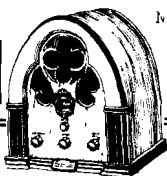


NUMBER 50 OCTOBER 1980

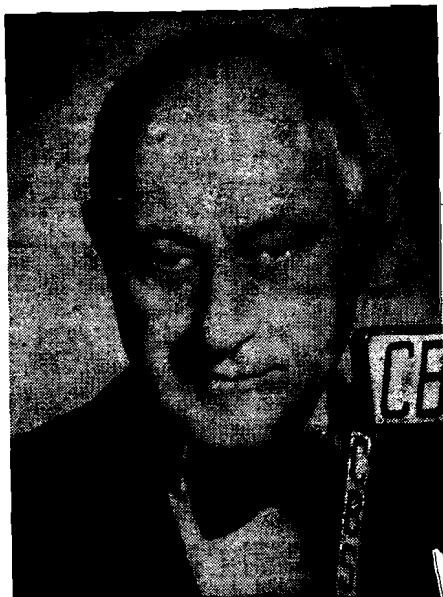
# Illustrated Press



THE OLD TIME RADIO CLUB

SINCE 1975

## For CBS Programs TONIGHT!



### LUX RADIO THEATRE at 9:00 p.m.

Tune in "Lux Radio Theatre" for the great stars who appear in top-flight screen plays. Settle yourself at your radio for an hour of the very best entertainment, as Cecil B. De Mille gets into a new and thrilling season of the finest dramatic program on the air.

### BLONDIE

at 7:30 p.m.

Poor Dagwood is in a jam again, and the happiness of the Bumstead household is tottering. We shan't spoil the program for you by telling you just what the difficulty is, but Penny Singleton as Blondie (right) saves the day!



### THE PHIL HARRIS ALICE FAYE SHOW

Fun with Phil, Alice and Frankie Remley, who invades the Harris household

at 8:00



### THEATRE GUILD ON THE AIR

presents  
Joan Fontaine and  
Ray Milland in  
THE MAJOR AND  
THE MINOR

at 8:30



Premiere  
Comedy and music prevail  
in Eddie Cantor's  
panoramic view of  
show business in

### THE EDDIE CANTOR SHOW

at 9:30



Premiere  
Douglas Fairbanks, Jr.  
stars in

### THE SILENT MEN

forceful drama of  
secret agents

at 10:00



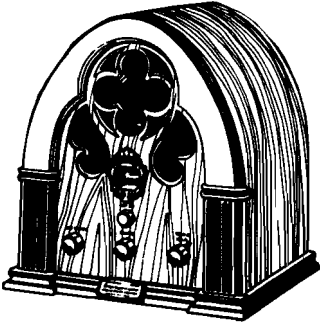
### FIBBER MCGEE AND MOLLY

star in  
NBC's Silver Jubilee Show  
Hear Radio's all-time greats in  
this fascinating new series

at 10:30

Silver Jubilee on NBC

It's ANOTHER ALL-STAR NIGHT ON WHAM!



THE OLD TIME RADIO CLUB  
MEMBERSHIP INFORMATION:

Club dues are \$13.00 per yr. from Jan. 1 through Dec. 31. Members receive a membership card, library lists, a monthly newsletter (The Illustrated Press), a semi-annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$2.00 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 \$6.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$13.00 for the year; Feb., \$12.00; March \$11.00; April \$10.00; May \$9.00; June \$8.00; July \$7.00; Aug., \$6.00; Sept., \$5.00; Oct., \$4.00; Nov., \$3.00; and Dec., \$2.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. 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.

THE ILLUSTRATED PRESS is the monthly newsletter of The Old Time Radio Club, headquartered in Buffalo, N.Y. Contents, except where noted, are copyright © 1979 by the OTRC. All rights are hereby assigned to the contributors. Editor: Kean F. Crowe; Production Manager: Millie Dunworth; Graphics Coordinator: Corb Besco. Send all contributions and letters to the editor at 200 Woodward Drive, West Seneca, N.Y. 14224. Published since 1976. Printed in U.S.A.

CLUB ADDRESSES: Please use the correct address for the business you have in mind. Return library materials to the library addresses.

CLUB DUES: Dom Parisi  
38 Ardmore Place  
Buffalo, New York 14213  
(716) 884-2004

ILLUSTRATED PRESS (letters, columns, etc.) & OTHER CLUB BUSINESSES:

Richard Olday  
100 Harvey Drive  
Lancaster, N.Y. 14086  
(716) 684-1604

REFERENCE LIBRARY: Pete Bellanca  
1620 Ferry Road  
Grand Island, N.Y.  
14072  
(716) 773-2485

TAPE LIBRARY & BACK ISSUE DEPT.:

Norm Giesler  
312 Meadowlawn Road  
Cheektowaga, N.Y. 14225  
(716) 684-3174

COLUMNISTS: Jerry Collins  
56 Christen Court  
Lancaster, N.Y. 14086

Hy Daley  
437 South Center  
Corry, Pennsylvania  
16407

Chuck Seeley  
294 Victoria Blvd.  
Kenmore, N.Y. 14217

Jim Snyder  
517 North Hamilton St.  
Saginaw, Michigan 48602

DEADLINE: for IP #51-October 13th.  
for IP #52-November 10th.  
for IP #53-December 8th.

BACK ISSUES: All are \$1.00 each, postpaid, except where noted. Out-of-print issues can be borrowed from the Reference Library.

MEMORIES: Vol. 1 #1 (\$2.00), #3, #4,  
#5; Vol. 2 #1, #4 (\$2.00);  
Vol. 4 #1.

IP: #3 (with SHADOW script), #5A (RH AC/OTRC Special #1), #8 (50¢), #10 (with part one of LUX RADIO THEATER Log), #14 (50¢), #15 (50¢), #16, #17, #18, RHAC/OTRC Special #2, #19, #20, #21, #23, #24, #25, #26, #27, #28 (RHAC/OTRC Special #3), #29, #30, #31, #32 (\$2.00), #33, #34, #37, #38, #39, #40, #41, #42, #43, #44, #45, #46, #47, #48, #49, #50.

# OTRC

## News

# FROM THE EDITOR

### PICNIC REPORT

On Sunday, August 17, The Old Time Radio Club held its second annual Summer picnic. As was mentioned in an earlier edition of the Illustrated Press, the picnic was held at the Ball's Falls Conservation Area in Lower Ontario, Canada. Richard and Rosemary Simpson with assistance from Ed and Dolores Wanat did an excellent job in making arrangements for this event. Paul Wanat, Jerry and Natalie Collins, Dick and Arlene Olday and their families, along with Norm Giesler, also attended the picnic.

In addition to enjoying the beautiful weather and scenery, and eating the delicious food, the group threw caution to the wind and took quite a treacherous nature walk. We were also treated to a baseball game between the girls and the boys. Norm Giesler caught for both teams as well as acting as umpire in the game. At the end of the day, sixteen tired and very well fed people headed home after a very enjoyable day in Canada.

-Jerry Collins

### NEW IP EDITOR(S)

In two issues (#52) the IP is going to have a new editorial look. Starting with that issue, the assembling of the Illustrated Press will be a team effort. The official role of editor (he'll be typing the thing up) will fall to Dick Olday. Assisting him in some mysterious ways will be Jerry Collins and Norm Giesler. Basically the IP will remain the same, with the regular columnists and features etc. Maybe Dick will have better luck in rounding up new material for these pages.

### NEW ADDRESS

The P.O. Box address for the club is going to be discontinued. The new address will be the same as the address for the new editor. From now on, send all newsletter correspondence and other business (other than that which is specifically intended for the Tape Library, Reference Library, Columnists, or Club Dues) to: Old Time Radio Club  
c/o Richard Olday  
100 Harvey Drive  
Lancaster, N.Y. 14086

Okay, this is my penultimate issue. It is also #50 of the IP, but there's really nothing special for me to print, so this golden issue is nothing extraordinary. At least I seem to have gotten more contributions than usual, very little reprint this time.

As you should have noted at the left, the IP will have a new editor, starting with #52. I've known Dick Olday for quite some time now and I know he'll do a good job. Some people may assume that there's something wrong with the club when an editor resigns, but this is not the case. It is for personal reasons that I will leave this post, this not being a paying job, I can do that without worry.

The club remains financially stable, there is enough money to print the IP for the rest of the year, and for an issue of MEMORIES as well. Therein lies a problem however. Ed Frost, the last MEMORIES editor, can no longer continue in that capacity and the files of articles for that publication are empty. What we need now is a new editor for MEMORIES and a slew of material for print there, besides the always needed material for the Illustrated Press. Anyone interested in being in charge of MEMORIES or contributing to it, please get in touch with Jerry Collins, whose address is on page two.

A special thank you to Chuck Seeley this time for digging out the Alf Walle and Stu Mann articles that appear in this issue. They were supposed to have been in the IP files when I took over but were not found until now. I'm happy I got the chance to print them and that they weren't irretrievably lost.

One more time, since we are having address changes anyway, let me remind you, and plead with you, to use the proper address when writing to the club. If you want to write to the editor, use the IP address; if you want to renew membership, write to the club dues address; the tape and reference libraries, their own addresses; etc. Then, if you have a complaint or are not getting satisfaction from those folks, write to the IP editor and we'll try to straighten it out.

-KFC)))

## Wireless Wanderings



### JIM SNYDER

Our hobby of old time radio is a very expensive one, but there are bargains to be found that will help, if you look for them. A former member of the club, Frank Waibel, lives in a neighboring, about ten miles from me. Frank is a real 'scrounge', and he can find all kinds of bargains. Although we shop in some of the same stores, Frank finds all kinds of 'buys' that I never see. Let me give you some examples.

Capital discontinued making their unrecorded sound tape last winter. It was a pretty good quality tape, but I had never used it because of price. Last spring, Frank called me to say that a local record store had obtained some of the close-out on this tape and was selling it for 99¢ for an '1800' reel. It took several trips, but between us I suppose that Frank and I gobbled up six hundred reels at this bargain price. The store we purchased these from is a chain, and, in order to meet our requests, they obtained all the tape their Detroit stores had. The Detroit stores were happy to pass it on as they couldn't get rid of it. Now there are many OTR collectors in Detroit who missed this bargain, but Frank didn't, and because of him, I didn't.

In May, Frank called me to say that Walden Books (a national bookstore chain) was selling out their copies of the Jack Benny biography by his wife, Mary Livingston. The book price was \$10, but they were selling them out for \$2.98. A year or two ago, he found a similar bargain, in the same store, on the book celebrating NBC's 50th anniversary in broadcasting.

Again, last winter, Frank called to ask if I was into buying discs. I am not, but Frank had found a flea market that was selling, literally, thousands of them, at what had to be bargain prices, if I am to believe those of you who are into this particular branch of the hobby.

My point in all of this is that there are many bargains to be had, in a number of different areas

of the hobby, but you have to look for them. I am not always on the 'look-out', so I don't find very many, but Frank is and he finds all kinds of them. Fortunately, he is generous and very willing to share his 'finds' with me. If you keep your eyes open, you can certainly find as many bargains as Frank.

\* \* \*

In the March 1978 issue of Collector's Corner, Ken Piletic carried this idea a bit further in an article on buying used equipment. He suggests that you haunt garage sales, etc. in search of used tape decks. One of his suggestions is that, in examining the machines, you carefully check the recording heads. If they are dirty, that is good, and the dirtier they are, the better. He pointed out that, if the seller is honest, he will tell you the machine doesn't work very well, if you ask him. This may give you a chance to purchase at a very low price, and then have a perfectly good machine after cleaning the heads. His thesis is that many people simply don't know that they need to clean the heads, and so as the deposits build up, the machine ceases to work effectively, and the owner unloads it. I suspect that this may be very true from personal experience in trying to get one of my machines repaired in a local shop. If I don't point out to them that the heads are clean when I take it in, the only repairs they do is to clean the heads (at a cost of about \$40.00) without ever taking care of the real problem. I then have to return it for a second try. When I told another serviceman about this, he said that a very large percentage of the 'normal repairs' that they have to make is simply this same 'dirty head problem'. He also said that the minimum charge for working on a tape deck is \$37.50. Since people take their machines in for repair, with this item, and the repairs are so expensive, it stands to reason that they might sell their machines for the same reason, at a bargain, because they don't work very well. I tried to follow Ken's advice and haunted the garage sales for several months, but I found no such bargain. If the price on a deck was truly cheap, it was always sold by the time I got there, probably by Frank Waibel. Anyway, this is worth a try.

\* \* \*

If you are one of those not into tapes, you might want to get on the mailing list of Publishers Cen-

(continued on page six)

FELIX HOLT,  
THE LONE RANGER,  
AND A LOST OLD TIME RADIO NOVEL

by Alf H. Walle

When Felix Holt died on June 3, 1954, a manuscript lay unfinished and the world was deprived of a fine novel about politics and Old Time Radio. Luckily, Holt's notes survive and we can get some idea of what he was intending to say. The novel is obviously a thinly masked history of WXYZ, George Trendle, The Lone Ranger, and Green Hornet.

The similarity between the book's villain (Salem 'Bix' Bixby) and G.W. Trendle seems to be more than mere coincidence—both sold a string of theaters before going into the radio business; both had risen from obscurity to fame on the coattails of popular juvenile shows; both were hard working and dictatorial; both formed networks to market their products.

One of Bixby's shows, Will O' Wisp, which in many ways resembles The Lone Ranger and The Green Hornet, is about a hero who, according to Holt, "steps in to deal with evildoers when the law seems incapable of handling the situation." (Incidentally, this is the premise of most children's shows, detective, mystery, etc.) The main point of Holt's novel is that the extra legal measures these heroes use and the implications of working outside the law have an unAmerican aspect. Being a Fascist, Bixby "created a national idol with an unsurpassed Hooperating...to the juvenile listeners of America, Will O'Wisp is not only an idol, but an ideal in which the fascist instincts and ideas of Bix Bixby are presented with a thick sugar-coating of fast action and melodramatic swashbuckling."

Although George W. Trendle cannot be dubbed a Nazi, Bixby is obviously modeled after him. Holt, furthermore, may have been extreme in equating juvenile radio shows with propaganda, although such implications of vigilantism do contain some merit.

Who was Felix Holt? Was he simply exploiting the sensationalism of the McCarthy era and public interest in radio? Holt states his credentials as follows: "He is the originator of Cimarron Tavern, a juvenile western serial broadcast for a year-and-a-half over Columbia Broadcasting System; and was writer and editor-in-chief of The Lone Ranger for a similar period. He

was press agent for The Lone Ranger for a period of over nine years." In addition, Holt shared scripting honors with Fran Striker for both The Green Hornet and Sergeant Preston. He not only knew radio, he was intimate with Trendle and WXYZ as well. Although his Old Time Radio novel might be as melodramatic as the plotline of The Green Hornet, Holt's unfinished manuscript gives us a rare glimpse into the workings of radio during its golden age.

Holt went to WXYZ in 1934 after working for the Detroit Times, who later described him as "110 pounds when carrying a fifth of Old Fitzgerald and he looked strikingly like the late Mahatma Ghandi." For a several year period, he worked for Detroit radio station WJKB when, among his other tasks, he wrote hillbilly songs for a WJKB show entitled "The Old Kentucky Mountaineer."

Holt soon switched to WXYZ and, although he stayed there for over 10 years, he seems to have disliked Trendle, who Holt felt made unreasonable demands. A Holt inter-office communication dated May 13, 1939 reads:

"When the great god Jehova created the Earth, he did so in six days, then sat himself down upon the seventh to rest... Your program department, however, seems to have lost sight of that fact. Or they regard newsmen outside the realm of the heavenly created... I would appreciate it if you would correct this little error in the Biblical knowledge and declare (that the) Sunday afternoon broadcast will hereafter be discontinued, killed, and buried... at least for the summer."

In the 1940s, Holt's relationship with Trendle continued to deteriorate—he even refused a \$10.00 raise at one point and, on January 9, 1945, Holt wrote Robert Landry, the director of program writing at CBS, searching for work. Landry replied that a job was available, but he wasn't very encouraging, stating, "I'm not sure the financial inducement would be attractive." Holt, however, was tired of WXYZ and accepted an offer to write a 15 minute, 5 day a week serial to run at 5:30 p.m. It emerged as Cimarron Tavern and was featured by CBS from April 9, 1945 until September 27, 1946. (John Dunning's Tune In Yesterday incorrectly states the show "barely finished out" 1945.)

Cimarron Tavern was an ambitious, historically accurate serial,

which featured Marshal Star Travis and his juvenile sidekick, Randy Martin. Holt's desire to write a high quality production got him in constant trouble with the top brass at CBS. Although it had good Hooperatings, Holt had trouble convincing his superiors that children were capable of responding to a sophisticated plotline and he was constantly told to simplify his scripts.

At first, it seemed that Holt was merely having trouble adapting to the new 15 minute serial format; on May 15, 1945, Landry wrote, "Your general storyline is promising. Your color and authenticity are assets. But you have not yet succeeded in striking and holding the tempo." Landry went on to list ways Holt could improve his scripts and offered to bring in two soap opera queens for consultation. By October, 1945, Landry was personally editing and rewriting Holt's scripts and accusing him of writing a children's show full of 'Hanky Panky' and insisting on more, not less, Western color. Holt threatened to quit and Landry shot back, "You're confusing CBS with WXYZ and Cimarron Tavern with The Lone Ranger. We aren't and it isn't." By January, 1946, Holt received an analysis of his show written by the staff psychologist of CBS, Dr. Ernest Dichter and Holt was livid. He responded, "Instead of having me write the piece...have him write it. Then put my story in the ring, without gloves...and let the best man win. I'll stand by the decision." Holt never got the chance for the bout; 6 months later the show got the ax. Holt continued doing freelance scriptwriting for the next few years, made the transition to TV, and wrote for shows such as Studio One and Big Town.

Perhaps Holt's unceremonious dismissal from CBS was a blessing in disguise. Only then did he have time for 'serious writing' and, at the age of 53, he published his first novel, The Gabriel Horn (1951), a story of a life in pioneer Kentucky. It was a wild success and sold over a million copies. By now, Holt was fighting against time-and cancer. Two weeks after his second novel, Dan'l Boone Kissed Me (1954), was published, Holt was dead; he never found the time to finish his novel about Old Time Radio.

The author acknowledges the aid of the special collections of the King Library of the University of Kentucky; Lexington, Kentucky.

WIRELESS WANDERINGS (continued from page 4)

tral Bureau, 1 Champion Avenue, Avenel, New Jersey 07131. This is supposedly a clearing house for discontinued books from various publishers, and thus the prices are supposed to be low. Although they do have some bargains, their prices are usually a little higher than one would expect. Anyway, almost every price list they put out (every month or two) has a page or two of OPR records and/or cassettes. While their prices are usually about the same as other sources, they do occasionally have a bargain, and certainly their listing is far more extensive than I have found with any other source. They have large lists of books on movies and television, but very rarely do I find anything on radio.

Wherever you live, there are bargains out there. But, you have to look for them, and that means looking in that book store or record shop for bargains every time you are in the neighborhood. If you skip, even a few times, you are going to miss the bargains, like I do. I offer fervent thanks to Frank Waibel for looking out for me.

RETURN WITH US TO...

STRAIGHT ARROW

THE SOUND OF AN ARROW REACHING ITS TARGET SIGNALLED THE START OF THE POPULAR WESTERN ADVENTURE ABOUT A WHITE MAN RAISED BY COMANCHE INDIANS.



Billboard  
Box 120  
Dorset  
Vermont

**THE KING OF THE YUKON!**

by Stu Mann

In the thirties, George W. Trendle and his Lone Ranger crew introduced a program called Challenge of the Yukon. "Gold!...Gold discovered in the Yukon. A wild race for riches. Back to the days of the gold rush with Sergeant Preston of the Northwest Mounted Police, and his wonder dog, Yukon King, as they meet...the Challenge of the Yukon." 'Donna Diana Overture' followed.

The cast, as well as producers, directors, and writers, was the same as on the Lone Ranger. Even the scripts were frequently only slightly rewritten. The real star of the show was not Sergeant Preston, but Yukon King. He was very good at nipping and nabbing outlaws. In fact, his instinct for bad men was much better than Preston. When he growled at a newcomer, Preston would often chain King to the sled to quiet him, only to have the crook bash him over the head.

In the 1950s, after the Lone Ranger went into reruns, Brace Beecher had no new programs to do, so he was moved over as the star of the last live season of the program that had become known by the title we always called it anyway: Sergeant Preston of the Yukon.

With the narration of Fred Foy (who moved over from the Lone Ranger as well), you heard how Preston had first joined the Mounties to capture his father's killer and had earned the rank of Sergeant. A later broadcast told how Sergeant Preston found a husky puppy that had been 'kidnapped' and raised by a female wolf. Preston arrived to witness a Lynx attacking the wolf and her adopted cub. The Mountie fired in time to save the young cub, but not the old wolf. Sergeant Preston picked up the young dog and said, "I'm going to call you Yukon King. I'll teach you to respect good men and to hate evil ones. You'll learn to captain a team, and pull your own weight. I'll teach you self-control, and how to best use your great strength. Youngster, we're going to be partners. And when you're grown, you are going to be the greatest dog in all the Yukon."

No matter what his adventure, Preston had the habit of ending each one of his stories with this solemn announcement: "This case is closed." But once, just once, near the end, King had carried through another of his messages for help.

Sergeant Preston was trapped at a trading post under attack by Indians. As soon as King arrived at Northwest Mounted Police Headquarters with the message, Preston's superior, the Inspector (John Todd), dispatched a troop of Mounties and men to the site of the uprising. The Inspector kept the dog with him and waited for word of what the troops might find at the siege. Then, as day was over, the old Inspector and the dog heard the sound of men singing Canada's national song, "The Maple Leaf Forever", and moving out through the trees, riding four abreast, the Mounties came, scarlet tunics ablaze in the setting sun. Yukon King and the Inspector rushed to meet Preston as he dismounted. "Mission accomplished, Sir. The Yukon still belongs to the Crown!" Preston reported.

"Well done, Sergeant Preston," the Inspector said, and for one took over the chore of Preston's duty. "This case is closed!" he said.



**★ MAJOR BOWES**  
at 9:00 p. m.

The Major has been a star years...and many of his amateur have gone on to find stardom later. Now, you'll find many service men coming up to the Major's mat every Thursday...to entertain you to find fame and some fortune themselves.

**THE DINAH SHORE**  
SHOW at 9:30 p. m.

Starring Dinah of the mellow voice... Cornelia Otis Skinner, Roland Young, Chorus and Orch. and guest star 'ARCHIE'. Grand Premiere tonight.



**Dennis Day**

A laugh-adventure with the gifted mild tenor



9:30

**Judy Canova**

The delightful hill-country femme has a collision with big society



10:00

THE BITTER WITH THE SWEET

by Bob Davis

It seems that for every really good show that was on old radio, there was an equally bad one to kind of balance things out. In the flower garden of OTR, there were indeed a few weeds and some of these weeds were real stinkers!

Suspense could usually be counted on to produce shows of quality in both writing and acting, but even it had some real losers. Ranking right up there (down there?) with the worst is a little gem called "Lord of the Witch Doctors". It has to be one of the most bland and boring stories ever presented on that series. The plotting and acting were so tedious that one wonders why it ever got aired. Not every show can be a winner, but this one never left the starting gate.

We come now to what has to be the absolute worst show ever broadcast on Suspense. It was called "Cat and Mouse" but should have been called "For the Birds". This show had everything—mumbles, fumbles, and mis-cues galore, PLUS the 'acting' of Sonny Tufts, who sounded as if he had never even seen the script before the broadcast. If it wasn't so embarrassingly bad, the show would be funny.

A classic example of how to do a really bad series was a radio show called The Avenger. This series (not to be confused with Kenneth Robeson's "The Avenger" pulp series) was the pits. Its basic premise was a direct steal from The Shadow and featured a man who could render himself invisible with the aid of a gas. All the style, vitality, and craftsmanship that The Shadow had is nowhere to be found in The Avenger. The acting was wooden and the plots contrived and obvious. The show is a real ho-hum dinger, but you should try and get at least one of them and listen to it because it will make your Shadow shows even more enjoyable by contrast.

These examples are not unique. The really good shows and series tend to overshadow and cloud one's memory of the second rate, and downright bad, ones that were on the air.

Just as no batter hits .1000, and Mary Poppins is only "practically perfect", so was old radio... and I love it!

**Your Hit Parade**

Snooky Lanson and the orchestra  
with this week's top tunes

**9:00**

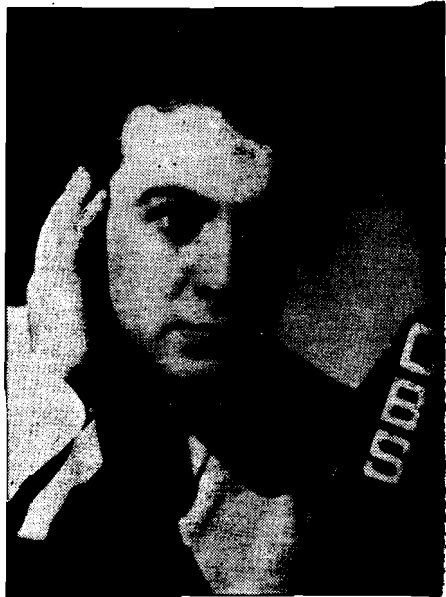
**TAPES PONDENTS:** Send in your wants and we'll run them here for at least two months.

Patrick Carr, AV Director, Villa Grove Schools, Villa Grove, Illinois 61956.—We are looking for reels or cassettes of the show DEATH VALLEY DAYS. We have a collection of nearly 2,000 radio shows on reels which we would like to trade. Send Catalogue.

Gene Bradford, 19706 Elizabeth St., St. Clair Shores, Michigan 48080.—Wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs.

D.P. Parisi, 38 Ardmore Place, Buffalo, N.Y. 14213—Selling a major share of my Old Time Radio shows. These are my masters. 1800'-1200' reels. Your choice at \$5.00 per reel plus 25¢ per reel postage. Huge catalog \$2.00.

Hy Daley, 437 So. Center, Corry, PA 16407—Interested in any 2nd generation tapes. Will return same. Comedies, adventure serials, detective.

**THE PLAYHOUSE at 9:00 p.m.**

Every Friday the Playhouse directed by Charles Martin (above) brings you a new, different, but always fine play...it may be comedy, drama, thriller or soother...but always it's expertly written, expertly produced, expertly acted.





Aug. 23, 1980

Editor,  
OTRC Ill. Press

As is my usual custom, I am sitting here in my underwear and headphones running a few reels of radio shows to be sent out in trade, when my spouse begins to make gestures in my direction which can only be interpreted (since I can't hear what she is saying) as displeasure, for want of another word.

Now this may seem to you as an unusual statement and you may be asking, "Why is he telling me this?"

Well, the episode I mention made me wonder what the families of other collectors think about their hobby. Let's face it, not everyone appreciates Old Time Radio just to listen to, much less the time and effort it takes to copy, mail, and correspond about. To be very realistic, it is fair to say that the vast majority (silent and otherwise) of people out there don't give a 'whit' about any of the stuff we so admire. What's more, they may think we are a bit peculiar in just listening to old radio shows.

In my own case, the little lady has told alternately that I am crazy nuts and should be locked up for spending any time on my collection. She considers the multitude of tape laying around the house a major nuisance, and my five tape recorders, even when they are working, appear to her to be monuments of waste, not at all like her sewing machine or mixer. Even on her more objective days, when she will listen to the likes of Fibber McGee and Molly, her interest is patronizing. This attitude is puzzling when you consider my ten bowling balls, boxes of useless tools and memorabilia don't seem to bother her at all.

The point is this: what do you other collectors do to deal with this apathy on the part of family members, or am I the only one who has this problem?? I

think it would be very interesting to find out what effect the collecting of radio shows has had on other members of the club. Why not drop me a line on your experience in this regard and we will compile a survey of sorts on the trials and tribulations of a collector. Surely you must have given this a passing thought yourself. Just jot down a few thoughts and send them to me or to the editor, whoever he may be. Let's put some effort and participation in the club and we all will gain for or from the experience.

Gene Bradford  
19706 Elizabeth  
St. Clair Shores,  
Michigan 48080

((Sounds like a good idea Gene,  
let's hope the members respond  
to it. -KFC))

## GAY NINETIES at 8:30 p.m.

Joe Howard turns back the calendar to the era of gas-lights, Florida Girls, and the nostalgia of the Nineties. You'll hear Joe, with the Elm City Four, Jenny Lynn, Lillian Leonard (right), and a brilliant cast, in the songs of not-so-long ago.



### TAPE LIBRARY:

LIBRARY RATES: 2400' reel-\$1.25 per month; 1800' reel-\$1.00 per month; 1200' reel-\$.75 per month; cassette-\$ .50 per month. Postage must be included with all orders and here are the rates: for the USA and APO- 50¢ for one reel, 25¢ for each additional reel; 25¢ for each cassette. For Canada: \$1.25 for one reel, 75¢ for each additional reel; 75¢ for each cassette. All tapes to Canada are mailed first class.

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 \$1.00 to cover rental, postage, and packaging. Please include \$ .50 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

# Paul Frees' Voices Got Him Happiness

By DAVID EINHORN  
 SAN FRANCISCO (AP) — A trivia question to stump the experts: What do the Pillsbury Doughboy, "The Millionaire" and Ludwig Von Drake have in common?

Answer: They all speak with the voice of Paul Frees, for a generation the most versatile and sought-after narrator in radio and television.

The scope of his talent is astonishing. He is the equal of Mel Blanc as a cartoon voice, is pursued for blue-chip commercials and does as much prestigious narrative work as Orson Wells.

Such is Frees' stature that he has been able to flee Hollywood for his personal paradise — the San Francisco Bay area — and producers still seek him out.

WHEN PEOPLE want his voice these days, they come to him, and he does all his recording either in San Fran-



Paul Frees  
 ... versatile narrator

cisco or in a studio in his lavish home in Martin County across the Golden Gate Bridge.

It doesn't bother this fifty-ish man with silver hair and a British mustache that few people recognize him when he dines out — which hap-

pens to be one of his foremost passions.

"If I were interested in adulation of strangers I would have remained in Hollywood and gone on camera," he says. "I avoided that because I value my privacy above all else."

And Frees can afford the privacy he shares with his sixth wife, Beverly, because he is one of the highest paid men in the country for the time he puts into his work.

**FREES ESTIMATES** he may work as little as 50 hours a year, since many of his jobs can be done in 10 minutes or less. But he is paid far above the union scale of \$188 per day, and he gets residuals for each time a commercial airs, which could be up to 175 times a month.

Among Frees' most famous voices is that of John Beresford Tipton on the old "Millionaire" television ser-

ies. He was also the voice that opened the "Suspense" radio series.

Frees' characters have included Disney's wacky Von Drake, Boris Badenov and Inspector Fenwick on "The Bullwinkle Show," Pittsburgh Paint's peacock, Kellogg's Toucan Sam and all the villagers in the Jolly Green Giant commercials. He is also the voice of the Pillsbury Doughboy, a symbol valued by the firm at \$25 million.

Of all the characters he has voiced, Frees' favorite remains the evil but bumbling spy Boris Badenov.

"THE FUNNY THING is that 'Bullwinkle' has gone beyond being a show to become a tremendous cult experience," says Frees. "The people who watched it are people I work with now. They have a whole cult group that gets together and watches 'Bullwinkle.'"

Thanks to Bob Davis.

## Man Called X

Herbert Marshall stars as the world-roving mystery man, Mr. X



## 8:30 Grand Ole Opry

Red Foley sports a mountain festival with fun, music and song



10:30

# Radio's 'Whistler' killed 9/11/80

Clues are few in murder of old-time mystery star

CHICAGO (UPI) — The violent death of Everett Clarke, voice of "The Whistler," had the eerie elements of one of his radio mysteries: a scream within a locked room, a body and a pair of bloody scissors.

Clarke, 68, was found stabbed to death in his studio Tuesday six hours after a woman heard screams coming from within the building. "No, Paul, no!" Clarke had pleaded.

The unidentified woman employee of the Fine Arts Building in the Loop said she thought the screams were just part of another acting lesson by the veteran radio actor and drama coach.

Clarke's body — stabbed three times in the chest and once in the jugular — was found lying on a small, practice stage in his studio. A pair of bloody scissors, believed to be the murder weapon, was found nearby.

Police today were checking Clarke's appointment book, hoping to discover the identity of the mysterious Paul.

The body was discovered by a janitor who let himself into the 10th floor studio with a pass key after friends called the building engineer asking that someone check on Clarke, who had recently been ill.

Clarke was the radio voice of the mystery character "The Whistler" and served as announcer-narrator for the nationally broadcast Theater of the Air in radio's heyday.

He also was a cast member of the classic radio series "The Shadow" and was a recurring character — usually the villain — on the 1930s radio soap opera "Betty and Bob." He has taught drama since the 1950s.

Police said \$107 in cash and a gold neck chain were found on the body. They said it did not appear anything was missing from the office and that robbery had been ruled out as the motive.

"But what the motive is — your guess is as good as mine," an investigator said.



Everett Clarke

Thanks to Jim Snyder.



# Hear the *Radio Program* that thrills the west!

*Tune In These Rollicking Comedians—Gene  
and Glenn—with Romantic Jake and Lena*



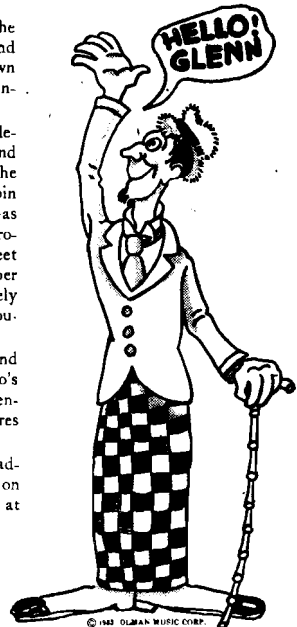
© 1930 OLMAN MUSIC CORP.

Now you can enjoy the radio treat of the day—Gene and Glenn with Jake and Lena. A twist of the dial to your own station brings you these famous fun-makers who thrill the west.

You'll roar with laughter at the side-splitting antics of romantic Jake and Lena. Your heart will quicken to the stirring melody as Gene and Glenn join voices in song. Listen—and laugh—as Lena quavers in the high notes of a romantic ballad. Try to keep your feet still when Jake rips off a "hot" number on his mouth organ! Hear the homely philosophy that has brightened thousands of lives.

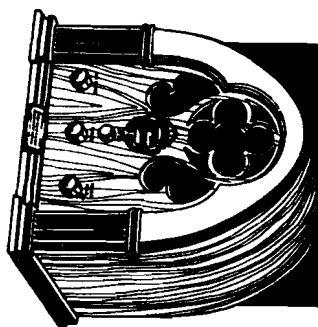
In one city after another Gene and Glenn have won recognition as radio's leading artists. They've broken all attendance records in motion picture theatres during personal appearances.

Every radio listener should take advantage of this opportunity. Tune in on Gene and Glenn with Jake and Lena, at the hour stated below.



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**Station WIBX Tonight 7:30 P. M. and Every Night Except Sunday**



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