

The Old Time Radio Club

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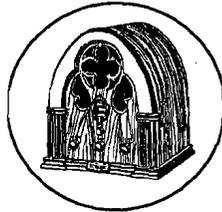


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Club Mailing Address

Old Time Radio Club
56 Christen Ct.
Lancaster, NY 14086



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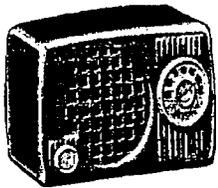
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SAME TIME, SAME STATION

by JIM COX

STOP THE MUSIC!

Like the trailblazer series *Pot O' Gold* that debuted on radio in September 1939 *Stop the Music!* united the same marvels of the electronic communications age that both embraced — radio and the telephone. Its supposition involved randomly calling Americans from the stage of a live audience studio in New York City and asking them for the name of the melody currently being played on the show. With the desired response the call's legatee earned a cash or merchandise prize while qualifying for a much tougher subsequent "Mystery Melody." The contents of its jackpot — previously unrivaled in radio's history — could stagger the imagination of many customers, persuading legions to break with habitual listening patterns and tune into *Music* each week. The fact that the show claimed that its stars were "you, the people of America" bode well for it, too.

Stop the Music! is well remembered by radio aficionados for sundry reasons. A couple of them go beyond further debate, particularly if limited to many of the series' most ardent fans. Radio historiographers Tom DeLong and John Dunning, each with more than a single radio volume to his credit, candidly point their readers toward these dual concepts.

DeLong submits that — certainly in the postwar era — *Music* "created more national excitement than any other game or contest in the country."

Dunning advocates that *Music* is primarily remembered as "the show that ended Fred Allen's radio career." [To the uninitiated, comic Fred Allen was an unchallenged entity in the 1930s and 1940s. His Sunday night series dominated the airwaves during its time period. He was finally knocked off the air by the aura encircling this game show.]

It should not have come as a total shock that the Hooperatings — the measuring system most heavily favored in that era — touted *Music* as an overnight success. The network carrying it, ABC, confidently anticipated a 4 or 5 Hooperating, twice the aggregate it previously pulled with symphony orchestras in that time period. To its utter amazement, however, the instant numbers reflected a fivefold increase in excess of 12. By

its third week on the air the show was identified by fan magazine *Radio Life* as "the most talked-about participation show since Ralph Edwards thought up Miss Hush for *Truth or Consequences*." Within eight weeks *Music* completely swamped all of its competition on rival networks, in a short while surpassing a Hooperating of 20. The show vaulted into the top 10 and remained there, climbing the ladder to second place on at least one occasion in the weekly ratings. A leading journal of the entertainment industry argued that *Music's* rise might be "the most spectacular climb in rating history."

In the summer of 1948 the demand for studio tickets became so great that the show was moved to the Capitol Theatre on Broadway. Thousands had an opportunity to compete for prizes over a multiple-week run that included a \$5,000 jackpot. In between *Music's* exhibitions the new MGM film *On an Island with You* starring pool princess Esther Williams was screened. This gave patrons an opportunity to recover from the intense exhilaration they encountered during *Music's* exhibitions.

Music's overnight success appeared to hinge on at least three factors: (a) a penetrating anxiety (or suspense) that resulted from high levels of listener anticipation, (b) a natural penchant among many people to favor an underling, and (c) a pervasive optimism that perhaps (just perhaps) the next telephone call dialed from the radio broadcast studio might be to the listener's own domicile.

ABC signed the show for an unprecedented full hour. Then it sold commercial time to a diverse cluster of advertisers. It also scheduled the series in one of the most unrelenting timeslots of the broadcast week — Sunday evenings between eight and nine o'clock. [*Variety* touted it under an all-caps banner headline that pointed to its fiercest competition: WHO'S AFRAID OF FRED ALLEN?] while the phenomenon lasted it would meet and even transcend nearly everything else on the air.

Harry Salter, the show's creator, selected 23 ABC staff musicians for the orchestra while slating auditions for vocalists, one male and one female. An obscure Dick Brown adroitly won the male trial. But the search for a feminine voice capable of handling the semiclassicals, pops, blues and swings proved more formidable. Patti Page was one who tested. In the end Kay Armen was selected, a versatile songstress who had already appeared on varied ABC programs for nearly five years.

Producer Lou Cowan would make the final choice of a master of ceremonies although director Mark Goodson

put a bug in his ear — the name of Bert Parks. Parks had been garnering accolades for two years from his extremely successful Friday night ABC quiz series *Break the Bank*. By 1948 the effervescent showman stood evenly and perhaps ahead of radio's leading half-dozen game show hosts. His unrelenting vigor led him to contribute an upbeat performance every time out on the numerous broadcasts over which he presided. Audiences viewed him as irrepressible and inexhaustible.

"There was something in his voice we liked," said Cowan as he announced his selection of Parks as emcee. "We thought of him as a version of Li'l Abner because he was young, virile and good-looking. Bert had a warm personality, combined with infinite enthusiasm and solid singing ability."

The announcer for *Music's* initial series, which ran from March 21, 1948 to August 10, 1952, was veteran audio interlocutor Don Hancock.

In practice *Stop the Music!*'s procedures were quite simple. Drawing from a huge bank of telephone directories from all over the nation, backstage ABC operators would telephone listeners at random while a musical selection was performed live onstage. Sometimes the orchestra conducted by Salter played alone; often Armen or Brown or both vocalized with the melody. (They would hum the words of a song's title to avoid giving it away.) Typical tunes of the day included "At a Georgia Camp Meeting," "The Hucklebuck," "I'm Looking Over a Four-Leaf Clover," "Isle of Capri," "Golden Earrings," "Ruby," "Someone to Watch Over Me," "Steam Heat," and others of that ilk. Seldom did any get to finish a number, as frustrating to the audience as it was to themselves. When the studio operators connected with a listener at home a loud telephone-sounding bell would ring as emcee Parks shouted: "Stop the music!" The melody ground to a halt as a frenetic suspense charged the air. From a telephone operator Parks requested the name and location of the person on the line, then asked the listener to identify the tune just played or sung.

A correct response earned him or her a \$50 U.S. savings bond. If the wrong title or no title was given someone in the studio audience had a shot at the \$50 bond. A correct reply on the initial tune qualified a telephone winner for a far greater opportunity. A \$1,000 U.S. savings bond and a two-week all-expense-paid trip to Paris was offered on one show for merely naming the "Mystery Melody," an ongoing number repeated for each qualifying call until a listener could identify it. If no one got it the jackpot was enlarged the following week with more

cash or merchandise. Its prize value normally topped \$20,000 at any given time. At least once during the show's first year the jackpot exceeded \$30,000.

The man who had started all of this, Salter, found himself selecting and rehearsing at least 15 songs per week with the orchestra. "None of us expected the immediate overwhelming response the program got," he admitted in 1950. "In the beginning I chose the 'Mystery Melody' by simply rifling through my files. It wasn't long before I had to hire three musicologists to assist me."

While the qualifying tunes were usually current hits or familiar standards to just about everyone the "Mystery Melody" was predictably more difficult. Although listeners might have heard these ditties many times in the past most couldn't venture a guess as to their identities. The oft-heard initial number, "The Vision of Salome," had accompanied many belly dancers. But for weeks none could name it. Producer Cowan — believing the show must provide a jackpot winner and soon to remain a big draw — leaked the title to newspaperman Walter Winchell. Winchell, whose own popular radio series immediately followed *Stop the Music!* on ABC Sunday nights, included the song's title in his widely syndicated column. From that time forward on average Cowan created winners by following the same pattern monthly.

It was also common knowledge — within the business, at least — that *Music* operators routinely spent their Sunday afternoons (the day of the broadcast) dialing potential contestants across the nation. While publicists emphatically denied such calls were commonly made one of their number — Richard Osk — claimed in 1985 that this was routine. Those contacted were told to be near their telephones between eight and nine o'clock Eastern Time and expect a possible call from Bert Parks.

Cowan and his cohorts defended their stance. It saved a whole lot of wasted time while on the air that could be spent dialing numbers that weren't in working order or where no one was at home, they said.

There was another charge leveled against *Music* that raised questions about tradeoffs and kickbacks in regard to merchandise prizes. The swag was doled out to winners via almost endless assenting narration over each individual commodity. Added together this meant multiple unpaid commercials on every broadcast. Firms such as V.I.P. Services and Prizes, Inc. were established to broker the gifts, providing them to quiz programs while usurping an ample levy on top of every "contributed" prize. All things considered it was often difficult to tell whether radio was selling or buying time.

A year following its debut *Stop the Music!* surfaced in video form with millions seeing the prizes they hoped to win while waiting for the phone to ring. Only television set owners were called, thus potential contestants were still hearing from the program in advance. With but about eight million homes in the nation equipped with TV in 1949 a listener's chances of being called were materially improved over the radio odds.

In the summer of 1954 *Music* — having been off the air two years — attempted a comeback. To accomplish the feat it switched nights and networks (to Tuesdays at eight o'clock on CBS) while replacing the entire cast. Rising young radio host Bill Cullen got the nod as new master of ceremonies. [Cullen was gone before the reprise was canceled six months later, replaced by Happy Felton.] Ray Bloch's orchestra supplanted the earlier one of originator Harry Salter. The new vocalists included Jill Corey and Jack Haskell. This time around the show was unsponsored, undoubtedly contributing measurably to its brief run.

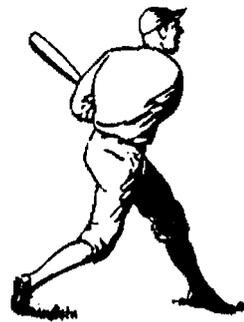
Stop the Music! was a phenomenon in many ways. It came on like gangbusters, mystified its critics, overwhelmed its competition and instantly attracted millions of the radio faithful. Despite its ability to accomplish the unexpected virtually overnight it became an "also ran" series just as speedily, turned off by many of those who had accepted it so enthusiastically only a short while earlier.

Radio had never seen anything like it when it arrived. When the dust settled few seemed to miss it. By then the proliferation of bigmoneied giveaways proffered far more choices than the typical listener (and viewer) had time to absorb. *Music* affixed its mark on a compulsive, even obsessive distraction that wouldn't soon be extinguished. The accelerated growth of the genre benefited from its contributions, exposing it as far more than a flash in the pan.

Thank You

to Bert Rollinson
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Recordings.



IT'S OVER THE FENCE

* * *

(SPORTS PROGRAMS DURING THE GOLDEN ERA)

by Owens L. Pomeroy

(Co-Founder, Golden Radio Buffs of Maryland, Inc.)

PART ONE

BASEBALL: KDKA did the first broadcast of a major league ball game from Forbes Field on August 4, 1921. Soon radio devoted more time to baseball than any other sport.

In 1921, the Giants/Yankees world series was broadcast. The opening game on October 5, was done by Grantland Rice from New York City and relayed to KDKA. In Manhattan, the series was described by a reporter at the ball park over the telephone to Tommy Cowan, an announcer, who repeated what he heard on his headset over the mike. WMJ (Newark) began broadcasting on October 5, with bulletins of the game.

In the 1925 World Series between the Washington Senators and the Pittsburgh Pirates, WRLS, Louisville, Kentucky, arranged for two local teams to act out the series on the field re-enacting the plays that were being performed. Thus, when a line-drive was hit in Griffith Stadium in Washington, D.C., at Parkway Field in Louisville, a player dutifully swung his bat, hitting an imitation line-drive and sprinted off towards first base.

At one time, announcers at home stations attempted to recreate a ball game by reading the telegraphed accounts of the game. Some even added crowd noises and sound effects to give the impression they were broadcasting from the game. They even went so far as to have a young kid in the studio (off mike) "hawking" peanuts, popcorn, hot dogs and sodas at different intervals of the game to add to the authenticity. (Later in the 1930s, this novelty—which was so well received by the fans—became a reality when the Liberty Network was formed, not only to re-create baseball, but football, boxing, tennis, ice hockey, horse racing and even the Olympics from Berlin, Germany.

Gradually baseball announcers became famous. In the days when the announcers sat in the stands with the rest of the fans, some sportcasters even became famous.

Graham McNamee, one of the better known sportcasters along with **Bill Manning** (the original "Old Redhead"), broadcast from the 1929 World Series. **Red Barber** started in Cincinnati as an announcer in the thirties and then went with the White Sox. **Mel Allen** became the "voice of the Yankees," (he always said, "how about that!?"). **Russ Hodges** worked for the Giants.

Baseball was very slow-moving in those early years; there was a lot of "empty air" time between pitches, and usually this was filled detailing statistics, giving information, and describing the players and the crowd.

There were other announcers, many who were professionals: **Mel Ott** and **Leo Durocher** who broadcast for the Giants. **Curt Gowdy**, **Frankie Frisch**, **Arch McDonald** ("The Old Pine Tree") a well-liked phrase maker (he named **Joe Dimaggio** the "Yankee Clipper"). The most unforgettable though, was **Dizzy Dean** (who once played for the Cardinals). Dean mangled the English language using words like "slud" for "slide." Ex-baseball players made good sportcasters. You want evidence? **Pee-Wee Reese** and **Joe Garagiola** are excellent examples.

*Next issue we will explore
the early days of football on radio
stay tuned!*



Groucho Marx, star of *You Bet Your Life* got started in show business as a boy soprano, back in 1906.

Screen and radio star, Eddie Bracken won the Queens County (N.Y.) Baby Contest when but four years old.

Don Ameche made his first film test for MGM, but it was Twentieth Century that gave him his movie start.

It was on Rudy Vallee's broadcast back in 1931 that big-eyed Eddie Cantor made his network radio debut.

Married early in 1926 George Burns and Gracie Allen didn't portray a married couple on the air until 1942.

Dick Haymes singing emcee of *Club 15* held the swimming championship for two years in meets held at Cannes, France.

Since *We the People's* inception 13 years ago, more than 4,000 people have appeared to tell their stories.

Bob Crosby, while attending school in his hometown of Spokane, was a devotee of Swinburne's poetry as well as an all-around athlete.

Rosemary DeCamp, actress secretary to radio's *Dr. Christian*, had a childhood ambition to become a doctor.

Van Heflin's true moniker is Emmet Evan Heflin.

H. V. Kaltenborn, noted news analyst, worked as a lumberjack in Northern Wisconsin in his early twenties.

Radio and screen actor, Red Skelton, always carries a cigar in his mouth—but doesn't smoke.

Jackie Kelk, squeaky-voiced "Homer" of *The Aldrich Family* found his first real heart interest, actress Nancy Walker, while attending Professional Children's School. She was eight . . . Jackie nine.

Ken Carpenter, for 15 years in radio on the West Coast, won his spot on the Crosby show following a brilliant sports-cast of the Santa Anita Handicap in 1935.

John Beal, who recently appeared on *We, the People*, to describe his Actor's Hobby Shop, reported that Red Skelton once came in and bought a bottle of olive oil made by Frank Capra. Asked if he wanted the bottle gift wrapped, the comic replied, "No thanks, I'll drink it here." And he did.

Barry Kroeger, who plays "Sam Williams" in *Young Dr. Malone*, went into show business because he was too shy. At a luncheon, he revealed that he started out to be a concert pianist but he was so terrified of performing that his teacher suggested a series of dramatic lessons to improve his stage presence. One day someone suggested him as a fill-in for a radio role. He quickly sold his piano for a mike.

Radio and Television Best, January 1950

John J. Anthony Says:

"Suppose you were sitting in my place, how would you react to a woman who just admitted she killed her husband?"

For every radio performer, the moment of silence that precedes the flashing of the "on the air" indicator is an awesome period of time. To me especially, it is frightening, and even though I am in my twenty-first year of radio, I still have butterflies in my stomach until I hear the announcer say, "And now the *John J. Anthony Hour* is on the air." Since my radio sessions are entirely ad lib, without any rehearsals, the added hazard of speaking extemporaneously keeps me rather tense.

Once we are on the air, the broadcast should not be interrupted. Absolutely nothing should be allowed to disturb the tranquility of the studio. Imagine then, if you can how startled I was when my secretary opened the door of the studio during a broadcast some ten years ago and escorted a woman to my table, indicating that the latter was to be my next client.

This was completely contrary to all the rules and I knew that only an extreme emergency could have caused her to take this step. I continued to talk to the client seated at the microphone doing my best to concentrate on his problems. Had I known what was about to happen, I probably would have been tongue-tied.

As my secretary, a rather imposing young woman, seated the strange woman she had brought into the studio, she had an almost unholy gleam in her eye.

I said, "Your problem please."

"Mr. Anthony," said my new and unexpected client, "I murdered my husband."

Please project this statement against the background of fact given above. We have an ad lib program. My clients had been selected and seated in advance of the program, and I had expected to go through with the broadcast as scheduled. My secretary's entrance into the studio with a strange woman whom she seated at the microphone

almost immediately caught me absolutely by surprise and almost threw me off my guard. And don't forget the ominous gleam in the young lady's eye, was a billboard that said to me, "All right! Let's see how you handle this one!"

Your columnist, with what might be considered a lack of modesty, must impress upon you now that split-second thinking is of the utmost importance in my radio work. The number of thoughts that can flash through a person's mind in less than a second is astonishing. When my client said that she had murdered her husband, questions began to tumble over one another in hectic confusion in my mind. Did she murder her husband before she came into the studio? Did she come here to make a confession? Are policemen waiting for her? Has the body been discovered? These and many others occurred to me before I said, in a surprisingly steady voice, "Go on with your story."

Luckily, as it turned out, none of these questions was important at the moment. True, she had murdered her husband, but the murder had been committed many years ago and she had subsequently been acquitted by a court of law. After the woman had relayed these few simple facts to me, my next obvious question was, "Well, what is your problem?"

She went on to tell me that she had come from Nebraska to consult with me. She had arrived only ten or fifteen minutes before and that accounted for my secretary's bringing her in during the broadcast.

After she had been acquitted of her crime, which was committed in self-defense, she had gone to Nebraska and there she had fallen in love with a man by whom she had been employed. He had proposed marriage a day or two before she came to see me. She wanted to ask me if she should tell him that she had killed her first husband.

I felt extremely relieved when she completed her story. There were no policemen waiting for her, there were no dead bodies awaiting discovery, and I wasn't receiving a commission of a recently committed crime. Actually, it was a simple story. Yet few, if any, of the many stories I have heard in my long career had a more dramatic beginning.

I advised my client to tell the man who was interested in her the whole story—that her husband had been a brutal drunkard and that she had killed him to save her own life when he had attacked her with a carving knife. If this man really loved her, the recital of her unhappiness and suffering would only bring them closer together.

As it developed, I was right. She told her prospective husband her story and they were married shortly afterward.

About a year later I received a letter telling me that they were very happy and were the proud parents of a nine-pound boy—who had been named John Anthony.

January 1950

24th Friends of Old Time Radio Convention

October 21-24, 1999

Review by Richard A. Olday

Before I begin my article, I want to express my thanks to the Old Time Radio dealers who once again generously donated to our club's cassette library. In alphabetical order: **Great American Radio**, Box 504, Genesee, Michigan 48437-0504 — **Radio Memories**, 4618 JFK Blvd., Suite 169, North Little Rock, AR 72116-7356 — **Vintage Radio**, P.O. Box 50065, Staten Island, NY 10305. Please patronize these dealers and let them know you were sent by the *Old Time Radio Club*. Each of the above dealers have extensive catalogs, material in good sound and are reasonably priced, and above all, are very responsible people.

On Thursday, October 21, Arlene and I boarded an Amtrak train to NYC at 5 AM. After a very scenic trip across New York and down the Hudson, we arrived at the hotel at 1:15 PM. After checking in, I visited the dealer's rooms. After making a few purchases, I went to the presentation of Batman on radio. A semi-recreation of a pilot show for Batman that only a script has survived was done by the panel. Another pilot show was played in part on tape. Neither pilot sold (or should have) as they were not faithful to the comic book character. If the shows had patterned themselves after Batman's guest shots on the Superman radio show, they probably would have been very successful.

Thursday evening consisted of a visit with relatives and friends of Eddie Cantor with Brian Gari (grandson), Janet Cantor Gari, Joe Franklin and others. Brian mentioned that Eddie had written the second most popular song (after Happy Birthday) and that he was trying to have credit given to Eddie for the song. Oh yes, the

song in question ended with "That's All Folks". concluding the evening was a re-creation of *The Shadow* in an original program written last year by Arlene Osborne who won the prize for last year's best script. Richard Herd, John Hart and others starred in the production directed by Arthur Anderson.

Friday morning's festivities started out at 9 AM with a panel on *People Who Play Old Time Radio*. Gary Yoggy, Max Schmid and Chuck Schaden discussed their programs and various problems such as cigarette commercials and *Amos & Andy*. Next up at 10:30, Arthur Anderson and Dick Beals presented a sing-a-long of OTR commercials accompanied by Ed Clute. At 11:45, a *New-Time Radio* panel discussed new dramatized productions presently available from companies such as Lodestone Media. Atlanta Radio Theater Company, Seeing Ear Theater and Midwest Radio Theater Workshop. The consensus is that there is an abundance of new material but that it has evolved into something different than the Old Time Radio shows we remember.

Friday afternoon we attended a Fred Allen panel. A *Visit Down Allen's Alley* with Dave Zwengler. A very hilarious "gaff" was made by Bob Burchett involving the word (or part of) woodpecker. After another visit to the dealer's room (\$\$\$), we attended a re-creation of The Lone Ranger's first appearance on radio (*Covered Wagon Days*) that is considerably different than the one we grew up with. John Hart starred as *The Lone Ranger*.

After cocktails and dinner on Friday evening, a *Box 13* show was re-created. The show originally starred Alan Ladd. Following *Box 13*, a whimsical show, *My Client Curly* was presented. The story of a dancing caterpillar starred Dick Beals and Will Huthchins. Arthur Anderson directed.

Saturday morning started out with Gary Yoggy's top 10 radio shows of the century. There are so many shows that could have fit into this list that I suggested to Gary that a top ten list in each category might be more appropriate such as top 10 news, top 10 comedy shows, top 10 dramas, etc. OTR's animal shows such as *Lassie*, *Rin Tin Tin*, *Champion* and *The Hartz Mountain Canaries* were discussed by Jack French. At 11:30, The Gotham Radio Players presented *The Witch's Tale Show* "The Tenant" produced and directed by Steve Lewis and Max Schmid. Their production of this show was one of the highlights of the convention and could easily have passed as an original production of this show. Old Nancy, the hostess, was even dressed accordingly as a witch.

Saturday afternoon began with Beverly Washburn reminiscing about Jack Benny and other Hollywood personalities that she worked with as a child actress. The following panel discussion was on *CBS Radio Mystery Theater* consisting of many of the actors and actresses that worked on the show. As part of this presentation, Himan Brown's present and future projects was discussed. The singers were next up at 3:15 with Larry Stevens (*Jack Benny Show*), Robert White, Paul Evens (7 Little Girls Sitting In The Back Seat), and Les Paul reminisced about their early days in show business. Paul mentioned that his song was banned in Boston and if they used those standards today, there wouldn't be any new music played in Boston. Les Paul discussed the origins of the multitrack recordings he invented and how he met Mary Ford. Ending the afternoon's festivities was a recreation of the soap opera *A Brighter Day*.

The evening's fare consisted of another hilarious episode of *Ethel and Albert* starring Peg Lynch and Jess Cain. This was followed by *The Jack Benny Show* starring Joan Benny (Jack's daughter) as Mary Livingston, Larry Stevens, George Ansbro and Beverly Washburn.

Concluding this year's convention on Sunday morning was an informal panel consisting of Richard Herd, Toni Gillman, John Hart and Dick Beals. Unfortunately, we had to leave halfway through the scheduled time to make our travel accommodations. As usual, "Kudos" to Jay for another fine convention. The hotel was another matter, our room had an electrical problem and a plumbing problem. While both were corrected promptly, with the high rates they are now charging for a "renovated" facility, these should have not have occurred. Also there was an insect problem I'm not even going to discuss here. These problems, however, were not due to any fault of Jay's but rest solely with the new management of the Holiday Inn.



Romance Behind the Desk

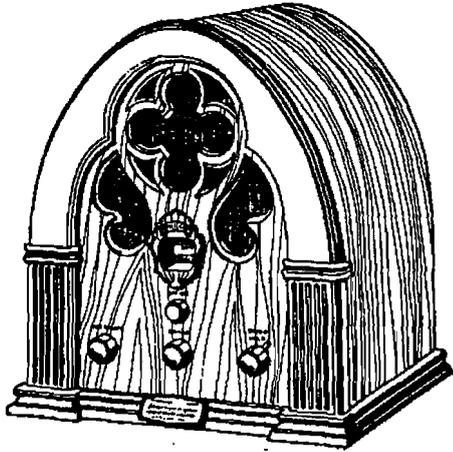
She could shrivel anyone with that raised eyebrow and her own special brand of the caustic wise-crack. But she got sick and tired of hovering over lovely movie heroines and answering the telephone in hair curlers. "The little darling is sitting there in a black nightgown. But what am I wearing? Flannel pajamas that don't fit!" Eve wanted to be a heroine too and have a man of her own. Maybe she hadn't dreamed of being an English teacher with an overwhelming passion for a man who teaches biology in the same school. But that's who *Our Miss Brooks* is every Sunday night at 6:30, and our Miss Arden ought to get a medal for helping to remove the erroneous connotation attached to the word "school-teacher." She brings a warm and loveable personality to the role, and though she's switched from curlers to eyeglasses, Eve is attractive enough to look lovely in anything. She started out in life as Eunice Quedens, and her stage debut at the age of 7 is something she'd just as soon forget.

At a Parent-Teachers' meeting of the Mill Valley grammar school, she recited a rather teary-eyed dialect piece entitled "No Kicka My Dog." No one in Mill Valley was able to figure out where little Eunice picked up the Italian dialect. But Eve can do what she wants to do. Once when she didn't have enough money to pay her rent, she composed charming little literary notes to send to the landlord, explaining why she ought to get a rent reduction. They were witty, and he succumbed. Since then, Eve's career has blithely run the stage-screen-radio gamut and most recently a TV performance, where she looked even better than ever. "Really good-looking people don't look so good on television." Eve remarked, "but me—I look like a dream."

Eve lives in a magnificent home with plenty of room for her claustrophobia to stretch—a red-ceilinged bedroom, loads of antiques, a fireplace that she herself designed, and a jungle of greenery because Eve loves to have lots of growing things around. Connie and Liza, her adopted daughters, are the most enchanting "growing things" she knows.

Old Time Radio Club

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LAWRENCE**

**MACDONALD HUME
CAREY GRONNYN**

Lady in the Dark
... a 10-hour program devoted to the
American Red Cross Fund Drive

THEATRE GUILD on the AIR

Hear Gen. George C. Marshall,
President of the Americans
Red Cross, in a stirring
address to the nation.

**8:30 PM
WHAM**

U. S. STEEL HOUR

**MEET
GONLISS ARCHER**

TONIGHT at 9:30
WRUN 1150

10/2/52

**Meet
Gonliiss
Archer**

every **FRIDAY** night
(but you can hear him on Sunday)

9:30 P. M., WRUN (ABC)
brought to you by
NAGARA MONAWAK POWER CORP.

Hotpoint | USTERINE
SALE APPLIANCES 10/8/52

Make a new date with
America's favorite date!

TONIGHT!
The story
of the
night

**ABBOTT &
COSTELLO**

WBEN - 10 P. M.
CAMEL CIGARETTES

TONIGHT! ON TV

THE NELSON FAMILY
SITCOM
ORZIE & HARRIET
THE NELSON FAMILY
ORZIE - HARRIET - MARY - DEWY

HEAR US ON
WRUN
9:00 P. M.

SEE US ON
CHANNEL 13
11:15 P. M.

Tantalizing!
SUSPENSE
9:00 P. M.

Charles Foy - New in "The
Case Of Henry Thorne"