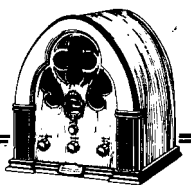


THE OLD TIME RADIO CLUB SINCE 1975

# Illustrated Press

NUMBER 33

MAR. 1979



## SEARS RADIO THEATER

See page 13



Clockwise from top left: Andy Griffith, Vincent Price, Cicely Tyson, and Richard Widmark.

# IP/information pages



**MEMBERSHIP INFO:** Club dues are \$10 and cover membership from Jan. 1 to Dec. 31. Members receive a membership card, library lists, The Illustrated Press (monthly newsletter), Memories (semi-annual magazine), and various special items. Additional family members living in the same household as a regular member may join the club for \$2 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$6 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in Jan. or Feb. dues are \$10 for the year; March & April, \$9; May, \$8; June, \$7; July, \$6; Aug., \$5; Sept., \$4; Oct., \$3; Nov., \$2; and Dec., \$1. 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.

**CLUB ADDRESSES:** Please use the correct address for the business you have in mind. Please return library materials to the library address. **TAPE LIBRARY**, Dom Parisi, 38 Ardmore Place, Buffalo, NY 14213. (716) 884-2004. **REFERENCE LIBRARY**, Pete Bellanca, 1620 Ferry Road, Grand Island, NY 14072. (716) 773-2485. **OTHER BUSINESS**, OTRC, P.O. BOX 119, Kenmore, NY 14217. (716) 877-2387.

**BACK ISSUES:** All are \$1 each postpaid, except where noted. Out-of-print issues can be borrowed from the Reference Library.

**Memories:** Vol. 1, #1 (\$2), #3, #4, #5; Vol. 2, #1  
**The Illustrated Press** #3, 6/76 w/SHADOW script; #5A, 11/76 (RHAC/OTRCOB Special #1); #8, 2/77 50¢; #10, 4/77 w/part 1 of LUX RADIO THEATER log; #14, 8/77 50¢; #15, 9/77 50¢; #16, 10/77; #17, 11/77; #18, 12/77; RHAC/OTRCOB Special #2, 12/77; #19, 1/78; #20, 2/78; #21, 3/78; #23, 5/78; #24, 6/78; #25, 7/78; #26, 8/78; #27, 9/78; #28, 10/78 (RHAC/OTRCOB Special #3); #29, 11/78; #30, 12/78; #31, 1/79; #32, 2/79 (\$2)

**THE REGULARS:** Jerry Collins, 56 Christen Court, Lancaster, NY 14086  
Hy Daley, 437 South Center, Corry, PA 16407  
Stu Mann, 44 Ganson St., North Tonawanda, NY 14120  
Jim Snyder, 517 North Hamilton St., Saginaw, Michigan 48602

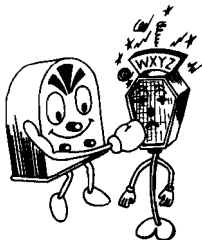
**DEADLINES:** May IP (#34) = April 16 June IP (#35) = May 21

**NEW MEMBERS:** Welcome to the following new OTRC members:  
Doug Keeney, 271 Westgate Road, Kenmore, NY 14217  
Ken Krug, 49 Regal St., Depew, NY 14043  
Kearn Crowe's correct address is 200 Woodward Drive, West Seneca, NY 14224

**MINUTES:** At the Feb. 12 OTRC meeting, Stu Mann resigned as secretary and Ed Wanat was elected to fill that position.

*The Illustrated Press is the monthly newsletter of the Old Time Radio Club (formerly the OTR club of Buffalo). Contents, except where noted, are copyright © 1979 by the OTRC. All rights are hereby assigned to the contributors. Editor: Chuck Seeley; Production Manager: Millie Dunworth; Graphics Coordinator: Corb Besco. Send all contributions, comments, etc. to the editor at P.O. Box 119, Kenmore, New York 14217. The IP has been published since 1976. PRINTED IN U.S.A.*

# PUNCHLINES FROM THE PAST



Welcome to Punchlines from the Past. Once upon a time we laughed.... bantering wit and oorny cracks came rolling out of Crosley consoles and cathedral-shaped Philcos, and we laughed. This is what we are going to do today as we visit with the Kingfish and Co. Or, as "everybody" knows them, Amos 'n' Andy.

The scene: Andy Brown got Amos Jones to clean up their room by saying he had lost a letter from his Uncle Henry which told where they could get a job.

Amos: "I don't see it."

Andy: "Well, you ain't looking in the right spot. Try sweepin' out from under the bed."

## STU MANN

Amos: "Well, ain't you even going to get out of the bed while I does the sweepin'?"

Andy: "I's restin' my brain, Amos. The muscles in my head needs recapitulation."

The scene: Andy's first encounter with Kingfish---the way Andy remembered it.

Andy: "Say, s'cuse me for protruding, stranger, but ain't you got a hold of my watch chain?"

Kingfish: "Your watch chain? Well, so I does. How you like dat? One of dese solid gold cufflinks of mine musta hooked on your watch chain dere."

The scene: Amos and Calhoun the lawyer are trying to coach Andy how to behave on the witness stand.

Calhoun: "Now, Andy, you can occasionally use the expression 'I don't remember.' Don't make it noticeable, but occasionally say, 'I don't remember.' Now don't forget that. Now, what are you going to say?"

Andy: "Now, don't forget dat."

Calhoun: "Oh, no: 'You don't remember.'"

Andy: "You don't remember what?"

Amos: "No, no, Andy. Listen: You don't remember."

Andy: "Oh, oh. Who is my lawyer?"

Calhoun: "Now, Andy, just say, 'I don't remember.'"

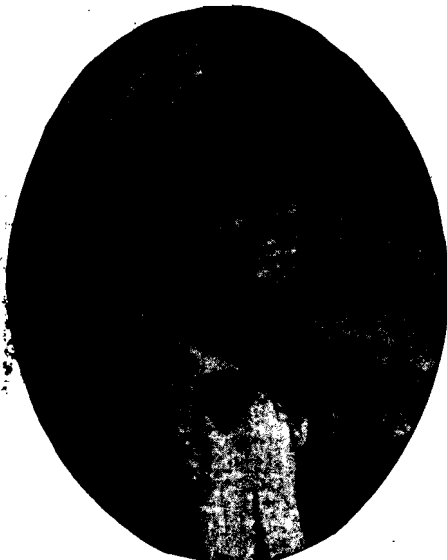
Andy: "Ain't it some way dat I can keep off o' dat chair again up dere? All dese people in the court room looks at me when I get up dere. I feels rebarrassed."

Calhoun: "No, no, you must get up there, but remember: 'I don't remember.'"

Andy: "Remember I don't remember. I gotcha."

Naturally, Andy forgot to remember.

The Kingfish and Sapphire have had a fight. Surely, she would take him back if she thought he was a wounded veteran. The scene: Kingfish in Andy's apartment.



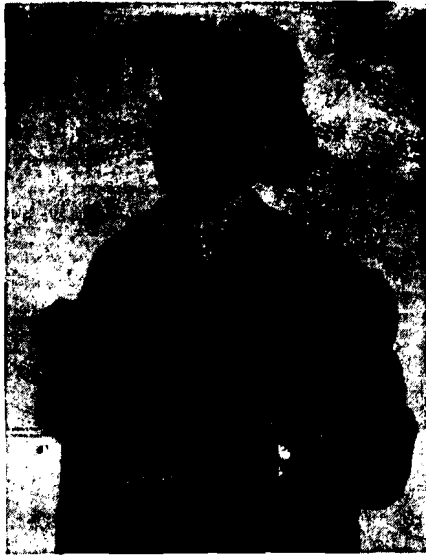
AMOS. One of the characters to appear here at the Macon Auditorium Monday night, July 22 at 8 p.m. when AMOS'N ANDY CBS TELEVISION SERIES APPEAR HERE IN PERSON.

Andy: "You got de letter all writ, Kingfish?"  
 Kingfish: "Yeah. See how dis sounds: 'Dear Sapphire, just a line to tell you I has done arrived at de front...'"  
 Andy: "Hey, Kingfish, look at dat inkspot you got on de paper dere. Can't you rub dat out?"  
 Kingfish: "I put dat blot dere on purpose. You see I switches to writin' in pencil here... 'Sapphire, please 'scuse de rest of this being writ in pencil, but my fountain pen was just shot outta my hand.'"  
 Kingfish's scheme failed as usual, but Sapphire took him back anyway.

Kingfish: "Why don't you get married?"  
 Andy: "I ain't ready to gets married yet, Kingfish."  
 Kingfish: "But you have to gets married sometime, Andy. You can't just go through life enjoying yourself!"

The scene: a rare occasion when the Kingfish has a job, and when he got home on payday, he only had \$20 left in his pay.  
 Sapphire: "Where's the rest of the money, George?"  
 Kingfish: "Well, er, you see honey, I done brought something for the house...yas...that's what I did, I bought something for the house."  
 Sapphire: "Oh, what was it?"  
 Kingfish: "A round of drinks, honey, that's what I did."

Andy talking to the Kingfish.  
 Andy: "Kingfish, how come you never takes your wife out?"  
 Kingfish: "Well, you see Andy, I makes it a point...not to run around with a married woman...dats whats I do."  
 Andy: "You know what, Kingfish, I've got half a mind to gets married to that gal."  
 Kingfish: "Andy, that's all it takes, son, that's all it takes!"



TIM MOORE  
 GEORGE KINGFISH STEVENS



SPENCER WILLIAMS, JR.  
 ANDREW H. BROWN

Alvin Childress "Amos Jones," Johnny Lee "Algonquin Calhoun". Plus Variety Acts. Monday, July 22 at 8:00 P.M. at Mason City Auditorium. Admission adults, Advanced \$1.35, at door \$1.65. Children under 12 years advanced 50c. at door \$1.00. Section reserved for white patrons.



Andy: "Kingfish, I wonder why my gal closes her eyes when I kisses her?"  
 Kingfish: "Andy, I don't know how to tell you this, son, but have you ever looked in the mirror!..."

The scene: Andy talking to one of his many romances.  
 Andy: "I's sorry, I don't thinks I could ever learn to love you!"  
 She: "But Andy...I just inherited \$100,000,000."  
 Andy: "Mmmmm...Wait a minute...I'll take one more lesson."

In reality, Amos 'm' Andy were all of us, reluctantly leaving the rural unsophistication of the first half of the twentieth century for our inevitable trip into the urban mechanization of the second half of the century.

If you've heard any good ones in the past, and would like to pass them on to the rest of the club, jot them down, along with who said them, and send them to me, Stu Mann, at 44 Ganson St., North Tonawanda, NY 14120....Until next time, Good Listening!

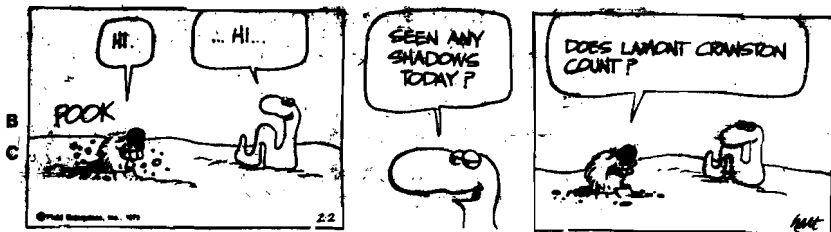
# Contest!

Below are the answers to the quiz that appeared in the January IP.

- |                    |  |
|--------------------|--|
| 1. Jack Armstrong  | I. Hudson High or W. Wharties            |
| 2. Tom Mix         | S. Tony                                  |
| 3. Jack Benny      | L. Polly                                 |
| 4. Clark Kent      | F. Mild-mannered reporter                |
| 5. Titus Moody     | Y. Howdy, huh!                           |
| 6. Henry Aldrich   | E. Coming Mother                         |
| 7. Jack Bailey     | Q. Would you like to be Queen for a Day? |
| 8. Tomte           | Z. Scout                                 |
| 9. Our Miss Brooks | D. Madison High School                   |
| 10. Steve Wilson   | T. The Illustrated Press                 |
| 11. Joe Kelly      | V. Quiz Kids                             |
| 12. Tarzan         | M. Lord Greystoke                        |
| 13. Perry White    | U. Great Caesar's Ghost!                 |
| 14. George Burns   | N. Nathan Birnbaum                       |
| 15. Roy Rogers     | B. Leonard Slye                          |

Twenty-three members sent in entries and, of them, fourteen were correct. They were Frank Amico, Doug Brown, Edward Carr, Harry Gardiner, Henry Hinkel, George Hobson, Ivan Hoffman, Kenneth Jones, Frank Matesic, Tom McPadden, Dave Miller, Richard Simpson, Mitchell Weisberg, and Gary Yoggy. Most of the wrong answers were on the Jack Benny question. The most popular wrong answer to that one was (P) David Daniel Kaminsky, probably because Jack's real name also began with a K.

There was a misleading statement in the January issue that noted that the prize was sixteen OTR record albums. Actually, there were twelve albums that totalled sixteen records. Jim Snyder, who is running the contest and providing the prizes, very generously sweetened the prize to sixteen albums containing twenty-eight records because of the mis-statement.



Below is the first tie-breaker quiz sent out to the fourteen finalists (semi-finalists?). Answers can be found on page fifteen.

**MATCHING #1:** Find the first name of the following characters.

- |                   |            |            |
|-------------------|------------|------------|
| ___ 1. Templer    | A. Simon   | M. Sade    |
| ___ 2. Wehunt     | B. Joseph  | O. Mike    |
| ___ 3. Wimble     | C. Neville | P. Gyp     |
| ___ 4. Flapsaddle | D. Margot  | Q. Aggie   |
| ___ 5. Gook       | E. Mabel   | R. Pansy   |
| ___ 6. Massbaum   | F. Lothar  | S. Penny   |
| ___ 7. Deering    | G. Wilma   | T. Harv    |
| ___ 8. Dithers    | H. Pamela  | U. Edward  |
| ___ 9. Shaw       | I. Mark    | V. Wallace |
| ___ 10. Lane      | J. Marda   | W. Frank   |
| ___ 11. Drake     | K. Cera    | X. Paul    |
| ___ 12. Trail     | L. Chester | Y. Fred    |
| ___ 13. Goode     | M. Lucy    | Z. Cedric  |
| ___ 14. Bowes     |            |            |
| ___ 15. North     |            |            |



**"SUSPENSE"**  
**9 P. M.**  
**CAREY GRANT**  
 Stars in  
**"SALVAGE"**

**MATCHING #2:** Match the hero to the horse.

- |                         |             |                 |
|-------------------------|-------------|-----------------|
| ___ 1. Tom Mix          | A. Amigo    | J. Smoky        |
| ___ 2. Gene Autry       | B. Victor   | K. Topper       |
| ___ 3. Dan Reid         | C. Buckshot | L. Fury         |
| ___ 4. Roy Rogers       | D. Thunder  | M. Tony         |
| ___ 5. Hopalong Cassidy | E. Calico   | N. Trigger      |
| ___ 6. Wild Bill Hickok | F. Rex      | O. Scout        |
| ___ 7. Tonto            | G. Silver   | P. Horse        |
| ___ 8. Sgt. Preston     | H. Loco     | Q. Tornado      |
| ___ 9. Red Ryder        | I. Champion | R. Black Beauty |
| ___ 10. Pancho          |             |                 |
| ___ 11. Bobby Benson    |             |                 |
| ___ 12. Straight Arrow  |             |                 |
| ___ 13. Buck Jones      |             |                 |
| ___ 14. Tennessee Jed   |             |                 |
| ___ 15. Old Wrangler    |             |                 |

**DIAL WHEC TONIGHT**  
**RED SKELTON SHOW—8:30 P. M.**



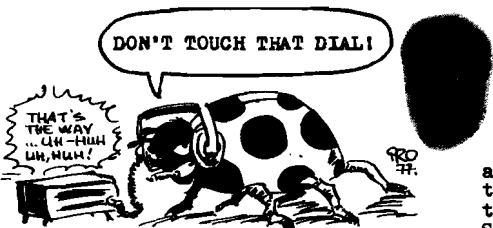
Listen and Laugh  
 with  
**Carrot-topped  
 RED SKELTON**  
 And All His  
 Funny Friends!  
 Music by  
**DAVE ROSE'S  
 ORCHESTRA**

MATCHING #3: Who said?

- \_\_\_ 1. "Coming mother!"
- \_\_\_ 2. "Dennis! Cut that out!"
- \_\_\_ 3. "Glad we could get together."
- \_\_\_ 4. "Goodnight and good luck."
- \_\_\_ 5. "Great Caesar's Ghost!"
- \_\_\_ 6. "Hey, Wild Bill! Wait for me!"
- \_\_\_ 7. "Ladies and gentlemen and all the ships at sea! let's go to press."
- \_\_\_ 8. "To be sure, Queenie."
- \_\_\_ 9. "What a revoltin' development this is!"
- \_\_\_ 10. "Would you like to be Queen for a Day?"
- \_\_\_ 11. "You call me, Papa?"
- \_\_\_ 12. "I don't mess around, boy."
- \_\_\_ 13. "So long and be good to yourself."

- A. Ralph Kramden
- B. Walter Winchell
- C. Red Buttons
- D. Maynard G. Krebs
- E. Jack Bailey
- F. Rosa
- G. Lonesome George
- H. Henry Aldrich
- I. Ricky Nelson
- J. Boston Blackie
- K. Jerry Lewis
- L. Tennessee Ernie Ford
- M. Jack Armstrong
- N. Don MacNeil
- O. Arthur Godfrey
- P. John Cameron Swayze
- Q. Jack Benny
- R. Chester Riley
- S. Daffy Duck
- T. Jingles
- U. Perry White
- V. Edward R. Murrow
- W. Louis Nye
- X. Liberace
- Y. Jimmy Olsen
- Z. Captain Midnight

All fourteen contestants returned this quiz and four of them had perfect scores. A second tie-breaker had been mailed at press-time, so we should have a winner by next issue, as well as the second tie-breaker itself.



## JERRY COLLINS

show. Within a year, the MAXWELL HOUSE SHOWBOAT had surpassed even the FLEISCHMANN HOUR starring Rudy Vallee, attaining an incredible 45 point rating.

Although Gertrude Berg was Jewish, most of the cast of THE GOLDBERGS was not. Visitors to the show were frequently dismayed to see Paul Kelly, still in golf knickers, playing the role of a rabbi.

Dan Reid, the nephew of the Lone Ranger as well as the father of Britt Reid, was played by John Todd (Tonto) on the GREEN HORNET.

Robert M. Burth and Wilfred G. Moore created CAPTAIN MIDNIGHT as well as THE AIR ADVENTURES OF JIMMY ALLEN, HOP HARRIGAN, and SKY KING.

During the early and mid Thirties, New York and Chicago were the radio centers of the United States because the telephone companies charged the networks \$1,000 to reverse radio circuits.

SILVER EAGLE, with Jim Ameche playing Jim West, is generally considered to be the last of the great juvenile shows. It was similar to the Sergeant Preston show.

Once again it is time to delve into the days of radio past.

So famous did Orson Welles become after "The War of the Worlds" that Campbell Soups picked up the sponsorship of the MERCURY THEATER ON THE AIR and the name was changed to the CAMPBELL PLAYHOUSE with the second season starting September 10, 1939.

SHOWBOAT, one of the giants of early radio, premiered on October 6, 1932 and quickly became the nation's top variety

After her retirement, Mrs. John Matthews (Stella Dallas) operated a very famous restaurant in Lambertville, New Jersey.

On the radio from 1937-1954, MR. KEEN TRACER OF LOST PERSONS was the longest-lived of the detective shows.

During the Thirties and Forties, approximately forty million housewives listened to the soap operas on the radio, nearly twice as many as those that watch the TV soap operas.

Until next time, "Goodnight All."

# IP/ip

**TAPE LIBRARY:** Volunteers are in the process of rating the sound quality of each reel and cassette in the club Tape Library. The rated contents of these tapes will be listed here until all have been graded, at which time an entirely new Tape Library list will be issued. If you would like to help grade the tapes, send your name and address to the Librarian at the address on page 2. Specify cassette or reel, and you'll have to take potluck as to tapes received. Please listen to EACH program on a tape COMPLETELY and grade shows as it is done below (E, VG, etc.). Each show must be graded SEPARATELY. Please return a list of the graded shows when you return the tape. Naturally, there is no rental charge for volunteers, so here's a chance to pick up some shows for just the cost of postage.

**NEW LIBRARY RATES:** 2400' reel - \$1.25/month; 1800' reel - \$1.00/month; 1200' reel - \$.75/month; cassette - \$.50/month. Postage must be included with all orders and here are the rates: For the USA & APO: 50¢ for 1 reel; 25¢ for each additional reel; 25¢ for each cassette. For Canada: \$1.25 for 1 reel; 75¢ for each additional reel; and 75¢ for each cassette. All tapes to Canada are mailed First Class.

## R-32 (1800')

### Cavalcade of America

- "Path to the Stars" w/Barry Sullivan E
- "Chinese Daughter" w/Diana Lynn E
- "Sound the Great Bell" w/Lee Bowman E
- "Towards A New World" w/Basil Rathbone E
- "Loyal Lady" w/Diana Lynn VG, scratch
- "Listen My Children" w/Robt. Ryan E
- "Sequel at 70" w/Walter Handen G electrical interference, dropouts
- "700 Boiled Shirts" w/Ginger Rogers VG
- "A New Commandment" w/Doug Fairbanks VG, light hiss
- "The Sitting Duck" w/Mill Holden VG, light hum
- "The Giant Who Stepped Over the Mountain" w/Tyrone Power VG, scratch
- "A Prisoner Named Brown" w/Greg Peck E

## R-37 (1800')

### General Mills Adventure Theater

- "Kidnapped" 2/5/77 VG, slight dropouts
- "A Very Special Place" 2/6/77 VG, slight dropouts
- "With Malice Towards None" 2/12/77 VG, dropouts

## R-37 (continued)

### GMRAT

- "Moby Dick" 2/13/77 VG, dropouts
- "The Boy Who Would Be A Sailor" 2/19/77 VG
- "King Solomon's Mines" 2/20/77 E
- "The Caliph of Baghdad" 2/26/77 E
- "The Story of Pinocchio" 2/27/77 G, air check off frequency w/squeal, some portions fast

## R-102 (1800')

- The Black Museum
- "Straight Razor" E
- The Falcon
- "Murder is a Family Affair" E
- Mystery House
- "The Thirsty Death" E
- Ford Theater
- "Adventure of A Bad Boy" E
- Weird Circle
- "Frankenstein" E
- Hearthstone of the Death Squad
- "The Marriage Annullment Murder Case" E



Mr. Chameleon  
 "The Perfect Maid Murder Case" E  
 The Whistler  
 "Charming Hostess" VG-E, small amount of x-talk  
 The Avenger  
 "Mystery of the Giant Brain" VG-E  
 Rocky Fortune  
 "The Museum" G, slightly bassy, some fuzziness

**TAPESPONDENTS:** Send in your wants, catalogs, etc., and we'll run them here for two months.  
 Pete Bellanca, 1620 Ferry Road, Grand Island, NY 14072-- Looking for the pre-game show from the 1978-79 AFC play-off (Houston/Pittsburgh) and any AFL games. Will trade 2 hours for one.  
 Corb Pasco, 815 Greenwood Ave. NE, Atlanta, GA 30306-- Looking for SEARS RADIO THEATER of 2/14/79, "The Thirteenth Governess", with Howard Duff and Linda Kaye Henning.  
 Gene Bradford, 21707 Rosedale, St. Clair Shores, MI 48080-- Looking for SKY KING shows.  
 Doug Brown, 409 Louisiana Ave., Cumberland, MD 21502-- Looking for BREAKFAST CLUB.  
 Ed Carr, 216 Shaner St., Boyertown, PA 19512-- For sale: 1947 NBC Radio advertising cards, 6" x 7" color caricatures of the stars, each one suitable for framing. Send an SASE for a list of those available and price.  
 Millie Dunworth, 47 Kanper St., Buffalo, NY 14210-- Looking for THOSE WE LOVE, starring Man Gray, Richard Cromwell, and Donald Woods.  
 Rom Laporte, 1057 Felix, Windsor, Ontario N9C 3L4-- Looking for any GRAND OLE OPRY with Hank Williams. Also looking for THREE SHEETS TO THE WIND with John Wayne.  
 Bruce Rittenhouse, 327 Marquette Drive, Rochester, NY 48063-- Looking for SUPERMAN, FLASH GORDON, and a MAJOR BOWEN AMATEUR HOUR from Sept. or Oct. 1943 with an appearance by a Detroit Chrysler worker.  
 Jim Snyder, 517 North Hamilton St., Saginaw, MI 48602-- Looking for any LUX RADIO THEATER shows he doesn't have. Will trade two for one to get them and has over 300 to choose from.

**National Radio Trader**

*We're still growing like a weed . . .*

Can you tell us why?

- Is it our professional printing and editing?
- Is it our ads from traders around the country?
- Is it our features like—

*From Out of the Past Comes . . .*

Radio In Review  
 Radio Roots  
 Ye Olde Equipment Shoppe  
 Radio Answer Man  
 Radio Crossword

- Is it our news of clubs and old-time radio happenings?

*Whatever it is . . . we must be doing something right!*

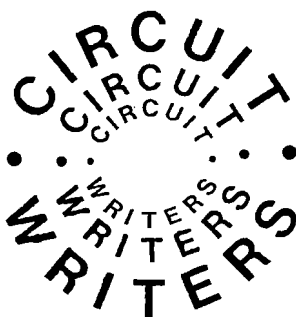
If you're not already a subscriber, send for free sample issue mentioning where you saw this ad.

Write:  
**National Radio Trader**  
 Post Office Box 1147  
 Mount Vernon, Washington 98273

*Then . . .*

Please tell us what we're doing that's making us grow like a weed!

**RAMBLING IDEAS, SUGGESTIONS, & BUCK PASSING**  
 by William Gore



Maybe some of our individual failures to contribute to the growth of our club and the OTR hobby in general is at least in part a consequence of not having eyed the appropriate carrot.

Here are some carrots for you!

- (1) Place leaders on each club tape borrowed.
- (2) Edit the SPEED GIBSON reels to opening, story, and closing. (Listening to the reels unedited is like enduring an ancient Chinese music torture.)

- (3) Give OTR cassettes as gifts, especially to children.
- (4) Inquire about and inform the club of qualification prerequisites for library rate postage status.
- (5) Write an article about the use of equalizers.
- (6) Add to the above list and share its contents.

Perhaps you know that I am dissatisfied with the rate of growth of our club's OTR library. If each member would donate two reels this year and next, the OTRC would have one of the largest such libraries. This should draw additional membership with associated additional contributions of articles for the IP. We need technical, entertainment, and informational articles.

In what manner will you contribute this year?

((Bill Gore may be contacted at 9443 Angleridge Rd., Dallas, Texas 75238))



## FORUM\*\*\*

broadcasts in the album were heard on that fateful day in December '41, by millions, and have now been assembled into an album that closely parallels the actual sequence of events as they occurred during those three, tense days following the attack---within the time limits of the record. This, naturally, means that most of the news-casts had to be edited (as stated on the album jacket) and many others, regretfully, were left out entirely. FDR's Fireside Chat, for example, on December 9, 1941, alone, ran 27:30--longer than either side of the album.

"My personal 'general circulation' collection also contained all the broadcasts used in the album, with one exception, but we still ordered everything we could get related to the attack from the National Archives, hoping to improve upon sound quality. Basically, however, the material from the Archives--which costs a premium price, I might add--was not as good quality as the material that we already had. I don't know what your material from the Archives contains (you mentioned that your material from the Archives is not in the album), but about 65% of the 'stuff' on the album is available from the RG 200 Record Group - National Archives Gift Collection, which

The following is a letter directed to Jim Snyder from Doug Hodge, Kalmor Company, P.O. Box 25851, Honolulu, Hawaii 96825---

"Recently, we received a copy of the IP (#30) in which you wrote a review of our 'December 7, 1941--Day of Infamy' record album and tape cassette. It's unfortunate that the words 'previously unheard material' were used in the initial NARA News to describe the album, for this is, of course, not an accurate description. We have attempted to stress from the beginning that the

RETURN WITH US TO...

by BILLIONED  
DOL  
195

## SMILIN' JACK



VERSATILE ACTOR FRANK READICK PLAYED THE TITLE ROLE. READICK WAS ALSO THE SHADOW FOR SEVERAL YEARS AND HE WAS KNOBBY ON JOE MALOOKA.

BUT THE COMIC WAS HIGHLY SUCCESSFUL AND SMILIN' JACK FANS WILL NEVER FORGET SOME OF THE FASCINATING CHARACTERS.



SMILIN' JACK'S CREATOR, ZACK MOBLEY, HAS BEEN A PILOT HIMSELF FOR FORTY YEARS. HE RELATES HIS LIFE STORY IN BEHAVE COMEWARD ZACK (VALUITY PRESS, INC., 2155 FIRST AVE. SOUTH, ST. PETERSBURG, FLA. 33712)

CAVU-PRISM- ZACK SMILIN' JACK MOBLEY

ALL RIGHTS RESERVED SMILIN' JACK MATERIALS COURTESY OF ZACK MOBLEY



+ contains about 2000 different  
 + recordings of various lengths,  
 + not all, however, related to  
 + Pearl Harbor.  
 + "The 'December 7, 1941--Day  
 + of Infamy' album was not aimed  
 + at old time radio collectors,  
 + for we are aware that many  
 + (perhaps most) of them already  
 + have these historical record-  
 + ings. It was primarily intend-  
 + ed to offer to the roughly  
 + 4,000 visitors per day here at  
 + the Arizona Memorial in Pearl  
 + Harbor.  
 + "It's unfortunate that some  
 + potentially misleading words  
 + were used to describe the album  
 + in the NARA mention, and that  
 + those words were further ampli-  
 + fied in another publication.  
 + You're right in one respect,  
 + however, the album is 'basically  
 + radio newscasts strung together  
 + with brief narration.' That's  
 + what we intended it to be. And  
 + if I could do it all over again,  
 + I'd cut out some of the narra-  
 + tion."  
 + From Gene Bradford, 21707 Rose-  
 + dale, St. Clair Shores, MI 48080--  
 + "Just received my January,

10/12/43 +-----+  
 +-----+ '79 IP and enjoyed it as usual.

"I really got a big laugh out of your reply to Mr. Crowe, however, I can't believe that this fellow or Becker are for real. This sounds like some kind of scenario to me even though I found it to be very, very amusing."

((Actually, I was surprised at the lack of reaction to both of these letters. Brad Becker's missive in the Dec. issue was indeed sincere, but I'm withholding judgement on Kean Crowe's. I still hope someone will reply to Mr. Becker's criticisms of OTR. --CAS))

From Corb Besoo, 815 Greenwood Ave. NE, Atlanta, GA 30306--  
 "If Chuck Blaskower's appalling smear of Mr. Paul Memmer (IP #32's Forum) is any indication of the writer's mastery of the written word, I find it not the least bit surprising that he has encountered such great difficulty in developing his radio play into a marketable product. I suspect he would fare more successfully were he to redirect his creativity from crime drama to the genre exemplified by his letter of comment, namely, farce."

((Haven't heard anything further from Chuck Blaskower, his threats notwithstanding. --CAS))

**Reviews** The following are the opinion of the reviewer. Comments welcome.

**SPERDVAC Magazine #3**, 1978/79, \$2.25 from SPERDVAC c/o Joe Crawford, 3146 East Orangethorpe Ave., Apt. B, Anaheim, CA 92806. Edited by Joe Crawford.

**SPERDVAC Magazine #2** was better than #1, and now #3 is better than #2. This edition is 40 pages sandwiched between slick covers (radio schedule on the front, a Lum & Abner publicity shot in back) and is very well done. Contents include four pages of program schedules reprinted from Forties' radio mags (with short articles on Karl Swenson,

Johnny the Philip Morris bellhop, Marvin Miller, and Bill Johnstone), a fine piece on Bob & Ray by Frank Buxton, a reprint article about Lea Tremayne, an excellent two-part article on Groucho Marx by George Ferneman, a look at videotaping by Jerry Perchewsky, a reprint piece about Chat Lauck, an excellent research article by Gerry Lieber-Mackay about the Jack Benny-George Burns smuggling fiasco in 1938, a fine piece on the Lone Ranger by Frank Rosin, and several other entertaining features. Joe Crawford and the SPENOVAC Magazine staff are to be congratulated on their best effort to date. It's well worth \$2.25, but hurry before it sells out. -CAS

Under Western Skies #5, January 1979, four issues for \$6 from UWS, 13759 60th St. North, Clearwater, Florida 33520. Edited & published by Linda & Ron Downey.

UWS is clearly an excellent magazine for fans of Westerns, each issue loaded with extensive filmographies and pictures. This issue has more of an OTR slant than usual. The lead-off article by Charles Stumpf concerns the career of Mary Lee, who was featured on Gene Autry's MELODY RANCH and appeared in a bunch of B-westerns. Charles Stumpf also contributes two other career articles on OTR-related performers: Lulu Belle and Scotty, from the NATIONAL BARN DANCE, and the Hoosier Hot Shots, featured on that same show. Other fine articles in this issue concern Whip Wilson and the villains of the Westerns. Plus the regular features are present. This is the most consistently fine Western magazine I've seen, far surpassing the others that consist mainly of a slapdash collection of stills and poorly researched articles. --CAS



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Funworld #18, \$2.50 cover price, copies may be available from Funworld, P.O. Box 1633, New York, NY 10001. Edited by Mike Barrier.

Funworld is an excellent magazine devoted entirely to animated films and comic art. This issue is especially interesting to OTR fans because it is largely given over to interviews with the people who provided voices for cartoon characters, people such as Clarence Nash (who worked on THE MERRYMAKERS radio show in the Thirties), Billy Blatcher (subbed for Brace Beemer on THE LONE RANGER in 1950), Mel Blanc, June Foray, and Jack Mercer, and more. There is also material on Jackson Beck (did you know he was Blute in the early Popeye cartoons?), Mae Questel, and others. There's a real wealth of information here, just in the pages of interest to OTR fans. The rest of the magazine is concerned with other facets of animation and should interest you if you enjoy the

genre. If you'd like to obtain this issue, I'd suggest sending a SASE to Funnyworld first, since the magazine tends to sell out pretty rapidly. --CAS

# SEARS RADIO THEATER

The following is taken from CBS Radio press releases. The cover photo and the photos accompanying these articles are courtesy CBS.

**ELLIOTT LEWIS, EXECUTIVE PRODUCER:** Elliott Lewis has had as active a career in network radio drama as anybody in the business. As head man of the SRT production team, Lewis is as up to his ears in work as he was in the days when all radio networks had an abundance of dramatic offerings. And he was a busy man then.

At one point Lewis was producing, directing, and writing **SUSPENSE**, **BROADWAY IS MY BEAT**, **PURSUIT**, and **CATHY AND ELLIOTT LEWIS ONSTAGE**, in which he co-starred with his former wife. There was also a myriad of acting assignments, in such high-rated radio programs as **I LOVE A MYSTERY**, **JUNIOR MISS**, **MAISIE** with Ann Sothern, and **THE PHIL MARRIS-ALICE FAYE SHOW**, in which he was featured as the guitar-playing Frankie Remley. All this was supplemented by teaching radio classes at UCLA, movie roles, writing and narrating two Ray Noble record albums, "Happy Anniversary" and "Happy Holiday," and providing the narration for the Gordon Jenkins album, "Manhattan Tower," recently reissued.

Elliott Bruce Lewis was born in New York City, Nov. 28, 1917, and spent his boyhood in Mount Vernon, NY, where he attended high school and got his first taste of theater in undergraduate productions. A series of these and he abandoned his youthful desire to become a civil engineer.

The Lewis family moved to Los Angeles in the early Thirties and Elliott completed his education at Los Angeles City College, studying dramatics, harmony, and piano. He made his professional debut in 1936 over KHJ, then a CBS station, in "The Life of Simon Bolivar," an appearance for which he received the magnificent fee of five dollars.

Six months later, Lewis withdrew from school to devote his time entirely to radio, mostly in Hollywood. There was a summer series out of Chicago in 1939, **KNICKERBOCKER PLAYHOUSE**, and a brief New York period in 1941 with **BIG TOWN** and **BURNS AND ALLEN**.

His career was interrupted during World War II, when he entered the Army as a private and was discharged three-and-a-half years later as a



+ Elliott Lewis (left) and Fletcher Markle  
\*\*\*\*\*

master sergeant in the Armed Forces Radio Service. He was awarded the Legion of Merit.

Television came into Lewis' life in 1954, when he signed on as associate producer of CLIMAX! on CBS. This was followed by a series of production posts for other networks and television film companies, among them NBC-TV (producer of COURT OF LAST RESORT), Ziv (producer-director-writer of MCKENZIE'S RAIDERS, BAT MASTERSON, AND THIS MAN DAWSON), Desilu Studios (producer-director of GUESTWARD HO, KRAFT MYSTERY THEATER, and THE LUCY SHOW), the Bing Crosby Company, and Desi Arnaz Productions (producer-director of THE MOTHERS-IN-LAW). He directed PETTICOAT JUNCTION for a year-and-a-half as well as shows starring Andy Griffith and Bill Cosby. He also penned three novels, one of which, *Two Heads Are Better*, is soon to be published by Pinnacle. However, in the summer of 1978, it was back to radio for Sears.

Says Lewis of his favorite medium: "Radio gives out a series of impulses in the form of a story that allows or insists that its audiences create a picture in their mind of what the people in the story and the events look like. Listeners have to create their own geography, even the wardrobe. Therefore, they are a much larger part of, and much more active participants in, what's going on. The audience really becomes the show in radio drama."

When he's not in his office or in the studio for a production of SRT, Lewis enjoys a variety of hobbies, including stamp collecting, cooking, collecting first editions and rare prints, photography, building model trains, and playing the piano. He and his wife for 20 years, actress Mary Jane Croft, live in Hollywood.

Lewis' capsule formula for success: "Work hard, be kind, have a sense of humor and, above all, think!"

**FLETCHER MARKLE, PRODUCER & DIRECTOR:** When his long-time friend, Elliott Lewis, called to remind him that he had for years been wishing for the return of network radio drama and asked him to join the production team for SRT, Fletcher Markle had a quick and decisive answer: "It would make me as happy as a morning lark."

Radio drama has been an important part of Markle's life since his boyhood days in Winnipeg, Canada, where he was born. He won national recognition, while only 21, as the creator and writer of a Canadian Broadcasting Corporation radio drama, *BAKER'S DOZEN*. This series was interrupted by World War II and a hitch, for Markle, with the Royal Canadian Air Force. While in England he did some radio news announcing and writing for the British Broadcasting Corporation and was chosen by the British Ministry of Information to write, edit, and narrate a documentary film, which was later nominated for an Academy Award, about Hitler's pilotless buzz bombs.

Back in Canada after the war, Markle continued to write, direct, and produce radio plays for the CBC. "I've always enjoyed radio," he says, "because it helps people to be their own art, casting, and wardrobe directors. The audience is less passive than with television and the imagination of listeners is stimulated."

In 1946, Markle was invited by CBS Radio in New York to write and direct several plays for its long-running COLUMBIA WORKSHOP and a few months later was asked to create and direct the network's STUDIO ONE, a weekly series of full-hour dramas adapted from current or contemporary books and stage plays. He opened with Malcom Lowry's penetrating novel, *Under the Volcano*, and followed with such titles as *Craig's Wife* by George Kelly, F. Scott Fitzgerald's *The Last Tycoon*, Christopher Morley's *Kitty Foyle*, and the Marcel Pagnol-Benn Levy *Tonaza*. He stayed with the series, which won a George Foster Peabody Award, when it was bought by the Ford Motor Company and renamed FORD THEATRE.

Markle turned his energy and talent to film making in 1949 and directed "Jigsaw" (United Artists) and "Night Into Morning" and "Man With A Cloak" for MGM. But it was back to broadcasting in 1952 as producer of STUDIO ONE for CBS TV. This was followed by two other CBS TV series, *LIFE WITH FATHER* (1953-55) and *FRONT ROW CENTER* (1955), both of which he produced and directed.

From 1956 to 1961, Markle served as contributing director and/or producer of various TV film series, including THE FORD THEATRE, M SQUAD, COLGATE THEATRE, BUCKSKIN, LUX PLAYHOUSE, TALES OF THE VIKINGS, RENDEZ-VOUS, THRILLER, STARTIME, HONG KONG, and FATHER OF THE BRIDE. In 1962,

he returned to Canada to direct the Walt Disney feature film, "The Incredible Journey."

Markle stayed in Canada until 1976, working for the CBC in various production capacities and spending a year (1974-75) as writer-in-residence at the University of Toronto. Among his CBC credits are host, contributing writer and director, then producer, of the TV series TELESCOPE, and contributing writer for FESTIVAL, also on TV (1963-69). He was named head of CBC TV drama in 1970 and executive producer, Features Department, in 1972. While at the University of Toronto he also produced THE PLAY'S THE THING, a CBC series of original TV dramas by some of Canada's best writers--Mordecai Richler, Robertson Davies, Alice Munro, Morley Callaghan, and Margaret Atwood, among them--and, during the 1975-76 season, produced THE OLYMPICS, A TELEVISION HISTORY OF THE GOLDEN GAMES (776 BC TO 1976 AD), a CBC series of specials, starring Christopher Plummer.

In 1976, Markle (at age 55) convinced his wife, Dorothy, to return to California to renovate a 106-year-old Victorian house. He also planned to do some writing and to spend his mellowing years in semi-retirement. "That latter notion," he says, "was rather convulsively shattered when Elliott Lewis called me up last summer about the Sears project. With our 25 hour work days, further work on the house will have to be postponed."



First off, I apologize for the lateness of this issue. In spite of our best defences, the mundane world intrudes upon our hobbies sometimes.

Next issue we'll have more SRT material from CBS. There's one brief review of SRT on hand and it would be nice to see a couple of viewpoints, so if any of you would like to do an SRT review, we can use it here.



Thanks to John Pellatt for some Bob & Ray publicity material and to Bill Gore for the donation of two reels to the Tape Library.

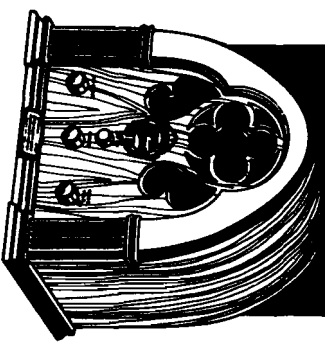
The Bob & Ray material will appear here sooner or later, hopefully accompanying a Bob & Ray article by John. (John? Please?)

Neither SRT or ALIEN WORLDS is playing in the Western New York area, but I've had an opportunity to hear two hours of ALIEN WORLDS on tape. It's possibly the worst science fiction radio show I've ever heard. The dialog is often inane, the idiotic patter between the lead characters makes me grit my teeth. It carries the standard SF pseudoscience into gobbledygook with meaningless terms such as "parsec accelerator" (which makes as much sense as saying "mile accelerator"), and "spectrum raider" (?). Story details are often illogical (aliens measuring time on their planet in Earth years; after many years the valuable mineral/jewel "glowstone" is found to be fatal to those with weak eyesight (1)). The stories tend to preach as well, hitting the listener over the head with such messages as "science exists for the good of all" and "greed is bad" and other nuggets of wisdom. I did like the music and I liked the narrator's voice (although the script's insistence that every verbal bridge end in the words "alien worlds" given in husky tones grates), and that's about it. Most laughable to me was the line about the International Space Authority: it "watches over an eternity of uncharted galaxies." That may sound good, but it makes little sense. And I may shoot the next person who tells me "but the sound effects are great." Fine, but sound effects are distinctly secondary to story!...With ALIEN WORLDS, radio SF has found its nadir. Don't bother with it. --CAS

Answers to quiz on pages six and seven. MATCHING #1: 1.A., 2.2., 3.A., 4.B., 5.N., 6.R., 7.C., 8.K., 9.O., 10.D., 11.X., 12.I., 13.L., 14.U., 15.H. MATCHING #2: 1.M., 2.I., 3.B., 4.N., 5.K., 6.C., 7.O., 8.F., 9.D., 10.H., 11.A., 12.L., 13.G., 14.J., 15.E. MATCHING #3: 1.H., 2.D., 3.F., 4.V., 5.U., 6.W., 7.B., 8.J., 9.H., 10.T., 11.F., 12.N., 13.N.



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