

The Old Time Radio Club

Established 1975

THE ILLUSTRATED PRESS

Number 300

May 2002

CHARLES,
HOMELY,
POET
PHILOSOPHER

CLIFFORD
FLEMMING—
METEOROLOGIST

SONG SAYER
NATALIE ATTIRED
& HER DRUMMER
"EDDIE"

MARY MCGOON—
HOME ECONOMIST

WEBLEY WEBSTER—
BOOK REVIEWER



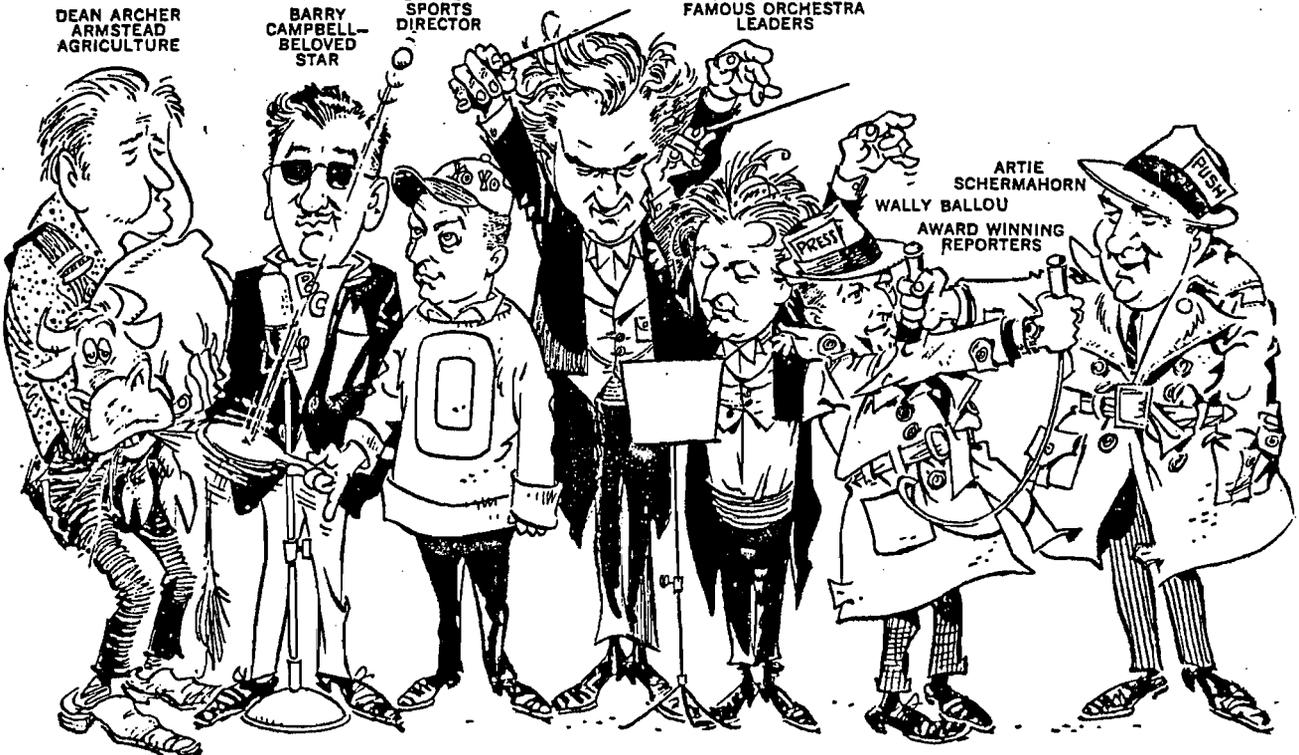
TEX BLAISDELL—
COWBOY

DEAN ARCHER
ARMSTEAD
AGRICULTURE

BARRY
CAMPBELL—
BELOVED
STAR

BIFF
BURNS—
SPORTS
DIRECTOR

Mc BEE BEE
TWINN
FAMOUS ORCHESTRA
LEADERS



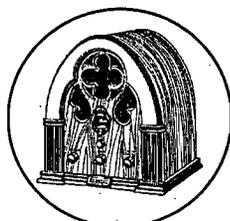
ARTIE
SCHERMAHORN
WALLY BALLOU
AWARD WINNING
REPORTERS

Membership information

New member processing, \$5 plus club membership of \$17.50 per year from January 1 to December 31. Members receive a tape library listing, reference library listing and a monthly newsletter. Memberships are as follows: If you join January-March, \$17.50; April-June, \$14; July-September, \$10; October-December, \$7. 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 7:39 PM during the months of September to June at 393 George Urban Blvd., Cheektowaga, NY 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. The *Old Time Radio Club* is affiliated with The Old Time Radio Network.

Club Mailing Address

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



Back issues of *The Illustrated Press* are
\$1.50 postpaid

**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 2002 by the OTRC.

Send all articles, letters, exchange newsletters,
etc. to: *The Illustrated Press*
c/o Ken Krug, Editor (716) 684-5290
49 Regal Street
Depew, New York 14043

E-Mail address: AnteakEar@aol.com

Web Page Address: www2.pcom.net/robmcd

Club Officers and Librarians

President

Jerry Collins (716) 683-6199
56 Christen Ct.
Lancaster, NY 14086

Vice President & Canadian Branch

Richard Simpson
960 16 Road R.R. 3
Fenwick, Ontario
Canada L0S 1C0

Treasurer, Back Issues, Videos & Records

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

**Membership Renewals, Change of Address,
Cassette Library - #2445 and up**

Peter Bellanca (716) 773-2485
1620 Ferry Road
Grand Island, NY 14072

**Membership Inquires and OTR
Network Related Items**

Richard Olday (716) 684-1604
171 Parwood Trail
Depew, NY 14043

Tape Libraries

Cassettes - #1 up to 2444

Dan Marafino (716) 684-0733
19 Church Street
Lancaster, NY 14086

Reel-to-Reel and Reference Library

Ed Wanat, Sr. (716) 895-9690
393 George Urban Blvd.
Cheektowaga, NY 14225

Tape Library Rates: All reels and video cassettes are \$1.85 per month; audio cassettes and records are \$.85 per month. Rates include postage and handling and are payable in U.S. funds.

Ed WANAT's Clips

(This column is made up of clippings from various publications gathered over the years by Ed Wanat)

IN HIS OWN WORDS

Bob Hope's marriage, money and reputation? His answers aren't always one liners

You have been described as one of the 10 wealthiest people in America. How much are you worth?

TIME magazine asked some guy who worked for me that question. He said, "Half a billion," like I would say "Crosby owns L.A." I wired the editors, "You find it and I'll split it." Really, I own 11,000 acres, that's the most raw acreage owned by any individual in California. Most of it is optioned. Everybody is looking at it—Taiwanese, Japanese, Iranians.

Why did you buy so much land?

In 1937 I went out to join Bing Crosby at Paramount. He had a big house in the valley, so I bought a big house. He bought a limo, and I bought a limo. Then in 1949 Bing and I got lucky in oil. The stock market was down so I bought land. Now I pay nearly a million a year in taxes. I've got to keep working; I'm supporting the government.

Are you still concerned with money?

Yes, I just can't sit back and play golf. I want to keep going. There were seven boys in my family and we were poor. My father was a stonemason who came over from England when I was 4. I started singing first and then at 21 I taught tap lessons in Cleveland. There was a time when I couldn't get a job. I was \$400 in debt just for coffee and doughnuts. No one came when I was billed as "Leslie Hope," song-and-dance man, so I changed it to "Bob" and still no one came. Finally, at 25, I signed a vaudeville contract and played the Palace on Broadway. I haven't quit working since.

Why do you keep at it?

I've never met a comedian who didn't get therapy out of a good audience. I love it. I don't consider it work. When Bing and I were doing the *Road* movies, he and I kept right on even after the lights went down.

Why do you do so many benefits?

It's easy. I don't have to prepare, since I'm always working on a monologue anyway. I go and practice, like,



"He says he is slowing down, but I don't see it," says daughter Linda. "Young rock groups don't have the schedule he has.

"The Pope wasn't elected, they just took a poll." I guess I do more work for the Catholics. But I don't think it matters what religion you are, really.

What about your gag writers?

I have four of them now, but in 1938 I had the 10 greatest ever assembled. *All In the Family* is composed of my ex-staff. My writers know what I want and use. No reminiscing and no mother-in-law jokes. Now we're working on Coca-Cola and the Chinese and the TV rating wars.

How do you decide on topics?

writers send in premises and I pick one. Politics is sure-fire material, because people are thinking about it. I also did a lot of Anita Bryant—"There was an early chill in Florida and a lot of Anita's pansies froze"—but she got mad. Boy, did a lot of people jump on me.

Are there any taboos?

Of course. You can't joke about people being killed. The Peoples Temple you can't touch. "Amin just killed 1,000 people. It's called keeping up with the Joneses" is only for the locker room. You can't do it.

Are your sex jokes always tame?

I'm careful because I play to a lot of families, and mothers will switch you off. I don't want them to start saying, "Hey, he's a dirty old man." Now, in person I can tell a few more things. I do a routine that the audience screams at, but I wouldn't do it for TV.

In the past you have had a reputation as a Hollywood Casanova. What about that?

It's so flattering. I'd like to plead guilty. But you know you're getting old when you get on a plane with fourteen

gorgeous gals—and your wife hands you your thermal underwear.

How did you meet your wife?

I was in Roberta on Broadway. I had a low Pierce-Arrow with the wild fenders, an apartment on Central Park West and I was flyin'. I had a different gal every night. Then I met Dolores. She was a singer at a nearby club and she was something! It was love at first sight, but she was smart. She got me interested and then left for Florida. I spent \$300 in long-distance calls. I went down there and persuaded her to come back. We were married three months after we met.

Has your time away from home been hard on Dolores?

Yes. She's writing a book, *If You See Bob, Say Hello*. Dolores went on the first Christmas trip to Berlin. She felt the warmth and gratitude. We've had an exciting life together. I took over the career and she took over the family. The children all turned out very well and Dolores should take a bow.

Linda, what was it like being Bob Hope's daughter?

As I get older, I really appreciate that he's not your average father. It's true he was always away, but he was also there giving support when you really needed him—when I was married and divorced, for example.

Did you realize he was a famous comedian?

Yes, and we coached him at breakfast with his lines and listened to all his jokes. He would leave doing a softshoe number on the porch. At dinner, he would throw his voice and do a falsetto *Bessie, the Little Orphan Girl*. Even when we were older and knew there was no Bessie behind the curtain, we loved watching him.

Linda, do you think it was hard for your mother to give up her own career?

Probably, but Mother is very busy. She is really responsible for the Eisenhower Medical Center. She's also been active in improving the adoption laws and services in Los Angeles. She is also very straight with Dad. Others who need their jobs won't say anything. She'll say that a particular routine looks ridiculous—"Old men don't go chasing after 23-year-olds."

Did his absences on the road cause a strain in their marriage?

Sure, it was hard for her when he went off surrounded by beautiful women. But she had made a commitment to a situation. There was always the possibility of divorce. They didn't. It was 45 years for better or for worse. Now, as they are older, they are very sweet together. Four months ago, after his heart problem in Ohio, she said, "Okay, this is it. I'm getting on a

plane and dragging him back. I'm going to force him to calm down.

Bob, what's this about your heart?

I was doing a little too much and I had a little rapid heartbeat—it went up to 170. The paramedics ran in like a TV show. They strapped this thing around me day and night to monitor my heart. Now everything is completely normal.

How do you stay healthy?

Well, I wouldn't be alive today if I hadn't stopped smoking 40 years ago. Several years back I had a bladder problem and the doctor said no more liquor. Also, I don't drink coffee, only Kava. In the '30s my stomach was upset. The doctor said, "stewed fruit every morning," and I've been doing it ever since. In fact before Freddie Prinze died he told me he wasn't feeling so well. There I was telling him about stewed fruit—can you believe it? I didn't know about the drugs. Such a waste! A wonderful kid.

Do you have any bad habits?

Last night I ate three pieces of baklava, then had to pop some Alka-Seltzer. I love sweets. I carry a box of homemade cookies with me just in case I want to nibble.

What about having a face-lift?

What for? One thing I've taken care of is my hair. It's worth it. I don't need a toupee. I'll never wear one of those "lamb chops"—that's what Bing called them.

How did golf get to be so important?

I'm not really a workaholic. I'd always rather play golf. I got the bug in 1930 when I was in vaudeville. I was bored sitting around and it was a way to get outside. Dolores is a good golfer—five handicap. She beat me once in Vienna.

Despite your wealth, your tastes seem down to earth.

You're right. I don't own a plane. Chrysler is a sponsor, so I have seven of their cars. I get my Texaco gas free. I can't stand jewelry and never wear a watch. I have a built-in timer—a half-an-hour brain from doing shows all my life. I own 200 suits—Hart Schaffner & Marx, Dior and two Johnny Carsons in that electric blue.

Linda, has your dad always had a penchant for flamboyant clothes?

Flamboyant is being kind. I've taken it as my mission to coordinate colors for him. No, I don't think he is colorblind. We tease him a lot. We say he tells the cook to make the meals taste like hotel food, so he'll feel at home.

Bob, do people often recognize you?

Sure. For example, in St. Louis I went into a diner at 2 a.m. and ordered milk. The gal behind the register looked at me, then thought, then looked again and said, "Which one is you?"

Do you have any regrets?

No, not really. I never thought I'd make it as big as I have. I've been so damn lucky in this business. I was in the right place at the right time. Of course, I steered myself there.



The Great Gildersleeve, center, then left to right: Hal Peary (Gildersleeve), Lurene Tuttle (Marjorie), Lillian Randolph (Birdie), and Walter Tetley (Leroy).

The Great Gildersleeve

by TOM CHERRE

Ah! The age old question of who the better Gildersleeve was. Was Hal Peary more gifted in the role of Throckmorton than Willard Waterman? To quote Mr. Peary "Oh now I wouldn't say that".

Throckmorton P. Gildersleeve began as a character on *Fibber McGee and Molly* in 1938. Hal Peary became the perfect foil of McGee matching him jab for jab in their articulated blows every week. His character became so popular week after week, that Kraft offered him his own show in 1941. The Great Gildersleeve left the warm confines of Wistful Vista for the not too far ham-

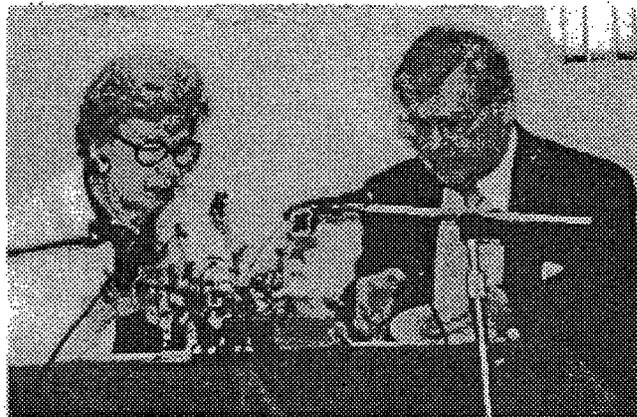
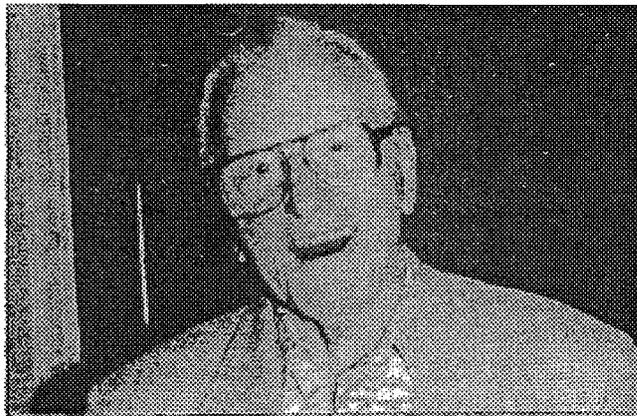
let of Summerfield. This was probably the first successful spin-off in radio history. Of course spin-off wasn't even in the dictionary yet. For eleven years Hal Peary had a great run as the Great Gildersleeve, water commissioner of Summerfield. Taking over the governorship of his niece Marjorie and nephew Leroy, we delved into the many perplexing twists of fate that could occur in a young family. The rest of the ensemble casts included Mr. Peavy, Judge Hooker, "the old goat" and the popular Birdie as housekeeper. Gildy's main problems seem to center around one of his many lady friends, of which he had quite a few. Often seeking advice from Peavy the druggist, he managed to survive and then fall into the same predicaments week after week.

Eventually Peary tired of the role, or because of contract squabbles Peary left the show. Amidst fear and skepticism Willard Waterman walked into the role without missing a beat. It would take a keen ear to tell the difference between the two. Peary's laugh could not be duplicated, and Waterman never tried. He still had the same "Leeeeeeeroy" however. Peary also had a much better singing voice, which was often put to test as a solo or with "The Jolly Boys".

Waterman continued the role until 1955. Peary and Waterman remained best of friends throughout their lives. *Gildersleeve* outlasted *Fibber McGee and Molly* by two years. One season after Gildy began, his Blue-Net network competition, Mrs. Eleanor Roosevelt, was cancelled. Years later when they met at a fund raiser the first lady greeted him with: "Oh yes, I believe you're the man the president listened to while I was on the air."



The Great Gildersleeve. Later cast leads: Willard Waterman (center), Marylee Robb (left) and Walter Tetley (right).



Top Left: Clive Rice. Top Right: Fred Foy. Bottom Left: Rosemary Rice. Bottom Right: Peg Lynch and Bob Hastings rehearse "Ethel and Albert" at the Cincinnati Old Time Radio and Nostalgia Convention.

The Continuing Appeal of Old Time Radio

By PATRICK KEATING

For decades, radio provided people with programs of adventure, comedy, mystery and suspense—until television eclipsed the medium as a form of entertainment. But old time radio (OTR) didn't die. Today, thanks to cassettes, CDs, and The Museum of Broadcast Radio in Chicago, people of all ages can—and do—enjoy this unique medium.

Yet why does radio continue to interest people in the age of satellite television and the internet? Why even today, are there attempts to revive the medium? June Byers, a performer on *The Lone Ranger* in the 1930s, believes radio's attraction—even to people too young to have heard it live—is that it's more personal than television. "It was actually like a conversation," she said. "You felt you were with people all the time." Byers said

television can't compare with radio, because something people can't see is always more fascinating and delectable. There's a certain ecstasy and a certain desire in wanting something that you can't see or you can't be involved in immediately," she said.

Byers, a speech and drama teacher by profession, taught in both Detroit, where *The Lone Ranger* was broadcast, and the suburb of Ferndale. Her students included the late actor George C. Scott. She worked on *The Lone Ranger* during Earle Graser's tenure as the Ranger, and played various women's roles. Graser portrayed the masked man from 1933 until his death in 1941, when former announcer Brace Beemer replaced him. Beemer would go on to play the role until the program went off the air in 1955.

Although born into the era of music videos and video games, Karen Hughes, a 16-year-old high school student from Urbana, Ill., has been fascinated by OTR since childhood. She is an avid Jack Benny fan, and along

with her father, Dan, has performed in re-creations of OTR programs at the annual Cincinnati Old Time Radio and Nostalgia Convention each April.

Hughes, who performed alongside legendary *Lone Ranger* announcer Fred Foy at her first OTR re-creation, cited radio's "theatre of the mind" motif as one of the reasons for the continuing appeal of OTR. Her father, who introduced her to OTR as a young child, said people don't have to worry about what their children might be listening to when it comes to radio.

Actor Tyler McVey, who appeared on *Fibber McGee and Molly*, *The Burns and Allen Show*, *The Jack Benny Show* and others, agreed about radio's theatre of the mind aspect. A Cincinnati convention attendee in 2000 and 2001, he also expressed amazement that so many young people seem to enjoy OTR.

Actor Bob Hastings, a regular guest at the Cincinnati convention, is also surprised by radio's continuing appeal. "I'm amazed at the number of people here (at the Radison Hotel in Cincinnati)," he said. "This little place is full, and the one in Newark (the Friends of Old Time Radio Convention in Newark, N.J.), they get 300-400 people two nights in a row." Hastings, who played Archie Andrews on radio in the 1940s, appeared in the TV show *McHales's Navy* in the 1960s and voiced Commissioner Gordon on *Batman: The Animated Series* in the 1990s, said the beauty of radio is an actor can play any type of character. "That's what we all did in those days," he said. "We all did different kinds of accents.

Peg Lynch, creator and star of *Ethel and Albert*, and another regular guest in Cincinnati, also doesn't know why old time radio remains appealing. "I do know that there's not that many old people here, so it's not a question of going down memory lane," she said. "Most of these people are anywhere from 20 to 50, maybe 60. I don't know what appeals to them.

For old time radio fan Terri Riegler of Kentucky, radio offers a similar appeal to books in that the listener, like the reader, creates some of the scenery for themselves. For fan Barbara Davies of Connecticut, radio makes people think. Davies said she and her husband listen to OTR programs daily.

Fred Foy, who worked on *Sergeant Preston of the Yukon* and *Theatre Five* after *The Lone Ranger* went off the air, said radio's appeal comes from its novelty aspect for people who've never heard the programs. "They're enchanted by it," Foy said. "They sit back; they turn this on, and let their imagination paint the picture. It's a whole different ball game, compared to television."

Foy added that it was a wonderful era; and that groups like the Radio Listeners Lyceum in Forest Park, Ohio; Friends of Old Time Radio, and the Society for the Preservation and Encouragement of Radio Drama Variety and Comedy (SPERDVAC) in California, have made more and more people conscious of the "golden age" of radio. "In doing so, they've also sparked interest by young people in that era, and what was done and how they were produced," Foy said. "I think that's basically it. I think it has had a new birth with the younger generation." Foy added that it's wonderful that people still remain interested in old time radio, and that they enthusiastically want to talk to him about it. "It's really marvelous to be remembered and I hope it continues," he said. "I would love to see the day when there would be more radio drama on the air."

One of Foy's fondest memories of *The Lone Ranger* came when he had the "real thrill and pleasure" of playing the Ranger on one occasion when star Brace Beemer contracted laryngitis. Foy wished he could've played the Ranger more often, since he'd begun his radio career as an actor. The episode in which Foy appeared as the Ranger, "Burly Scott's Sacrifice," (March 29, 1954) is available as part of "The Lone Ranger Chronicles," a five cassette collection. A segment of the episode can be heard on Foy's audio biography, "Meanwhile, Back at the Ranch..."

Bob Newman, president of Radio Listeners Lyceum, and coordinator of the Cincinnati convention, believes radio appeals to younger people because kids are discovering it's something they can interact with. They can also listen to old radio shows anywhere, including at home, at the beach or on a plane. Newman also said many people are fed up with the "trash" in movies and on TV, and that radio provided more wholesome entertainment. He said some shows, like Jack Benny's remain timeless. "His humor is just as funny today as it was forty years ago."

Actor Clive Rice, who starred in *Bobby Benson's Adventures* as a child, agreed that the moral stories were good and the comedy was a good comedy. "I would think that we're missing that today," he said.

Carl Amari, president of Illinois based Radio Spirits, which sells radio programs on cassettes and CDs, said people don't have to be old to enjoy the medium. He became interested in old time radio at age 12 in 1975. "You just have to be exposed to it," he said. "People that are over 50 or 60 that remember the shows, they were young back then; and not only were young people listening to old time radio in the 40s, but so were old people." Amari started syndicating radio programs in 1990. He produces "When Radio Was," which broadcasts

old shows, and is hosted by satirist Stan Freeberg.

Charlie O'Brien, program director at radio station CKWW AM 580 in Windsor, Ontario compared old time radio shows with audio books. He cited *CBS Radio Mystery Theatre*, a 1974-1982 attempt to revive dramatic radio that CKWW aired in the late 1990s as an example. "Sometimes I'd much rather read, but if I'm listening to a *Mystery Theatre* episode I'll sit from beginning to end, because I'm not going to leave halfway through it." O'Brien said "Maybe that's what it is to people. They can get a good thriller in an hour's time." CKWW eventually stopped airing *Mystery Theatre*. It now carries "When Radio Was."

For actress Rosemary Rice, radio's appeal comes from allowing listeners to put themselves in the show. Rice, a regular guest in Cincinnati, whose credits include *Let's Pretend*, *Archie Andrews* and the TV show *I Remember Mama*, agreed with O'Brien's comparison between OTR and audio books. She said that as a girl she couldn't wait for *Jack Armstrong* and *Little Orphan Annie* and would love to get some of those shows to play in the car, to bring back the joy she had as a child.

Actress Peggy Weber, who has been producing, directing and writing her own shows as part of her repertory company, California Artists Radio Theatre (CART), for over a decade, said radio programs are very good entertainment, and that radio stations are gradually discovering they have a market. Webber, who has appeared on *Dragnet*, *Yours Truly*, *Johnny Dollar*, and *Escape* among other shows, began working on radio at age 11. She fell in love with the medium when she heard Orson Welles, then a young unknown. She said radio taught ethics and values; and that while some people may not have appreciated the censors, radio had wholesomeness and an uplifting quality. In contrast, she's often dismayed when she finishes watching TV shows.

Clair Schulz, archives director of the Museum of Broadcast Communications in Chicago, which features Jack Benny's vault, Fibber McGee's closet, and other radio-themed items, said no two people listening to the same broadcast will come away with the same picture. "As Stan Freeberg said, TV expands the imagination, but only up to 21 inches." Schulz said the OTR exhibits are some of the most interesting parts of the museum, founded in 1987. People can step into the vault or open the closet.

Maggie Thompson, editor of the "Comic Buyer's Guide," a newspaper about the comic book industry, and an old time radio aficionado, said "what goes into a successful radio show is more than just a bunch of guys who think they can do it. It's directors who have learned

tricks over the years, who grew up on radio. It's musicians who know how to work with it. It's sound effects people who take it seriously, and performers who use their voices as tools."

Donald Ramlow, who directs the OTR re-creations at both the Cincinnati and Newark conventions, got interested in OTR in 1980 and has directed reenactments since 1984. He found a love for radio when he started buying some of the commercial records and tapes that had been released. However, he doesn't believe radio will ever go back to what it was. "I think, unfortunately, most people that are younger do not have that focus or imagination that is necessary to enjoy radio," he said. "On the other hand, I don't think it's going to die either." As an example he cited actor/director Leonard Nimoy and John deLancie's *Alien Voices*, which has recently produced and broadcast a series of classic science fiction stories—such as H. G. Wells' *The Time Machine*—in the format of old time radio shows. "I think it will always be there as part of our culture, but I don't think it's ever going to be a major part." Ramlow said.

Hasting, who often takes part in the Ramlow-directed radio re-creations at the Cincinnati convention, also has doubts about dramatic radio's viability today. "I guess it's because that idiot box, the television, has taken over everything and it's like a baby sitter," he said.

June Byers, however, believes radio would exist today with a lot of personality. "There was something about radio—I just love to hear something that I'm not watching. I don't know how to explain that one."

Many radio shows were performed in front of live audiences, as are the convention reenactments. While that might seem counter-intuitive, Richard Beemer, son of *Lone Ranger* actor Brace Beemer, said that watching the actors perform in the studio didn't keep him from using his imagination when listening at home. "When you're not in the studio, you're back to imagining what you would want to imagine," he said. "I would imagine characters in *The Lone Ranger* and would put faces on them." Beemer, a Detroit area attorney who was eight when his father assumed the role of the Ranger in 1941, said he enjoyed radio, but for a long time, the Ranger character didn't mean anything to him. Then one day he heard a transcription of an episode in which the Ranger was seriously wounded, and cried. He said his father, who was in the kitchen at the time laughed at that.

Clive Rice admitted that sometimes the actors themselves cried because they got wrapped up in their parts. He said the directors loved it, because it added credence to the performance.

In the 1990s, Radio Spirits entered into a partnership with the Smithsonian to offer digitally remastered collections of radio programs accompanied by detailed written notes with a forward by people associated with the shows. These collections include "Comedy and Laughter," with a forward by Irving Brecher, creator of *The Life of Riley*; Old Time Radio Westerns" (forward by Fred Foy); "Superman Historical Performances" (forward by *Superman* narrator Jackson Beck); and "Old Time Radio All-Time Favorites" (forward by George Burns).

Bruce Talbot, Former executive producer, Collection of Recordings for the Smithsonian Collection, said a particular kind of person, whether interested in books, music, needlework, cooking or anything else, is immersed in their subject and wants to have as much as they possibly can.

He also thinks old time radio reaches a larger market because of the "appalling quality" of modern radio. "Radio is just packaged junk to make the most money possible for the advertisers," he said. "There is also an unimaginativeness and sameness about television. It sends people looking for something more stimulating to the imagination."

The Smithsonian Collection closed in 1998, but Talbot said Radio Spirits has a contract that enables it to continue putting out collections with the Smithsonian name, even though the parent company won't be there. The Smithsonian Collection had been part of a larger organization called Smithsonian Institution Press, which put out Grammy-Award winning box sets of jazz, popular music, show tunes and country music. These were all licensed material done in an authoritative and scholarly way.

"Unfortunately in the last few years, some aspects were so badly handled they lost a lot of money and the quality of our products couldn't save it," Talbot said. "It closed along with the books and video division."

Talbot, who grew up in New Zealand, started in radio as a teenager in the 1950s. His interest in radio goes back to his childhood because New Zealand didn't have television until 1962. "I think when you're young and impressionable, radio speaks to imagination because you can't see it," he said.

Talbot acknowledged a certain amount of recent nostalgia for early TV programs, especially those adapted from radio shows (Radio Spirits offers several on video-cassette). However, he believes that unlike radio, TV's

appeal to future generations will be limited to the early days of the medium—before many programs became mass produced and interchangeable.

- RADIO HUMOR -

Frances Langford: Tell me, Bob, what is an M.P.?
Bob Hope: A Mr. Anthony with a club.

Jack Benny: I don't believe in raises on general principles. I had a writer last year who asked for a raise. He came to me with a heart-breaking story. He couldn't see. He needed a raise to buy glasses. So I gave him a raise. He bought glasses, read his contract—and left me.

Mike Romanoff: I lived in Russia but went to school in England.

Ed (Archie) Gardner: It must have been tough for you to get home to lunch.

Gary Moore: There are lots of ways of fixing a woman's hair. My mother, for instance, used to have a rat in her hair.

Jimmy Durante: Junior! That's no way to talk about your father.

Fanny Brice: What's a cannibal?

Hanley Stafford: You know perfectly well what a cannibal is. Suppose you ate up your mommy and me one night—what would you be?

Fanny Brice: An orphan.



Cover Picture Contest

The entries have been tabulated and the winning guesses came from two apparent stalwart fans of

FRANK SINATRA

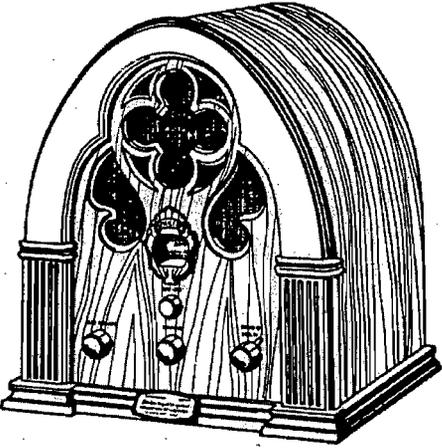
Congratulations to Dom Parisi and Pete Bellanca.

We hope you enjoy the prize CDs

The photo is a picture of Frank at the tender age of three, when "The Voice" was just a whisper.

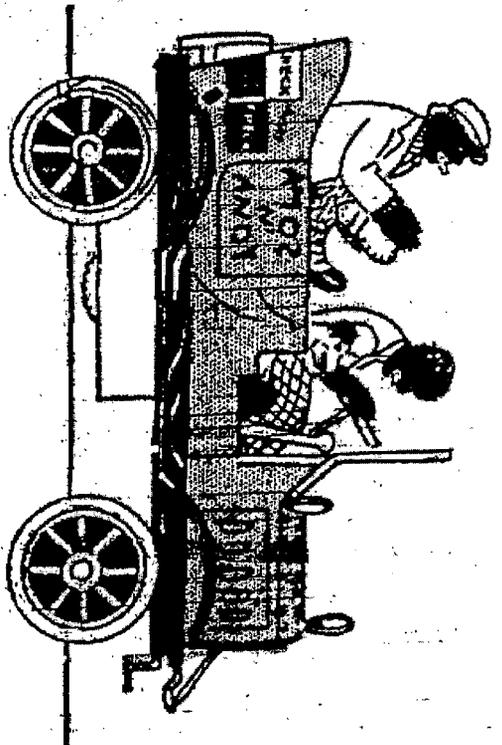
Old Time Radio Club

49 Regal Street
Depew, NY 14043



FIRST CLASS MAIL

Now Ain't Dis Sumthin, Um, Um!



AMOS 'N ANDY Have Arrived in Buffalo

In Their Fresh Air Taxicab

89c

"Am I blue? Am I blue?" Not with Ruby Taylor back in town . . . Susie temporarily disposed of . . . Susie's mama hushed, and Madame Queene as loving as ever.

Everyone listens to Amos and Andy, and loves them. And everyone will want to have one of these taxicabs . . . a perfect little miniature of what the Fresh Air Taxicab must look like. It's a wind up toy, has a gear shift . . . Amos is driving with his dog right next to him. And Andy, spats and all, jiggling along in the back seat.

They're buying them for children . . . for consolation prizes . . . and even as birthday presents for grown-up boys. You'll want yours too.

Basement, Pearl Street