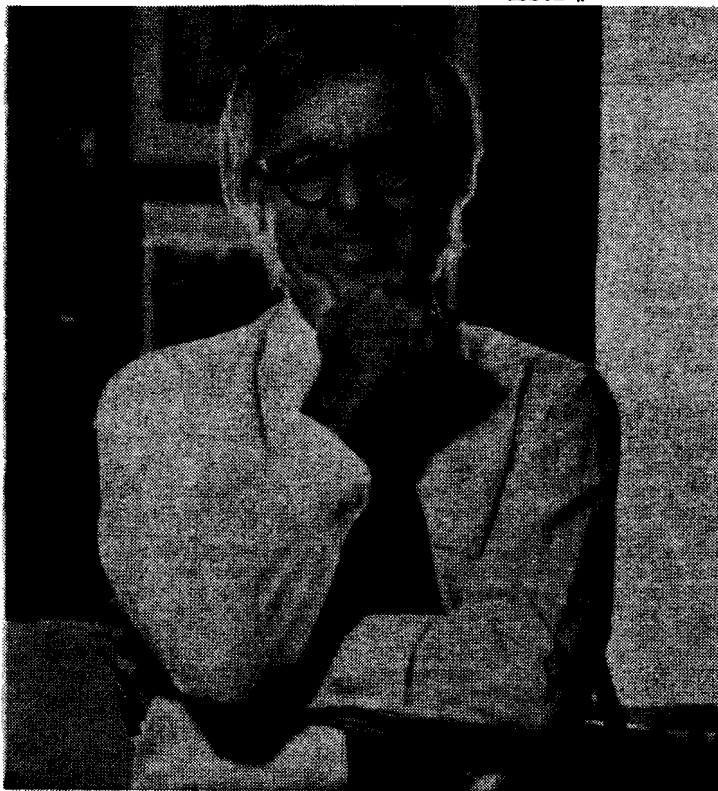

ILLUSTRATED PRESS

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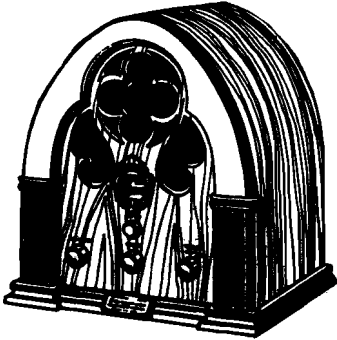


BRADBURY
Thirteen

THE OLD TIME



RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per year from Jan. 1 through Dec. 31. Members receive a tape listing, library lists, a monthly newsletter (The Illustrated Press), an annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January dues are \$17.50 for the year; February \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00; July \$10.00; August \$9.00; September \$8.00; October \$7.00; November \$6.00; and December \$5.00. 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.

OVERSEAS MEMBERSHIPS are now available. Annual dues are \$29.50. Publications will be air mailed.

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960 - 16 Rd., R.R.3
Fenwick, Ontario L0S1C0

BACK ISSUES: All MEMORIES and I.P.s are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.

Dominic Parisi
38 Ardmore Pl.
Buffalo, NY 14213

The Old Time Radio Club meets the FIRST Monday of the month (September through June) at 393 George Urban Boulevard, Cheektowaga, New York. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meeting starts at 7:30 p.m.

DEADLINE FOR IP #105 - June 3
#106 - July 1
#107 - August 5

ADVERTISING RATES FOR MEMORIES

\$30.00 for a full page
\$20.00 for a half page
\$12.00 for a quarter page

SPECIAL: OTR Club members may take 50% off these rates.

Advertising Deadline - September 15.

Wireless Wanderings



JIM SNYDER

As you read this I expect to be on a "hiking" safari through the jungles of Central Africa. Getting ready for that rip has reminded me of one of my favorite areas of radio: shortwave. I find this type of radio interesting, informative, entertaining, and when traveling, most helpful. I own two shortwave receivers, and although both are "portable," one is still too big and heavy to carry on major trips. The other is very small and light, and on such a trip as that mentioned above, where I won't be able to turn to the local station for news, I find it absolutely essential. When I travel non-English speaking areas of the World I always have that small set with me so that I can listen to the Voice of America or to the BBC for the latest news of the "outside world."

But I also listen to shortwave at home. Much of shortwave is of a propaganda nature, and is largely underwritten by the world's governments. The programming is largely aimed at the adult audience, and offers a wide variety of music, news, culture, and talk shows. In Michigan I regularly pick up Radio Moscow (always readily identifiable because of a certain "sameness" of the announcers who all sound alike), Radio Havana, several South American stations, and the BBC. Canadian shortwave and the Voice of America also have strong signals that I can always pick up. There are a large number of other stations all around the world that I can pick up sometimes. While many languages are heard across the dial, all of the stations I listen to broadcast in English, at least part of the time. There are so many shortwave broadcasters that the bands often get mixed up and overlap each other. A portion of the AM radio dial that yields five stations might bring in twenty-five stations on the shortwave band. But in many ways this adds interest to see what news can be picked up. It is also impossible to go through the bands

without encountering "jamming" which is plain old noise that is broadcast to try to drown out a signal that isn't wanted. The Russians do this extensively, but I am not sure that it really does them much good since I have talked with Russians who regularly listen to the Voice of America and Radio Free Europe in spite of the jamming. I am told that Russian government officials also listen to find out what their own newscasts don't tell them.

My favorite broadcasts are the newscast only to hear at the end of it, "From our studios high in the Andes Mountains of South America, you have just heard the latest Associated Press news." I could have gotten that on a local top 40 station. For the most part, though, if you are addicted to the one sided newscasts we get from network television, you will receive quite a jolt from short wave news because it certainly presents a much more varied point of view. Through shortwave it is possible to listen to the point of view of all parties and to learn of definitely different positions than our network news gives us. When I lived in Japan I used to regularly listen to Radio Peking. This was before the Nixon mission to China, and at that time everything bad that happened anywhere in the world was laid directly at the feet of "the Yankee running dogs and their ilk." (You still hear that sort of rhetoric from North Korean SW.) While that phrase, which was used over and over in each newscast, was pure propaganda, the logic behind their positions was certainly enlightening whether you agreed with it or not. To listen to news on shortwave is to force you to defend your prejudices in your own mind, and perhaps sometimes question what you are being fed by our own news organizations. For example, the problems of the Middle East have been with us for years. I think few Americans have any real idea of what it is all about because we are given such a one sided presentation of events taking place there. Shortwave is the only way I know of to hear all sides (and there are many) of the issues in that part of the world. I don't mean that you have to agree with what you hear, but it will certainly make you more aware. Another case of information, or lack of it, in America, is the North African famine that was discovered by our networks last November. That has been common knowledge for years, by those of us who listen to shortwave. And there are some very important aspects to the famine that

still haven't been touched by our television newscasts.

While generally I find SW broadcasts to be of extremely high quality, there are exceptions. For example, I can recall one hour long dramatic presentation over Radio Tokyo that told the story of a railroad crossing guard. For a solid hour we heard how he lowered the gates when a train was coming, how he received abuse from people who were in a hurry and wanted to cross before the train arrived etc. But our hero had been at that crossing for 30 years and there had never been an accident while he was on duty. Now this was hardly Shakespeare, but it was certainly vintage Japanese literature.

As mentioned above, most short-wave stations are operated by governments for their own propaganda purposes, and because officials must be able to back up financial needs to their government, they seem to be far more responsive to mail than our commercial stations are. The continuously solicit mail and many offer prizes to their radio listeners.

The average listener can get started with a receiver from about \$60 on up. My two receivers, both Sony's, are in that lower price category, and although they don't have all the features of the larger sets, I find them very adequate for giving me a great deal of pleasure and information. In equipment, don't be put off by the word "portable." Experts have told me that it would take a truly professional communications center to beat a global portable, and the portable is as easy to operate as the clock radio with which you are already familiar.

When traveling overseas I view the shortwave receiver as a necessary item in my baggage. Years ago I was in northern Cambodia when the government was overthrown. I was "locked" in the country but couldn't find out why, or what to expect. I ran into a Frenchman who had a SW receiver and he let me listen to the Voice of America so that I could find out what was happening, and was then able to plan my "escape." Four years ago I was in China when the air traffic controllers in the United States went on strike. We didn't know what the situation was, or if we would even be able to get back home. I did have my own receiver on that occasion and had dozens of other Americans asking to come to my room to listen to the VOA newscasts on the situation. I noted that several of those people went and bought their own SW sets just as soon as they reached Hong Kong.

Now I realize that very few people travel as much as I do overseas, and so don't have the same need that I do, but I think you would enjoy becoming a "world traveler" through listening to what you can pick up on a SW set. In this old time radio hobby we are all interested in one aspect of radio. With short-wave I think you would find another area that you would also enjoy.

Radio

Call Me Mister

A contestant on Bob Hawk's quiz show had an obvious case of "mike fright."
"What's your name?" asked Hawk, trying to put him at ease.
"I don't know," jittered the man.
"Why not?" asked Hawk.
"Because I'm not myself right now."



MARY MARGARET McBRIDE

noted cooking authority, says:

"Use the Best to make the Best"

Nationally recognized food expert and America's No. 1 Lady of the Air, Mary Margaret McBride believes that it takes more than practice to be a prize-winning cook. "You've got to be extra careful about what ingredients you use," she says. "When you bake at home, for instance, use a good, lively yeast if you're aiming for good results. I just know you'll like Fleischmann's. It's a yeast with lots of 'get up and go.'"

No wonder prize-winning cooks prefer Fleischmann's Yeast. Always fast rising, always active—you can count on it every single time. Ask your grocer for Fleischmann's Yeast today.

3/22/50

25 WORDS OR MORE

The Tom Mix Ralston Straight Shooters never have any fun. That's because we don't have any radio shows of Tom Mix to listen to. Some dummy is sitting on them and won't let them go. To make things even worse, my grocery store doesn't stock Instant Ralston anymore. So, I'm sending you my last box top. If I can't hear Tom, and can't eat Instant Ralston, I'll just have to go back to Ma Perkins. But I prefer Tom Mix! I think I need help!!!
Gene Bradford
St. Clair Shores, Michigan

I always loved radio shows, but I refused to pay \$5 or \$6 for a cassette as once I hear the show, that's it. I want more new stuff. But one day I wrote a dealer who advertised in GOOD OLD DAYS magazine that radio shows at \$1 per hour were possible. I wrote. But now I needed a reel-to-reel recorder to get these lower priced shows on reel. It happened that my nephew had one and also owed me money. It was fate.
Jack Mandik
Chicago, Illinois

I like old time radio because it has become the prime cause of liberating me from the clutches of television. It also enable me to recapture fond memories and listen to other programs that were on during the same time period as the programs I used to hear. Radio is Great! My favorite programs are WITCH'S TALE and HALL OF FANTASY: however, LIGHTS OUT, THE WHISTLER, GUNSMOKE, and FRONTIER GENTLEMEN aren't far behind.
Leo Gawroniak
Geln Gardner, New Jersey

The Lone Ranger with its famous William Tell Overture has been a favorite from the first show on how John Reid became the Ranger with Tonto as the very close friend. I have been listening to reruns of this show on KNV in Los Angeles. The most famous voice of the Ranger, to me, was Brace Beemer. I don't know too much about the other men that played him. Beemer had a very deep and quality voice that made the Ranger more enjoyable. The golden age of radio must have had good shows, but I didn't get to listen to them as I was an "after the war" baby. Light Out must have been good, and I would like to hear one of those shows.
Ruth McNeill
Beverly Hills, California

In the early 40's I started to listen to Don McNeil, Aunt Jenny, Tom Mix, etc. The ones I enjoyed the most were I Love a Mystery, One Man's Family, and Lux. In 1953 I started working in radio and played the old programs off the 16 inch ET's for the public. The old programs always stayed in the back of my mind and in 1975 I got the bug to collect the shows after finding old ET's at work. A short note in closing. This chap could have had a great collection for nothing, if I had known that the stations I worked at, and others, were getting rid of their discs.
William McDougall
Niagara Falls, New York

Old time radio is the only medium in which beauty is truly in the eye of the beholder. What one can do with one's minds' eye is just unbelievable. The energy that emits is full of spontaneity and originality that abounds in creative endeavors.
Tom Mastel
San Jose, California
* * * * *

Obituaries

Selma Diamond, 64, Dies; Actress, Comedy Writer

LOS ANGELES (AP) — Actress and comedy writer Selma Diamond, 64, who portrayed the chain-smoking, gravel-voiced court matron Selma Hacker on NBC's "Night Court," died early today in Cedars-Sinai Medical Center, where she was being treated for lung cancer, a hospital spokesman said.

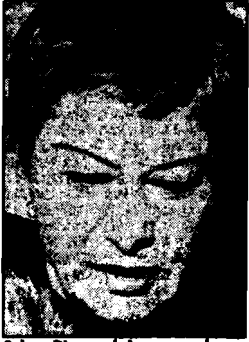
She had been "in and out of hospitals since January," said a spokesman at Warner Bros. Inc. television.

The "Night Court" situation comedy role was tailored for Miss Diamond, a heavy smoker who usually had a cigarette dangling from her mouth in the show, said Bill Kiley, director of publicity for NBC.

He said the comedian completed filming of the last script of the season about four to six weeks ago and discovered the severity of her lung cancer two weeks later.

The series is scheduled to enter its third season this fall.

Before she took on the role of Selma Hacker, Miss Diamond made appearances on many talk and game shows and acted in several comedy movies, including "All of Me," "It's a Mad, Mad, Mad, Mad



Selma Diamond: heavy smoker. World," "My Favorite Year" and "Lovesick."

She began her entertainment career as a writer for the NBC radio program "The Big Show," then moved into writing for television. Among her writing credits are "The Milton Berle Show," "The Perry Como Show" and "The Adventures of Ozzie and Harriet."

Born in London, Ont., Miss Diamond grew up in Brooklyn.

AFTER THE CONTEST

I first learned of Jim Snyder's contest at the OTR Convention last October. Jim was busy urging everyone to enter and guaranteeing that it was to be so easy that even Chuck Seely and Bob Davis would win a prize. The contest was promoted in The Illustrated Press. At last it came. One must admit that part one was very simple then came part two. It was very easy also. There was one part in which Jim requested a box top, any box top. I was tempted to send him the top from the box my refrigerator came in. I know good old Jim has a sense of humor but I later thought that he would not appreciate that jesture. The other day, I arrived home and there was a letter from Jim. I quickly opened it and found out that I had won a prize. There were 36 entries in the contest. There were 36 prizes in the contest. I had come in 36th place and my prize was the YEARBOOK BOOK. The first thing that came to my mind was what the hell is the "Yearbook Book"? I later thought things could have been worse I might have come in 37th place. Afterwards I called Joe O'Donnell and found out that he had one 27th prize, "The Yearbook Book". Bob Davis came in 26th and his prize was also the "Yearbook Book".

All kidding aside, thanks, Jim, for making the OTRC interesting. P.S. Is anyone interested in not one but three copies of the "Yearbook Book - cheap? P.P.S. What is the Yearbook Book?

TAPESPONDENTS-Send in your wants and we'll run them here for at least two months.

- WANTED: The following audio cassettes (Lux Radio Shows)
- 9/6/48 Mr. Peabody and the Mermaid William Powell
 - 3/14/49 Red River - John Wayne
 - 5/8/49 Paradise Lost-Joseph Cotton
 - 6/13/49 The Bachler and The Bobby Soxer-Cary Grant, Shirley Temple
 - 10/10/49-Mr. Blanding Builds his dream house-Cary Grant, Irene Dunne
 - 4/9/51-The Third Man-Joseph Cotton
 - 12/24/51-Alice inWonderland - Jerry Colona

Kent Coscarelly
2173 Willester Ave.
San Jose, Calif. 95124

WANTED: CBS Radio Mystery Theatre, "Watchers of the Living". Will buy or trade on cassette or reel to reel.

Duff Campbell
P O Box 4371
Panorama City, CA 91412

WANTED: Johnny Dollar radio shows, audio portion of Tonight Show, late Night with David Letterman. Old/new basketball games (any games or teams). Also selling/trading old radio shows. Send want lists.
Chris Wong
2667-B Tantalus Dr.
Honolulu, HI 96813

WOULD like to trade for All Star Western Theatre
Jessica T. Howie
Jim Martin
1525 Maple Avenue
Haddon Heights, NJ 08035

LOOKING for Zero Hour "Wife of The Red Haired Man" Parts 4 and 5 on cassette.
Richard Olday
100 Harvey Drive.
Lancaster, NY 14086

WANTED: Books, TUNE IN YESTERDAY, by John Dunning. HIS TYPEWRITER GROWS SPURS, by Fran Striker Jr.
Dave Vopicka
2905 Espanola NE
Albuquerque, NM 87110

WANTED: Tape cassettes of all episodes in which Fred Allen appeared on the Jack Benny Show and in which Stuart Canin played The Bee on the Fred Allen Show and one episode of Dennis Day Show and Phil Harris Show. Thank you.
Jay Wild
47 Herbert Circle
Patchogue, NY 11772

Tapespondents is a free service to all members. Please send your ads to the Illustrated Press.

Radio Programs Tonight

(Programs furnished by stations subject to change without notice)

WIKI (1290)	WABC (630)	WGY (810)	WJZ (770)
(CBS)	(CBS)	(NBC)	(Blue Network)
8:00 Service Time	Service Time	When Girl Marries	Terry and Pirates
8:30 Chasaron Tavern	Chasaron Tavern	Portia Faces Life	Jack Armstrong
8:45 Texas Rangers	Wilderness Road	Just Plain Bill	Captain Midnight
6:00 News Music	News Music	Fred Allen	News
6:15 Songs	Songs	Frank Paul Farrell	Varieties
6:30 World Today	Early Morn.	Smiley Danes	Finding the Facts
6:45 World Today	World Today	Hugh Gibson	News; Whose Wart
7:00 Jack Kirkwood	Jack Kirkwood	Supper Club	Beagle
7:15 Heald Hopper	Heald Hopper	Commentators	Headline Edition
7:30 Thanks to the Yanks	Thanks to the Yanks	Playhouses	Ray G. Spring
8:00 Vox Pop	Vox Pop	Cavalcade	The Low Ranger
8:15 Paris and Warren	Paris & Warren	Theater	Mid. Morn.
8:30 George Burns	George Burns	Helen Jesson	Leah Abov.
8:45 Gracie Allen	Gracie Allen	Branches Orch.	Blind
9:00 Radio Theater	Radio Theater	Telephone Hour	Deix.
9:15 Screen Guild	Screen Guild	Information Please	The Mood and the Melody
9:30 Players	Players	News	Spotlight Bands
9:45 Andrews Show	Andrews Show	Constitutional Hour	Varieties
10:00 Screen Guild	Screen Guild	Constitutional Hour	Guy Lombardo's
10:15 Players	Players	Doctors I. Q.	World Peace Forum
10:30 Carsons	Carsons	News; Music	News
10:45 Andrews Show	Andrews Show	News; Music	News
11:00 News	News	News; Music	News
11:15 Secret Music	Secret Music	Barbara's Orch.	Barbara's Orch.
11:30 Wald's Orch.	Wald's Orch.	Lawrence's Orch.	Symphony Orch.
11:45 Lawrence's Orch.	Lawrence's Orch.	Symphony Orch.	Amigos.

4/16/45

SCIENCE FICTION MASTER
 RAY BRADBURY'S ADVENTURES COME
 TO RADIO
 (Reprint from WBFO Program Guide)

"The waiting began in 1922 when, aged two, I sat on my grandfather's knee and listened to his cats-hair radio through a pair of headphones. I heard ghost voices from far places and ghost music to go with it."

The "waiting" that premier science fiction author Ray Bradbury is referring to is his life long ambition to have his own dramatic radio show. His obsession was answered when National Public Radio agreed to produce a series of radio dramas based on the famous writer's works. Bradbury promises to transport your imagination on a journey through time and space to places that could be or might have been. The series will air on FM88's SUNDAY DRAMA, Sundays at 6 p.m.

Some of the Bradbury tales which will be recreated include "Night Call, Collect" about an old man living on a deserted planet who is harassed by phone calls; "The Veldt" featuring a realistic electronic game room for children; "Dark They Were, and Golden Eyed," a tale exploring Mars; and many others. This month's program listings can be found under Details on page 5 and 6 of this guide.

The sound effects were specifically created to invoke the use of imagination. Producer Michael McDonough, forever seeking "Just the right sound" to fit the mood of the story, spent hours experimenting and listening to film soundtracks. The standard sound libraries offered few sound that helped McDonough create the "movies without the picture" that was sought for the Bradbury works. "Most people don't notice sounds in films that much," said McDonough. "I couldn't use any of the sound library gun shots, even though there were 159 to choose from, because most were recorded 30 or 40 years ago. We needed a gun shot that could conceivably be futuristic so we used up many rounds of ammunition and numerous microphone placement combinations to find just the right sound."

The same care and attention to detail is evident in the actual cast recordings which feature Neal Barth, Janet Swenson, Ivan Crosland, Max Robinson and several other actors. Of particular importance to the production staff was the decision to avoid using a narrator as a bridge in the story line. Instead sounds take the listener where the action indicates.

Ray Bradbury has always been lured by the mystique of radio. "I decided to become a radio actor in Tucson, Arizona shortly after my 12th birthday," recalls the gray-haired writer. "I hung around the local radio station for weeks until they ran out of patience and gave me the job of reading the Sunday funnies to the kids every Saturday night. This so infected my ego that it grew to monster size. I began to write radio scripts, short stories, and novels...all bad, and all, thank God, safely lost in time."

"When I was 14, my family moved to Los Angeles where I rollerskated to all the radio stations, badgering them to discover my incredible talent, I wrote scripts for George Burns and Gracie Allen in my typing class at Berendo Junior High School and dutifully handed these in to George Burns every Wednesday night following the White Owl Broadcast. George used one of my short routines on the show in early 1935, thereby reinfesting me with the belief that soon after I would conquer Hollywood. It took another 20 years," recalls Bradbury.

Bradbury's love for radio continues today. He still gathers with friends Stan Freberg, Norman Corwin (a radio dramatist), and Bill Idelson once or twice annually to play old records and transcriptions.

Although writing for many radio drama series such as "Suspense" and "Dimension X", Bradbury never had his own series until now. "I begged, I pleaded with the executives of every network, year after year, to let me have my own series...I waited for the day radio would open its arms and truly let me in".

Bradbury is extremely pleased with the Bradbury radio series. He feels they are "stories with great music, fine casts, and sound effects grand enough to knock the socks off the Olympian Gods. Look upon a very happy writer here."

Recognized as a master of science fiction and tales of the future, Ray Bradbury has published over 400 short stories, essays, poems, novels and plays during the past 40 years. He began writing at age 12; published his first story at 20, and since that time has appeared in The New Yorker, Harper's, The New Republic, McCall's, Collier's, The Saturday Evening Post, Esquire, Playboy, Mademoiselle, Charm, Nation's Business, Museum Magazine, The London Observer, as well as Dime Detective, Black Mask, Weird Tales, Astounding Science Fiction and Astonishing Stories.

In 1954 he wrote the screenplay for John Huston's film "Moby Dick,"

starring Gregory Peck. Films have been made of Bradbury's "Fahrenheit 451," "The Illustrated Man," "It Came From Outer Space", "The Beast From 20,000 Fathoms," and "The Picasso Summer". His own screenplay of his novel "Something Wicked This Way Comes" was released in 1983 and produced by Kirk Douglas and the Walt Disney Studios.

In the late 50s and early 60s, Bradbury wrote some 12 half-hour teleplays for "Alfred Hitchcock Presents", plus 3 one-hour shows for that director-producer. He also contributed to Rod Serling's "Twilight Zone." In 1974 his "The Screaming Woman" was a two hour TV special, starring Olivia DeHavilland. In January, 1980 his six-hour miniseries, "The Martian Chronicles" aired on NBC-TV. In July 1979 he wrote and hosted a one-hour celebration of our First Moon Landing titled "Beyond Apollo" for ABC-TV. In January, 1980, a BBC London-TV one-hour documentary on Bradbury's ideas, life and work aired in England. His one-hour drama, "I Sing The Body Electric," starring Maureen Stapleton appeared on NBC-TV.

In 1964, Bradbury formed his own stage company, The Pandemonium Theatre Co. with producer-director Charles Rome Smith. Their productions of "The World of Ray Bradbury", "The Wonderful Ice Cream Suite," "The Anthem Sprinters," "Any Friend of Nicholas Nickleby's is a Friend of Mine," and "Leviathan 99" were welcomed, in the main, by fine audiences and good-leaning-to-excellent reviews.

In 1967 Bradbury wrote the Libretto for his musical "Dandelion Wine," with music by Billy Goldenberg. It was first staged at the Forum Theatre, Lincoln Center, New York. In 1969 he wrote the libretto for "Christus Apollo", scored by Jerry Goldsmith. In 1974 he wrote Madrigals for the Space Age music by Lalo Schiffrin.

Bradbury is now at work on a full-scale opera about space travel, titled "Leviathan 99", based on his earlier play. His most recent works include "Fahrenheit 451" (full-length play), "Where Robot Mice and Robot Men Run Round in Robot Towns" (poetry) and "Long After Midnight" (short stories.)

With hundreds of stories published. Bradbury is a paramount example of success. This success, he explains, is traced to many ingredients, mostly enthusiasm about his work, creativity and optimism. He urges people to "let your enthusiasm instruct you..

We all react to people who have enthusiasm and when young people come up to me and there is this vibration in their face...you can judge it this way. Someone comes up to me and says, 'Am I a writer?' And I say 'No'. Someone comes up to me and says, 'I am a writer' I say 'Yes, you are'. That's the difference -- in the way you express this thing what shows in your eyes. And if you really want to do a thing, it can be done."

In the midst of seemingly gloomy predictions about the future of man, Bradbury holds an optimistic attitude. "Schweitzer was always talking about example and the more you live in the world the more you find by setting good examples, by being optimistic, you can get certain kinds of things done...using your own creative imagination as an individual is the thing that can change your society...suddenly a man like Ralph Nadar comes along from no where. Who would have dreamt that one man, one man...not a group, no one man...could change the face of the United States?"

Bradbury's optimism shadows in his opinion of the space program, as well. "I think space travel is the most important activity in the next ten thousand, the next ten million years. I'm not a blind optimist about the world. I see very realistically that we're in danger from the environment we live in, from ourselves, from all sorts of things in the universe and that we must get off this world on a very practical level and will die in the future if we don't. I believe the spaceship is a means whereby we take real responsibility for this incredible gift of the life that has been ours."

Towards his own future, Bradbury has pledged to continue appreciating the present. "There isn't a day that the sense of awe doesn't overwhelm me..The sense of beauty of having had the chance to live once again. It's nothing fake and made up. I think of a very real sense law which I plan to investigate as long as I'm around".

BRADBURY 13 SCHEDULE

"This is Ray Bradbury. Join me for the next thirty minutes on a tour through time and space. Come along to the far future; follow me into a strange past with stories that almost could be--or could have been. Real or unreal...this is Bradbury 13." So begins National Public Radio's 13

part series of fascinating stories in Stereo. The following schedule of Bradbury 13 will be aired on WBFO please consult your local Public Radio Station for their broadcast schedule.

5/5/85 NIGHT CALL COLLECT - The haunting story of an 80 year old man harrassed by phone calls on the empty planet Mars.

5/12/85 THE VELDT - A child's electronic playroom becomes a terrifying reality.

5/19/85 THERE WAS AN OLD WOMAN - A man in black waits for Aunt Tildy to die, but Tildy has other plans.

5/26/85 KALEIDOSCOPE - An explosion flings seven men like squirming silverfish into the depth of space.

6/2/85 DARK THEY WERE, AND GOLDEN-EYED - Henry Bittering and his family fall prey to the mystique of Mars.

6/9/85 THE SCREAMING WOMAN -No one listens to 10 year-old Margaret Leary, especially when she hears screams from beneath the ground.

6/16/85 - SOUND OF THUNDER - A safari into the past crashes headlong into the future.

6/23/85 THE MAN - Weary Captain Hart, the first Earthman to reach a distant planet arrives one day too late.

6/30/85 - THE WIND - It wasn't a gentle breeze, nor a raging tornado, but it brought anight of terror to Allen.

7/7/85 THE FOX AND THE FOREST - A small Mexican town becomes a hunting ground for fugitives from the future.

7/14/85 HERE THERE BE TYGERS - Travelers to a far-flung galaxy are seduced by a forlorn planet.

7/21/85 THE HAPPINESS MACHINE - Leo Auffman, self appointed inventor, builds the world's first Happiness Machine.

7/28/85 THE RAVINE - Terror in a small town, as three women face "The Lonely One."

National Public Radio, NPR, has produced several series over the years including Nightfall (which is in our library), Star Wars, The Empire Strikes Back, (I will do my best to get these in our library), and now Bradbury 13. I'll try to get together with some of our members to produce a quality copy for our library. (Note: Please wait for our librarian, Frank Bork, to announce when these are finally in our library- he is an elderly gentleman).

Wouldn't it be great if CBS, NBC, ABC, MBS, would follow the lead set by NPR, CBC and BBC to once again produce quality drama?

In closing, I would like to thank David Benders and Bonnie Fleischer of Public Radio Station

WBFO for their help in supplying the material and the photograph used in this article. I would also like to encourage our members to support their local public radio stations since quality shows like this are not available on commercial stations.

Frank C. Boncore

* * * * *

Obituaries

Edmond O'Brien Dies; Oscar-Winning Actor

Associated Press
INGLEWOOD, Calif. — Edmond O'Brien, a heavy-set 1930s tough guy who won an Oscar playing a Hollywood press agent in "The Barefoot Contessa" and starred in the original "1984," has died of complications from Alzheimer's disease. He was 69.

O'Brien grew up in New York, studied drama at Columbia University, began his career at the Neighborhood Playhouse and went on to Broadway, film and television, starring in more than 60 films and TV shows.

He won the Academy Award as best supporting actor of 1954 for his role as Oscar Muldoon in "The Barefoot Contessa," which starred Humphrey Bogart and Ava Gardner.

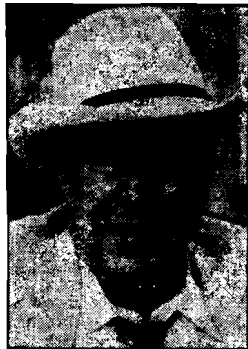
He was nominated for a second Oscar in 1964 for his role of Sen. Raymond Clark in "Seven Days in May." His last film role was in the 1969 production of "The Wild Bunch."

O'Brien, who starred as the beleaguered Winston Smith in the 1953 production of George Orwell's classic "1984," had a range the equal of any actor of his day.

His friends and fellow actors called him "Tiger," and he was serious about his craft.

Early in his career, O'Brien performed on radio with Orson Welles' Mercury Theater, including the famous broadcast based on H.G. Wells' "War of the Worlds" that caused a panic among Americans who thought the Martian invasion was real.

Other film credits include "The Killers," based on the Ernest Hemingway story, "A Double Life," "Another Part of the Forest," "White Heat," "The Bigamist,"



Edmond O'Brien: tough guy.

"The Great Impostor," "The Man Who Shot Liberty Valance," "The Ebrman of Alcatraz," "The Longest Day," and "Fantastic Voyage."

Many of his early films were of the "film noir" variety, downbeat black-and-white urban dramas obsessed with crime and passion. Among the most memorable of these was "D.O.A.," in which he played a fatally poisoned man trying to track down his killer before he died.

He also starred in three TV series, "Johnny Midnight," "The Long, Hot Summer" and "Sam Benedict."

A biography, "It's a Crazy Life," was due to be published soon, his daughter, actress Marie O'Brien, said recently. She said her father had been "battling very hard" against the senility of Alzheimer's disease, saying he suffered "loss of memory and sense of orientation and brain power."

9/25/44

Letters



BEST OF LUCK TO A VERY GOOD FRIEND. Recently I was saddened to learn that my good friend Bill Devine was leaving WEBR after nine years to take over WMYD in Kingstown, Rhode Island. Bill was the man who put WEBR and WNED FM on the air in Buffalo after they became public radio stations. His News/Jazz format was unique to public radio. Most important to us, Bill was the force that put Old Time Radio on the air here in Buffalo. Bill also played a key role in the 50th anniversary broadcast of the Lone Ranger (Covered Wagon Days) on WEBR. At Christmas time Bill would air OTR Christmas programs all day.

Bill, I would like to wish you the very best of luck in your new venture.

Frank C. Boncore

I can't believe that Frank Boncore would insinuate that anyone who has been in OTR for less than five years but is an active member of several clubs lending libraries would have a "spare bedroom". He should know that several tape decks, hundreds (not thousands yet) of reels of OTR programming, hundreds of cassettes (close but not quite a thousand) of OTR programs, stereo amplifiers, speakers, cassette players and even a cassette deck (recently acquired) have filled the "spare bedroom". He could put up a hammock over the wash tubs in the basement as we only use that area on week-ends for washing clothes. Lakewood does get some snow during the winter, but one of the city services we receive for our taxes is VERY PROMPT cleaning of the streets INCLUDING SIDE STREETS of snow during the winter. Even the side streets are usually plowed at least twice during the night and the main streets are kept very clear.

Jim Snyder handled the "Contest" in a very professional manner. He kept all of us informed about the status and we received our "prizes"

very promptly. Jim deserves at least a flower growing by the side of the road on his logo.

As you may remember, I've been trying to survey OTR people this past year and have been distinctly UNDERWHELMED by the response. The point that has been raised most frequently is that concerning the "advantages" to an out-of-town member joining an OTR club. Most clubs seem to have significant out of town membership but there seems to be a very large group of people who need to know why they should join a group where they can't attend the meetings.

Thomas H. Monroe
1426 Roycroft Avenue
Lakewood, Ohio 44107

A little bit of this and a lot of that ---

According to an article in the Detroit Free Press concerning former radio personalities in the area, Dick Osgood, who is listed as one of the first electronic critics, is maintaining an active role in Friends of Old Time Radio, a non-profit national group. Up to this point the Free Press has refused to even mention the group; good work Dick. Tom Shannon is reported to be in Buffalo on WKBW-AM where he is playing lots of oldies in a mid-day adult contemporary show.

Joe O'Donnell's letter in the April IP struck a note of discord with me. Not because I disagree with him, which I certainly do, but also by the way he did it and as much for what he didn't say as for what he did say. It appears to me that Joe is practicing exactly what he says he dislikes. INNUENDO!!!! For those of you who don't know the Locals (that's what we call the Buffalo group of the club) have been deluged by pleas from that other club in California to stop the criticism of their activities. So when Joe says correspondence is being questioned he means that the locals are talking about it and his sympathy lies with the other people; that's because there is not a clear consensus in Buffalo. This is innuendo and implication. Joe also is not too clear in his assumption that the IP is being "degraded". Nor are we informed as to what exactly "Assaulted the sensibilities" of the reader. Surely Joe can write clearer than that.

The decision to make the OTRC a national group was made some time ago. There are many of us who realize that to maintain a truly national view point we must stay in contact

with what is going on in the hobby which includes collectors, dealers and just listeners. It will not do for us to simply write what is currently on the radio stations in good old Buffalo as solid material. Most of us are interested in keeping the flow of old time radio material going to the collector. When others threaten this activity we are obligated out of self preservation if nothing else to defend our interests. It may be true that in so doing we have offended some but the results benefit all in my' opinion. After all, that is all this is: a matter of opinion. We are not practicing journalism here and very few of us have the ability to maintain a professional attitude towards the goals of defending our own self interest in any debate. In the final analysis if the labeling of anything printed in the IP as "yellow journalism" without specific reason is not objectionable than nothing is. If this is not name calling then nothing is. Seems to me we should get our priorities straight on whether we should be national or just print the local radio news from Buffalo. And practice what we preach.

SPERDVAC President Bob Lynes has been threatening members of the OTRC for having shows in their catalog which he claims are the property of SPERDVAC. This is a completely false and misleading statement on his part. More about that next time.

Gene Bradford
19706 Elizabeth
St. Clair Shores, MI 48080

The 10th anniversary edition of the Illustrated Press was quite an issue. I enjoyed it very much. It was interesting to read about the history of the club.

Enclosed are some things that you might want to use in a future edition of the Illustrated Press. The first is an interview with Lee Allman. I taped the show from the radio. Then I transcribed it. I attempted to clean up the flow of words a little, but tried to use the person's own words as much as possible. You can edit the material in any way you want. You can change the order around or the words. Whatever you see fit to do. I am sending the tape and a copy to Gary Hudson. I do not have Lee Allman's address and so cannot send her a copy. They might want to edit it a bit.

Then there is the insert that appeared in the January issue of Mike Shayne Mystery Magazine. Every

month they use fillers that have to do with nostalgia.

In Hy Daley's column, he mentions a program called The Phantom. Is that the guy from the comic strips that ran around Africa in purple tights? Or was it the character from the pulps, The Phantom Detective? Do you know how I could obtain copies of that program? I suspect it was the comic strip character because the name of the Episode was "The Pirates".

That is all for now. Take care.
Albert Tonik
3341 Jeffrey Dr.
Dresher, PA 19025

The show Radio Classics is heard over WCAU in Philadelphia from 8 to 10 p.m. most week nights. It is hosted by Gary Hudson. On February 21 his guest was Lee Allman. Most of what follows was transcribed from that show.

HUDSON: Jim and Jessica Howie write for the Speedliney, which is handed out to passengers on the speed line from New Jersey to Philadelphia. They wrote an article about Lee Allman who played Lenora Case on the Green Hornet. I contacted them and asked if they would be intermediary for me and invite Lee Allman to come to my show. She is here tonight with her husband Slim.

Then they played an episode in which the Hornet apprehends a gang that is hijacking sugar.

HUDSON: This episode must have taken place during the war years because of the shortage of sugar. Who was doing the Britt Reid role in those days?

ALLMAN: As far as I can remember, it was Jack McCarthy. Most of the other actors had gone into the Army. Jack was recruited until Al Hodge came back.

HUDSON: Al Hodge went onto video to do the Captain Video role.

ALLMAN: He sure did.

HUDSON: You were 1930 graduate of Wayne State University City College of Detroit. You did readings for people in the hospitals, schools and other places around Detroit. Your brother was Jim Jewell, the program director of radio station WXYZ in Detroit. Was there any nepotism in your being hired?

ALLMAN: Actually, that is not how I started in radio. I was always interested in the theatre from the time when I was 5 and I was a potatoe in a pageant. I asked my father how I didn. He said, "Honey, you were the best potatoe in that patch". From then on, I entered all the plays in grammar school and high school. When I was a senior in high school,

I entered a city wide drama contest. I won it. As a result WCX, the radio station of the Detroit newspaper, The Free Press, hired me to read The Night Before Christmas on Christmas Eve. I was scared to death. I had never seen a microphone before.

Let me regress. When I was nine, my folks had a candy store and we lived in back. My brother, Jim, was always inventing something. One day he came in and said, "You want to see a magic box, kid?" I said, "Sure". He had a box about the size of a match box. He told me to put ear-phones on and listen. "Do you hear anything?" I said, "No". I asked what were those things on top of the box. He said that one was a cat's whisker and the other was galena. "What are those?" "Never mind, you just listen." He played with the wire and suddenly, I heard a woman singing. She was singing, "Hello, hello, this is Thelma Bolt". I can't remember the melody, but I do remember the words. I asked Jim, "How did you do it?" He said "it's magic". I replied, "Come off it. That voice was not in that box". He said "That woman is singing in down town Detroit and it is coming right through the walls of the house". I had forgotten about this incident until that Christmas Eve at WCX sitting in front of the microphone. My voice was going to go right through the walls, so that my mother could hear me on the radio.

That was the beginning. I was very fortunate from then on. The Police Department put on mystery shows on WJR. I was asked to participate. This was while I was in college. I was not paid for any of this radio work. In 1930, I went to work for the Jewell Players doing The Manhunter series on WXYZ. Jim called one night, saying there was a part coming up in a new show. I think it is only a one shot deal. If you want to come down and read for it, fine. I went and read for the part. Mr. Trendle was there. That part lasted 23 years.

HUDSON: What did the WXYZ studios look like?

ALLMAN: We were on the fifteenth floor, called the penthouse, of the Maccabees building. There were two studios, one orchestra and one for the actors. There was a control room as well.

HUDSON: Wasn't WXYZ in a mansion at one time?

ALLMAN: That was later. That was on Jefferson Avenue. The Mccabees building became too small. We used to take one of the six elevators up

to the fourteenth floor and walk up to the fifteenth floor to a little reception hall. Later they built a sound studio. When we first started out, the actors used to do our own sound effects. If someone was supposed to fall down, then the actor fell and the mike followed you to the floor. My brother, Jim, invented a lot of sound effects. He took a tray from our candy store. It was like a cookie sheet with sides. We used to sell Hersey chocolates from that tray. Jim filled it with BB shots and put a screen over it. To create waves of the ocean, we would tilt the tray one way and then the other.

HUDSON: Then your brother was one of the early pioneers of radio drama.

ALLMAN: He was the pioneer and he continued when he moved to Chicago.

HUDSON: We had an episode of The Green Hornet, tonight. How many of those voices do you remember?

ALLMAN: I like to think I remember all of them.

HUDSON: Who was Kato?

ALLMAN: At that time, I think it was Seymour Tuchow, who went on to Hollywood as Micky Tolan.

HUDSON: Other actors who played the part of Kato were Rollon Parker, Raymond Toyo and Takataro Hayashi,

ALLMAN: Raymond Toyo was Raymond Hayashi, whose real name was Tokataro Hayashi. He ran a sukiyaki restaurant. He had never acted in his life.

Conrad Nagel was working in Detroit at the time. He called Jim and asked if he had any Chinese actors. Jim told him he had two very good actors, but I need a Japanese for the Green Hornet. So Conrad sent Raymond to Jim in exchange for the Chinese.

HUDSON: There are some folks who came out of the WXYZ studios and went on to greater promise. Do you recall some of them?

ALLMAN: Mike Wallace (Myron Wallace) of Sixty Minutes. John Hodiak went on to the movies and married Anne Baxter. Soupy Sales, I do not remember his real name. He was a wonderful person. Very, very funny. The children loved him. I never understood why he did not get to the top.

HUDSON: How much did you earn for your part on The Lone Ranger and The Green Hornet?

ALLMAN: \$2.50 Per Hornet, twice a week. Until I was put under contract, when they decided that they wanted me to stay and I received \$35 a week. That included all of the shows. That included The Green Hornet, The Lone Ranger, Sergeant Preston of the Yukon and Housewives (a daytime soap

opera). I played Tillie the maid, a very stupid maid.

HUDSON: It was not an exclusive contract.

ALLMAN: No. I did a lot of free lancing at other studios as well. I played many parts. My most difficult part and the worst was one on Sergeant Preston of the Yukon.

Chuck Livingstone was directing then and he called me in. I asked him what he wanted me to do. He handed me the script and told me to do the part of the toothless eskimo. What does a toothless eskimo sound like? I do not know and neither did Chuck. I have a transcription of that show at home. It is the worst performance done by anybody.

Radio was one of the most marvelous schools of acting that ever existed. You came in. You were given a part. You had thirty minutes to form a characterization of that part. You had the timing rehearsal. The production rehearsal. And then you did the show, live. When you realized there may be as many as 12 to 15 million people listening, you knew you had to pretty authentic.

HUDSON: What are your recollections of Brace Beemer?

ALLMAN: I have always liked Brace. Brace and I got along famously. He had good jobs at WXYZ. He was station manager at one time. He started as a staff announcer. He was only 14 when he enlisted because of The War. (World War I).

HUDSON: In tonights performance there was a man with a very distinctive voice.

ALLMAN: Paul Hughes. A very nice man.

HUDSON: In my estimation, I do not think that any one could pull off a better bad guy than Paul Hughes.

ALLMAN: It was because the quality of his voice was so unusual.

HUDSON: He was also a good guy. He played Thunder Martin on The Lone Ranger. Buthe was more convincing as a bad guy.

ALLMAN: Every one of the actors was as versatile as could be. He could play a newsboy, a dope fiend, a gentle father. They learned how to do this because radio was a school of acting.

HUDSON: A lot of it was on the job training.

ALLMAN: Very definitely.

CALLER FROM NEW YORK: Who played Axford?

ALLMAN: A beautiful Irishman by the name of Gilly Shea. He was the second one. The first was a Jim Irwin, who died. Gilly took over and played Axford until the end of

the shows.

CALLER: Who did the tag at the end of the show? Was he one of the actors?

ALLMAN: I do not remember. There were many of them. One was Hal Neal who became general manager of WABC in New York.

CALLER: In the end you did know that Britt Reid was the Green Hornet. You were upset with a lady named Linda Chalmers who paid attention to Mr. Reid and you were jealous. Unfortunately she was killed.

ALLMAN: Mr. Trendle would not allow any love interest or sex in any of his shows. There was an attachment between Lenora Case and Britt Reid. She suspected that Reid was the Hornet. Toward the end, he did admit it.

MARVIN FROM PHILADELPHIA: What was Police Commissioner Weston's first name of The Green Hornet?

ALLMAN: That name does not ring a bell. The police commissioner was played by Harry Russell's father. When you get to be as old as I, the names are not there.

ANOTHER CALLER: Commissioner Weston was with the Shadow. Are any of the people who played the Green Hornet or Brace Beemer still alive?

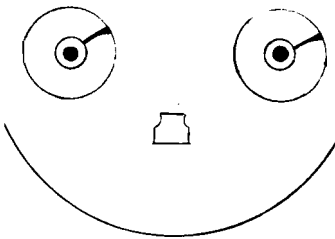
ALLMAN: No. Brace Beemer is not alive, nor are any of the actors who played the Green Hornet, nor is Axford alive. There are maybe six people that were in the cast, including Paul Hughes with the gravely voice, that are still alive.

HUDSON: Lee Allman, it has been a pleasure having you on the show. We have not even scratched the surface. Can we have you back again?

ALLMAN: Oh sure. You make the arrangements.

TAPE LIBRARY RATES: 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month. Postage must be included with all orders and here are the rates: For the USA and APO - \$.60 for one reel, 35¢ for each additional reel; 35¢ for each cassette and record.

CANADIAN BRANCH: Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassettes - 1 or 2 tapes \$.65; for each additional tape, add 25¢.



REEL-LY SPEAKING

Well summer is almost here and camping season along with it. Finally got out to our campsite last week. What a shock - four of the trailers on the meadow were destroyed and in the lake. We camp in the woods (eighteen years of boy scout camping, just couldn't shake the habit.) Our trailer and campsite were O.K. This past month I listened to the Sci-Fi reels donated by Tom Monroe and I gotta say they were great, clear as a bell, perfect sound. Ed Coons cassettes are really great stuff also. Some good Westerns and Escape, also Eddie Cantor. I haven't heard Cantor since the real radio shows when I was a kid, ninety years ago I've been a little slow in sending out reels and cassettes simply because members have not been returning them in the one month time period. So if you haven't received the reels and cassettes you requested, that's the reason. As I stated in previous I.P.'s, there's the original club limit back in effect. Four reels at a time and six cassettes at a time for only one month. Please, please return them on time. When you receive the reels or cassettes why not copy them right away, that way you can listen to them and copy them from your own reel or cassette at your leisure, keeping the shows you want and the reels and cassettes could be sent back to the club. Then our fellow members would not have to wait another month to get their favorite shows. How about it gang, please pitch in and help. "thanks"

Bill McDougal from across the border in Canada donated four reels to our club library. Since Rich Simpson taken over our club's Canadian branch, I haven't heard from Bill. Thanks Bill, your shows were great. Joe O'Donnell is back on the donation list. He sent me a reel for our library, thanks, Joe. Pete Bellanca donated 25 plastic cassette boxes to replace some of the broken boxes. Thanks Pete. If any one else has some extra boxes, I still need 50 more. Ed Coons do-

nated 6 more cassettes for our club library. I've already copied them for my own collection. Really good shows like "the Six Shooter," Cavalcade of America and Frontier Gentlemen to list just a few of the shows. Thanks Ed. This month's club meeting will be the last for the up-coming summer season. No more meetings till fall. I hope that all our club members have a safe and enjoyable summer. I will still send reels and cassettes to any member who requests them. Maybe a little slower than before, but send them I will. I'm gonna try taking my reel to reel unit to camp when we get all set up. I hope its not too damp out there for it.

Till next time, Good

Listening!

Francis Edward Bork

REFERENCE LIBRARY: A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$2.00 to cover rental, postage, and packaging. Please include \$1.00 for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

Editor's DESK



Our annual picnic will be held on Sunday, July 15, 1985 at Queenston Height Park, Canada, beginning at 1:30 p.m. To reach Queenston Park, turn right after going over the Lewiston-Queenston bridge. Proceed to the first stop sign and turn left. Join us in celebrating our 10th Anniversary. Bring your own food and beverages.

Sorry, but The Shadow, Ed Wanat's corner and a couple of other things have to be put off until next issue due to an overabundance of material. (I should always have this problem - thanks contributors!)

Program notes

Congratulations go to Bill Devine currently General Manger of WEBR-AM and WNED -FM in Buffalo, New York. Bill has done an excellent job in managing these public radio stations for the past nine years that he has held this post. On June 5, 1985 he leave to operate his own radio station in Rhode Island, WMYD. We wish him the very best of luck in his new endeavors.

Bill informs us that OTR will continue at its present Saturday and Sunday 6 pm time slot through December of this year.

Dick Simpson share that the program "Vanishing Point" can be heard at 11:30 pm Friday nights on CBC stereo, 94.1 MHz, Torontot, Ontario. Please check your local CBC stereo station for day and time in your area.

The Golden Age of Radio Theater is now heard at 9:05 pm Monday through Friday over WHAM 1180 KHz, Rochester, New York.

For those who enjoy the sounds of the Big Bands, join host Bob Rossbern Sundays from 9 to 11 am on WBFO-FM, 88.7 MHz, Buffalo, NY. Also on WBFO Wednesdays at noon is Ollie Britton's Nostalgia, Inc. Thursdays is Music of the 50s with Bob Chapman. A new NPR series, also on WBFO Fridays at 11:30 am is Fresh Air, with host, Terry Gross. It is a fine interview program, which seems to be one of the best in a long time, in this writer's opinion. Please check your local NPR station for day and time in your area.

As always, we ask members from around the country to provide program information for your area, so that it may be presented in this column. If we don't get em, we can't print em!

Joe O'Donnell
206 Lydia Lane
Cheektowaga, NY 14225

Margaret Hamilton Dies; Played Witch in 'Wizard'

Associated Press

SALISBURY, Conn. — Margaret Hamilton, the Wicked Witch of the West who melted at the feet of Dorothy in the 1939 film classic "The Wizard of Oz," died Thursday of an apparent heart attack. She was 82.

The veteran of more than 75 films and scores of plays died in the Noble Horizons nursing home here, where she had been in declining health for a year, said Joann Lanning, director of nursing.

She worked as a character actress for more than 50 years, including a five-year run as Cora, the kindly old storekeeper who appeared in commercials for Maxwell House coffee.

But she was best known for "Oz." Generations of children thrilled at her depiction of the green-skinned witch, and with each showing of the film on television she received hundreds of letters from young fans.

The celebrity was ironic, for two reasons. She was a former kindergarten teacher and loved children. And she never thought the witch was her best work.

Her death leaves Ray Bolger, who played the Scarecrow, as the only surviving major cast member of the film. The others included Judy Garland as Dorothy, Jack Haley as the Tin Man, Bert Lahr as the Cowardly Lion and Billie Burke as Glinda the Good Witch.

In 1973, Miss Hamilton said she had turned down countless offers to recreate the role. "I suppose I've turned down a fortune too, but I just don't want to spoil the magic. Little children's minds can't cope with seeing a mean witch alive again," she said.

"Many times, I see mothers and little children and the mothers always recognize me as the witch. Often, they say to the kids, 'Don't you know who she is? She's the witch in the 'Wizard of Oz!'" Then the kids look disappointed and say "But I thought she melted." It's as though they think maybe I'm going to go back and cause trouble for Dorothy again."

Miss Hamilton, a Cleveland native, operated private schools there and in Rye, N.Y. But in 1927, she became a member of the Cleveland Play House, and in three years, she performed 25 roles.

From there, she won a part in "Another Language," which played



Margaret Hamilton

for a year on Broadway. She was hired to reprise her role in the film version in 1932, and that was the start of her Hollywood career.

She appeared in "My Little Chickadee" with W.C. Fields and Mae West, "State of the Union," "A Slight Case of Murder," "Nothing Sacred" and many others. As recently as 1971, she appeared in "Beverly Hills Cop" and "The Anderson Tapes."

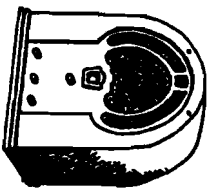
The roles were not wide-ranging; her face, with the distinctive bump on her nose, led to parts as armory postie, spinsters and maids.

She continued a stage career, appearing in summer stock and local productions. In 1978-79, she returned to play the Cleveland Play House to play a hypochondriac in Evelyn Williams' "Night Must Fall." She also was a familiar voice on radio, and appeared in numerous productions in the early days of live television.

FIRST CLASS MAIL

THE OLD TIME

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RADIO CLUB

LANCASTER, N.Y. 14086