT FOR ME
- 1782 BBC, PAY ANY PRICE - EPISODE 1 7/03/83
- BBC, PAY ANY PRICE - EPISODE 2 7/10/83
- 1783 BBC, PAY ANY PRICE - EPISODE 3 7/17/83
- BBC, PAY ANY PRICE - EPISODE 4 7/24/83
- 1784 BBC, PAY ANY PRICE - EPISODE 5 7/31/83
- BBC, PAY ANY PRICE - EPISODE 6 8/07/83
- 1785 BBC PAY ANY PRICE - EPISODE 7 8/14/83
- BBC PAY ANY PRICE - EPISODE 8 8/21/83
- 1786 BBC PAY ANY PRICE - EPISODE 9 8/28/83
- BBC, PAY ANY PRICE - EPISODE 10 09/04/83
- 1787 NERO WOLF - DISGUISE FOR MURDER 1/16/83
- 1788 NERO WOLF - CHRISTMAS PARTY 2/13/82
- 1789 NERO WOLF - CORDIALLY INVITED TO MEET DEATH 2/20/82
- 1790 NERO WOLF - MAN ALIVE 2/27/82
- 1791 NERO WOLF - INSTEAD OF EVIDENCE 3/05/82
- 1792 NERO WOLF - MURDER IS NO JOKE 4/10/82
- 1793 RICHARD DIAMOND - FRED SEARS KILLED 6/19/49
- RICHARD DIAMOND - TOM WAXMAN & THE BOMB 6/26/49
- 1794 RICHARD DIAMOND - HAT WITHOUT A BODY 7/2/49
- RICHARD DIAMOND - CHARLES WALSH - 7/7/49
- 1795 RICHARD DIAMOND - MAN WHO HATED WOMEN - 7/16/49
- RICHARD DIAMOND - JUNE HIRES - 8/20/49
- 1796 RICHARD DIAMOND - BILL GARRET - 8/27/49
- RICHARD DIAMOND - HARRY BAKER - 9/3/49
- 1797 RICHARD DIAMOND - PROFESSOR LEONARDO - 9/10/49
- RICHARD DIAMOND - JEROME J. JEROME - 9/17/49
- 1798 RICHARD DIAMOND - THE \$20,000 BUNDLE - 9/24/49
- RICHARD DIAMOND - MR.. GIBSON & BLACKMAIL - 10/8/49
- 1799 RICHARD DIAMOND - JEFF THE NEWSBOY - 10/15/49
- RICHARD DIAMOND - RENEE BENNET 10/22/49
- 1800 RICHARD DIAMOND - BILL KIRBY & THE PACKAGE - 10/29/49
- RICHARD DIAMOND - SINGING CRITIC - 11/5/49
- 1801 FRED ALLEN - DEPARTMENT STORE - 12/25/32
- FRED ALLEN - COURT - 1/8/33
- 1802 FRED ALLEN - TOWN HALL TONIGHT
- FRED ALLEN - GEORGE JESSEL - 4/8/39
- 1803 FRED ALLEN - CHARLES LAUGHTON - 10/4/42
- FRED ALLEN - JACK BENNY - 6/19/40

Tonight at 8:10
(Eastern Time)
**Boston
Symphony
Orchestra**
**WJZ
KDKA**
courtesy of Mr.
W.S. Quimby of the
W.S. Quimby Company
of Boston, New York
Chicago, whose slogan is
*"You might as well
have the best"*
La Touraine
Coffee -- Tea

[1927]

It Pays to Be Ignorant

Reprinted from TUNE IN Magazine, October 1943

The WOR quiz show, It Pays to Be Ignorant, has more than lived up to its proud boast that "our experts know less than you do and can prove it," For more than a year now, quiz master Tom Howard has been asking such dead give away questions as "Hamlet's soliloquy is from what play by Shakespeare?" And, for more than a year, the batting average of the "Ignorant" experts (George Shelton, Harry McNaughton and Lulu McConnell) has been a perfect zero. Their store of hilarious misinformation is complete.

There's one subject that all four really know, from the ground up. That's show business. Howard and Shelton have been a comedy team for twenty years, on stage, screen and radio -- ever since they started out together in *The Greenwich Village Follies*. They were with Ziegfeld. They were vaudeville headliners. They have made movie "shorts" and longer features. Throughout most of that time, lanky Tom Howard was drawling out simple little questions which deadpan stooge George Shelton couldn't answer, even then.

Harry McNaughton has been in thirty-five Broadway shows, a number of movies, and is now in his tenth year on the air. Lulu McConnell is a veteran vaudeville, "Follies" and film performer. Her gravel voice was once the temporary result of a bad cold she got in her days of tank town tours. She had it when she auditioned for an important role, won the assignment -- and was warned never to lose those precious cracked notes.

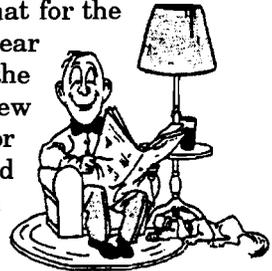
There is audience participation in the quiz, for those hardy souls who can stand it. Rewards aren't terrific -- perhaps \$2.98 or \$7.63, whatever cash Tom happens to have handy -- but the fun is great. And, on rare occasions, the performers have the pleasure of really stumping their guests.

Remember, "It pays to be ignorant

To be dumb, to be dense, to be ignorant.
It pays to be ignorant
Just like Me!"

From the Editor's Chair

I've had a few comments from members pertaining to the new format for the IP -- all positive. Let me hear from the rest of the membership on the new format, good, bad, or indifferent. Small world department -- I attended a party in Amherst NY last month and overheard a gentlemen talking about Old Time Radio. I introduced myself and met member Jerry Doidge. Jerry is a landscaper in Valparaiso, IN. He said he's a former Chicago Bears football fan and came to Western New York to see his new team, the Buffalo Bills work out at their mini camp. His favorite OTR program is Amos "n" Andy and enjoys trading shows.



Don't forget our yearly magazine *Memories* is due in October, if you wish to advertize in it the rates are as follows:

\$60.00 for a full page

\$40.00 for a half page

All ads must be camera ready. Old Time Club Members can take 50% off the above rates.

Frank

Sinatra

SPECIAL
GUEST
TONIGHT

WITH

MAJOR BOWES

AMATEURS

9:00 P.M. • WKBW

PLYMOUTH • DODGE
 DESOTO • CHRYSLER

1949

LISTEN TONIGHT

to

New Drama Series
Plus 2 Hours of Comedy

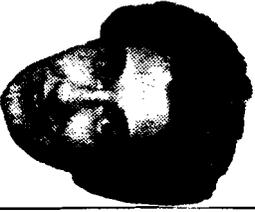
W B E N



TONY PASTOR
Singing handleader
in Perry Conno's
Supper Club guest
—at 7 P. M.



BILL BENDIX
stars in "Life of
Riley" at 10 P. M.
and in new film
starting here next
week.



M.M.M.M. Mary Lee Taylor
makes mouths
water with tempt-
ing recipes. Drama
adds zest to her
home show Satur-
day, 10:30 A. M.

6:15 Ralph Hubbell Preview a
Busy Weekend in Varied Sports

7:45 Premiere! UB Radio Play-
house Starts Goodwill Dramas With
"Billy Riggs Plays Ball"

8:30 DURANTE! Alan Young!

9:00 Star Trio! Eddie Cantor,
Billy Burke, Dinah Shore!

9:30 SKELTON in FRISCO!

10:00 LIFE OF RILEY—FUN!

10:30 PAUL WHITEMAN Talks
Music and Sports With Bill Stern

11:30 CLUB CANANDAIGUA!
John Corbett Mixes Musical Notes
With Parade of Hits

TOPS EARLY SATURDAY:

10:00 Agatha Gush Corners
"Archie Andrews" for Date—Crisis!

2:00 STARS! Garry Moore,
Dick Haymes, Burl Ives and Others
at Girl Scouts' Birthday Party.

WBEN-FM (106.5 Megacycles, Channel 293), 1:15 P. M.—
Luncheon Club Music; 1:30—FM Network School of the
Air; 2 to 10—WBEN Programs. (Week-ends, 3 to 10 Only.)

Old Time Radio Club
Box 426
Lancaster, NY 14036

First Class Mail

