
ILLUSTRATED PRESS

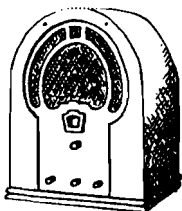
EST. 1975

AUGUST, 1988 #143

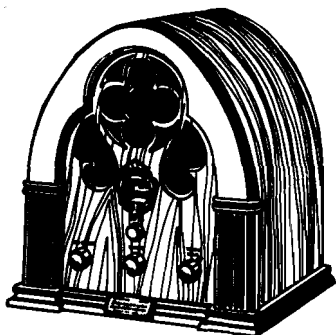
GLADYS HOLLAND and BILL ZUCKERT
veteran character actors



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 list, 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.

THE ILLUSTRATED PRESS is a monthly newsletter of **THE OLD TIME RADIO CLUB** headquartered in Buffalo, NY. Contents except where noted, are copyright 1988 by the OTRC. All rights are hereby assigned to the contributors. Editor: Linda DeCecco; Assistant Editor:

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32 Shenandoah Rd.
Buffalo, NY 14220

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

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

ILLUSTRATED PRESS: (Letters, columns, etc.) & **OTHER CLUB BUSINESS:**
Richard A. Olday
100 Harvey Drive
Lancaster, NY 14086
(716) 684-1604

REFERENCE LIBRARY:
Ed Wanat
393 George Urban Blvd.
Cheektowaga, NY 14225

MEMBERSHIP RENEWALS, CHANGE OF ADDRESS
Pete Bellanca
1620 Ferry Road
Grand Island, NY 14072
(716) 773-2485

TAPE LIBRARIES: REELS
James R. Steg
1741 Kensington Avenue
Cheektowaga, NY 14215

CASSETTES-VIDEO & AUDIO, RECORDS
Dominic Parisi
38 Ardmore Place
Buffalo, NY 14213
(716) 884-2004

CANADIAN BRANCH:
Richard Simpson
960 - 16 Rd., R.R. 3
Fenwick, Ontario L0S 1C0

BACK ISSUES: All **MEMORIES** and **I.P.s** are \$1.25 each, postpaid. Out of print issue 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 Blvd., Cheektowaga, NY. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meetings start 7:30 p.m.

DEADLINE FOR IP: 10th of each month prior to the month of publication.

ADVERTISING RATES FOR MEMORIES:
\$50.00 for a full page (ALL ADS MUST BE CAMERA READY)
\$34.00 for a half page

SPECIAL: OTR Club members may take **50%** off these rates.
Advertising Deadline - September 1.

JUST THE FACTS MA'AM

by FRANK C BONCORE

The BBC is an excellent source for outstanding drama and science fiction and there is a number of shows done in stereo. I have had two sources to BBC shows. My primary source has been Edward J. Carr at the Friends of OTR Convention in Newark. Each year I visit his stand and buy whatever BBC shows he has available. Ed is a fussy type of guy who won't even list a show in his catalog unless it is top notch quality in sound. I ration the shows to myself until I find more.

"ICE" is a 90 minute BBC production about a piece of Antarctica, about the size of Long Island, that breaks off the continent and starts drifting up the South Atlantic devouring everything in its path and finally threatens New York City.

"The Death of Grass" is about a famine in modern days and how it changes everyday life in England.

"The Empty World" is about a disease that rapidly ages people.

The above are available from Edward J. Carr, 216 Shanor Street, Boyertown, Pa. 19512.

My other source is local and I'd rather not reveal it. However, there is an excellent BBC production of Frankenstein, a four parter, available in stereo.

There is also available a six part series "Dracula".

BBC also produced four 90 minute episodes of "Philip Marlow" in stereo. The titles are "The Lady In The Lake", "The Little Sister". "The High Window", and "The Big Sleep."

Presently, I am listening to a nine part BBC series entitled "The Price of Silence" in stereo. It is about an accidental launching of Soviet missiles in space and the reaction from the U.S.

At some point, I will make copies and donate them to the Tape Library.

Presently in the Library are The Doppelganger, the Technicolor Time Machinem Project Genesis, The Silver Sky, Omegapoint, The Midwitch Cuckoos, Before The Screaming Begins, The Hamdenshire Wonder, The First Men In The Moon, Space Force and Spaceforce Two.

NOTICE TO DEALERS

Phyllis and Joe O'Donnell and myself are presently working to put the "Gunsmoke" memories together so it will be out in September. We need your ads as soon as possible. We are waiting to hear from the following dealers:

1. Aston's Adventures- Don Aston
2. BRC PRODCUTION --Bob & Debbie Burnham
3. Edward J. Carr
4. Great American Radio-- Gary & LaDonna Kramer
5. Audio Classics--Terry Salmonson
6. Shadow Sounds Of The Past-- Thom Solome
7. AM Treasures-- Gary Dudash
8. Nostalgia Recordings--Ken Mills
9. Echoes of The Past--Ron Barnett
10. Vintage Broadcasts-- Andy Blatt
11. Steve Ferante

FRANK C BONCORE

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; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the U.S.A, and APO, \$.60 for one reel, \$.35 for each cassette and record; \$.75 for each video tape.

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.

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.



James Lehnhard

THE two big OTR conventions are again on deck for this fall. The first is the FRIENDS OF OLD TIME RADIO convention, which will be held in Newark, N.J. on OCTOBER 20-22. Free transportation is available from the Newark airport to the convention hotel. An expanded schedule is planned for this year. Although the main convention day is still Saturday, additional events have been added to the Thursday and Friday programs RE-creations being considered are: "My Little Margie", Gateway to Hollywood, Superman, Let's Pretend, and Ellery Queen. Full information and reservations can be obtained from Jay Hickerson, Box 4321, Hamden, CT. 06514.

The other convention is SPERDVAC's annual event in Los Angeles. Once again the hotel provides free transportation from the Los Agnells airport. The convention will be held on November 11 and 12., and its theme and programs this year, will be on radio programs. WE have no other information, at this time, but you can get full details and make reservations by writing SPERDVAC, Box 1587, Hollywood, California 90078.

A STRAIGHT ARROW fan club has been organized and puts out a newsletter six times a year. If you are a fan of this radio show you can subscribe for \$5.00 a year by writing: Pow-Wow, 301 East Buena Fista Avenue, North Augusta, South Carolina 29841.

For those of you who live in the Detroit area, one of club members, Bob Burnham, now has a weekly OTR show on WCAR (AM 1090) radio. The show can be heard at 9:00am on Mondays, and feature old radio shows, as well as current information on OTR events and activities.

A Special Service For Club Members Only

WANTED: Conrad Veidt radio shows. Please contact.

Pat. Battle
100 Belmont Place 1E
Staten Island, N.Y
10301



George Burns and Gracie Allen were the top husband-wife radio stars in 1935.

Burns Advises Those Working At Marriage Ties to Loosen Up

NEW YORK (AP) — Comedian George Burns, 92, has some advice for couples working on their marriages: Relax, don't do it.

"Don't work that hard at being married," Burns said, according to the June issue of McCall's magazine. "If you try to make a marriage a success, it's got a good chance to be a failure."

He speaks from experience, having been married for 38 years to his show-business partner, Gracie Allen.

"Not only did I love Gracie, I was no place before I met her. . . . We had a wonderful marriage," Burns said. "I don't think Gracie and I ever had an argument in all that time — except maybe about jokes."

Wireless Wanderings



JIM SNYDER

For eleven years I have been writing an annual column on dealers who sell OTR tapes and cassettes. This is the latest in that series, and outlines my experiences, last winter, with six more dealers. This brings us to a total of 71 different dealers that we have reviewed over the years. I do want to point out, as always, that my purchases and my experiences with them may or may not be typical of their overall operation. We would welcome comments from you on your own experiences with them. I would like to point out that even though I have over 19,000 shows in my collection, I was able to find new material from each of them. I have assigned sound ratings to each of the shows that I received, based on the commonly used 5 point scale of "excellent, very good, good, fair, and poor." I would also like to mention that there has been a seven month time lag from when I started my requests to these dealers and when you read this, so my information on prices may not be up-to-date. You can send the dealer a stamped-self-addressed envelope for current information. As in the past, each of these dealers was sent a copy of the first draft of this column, and they have been invited to send in a rebuttal for publication. You will find the responses that we received, this year, immediately following my column.

Nostalgia Recordings, 907 Maple Avenue, Ridgefield, N.J. 07657, had their catalogs on display at the convention in Newark, last October. I think they were free. The catalog lists over 500 reels. My order for four reels was received just ten days after I sent my order in. The price of an 1800 foot reel (6 hours) is \$6.00. Hour long cassettes cost \$4.00, although the price drops to \$2.50 if four or more are ordered. A shipping charge is added to these prices. I did order reels instead of cassettes. The tape appeared to

be used Ampex that is currently so popular. There are no sound ratings in the catalog, but they do seem to be rather insistent that you return anything were the sound doesn't measure up to your expectations. All together, I received thirty shows on the four tapes. I rated one show as "good", one as "very good", sixteen as "excellent", and the rest somewhere between "very good" and "excellent". As you can see, I was very satisfied with the material and the service I received. In fact, the only criticism I would have was that they failed to secure the ends of the tape to the reel, so that the tape undound to some extent in transit. In one case I had a real snarl of tape to unwind, and came close to damaging the tape trying to untangle it. This could be prevented by applying a small piece of masking tape to the end of the recorded tape.

The Dream Machine, P.O. Box 69 Lynnfield, Mass, 01940, sent their catalog directly to me, about a year ago, without my requesting it, so apparently it is free. While it is impossible to estimate the actual number, they do have a very large listing of available shows. This is a "custom cassette" operation. That is, they sell only cassettes, but you get to pick what shows you want on that cassette. You don't have to take a set format. Shows may be selected from any place in the catalog. Price is \$4.00 an hour, plus shipping charge. I could not identify the brand of cassette used. My order arrived promptly, just ten days after I sent it in, but I felt that I experienced an unusually large number of problems. The catalog gives no sound rating, nor does the general information mention sound quality. There is no statement of a guarantee. With the ten shows I received, I rated exactly half as "good" and half as "good-minus". There were problems with muffled sound, extremely low volume, drop outs, and missing openings and closings. Beyond that, two series were incorrectly identified. Two shows were listed as READERS DIGEST EDITION. Well, they weren't. they were actually The HALLMARK PLAYHOUSE, clearly stated in the opening of each, and it then turned out that I already had both of those shows. Two of the other shows were listed as CONFIDENTIAL AGENT. Now I had never heard of that series, so thought I was getting some new spy shows. Each show, however, was very clearly identified at the start as BARRY CRAIG, CONFIDENTIAL INVESTIGATOR (not "AGENT").

Completely misleading.

The Science Fiction Radio Club 411 Truitt Street, Salisbury, Maryland, 21801, advertized their catalog of SF SHOWS in the Old Time Radio Digest. Cost of the catalog is 25¢. It took the catalog a week to arrive, and the cassettes arrived in about the same amount of time. The catalog appears to list a little under 400 cassettes at a price of \$5.00 an hour, plus a shipping charge. You can return cassettes for a \$2.00 credit on your next order. For the most part, these science fiction shows, but there is a variety of other programming as well. I could not identify the brand of cassette. All together I received ten shows. I rated four as "very good", five as "good", and one was "poor", so poor that it was unusable because of distortion. There are no sound ratings mentioned in the catalog and there is no mention of any guarantee of satisfaction. Once again there was a misidentification of one of the series. I ordered one show listed as "LUX RADIO". It was not. It was a special civil defense program but out by the government. This was clearly stated and by no remote stretch of the imagination, is there any way that this could be mistaken for the Lux Radio Theater.

At last years convention in Newark, I picked up a copy of the catalog for Radio's Past. P.O. BOX 153, Oakland Mills, Pennsylvania 17076. The catalog costs \$1.00, and lists a total of over 1200 one hour cassettes. Price for these cassettes is \$2.75 plus a shipping charge. My order sor six cassettes came in about a two and a half weeks. I could not identify the brand of cassette. The catalog does not give sound ratings, but does offer a guarantee pf satisfaction that includes a refund of your purchase price and the shipping charge. There were twelve shows in my order. I rated three as "very good", six as "good", one as "fair", and two as "poor", so poor that they were unusable. The sound on these last two was muffled, had lots of noise, one was extremely bassy, one was recorded at extremely low volume, and they simply could not be understood in places.

Speak Easy Archives, P.O. Box 22141, Oklahoma City, Oklahoma 73123, advertized their catalog for \$3.00 in the Old Time Radio Digest. The catalog arrived in about two weeks. The attractive catalog lists 460 catalogs that are available. There is a detailed description of each of the shows, which often includes a sound rating. According

to the catalog's introduction, all that don't carry rating will be at least in "Very good" sound. There is no stated guarantee. Hour long cassette offerings are available in either cassette or reel for \$5.00, plus a shipping charge. I ordered twelve shows on five cassettes. Nine of these carried specific sound ratings in the catalog, and with five of those I labeled them, for my collection, one grade lower that specified. Over all, I rated ten as "very good", and two as "good", I couldn't identify the tape brand. One show was labeled as being "scratchy". That was a very minor item in this show, but there was considerable volume flux on this and two other shows.

At the Newark convention, last fall, I picked up a flyer for Burnette's, 6704 Bodensee Lane, Manassas, Virginia 22111. The flyer advertised their free catalog of old radio shows. About three months after the convention I wrote to them and received no reply. One month after that I wrote again, and this time enclosed a stamped- self-addressed envelope so they could respond. I was simply ignored. Three and a half weeks after that I sent them the first draft of this column, and almost four months after my original request, I received a "form letter", which you will find with the other rebuttal statements.

REBUTTALS,
REBUTTALS,
REBUTTALS

Dear Mr. Snyder,
Thank you for the opportunity to comment on your future column in the Illustrated Press. However, there is little that I can add to what you have stated in your article. Therefore, I accept what you have written without reservation.

On the matter of taping down the ends of the reels, I can only plead that this is a personal obsession of mine. After a couple of bad experiences in which adhesive from this tape transferred to the rollers or heads of my tape deck. I stopped using this method of securing the tape. I apologize for any inconvenience that this may have caused you. If this had caused actual damage to the tape you received I certainly would have replaced it for you at no charge.

I'm glad that you were pleased with the quality of the material which you received. If I can be of any help in the future, please let

let me know.

Cordially yours,

Ken Mills

Nostralis RECORDINGS

Dear Mr. Snyder,

I am fully aware that you write a column in the "ILLUSTRATED PRESS", "WIRELESS WANDERING", if I'm not mistaken. I have also read many of your critiques concerning "dealers". Unfortunately, the term "dealer" has a negative connotation, at least to me. There are dealers, and there are "dearlers".

There are folks whose primary livelihood is dependent upon selling recorded materials (tapes, etc), then there are people like me, who have attempted to share my enthusiasm for the hobby with a selected group of people who are not large scale "collectors" such as yourself. I envy your 19,000 programs.

However, there are many elderly people who want an outlet for relatively inexpensive nostalgia. People who take the time to write letters and share their experiences, and are not "Audiohiles".

I have read your enclosed critique of Radio's Past. I have reviewed the tapes you ordered, and I generally agree with your quality evaluation. You have mentioned that two of the programs were of poor sound quality. I agree with this evaluation, but they are the best of this particular program that I've been able to find, I do endeavor to upgrade my masters with better material when it is available to me. Of course this is a time consuming process, because unlike "dealers" this is not a full time job for me.

Because of the subjectivity of audio quality, I do not list audio quality in the catalog. However I do guarantee satisfaction, which you did mention in your critique. You purchased those tapes at the end of February, 1988. To be fair, you have not requested either replacement or refund from Radio's Past. If there is a problem and you don't tell me, I can't possibly correct it! My guarantee of satisfaction is my reputation AND it is most important to me.

You left some questions in your critique which I feel need to be asked. You rate sound quality, but you do not rate catalog readability or processing time (is 2 1/2 weeks from order to delivery very good, good, fair, or poor?) You stated you could not identify the brand of cassette used. Is that important

and why? Did you find the cost of the catalog unreasonable? Was the variety of programs offered very good, good, fair, poor?

Radio's Past exists because of the 80/20 rule. We receive 80% of our business from 20% of our customers, and many of these are repeat customers.

Enclosed is our latest catalog and supplements. Please discard the old catalog. Also, please note that as a normal rule, all of our active customers and those who request catalogs are receiving periodic updates and specials.

I hope you do continue to do critiques on "dealers". You do offer a valuable service to OTR hobbyists.

Regards,

RADIO'S PAST
P.O. BOX 153
OAKLAND MILLS, PA
17076

P.S. Take advantage of our guarantee.

You've got nothing to lose!!!

DEAR CUSTOMER:

Up until recently we have been the middle man for Gentile Lichter Assoc. They were the manufacturer representatives located at 11990 Dumont Road, Philadelphia, 19116. My rep. was Dug. All request for catalogs were forwarded to Doug. Catalogs from Gentile Lichter Assoc. you received were from your request sent to us.

We have started making our own taped for sale. Gentile Lichter Assoc. was NOT dependable in sending out tapes. Our computer listing catalog is not attractive like theirs. But we hope you will like your tapes. We offer more than 200 tapes to select from. In late June we will have some new releases. Prices will be kept at the same low price at \$1.50 per tape. Also, enclosed you will find a sample to keep.

If you have any other questions feel free to contact us. Use the enclosed SASE for questions and orders. THANK YOU.

Sincerely,

James A. Burnette

P.S. Add \$1.50 for shipping.

THE SHADOW

COPYRIGHT:
STREET & SMITH

DECEMBER 15, 1942

by WALTER GIBSON

"THE MONEY MASTER"

CHAPTER V

BATTLE OF SHADOWS

Bert Cowder cocked his derby hat and gave the barkeeper a solemn stare. There wasn't a thing in Bert's manner to mark him as a doublecrosser. For years, the private dick had rehearsed the part that he had taken on tonight. Bert believed that honesty was the best policy--with a catch to it.

It was Bert's observation that crime didn't pay because crooks were too greedy. He'd felt more and more that the proper process was to build for a grand clean-up and make it final. A one-shot crime, that was Bert's idea. Only luck could produce such opportunity; but there were ways of encouraging luck, the best being to be where luck might strike.

AS a private investigator, Bert was right in line. His record of integrity was his safeguard. Tonight his ship had come along in form of a million-dollar suitcase piloted by Gregg Emmart. Bert had dispatched a single torpedo to sink that ship, with its skipper. The torpedo was Bert's confidential phone call to another opportunist named Shep Ficklin.

Withal, greed had gotten the best of Bert Cowder. He couldn't forget the office across the way, where the safe was probably loaded with even more fabulous sums, considering the case with which the clerk had paid off on the Ten Tarka note.

Who owned all that money?

Bert Cowder could think only one term to define the unknown. The man must be a Money Master.

It was time that Bert thought about himself. Calling for another beer, he leaned across the bar and inquired smoothly:

"You saw that fellow who left a while ago?"

The bartender nodded.

"A headquarters man," stated Bert. "I'm a private cop working with him." Bert showed a badge. "You know that phone call he made before he left?"

Another nod from the barkeep, exactly as Bert hoped. The fellow had noticed that someone from the corner table had gone to the phone, but hadn't checked which man it was. Bert having laid aside his derby hat at the time, would logically have passed as Emmart.

"He was phoning headquarters," confided Bert. "About that discount office across the way. Keep an eye on the windows for me, while I phone headquarters to see if Emmart got there."

This time Bert's call was valid. Connected with Cardona's office, he asked if Emmart had arrived with the million dollars. Mention of such a sum brought an outburst from Cardona, who thought Bert was kidding. The private dick put the inspector straight.

"I saw the stuff, Joe," Bert argued. "It must have been what worried Brune. The gunzels that got him probably thought he had the dough."

"You mean Brune was murdered?" demanded Cardona. "How come Emmart didn't phone me?"

"He had trouble putting the call through," returned Bert. "So he hopped a cab to headquarters. I wanted to go along and help guard the dough, but Emmart told me to watch the office where we picked it up. The bunch there have got a lot more like it. They may be running it off on a printing press, for all I know. But the stuff looked real--"

Interruptions were coming fast, as Bert expected. Cardona wasn't going to wait for Emmart to reach headquarters. Joe wanted to know where Bert was, in order to bring a squad there right away. So Bert gave the address and went back

to the bar.

Bert was timing it just right. By now, Shep and his tribe had settled the Emmart question and gathered in the cash that Bert was quite sure would prove real, though he'd purposely expressed a doubt to Cardona. Bert had also told Shep to double back to the Apex office and add a clean sweep there.

A surprise raid would not only produce a rapid robbery; it would leave the dazed personnel of the Apex office as trophies for the police. Bert could then identify the drab-faced clerk and strengthen himself still further with the law. For, by Bert's calculation, Cardona's squad would arrive several minutes too late to contact Shep's mob.

The person who upset Bert's calculations was the bartender.

"Funny thing," remarked the bartender. "I been watching them windows steady. Seems like the guys are doing a routine."

Bert edged his derby to gain a better look. He saw a figure shift across the lowered window shades. Another followed, paused, then turned back. After a short interval a third figure appeared briefly at the shade edge.

"Looks all right to me," grunted Bert. "Nothing very funny."

"Keep watching," suggested the barkeep. "They'll move different for about three minutes, then they start the same act. It's like ducks showing up on a shooting gallery."

After three minutes, Bert's eyes narrowed. He slammed his glass down on the bar. The bartender was right!

"Say it is phony!" snapped Bert. "Those guys must have rigged a gag to fool us. They've lammed right while we were watching."

Shoving a hand to his gun pocket, Bert started toward the door, then caught himself. Fake or not, he couldn't do a thing about it. Bert's present business was to build an alibi to cover Emmart's death. Letting his gun slide back into his pocket, he returned to the bar.

Turned away from the street, he didn't see the cab that was stopping across the way., well short of the Apex office address. Bert had no reason to watch the street. He'd told Shep to use the back way when he raided the discount office.

"Maybe they've pulled a fast one," admitted Bert, "but they could be trying something else. Some hoax to trap a fellow like me. I'd be a sap to mooch over there alone."

"It's gone different now," remarked the bartender. "There come

some different shadows into it. Fellows with caps."

Bert wheeled and saw the change. Odd silhouettes, those; huge as they appeared, then dwindling rapidly as they grew blacker on the window shades. They were blotting out the others and Bert realized why. These were Shep's men, moving in from the rear office. They must have found a tricky set-up that Bert could actually picture.

Large silhouettes that dwindled meant that solid figures had moved into the beam of a projector that was putting on a magic-latern show. Bert Cowder was muttering in his beer, wondering what Shep Ficklin would have to say about the hoax, when the bartender exclaimed:

"Say, the thing has gone spooky! Look at that new shadow moving in! A guy with a face like a hawk and mitts with a couple of guns sticking out. The size of them gats---"

Bert's beer glass hit the bar and smashed. His eyes were livid, wild, as he cried:

"The Shadow!"

Timed to Bert's introduction, the silhouette show became a living drama. A cloaked shape had taken over. The big guns whipped upward past the slouch hat that topped the hawkish profile. Other picture shapes swung frantically, the outlines of guns appearing in hands that enlarged as their owners receded.

Strident was the laugh that burst from the windows of the second-floor office. It was The Shadow, right enough. Thanks to his shorter route, he's overtaken Shep's raiders.

In the office itself, the scene showed in three dimensions. Tough, looking men with caps on their eyes were stopping short between a flickering projector and the window shades where it cast its progression of phantom forms. In their very mist, they saw a shadowy shape materialized into actual substance.

Wheeling in from the darkness beside the projector's beam. The Shadow might well have arrived from the path of light itself. Never had his advent been more uncanny, nor could it have created greater surprise. The snarls with which hoodlums were ridiculing the hoax, turned to terrified gasps.

The Shadow's laugh drowned other sounds. The hard swings of his heavy guns sent thugs reeling from his path. His shape was a kaleidoscopic whirl against the window shade, showing on the screen like an animated representation of

a hurricane. For The Shadow's soresaw that he had little time to lose.

These prowlers, snooping unwarily in the projector light, could not be the person that The Shadow wanted. Somewhere behind the glow, in a room where The Shadow caught the dim flicker of a flashlight, was the murderer who had brought his followers here.

Not a small-fry killer like Wip Jandle, who had merely done a trapped rat's trick when he slew Elvor Brune, but a dangerous murderer who geared his acts to major crime. One who would answer to the specifications of Shep Ficklin, marked by The Shadow as the man who had ordered the slaughter of Gregg Emmart.

The rest could wait while The Shadow was reaching Shep. Having settled scores with the leader, the cloaked fighter would find a roundup of the lesser lights easy. The game was to make Shep show his hand; so this The Shadow did by another stroke of bold but-rapid strategy.

Leaving a wake of half-dazed crooks behind him, The Shadow launched straight for the projector. His blotting shape grew into mammoth proportions on the double screen as represented by the window shades, giving the effect of a huge bat spreading its mighty wings and dividing itself. Then the light was entirely blotted by The Shadow's enveloping shape.

Curious how the sweep of The Shadow's cloak folds over the projector allowed trivial gleams to display themselves. One glow came from a swinging flashlight in the back room, proof that someone there was swinging about to aim.

Someone who must certainly be Shep Ficklin---

Even that thought was interrupted by the rapid rip of a gun. Furiously, Shep was boring bullets from a .38 into what he supposed was blackness. At least it was blackness when Shep aimed, but it was light again when the stony-faced big-shot fired. The same glow as before-- the beam of a projector casting silhouettes without substance against a double screen!

The Shadow had slugged Shep's men below the level of the beam. He too had dropped beneath that path in finishing his lunge toward the projector. Shep's slugs were punching holes in the life-sized images that flickered on the window shades, creatures that continued their tantalizing

motion quite undamaged.

The Shadow was gone, leaving only shadows!

Viciously, Shep hurled himself across the counter, hoping to blast at the vanished fighter who had gone below the barrier. The killer didn't realize how long an interim his shots had required. He'd given The Shadow time to dive to the counter's edge, come around it and begin a drive from darkness. Shep Ficklin was laying himself wide open to a flank attack.

Shep's own intensity was the factor that saved him from disaster. His fling jarred the weak corner from its moorings. As the shelf tilted, the projector slid ahead; when it struck the floor, its light was extinguished. Clutching air in an effort to halt his sprawl, Shep was off balance when The Shadow reached him.

Luckily for Shep, his flinging arm warded off a gun stroke aimed at his head. No longer did Shep try to find The Shadow; instead, he finished his dive across the tumbling counter, bawling for his men to aid him.

Inasmuch as Shep had seen the staggering men in the outer office, The Shadow took it that there were others in the rear room. In darkness, The Shadow wheeled toward the door to the front stairway, again demonstrating the unerring quality of his judgement.

Guns tongued a vivid message through the space that The Shadow had left. Shep's reserves were probing the darkness for an unseen fighter who couldn't be found. In his present vantage spot, The Shadow waited only for spurts to approach farther forward from their doorway. The jabs themselves would then become his targets.

The Shadow's moment came. He didn't deliver a laugh; this was a time when silence was better strategy. His guns would give their own message when they spoke. He wanted to settle those active marksmen, then drive for Shep and the half-dazed thugs who were still crouching on the floor.

But the roar of guns was loud in that small office. So loud, that it drowned the noise of feet from the stairs.

As The Shadow shifted, arriving figures struck him. There were loud shouts in The Shadow's ears as he swung to ward off these attackers.

Then realizing their identity, he swept his arms wide and hauled them with him in a hard fling down the stairs.

Shep and the others wasted shots at the group that had so suddenly departed. They too had guessed who the arrivals were. Instead of waiting to learn the results of their belated fire, the crooks dashed out through the rear office, dragging along their groggy companions. Having found the route that Zorva's men had earlier used, Shep and his mob were making an excellent getaway.

At the foot of the stairs, The Shadow was disentangling himself from men in uniform. They were officers from a patrol car, ordered here by Joe Cardona. They saw a fleeting streak of blackness whipping along the sidewalk and fired wildly after it. Their target was nothing more than the Shadow's passing shadow.

Another care was pulling up, with Cardona spring from it in person. Bert Cowder was hurrying from the tap room across the street Joe was yelling for the cops to quit firing at nothing when Bert joined him. The four raced up to The Apex office, found the lights, and stared at a deserted scene. They were too late to overtake Shep's mob.

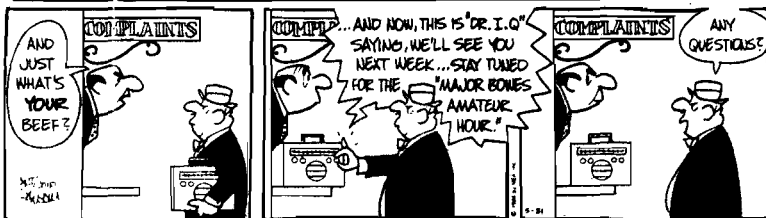
So was The Shadow. Around the corner, blinking a flashlight signal for his taxicab, he heard the departing whine of cars a block away. Crooks were off to safety in the night. The one question was how long their security would last.

Night was The Shadow's own element. He used it to stalk criminals of Shep Ficklin's sort. What had been done before could be done again. Perhaps not tonight, but on another evening very soon.

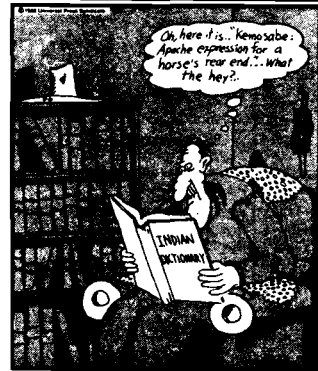
The Shadow knew. His trailing laugh, if the departing crooks heard it, was his promise of a doom that they could postpone, but never elude while The Shadow lived to seek them!!

CONTINUED NEXT MONTH!!!

The born loser



The far side



The Lone Ranger, long since retired, makes an unpleasant discovery.

Hall of Fame For Radio To Induct 18

Associated Press

NEW YORK — Disc jockey "Cousin Bruce" Morrow, flight announcer Don Dunphy and Himan Brown, producer of "The Inner Sanctum," will relive some of their radio days Tuesday when they and 15 others become the first inductees of the Emerson Radio Hall of Fame.

The others to be inducted in the ceremony in the Empire State Building include radio pioneers like CBS founder William S. Paley and the late Orson Welles of the "Mercury Theater on the Air."

Morrow, who introduced millions of American teen-agers to groups from the Beach Boys to the Beatles, was chosen in the radio personality category with Martin Block of "The Make-Believe Ballroom." Dunphy was selected in the sportscasters category with Bill Stern, while Brown will be the sole inductee in the mystery-suspense category.

Live! Radio team shows teens



Special to The Inquirer / ELLEN D'PIAZZA

Cameras record WPEN radio broadcast for classroom instruction.

how it's done

By Bob Tulini
Special to The Inquirer

The rookie announcer was seated behind a microphone at the anchor desk, weather forecast in hand.

On her left was Ken Garland, veteran disc jockey. On her right were Elaine Soncini and Art Andrews, veteran radio newscasters, and George Hickman, veteran radio sportscaster. Watching her were about 50 of her peers.

The tape that was playing on the air died down. The microphones in the studio came up. The audience quieted down.

Garland introduced his new partner. She was Shari Botwin, a 17-year-old Cherry Hill High School West junior. Bolder than the other students who on Tuesday witnessed the first live broadcast of a professional radio program from the television

studio at Cherry Hill High School West, she had asked Garland if she could be on the radio.

Shortly after 9 a.m., the two began to talk on the air.

Garland asked her what she had learned about broadcasting in school. To speak clearly on the air, Botwin responded. Garland asked her how she enjoyed being at the broadcast. "You guys sound so good ... and so natural," Botwin said.

Then Garland asked her to read the weather forecast.

Botwin went through it smoothly. After she finished, the crowd cheered.

"Say 'Hi mom,'" Garland then urged her.

"Hi, Mom. I know you're not listening anyway," Botwin responded.

Botwin was one of about 70 students from Cherry Hill High Schools

East and West who watched WPEN-AM broadcast its 6 to 10 a.m. news and music show from the school district's television studio. In what some involved said was a first for local radio, the show was simulcast over NVT Cable TV channels in Camden and Burlington Counties.

The Bala Cynwyd station brought its entire morning team, including Hickman, himself a 1978 Cherry Hill High School West graduate, two engineers and station executives, as well as equipment and tapes, for the broadcast. Shortly before 9 a.m., Walt McDonald landed his traffic report helicopter at the school to do his final traffic update of the morning from the studio.

The personalities spoke with students and answered questions during their breaks. On the air, Garland (See RADIO on Page 13)

LIVING

Radio pros show how it's done

RADIO, from Page 4
joked with the students and urged them to applaud.

They also held a subsequent one-hour question-and-answer session with about 140 students participating from sites at both high schools. Most came away with a more comprehensive and realistic picture of professional radio.

After getting off the air, a thrilled Botwin explained her bold request to talk on the radio. "I'm not shy. To be in this business you can't be shy.

"It was like a dream come true," continued Botwin, who said she worked on the district's cable station and aspired to be a movie, stage or television star. "I always wanted to do something like that. It just seemed like so much fun."

Botwin said she learned "you just have to be natural. That's the most important thing, just to be yourself."

Garland told listeners at the beginning of the broadcast, "What we are trying to do is simulate what we do in the studio for the broadcast students of Cherry Hill."

Allen Hauss, district coordinator of cable television and director of the cable simulcast, said he asked Garland to do the show from the school. "How often does anyone get to see how all the components of a program are put together? It's a unique experience," Hauss said.

About 15 students were in the studio and adjacent control room for the start of the show, some observing and some working the three cameras used to simulcast the show on cable television. They volunteered to come to school two hours earlier than usual, Hauss said. Others came during the school day as part of their broadcasting classes.

For one newscast, eight students were invited to stand behind the news and sports announcers and look over their shoulders as they read the news and sports.

Watching was Andrea Jackson, a senior at Cherry Hill High School East, who said she was surprised that the newscasters often deviated from their scripts. "You have to ad lib a lot more than I thought," she said.

"Someone would put in a spontaneous remark while one of them was talking, and they would respond to that and not just keep going with the script," said Jackson, who said she wanted to be a television anchorwoman. "I thought that was really good under that sort of pressure."

Michele Darnell, a senior at Cherry Hill High School East, said the show gave her a favorable conception of broadcasting and would help her decide between print and broadcast journalism as a prospective career.

"What sounds like something that comes so naturally is actually very well planned," she said of the show.

The cable simulcast included looks at the behind-the-scenes activities as well as the broadcasters at the microphones. Hauss said videotapes of the broadcast would be used in discussions in broadcasting classes at both high schools.

Dear Everybody,

Parts of March and April this year proved to be very interesting for me, mostly because of OTR surprisingly enough.

I though "Miss Case" had been put to bed permanently. You remember "Miss Case" don't you? She was the charming, competent, (and, of course) bee-u-tee-ful secretary of "The Green Hornet". Of course, if you dcn't remember THE GREEN HORNET you won't remember "Miss Case", so don't worry too much about it--just skip the rest of this and nobody'll be any the wiser.

At any rate, in March and April I got four phone calls from four different cities--Philadelphia, New York, Syracuse and Ann Arbor, Michigan (my home state) requesting telephone interviews about the 50th anniversary of THE GREEN HORNET show. I was really surprised because I always thought our first broadcast was in 1936, but I was flattered to think that the interest still existed. The interviews were fun, all four of them, but the best of all was what happened at the University of Michigan in Ann Arbor on April 24th. Dick Osgood ("WIXIE" author, actor, and manager), Bill Hengstebeck (ex-soundman at WXYZ), Dan Beattie (writer of hundreds of G.H. scripts) and I (Casey) were invited to appear as guests at a presentation of "The Return Of The Green Hornet". This was a program staged by William P. Malm, director of Stern's Musical Instruments Collection at the Music Recital Hall on U. of M.'s Campus. The program opened with a question and answer period which was fun for both the audience and us on stage. Following this was a live GREEN HORNET broadcast-- one of Dan Beattie's scripts ("Bent Paper Matches" 1942), complete with excellent actors and actresses, sound, live-and-taped, and music, and narrator.

The broadcast was followed by a lovely Champagne reception for members of the Stern's Collection, and later, a dinner for guests at a downtown hotel.

The audience which filled the auditorium, real radio-buffs evidently, were delighted with the entire day, told Dick that because of the "Return of The Green Hornet Day" the Sterns Group doubled its membership that afternoon.

I'm enclosing a program and the front page of the Stearns group Newsletter advertising the event.

I'm also enclosing an article which may be of interest to you. It's from the Philadelphia Inquirer.

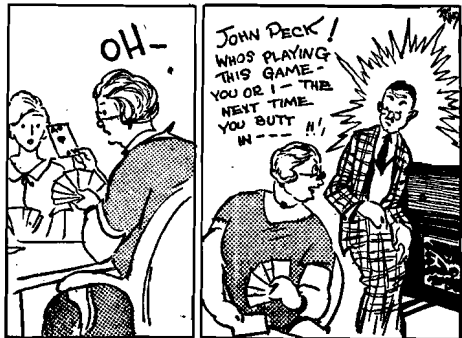
Someone sent it to me--sans dated.

Just wanted you to know that way out there somewhere there are a lot of people still listening and remembering. Nice, right?

LEE ALLMAN

Radiotics

By King



HEAR
BARBARA BEL GEDDES
TONITE




IN HER ORIGINAL ROLE with
HENRY FONDA
VINCENT PRICE
ANN DVORAK

IN A THRILLING RADIO PREVIEW OF

The Long Night

A LEE M. STERN PRODUCTION

7:00 P.M.
WIBX





STEARNS COLLECTION OF
MUSICAL INSTRUMENTS
William P. Malm, Director

The Return of the Green Hornet

Sunday, April 24, 1988
School of Music Recital Hall
2:00 p.m.

Green Hornet Days at WXYZ

Richard Osgood, Dan Beattie, Lee Allman, others
William Malm, Moderator

A Green Hornet Broadcast "Bent Paper Matches" (1942)

Diana Bosworth, Director

Announcer: Joel Sequine
Lenore Case: Sue Barber
Helen/Greta/Nurse: Pat Petiet
Britt Reid: Bill Copeland
Asford/Lucas: Tom Petiet
Paul/Sarge: Stephen Skelley
Kato/Cassidy: Gerald Brennan
Newboy: Brian Young

Technical Director: Alan S. Young
Sound Effects: Alan S. Young, Brian Young,
Sue-Ellen Feinberg, Joyce Williams
Theremin: James Borders

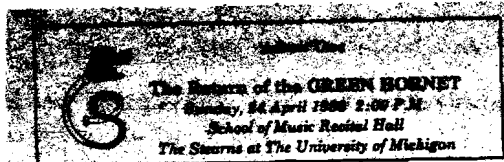
University of Michigan



School of Music

Thanks is given to the following parties for their special help:
WUOM, UM Department of Communication, Dan Beattie, Dick
Osgood, Lee Allman, Grace Dunn, Virginia Moss, and Roger Arnett.

Members-only reception after the broadcast is held in the Rehearsal
Room to your right as you exit the Recital Hall. The Stearns
Collection is to your left down the stairs or elevator. It is open to the
public without charge. Membership in The Friends of the Stearns
Collection is a tax deductible gift to an important part of the
University of Michigan.



SPRING/SUMMER 1988

Vol. 2, No. 3



NEWS FROM THE Stearns

COLLECTION OF MUSICAL INSTRUMENTS
AT THE UNIVERSITY OF MICHIGAN

Inside:

Italian Positiv Organ	2
New Exhibits	2
Become a Friend	3
and more	

EXTRA!

The Return of the Green Hornet

EXTRA!

All purveyors of injustice and corruption, beware! No longer will you be able to spread your malaise throughout our nation. For THE GREEN HORNET HAS RETURNED!

On Sunday, April 24 at 2:00 p.m., in the Recital Hall of the School of Music, The Stearns will proudly sponsor the gala celebration, "An Afternoon with The Green Hornet", in honor of the Friends of The Stearns Collection. This famous super-hero was introduced on the radio drama bearing his name, a show created and produced by Detroit radio station WXYZ from 1936 until 1952. The Stearns has assembled some of the original Green Hornet staff to help make the afternoon a memorable one.

Among the presenters of the afternoon's festivities will be Mr. Dick Osgood, a former writer, actor, announcer, and studio manager of WXYZ who was involved in the station throughout the Green Hornet years. Osgood will be signing copies of his book *WYXIE Wonderland*, a chronicle of the history of the Detroit station, on behalf of The Stearns.

Members of the Friends will receive, if they wish, one or two tickets to the presentation, where they will learn about how the show was produced from a member of the original production staff, witness a reenactment of an actual episode of the show, and attend champagne reception with the actors immediately following the presentation. At that time, Friends and their

guests can even try out the theremin themselves!

What connection does The Stearns have with an old-time radio show? Among the over 2000 instruments in the collection, The Stearns is the proud owner of a theremin, one of the first electronic instruments, and the sound of the Green Hornet (see Vol. 2, No. 1 of *News from The Stearns* for an in-depth look at this fascinating instrument). The afternoon's festivities will also include a demonstration of the Stearns theremin, believed to be the very instrument used for the WXYZ broadcasts.

For a membership of \$30 or more, a Friend of The Stearns will participate in this exciting event, but membership is the key to much more. Friends of The Stearns also have these privileges:

- direct mailing of *News from The Stearns*, the official publication of The Stearns Collection;

- advance notification of all Stearns 2+2+2 lectures and other events (2+2+2 means the second Sunday of the first two months of each University term at 2:00 p.m.);

- voting rights in determining the future of The Stearns, an important collection of over two thousand musical instruments (and always growing);

- inclusion in an organization committed to the continued exhibition,

preservation, and study of important historical musical instruments, as well as their presentation to the public through lectures, performances, tours, and publications.

General admission tickets for the show only, without the reception, are available for \$12.50. For information, call The Stearns at (313) 763-4389, and leave a message. Don't miss this once-in-a-lifetime event!

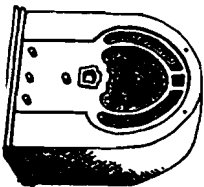


Mr. Dick Osgood, longtime WXYZ on-air personality, will autograph copies of his book *WYXIE Wonderland* on behalf of The Stearns.

FIRST CLASS MAIL

THE OLD TIME

100 HARVEY DRIVE



RADIO CLUB

LANCASTER, N.Y. 14086