

Illustrated Press

THE OLD TIME RADIO CLUB

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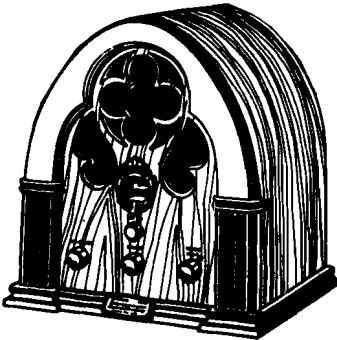
BACK ON THE AIR



with

MARY LIVINGSTON

PHIL HARRIS • ROCHESTER • DON WILSON



THE OLD TIME RADIO CLUB

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**LUX
RADIO THEATER
9:00 P. M.**

Al Jolson stars as himself in "Jolson Sings Again".

**HALLMARK
PLAYHOUSE
10:00 P. M.**

Yea Haffie stars in title role of "Story of Thomas Edison".

HOLLYWOOD OVER THE AIR: MOVIE
STARS AND OLD TIME RADIO

by Alf H. Walle

In his autobiography, Treadmill To Oblivion, Fred Allen wrote, "When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesterday's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter." Although written as a personal assessment, Allen's words are an appropriate epitaph for the golden age of radio. Even with a new interest in vintage radio, typified by numerous recent publications in this area, radio is a forgotten medium.

The scant attention which radio gets often takes the form of a left handed compliment; it is presented as a mindless nostalgia-invoking pastime, which in the retrospect of the 1970s, parodies itself. Writing in this tradition, commentators and critics have often loaded the dice; finely produced shows of sophistication are usually ignored while simplistic and cliched children's shows are exploited for their camp appeal.

Vintage radio, however, possessed a sophistication which easily eclipses modern television. There are several possible explanations for this fact; perhaps the most vital reason was that radio was able to tap the skills of professional actors and actresses who worked in other forms of entertainment such as vaudeville and the motion picture industry. Today, I will talk about the latter, the impact which the motion picture industry had upon radio and, conversely, the influence radio had on the movies.

Radio and talking pictures emerged at exactly the same time, during the 'calm before the storm'

which preceded the great depression; coincidentally, both arrived in blackface. Al Jolson, starring in the The Jazz Singer, opened the talkie age with the words, "You ain't heard nothin' yet!", a calculated phrase which reeks of the same forced profundity of "One small step for a man; one giant leap for mankind", the dramatic climax of a 1960s prime time spectacular. The late 1920s also saw the emergence of Freeman Gosden and Charles Correll from marginal actors into Amos and Andy, radio's first wildly successful series. From the start radio and the movies cooperated and did not compete; Amos and Andy was so popular that theaters stopped their films at 7:00pm and piped the show to the audience. Until both radio and the movies were irrevocably changed by the emergence of television in the early 1950s, they were twin medias often supportive of each other and exchanging acting personnel, writers, directors, and even story lines.

My time today allows me to merely rough out my chain of thought and I will limit my comments to two specific aspects of this relationship. First, I will outline the profound influence which one radio personality, Orson Welles, had upon the history of both radio and cinema. Second, I will give a brief account of the various Hollywood based radio

TONIGHT!



KIRK DOUGLAS

**SAM LEVENE
ANITA LOUISE
VICKI CUMMINGS
KARL MALDEN**

"BOOMERANG"

THEATRE GUILD ON THE AIR

8:30 P.M. WHAM

U. S. STEEL HOUR

TONIGHT!



**JOAN FONTAINE
HERBERT MARSHALL**

in "Michael and Mary"
by A. A. Milne

They escaped the past and found happiness together... until one day the past caught up with them!

THEATRE GUILD ON THE AIR

8:30 P.M. WHAM

U. S. STEEL HOUR

shows which spotlighted movie stars and often presented recent movies in a shortened radio format.

Orson Welles is primarily remembered for two things, the War of the Worlds panic broadcast of 1938 and the film Citizen Kane, which has often been heralded as the best movie of all time. These productions—considered the finest examples of their respective mediums and created before Welles was 30—have overshadowed a long and brilliant career which embraced simultaneously both radio and cinema.

In 1937, Welles received acclaim for his portrayal of Lamont Cranston in the CBS series The Shadow, a role he kept until the panic broadcast of October 30, 1938 made him an internationally acclaimed artist. The reputation this show earned, Welles has often lamented, forever pigeon holed him as a master of horror and mystery. For a time, however, his success earned him a free hand in the production of his Mercury Theater Of The Air, but artistic innovations led to several flops and in 1940 Welles and his radio cronies went to Hollywood, resting on their Martian laurels.

Out west, a clique of motion picture insiders resented the 25 year old upstart and gave him enough rope, hoping he'd hang himself. This resentment is typified by a poem, based on Little Orphan Annie which was written by Gene Lockhart:

Little Orson Annie's come to our
house to play,
An' josh the motion pichurs up
an' skeer the stars away
An' shoo the Laughtons off the
lot an' build the sets an'
sweep
An' wind the film an' write the
talk an' earn her board-en-
keep;
An' all us other acters, when our
pictur work is done,
We set around the Derby Bar an'
has the mostest fun,

We set around the Derby Bar an'
has the mostest fun,
A-listenin' to the me-tales 'at
Annie tells about,
An' the Gobblewelles'll git you
Ef you don't watch out!

But Welles did not stumble; the result was Citizen Kane.

The film, however, angered William Randolph Hearst, the prototype for Welles' protagonist and a shakeup at R.K.O. pictures left him without a contract and denied



"Get a pipe-load of this," say Frank and Orson

—as Frank Sinatra welcomes man-from-Mars Welles to the new Sinatra program on the air tonight! "I've seen smoked ham," says Frank to Orson, "But this is the first time that I've seen a ham smoke"... and they're off for a gay half-hour of music, merriment, and matchless entertainment. Hear the versatile Orson coach Frank on the art of acting—complete with demonstrations proving that "all's Welles that ends Welles." Hear Frank sing your favorite songs—supported by glamorous Eileen Barton, the Vimmis Vocalists, and Axel Stordahl and his Orchestra—all brought to you by Vimmis—the best-known name in vitamins. Tune in tonight, WKBW, 9 P. M.

the right to complete the final editing of his second picture, The Magnificent Ambersons. This is what is generally known about Orson Welles, he was an 'enfant savage' who made enemies and masterpieces wherever he went.

In spite of controversy, Welles was able to function in both movies and radio; a relationship which many other actors found to be enhancing to their careers and financially worthwhile. Movie celebrities who had radio series include Humphrey Bogart, Edward G. Robinson, and Ronald Coleman. And who can forget John Wayne's immortal series Three Sheets to the Wind? To make the symbiosis even more pronounced, Welles was able to parley a film role—that of Harry Lime in The Third Man—into a radio series. This, of course, is reminiscent of the simultaneous radio and film series of the Sherlock Holmes stories starring Basil Rathbone and Nigel Bruce.

Although Welles was and is a genius and atypical for that rea-

son, his early career is reflective of the entertainment industry of that era. In those days it was possible to have a dual career in broadcasting and in film. Such a sharing of personnel, however, has never occurred between radio and television, and this has limited both industries.

While a few actors, such as Orson Welles and Basil Rathbone, had two parallel careers, the majority of Hollywood's great talents occasionally appeared on a legion of vehicles which were designed to spotlight both them and their most recent films; shows of this type include: Academy Award Theatre, Lux Radio Theatre, Hallmark Playhouse, Screen Directors' Playhouse, Screen Guild Theatre, and Skippy Hollywood Theatre. Although each show had a somewhat different format, all presented Hollywood's greatest stars to the radio public in what amounted to a web of high quality repertory theatres. A brief history of Lux Radio Theatre and Screen Guild Theatre, the two best remembered of this genre of shows, will demonstrate the profound importance of such programming to both radio and the movies.

Lux Radio Theatre was one of the most lavish and prestigious series in the history of radio—or for that matter in the history of broadcasting. It reeked of Hollywood and exploited the glamour of filmdom during its golden age. Utilizing a carefully orchestrated publicity campaign, Lux Radio Thea-

tre was more than a show, it was an event; broadcast from the Music Box Theatre on Hollywood Boulevard, it was given the aura of an opening night complete with spotlights, autograph hunters, love struck admirers and ticket scalpers. Each episode featured from 2 to 4 major stars who were paid a standard \$5,000.00 an appearance. Clark Gable, demanding special treatment, held out for and got \$5,001.00. During its heyday, Lux was consistently in the top ten.

Lux added to the illusion that this was a movie without pictures by hiring Cecil B. DeMille as 'Producer'; actually this was a front and he mainly served as host and master of ceremonies. Although he did not personally produce and direct the episodes, the series did resemble his films; costs were ignored and the episodes became spectacular, heavily laden with extras and a 21 piece orchestra. In addition to lending a bit of movie authenticity, DeMille told anecdotes about Hollywood, its people, and often interviewed behind-the-scenes professionals who audiences never saw.

DeMille left Lux Radio Theatre due to an argument about union dues which, on principle, he refused to pay. Ignoring a mere \$1.00 assessment, he sued the American Federation of Radio Artists; the case went to the Supreme Court and during the appeal process, DeMille received an injunction allowing him to continue on radio in defiance of the Federation's edict that he must pay up or get out. When he lost in the last round, he resigned and quit after the January 29, 1945 performance. An unplanned phenomenon, the case was great publicity. After DeMille's exit the show continued for another 10 years leaving the air in 1955.

While Lux Radio Theatre was an expensive series noted for paying outrageous salaries, The Screen Guild Theatre was a charity show and all the earnings of the acting personnel were turned over to the Motion Picture Relief Fund to build rest homes for aged actors and actresses. As a result of this gimmick, all the great Hollywood greats were eager to appear. Running from 1939 to 1951, Screen Guild was totally professional and totally movie oriented. The best scriptwriters condensed full length feature films into half-hour dramas complete with introductions, commercials, and closing remarks.

Both of these shows were the

Lux Radio Theatre was one of

Archie's Guest



Gene Tierney studies up on Archie's language for Duffy Tavern visit... 8:30



Adventures of Tom Man ★ 8:30 P. M.

Nick and Nora chalk up another victory and turn a corpse-creator over to justice.

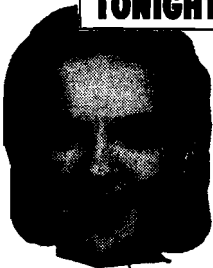
Screen Directors Playhouse

Tallulah Bankhead stars in "Lifeboat". Full hour!



10:00

TONIGHT



JUDY GARLAND

*"Alice Adams"*by Booth Tarkenton
CO-STARRING

THOMAS MITCHELL

THEATRE GUILD ON THE AIR

8:30 P.M. WHAM

TONIGHT!



WILLIAM HOLDEN

CELESTE HOLM

*"Blow Ye Winds"*Don't miss this scintillating romance
about a sailor in love with a Ph. D!

THEATRE GUILD ON THE AIR

8:30 P.M. WHAM

U. S. STEEL HOUR

U. S. STEEL HOUR

product of cooperation between mass media and the movies. They were finely produced and aired during Hollywood's high tide. One final note, during their reign, these two shows were back-to-back on Monday night from 9:00pm to 10:30pm and were conceived of as a unit by both radio professionals and by the radio public. The producers of both shows consciously chose weekly episodes which fit together nicely to insure that the audience would not be overexposed to either comedy or drama in any one night. The result was a well chosen and executed double-feature of Hollywood glamour, excitement and entertainment, broadcast coast-to-coast on prime time Monday nights, the evening most people are least likely to go out. No wonder Howard Cosell is a product of the 1970s, not the 1940s. When it is recalled that many such shows existed when radio was king, we can appreciate the extent of this relationship and its great influence.

When TV arrived in the late 1940s and early 1950s, many of radio's formats and ideas were totally translated to video. In addition, many of radio's most memorable personalities made the transition; existing shows such as *Gunsmoke* and *Amos and Andy* successfully made the switch. Even Alan Funt's *Candid Camera* was preceded in radio by *Candid Microphone*. Because of these tend-

encies, critics usually assume that TV essentially replaced radio after the latter was forced into its news and music format. This, however, is an oversimplification; certain aspects of radio—including some of its greatest assets—died and have never been revived on TV. Top of this list was the relationship between radio and the motion picture industry.

It is easy to see why television and the movies are not cooperative allies; they are so similar they compete with one another and cannot be easily used together. As a result, when television arrived as a vital force, it was as an enemy and not as an ally.

A major result of this dichotomy between movies and television was that established acting personnel were (and generally are) forced to choose one or the other as their means of expression and livelihood. It is difficult for major movie stars to appear in TV productions (except for talk shows) without compromising their careers. John Wayne, for example, was given the first option of playing Matt Dillon on *Gunsmoke*, but refused because he felt it would hurt his image. This division of labor has caused most acting personnel to specialize in either TV or film. Some actors, such as Clint Eastwood, made the switch from TV to the silver screen, but once there, they tend never to return to their original medium. Others, such as James Garner, make an occasional movie, but are primarily TV stars. As a result, options have been lost and the entertainment industry has suffered.

In their respective golden ages, which largely coincided, the movies and radio formed one large field of entertainment; and many talents were not limited to one form of expression. With the coming of TV and the inherent competition between them, movie stars and TV stars have become overspecialized. The high powered productions and individuals which bridged the gap between media and movies are gone or severely limited and the entertainment world has suffered as a result.

Perhaps television and movies will at last bury the hatchet and begin to cooperate, abandoning the thwarting strategy which for 25 years has limited the options of the industry and

their audience. Up until now, the relationship has consisted mainly of TV buying the rights to films and sharing a chunk of real estate in Southern California. Slowly, however, the old hostility seems to be weakening. In recent years a host of programs based on successful movies have flooded the airways and in some cases, as in Mash and Paper Chase, original stars recreate their roles for TV. Other series inspired by movies include How the West Was Won, various Animal House offshoots, and B.J. and the Bear. The courts have decided that Battlestar Galactica is not inspired by Star Wars. And Superman: The Movie brings a media hero to the screen for the first time in years.

Perhaps this is a first step, a glimmer of a new era of cooperation. Increasingly, movie stars speak of "work" and not "movies" or "film". For a number of reasons, including unemployment in Hollywood, the old barriers appear to be on the verge of collapse. If TV and movies can gain the same flexibility which radio and movies had in the 1940s, a new golden age of entertainment may be dawning. But recalling that the three Animal House clones are the latest offspring of this inter-genre cross-fertilization, allow me to advise you not to hold your breath.

-30-

the Saturday matinees of the Thirties, exposed me to the Wayne mystique at an early age. Besides Wayne, he introduced me to many of the things I have loved over the years: Tarzan, Errol Flynn, King Kong, OTR to a limited extent, any number of swashbuckling, high adventure movies, and more. And when John Wayne died Monday night, I felt a little as I had when my father passed away.

It is my firm opinion that John Wayne was the last of the great movie superstars. And before any doubters get up in arms, let me define my terms. Wayne was a superstar by virtue of the following: his pictures have earned more money than any other star's in the history of motion pictures (Sounds mercenary, doesn't it? But remember that the box office take is the measure of a star's popularity); his practical ownership of two film genres, the Western and, to a somewhat lesser extent, World War II movies (Director Howard Hawks once said, "You can't make a Western without John Wayne."); and his longevity and huge body of work. Wayne was of the second generation of motion picture stars. His first starring role came in 1929, and he had served in the business in various capacities since several years



WEDDING IN KILLARNEY — John Wayne and Maureen O'Hara star in "The Quiet Man," story laid in Ireland to arrive on Paramount Theater screen on Thanksgiving Day.

JOHN WAYNE

A REMEMBRANCE

by

Chuck Seeley

6/16/79

The earliest I can remember being in a movie theater is in 1956. The film was "The Searchers", and it starred John Wayne. Four years later I saw "The Alamo" and, to me, Wayne's version of Davy Crockett immediately replaced that of Fess Parker, my earlier idol.

I count myself fortunate that my father, a Wayne fan since

WARNER BROS. PRESENTS THE C. V. WHITNEY PICTURE STARRING

JOHN WAYNE

THE SEARCHERS

JEFFREY HUNTER - VERA MILES - WARD BOND

MATLIE WOOD

WRITTEN BY VICTOR J. VITTORETTI - DIRECTED BY JOHN FORD

TECHNICOLOR

STARTS FRIDAY

Paramount

earlier. At least one of his nearly 200 films plays on TV every week; check your TV Guide. Partly because of this longevity in a fickle business, and partly because of his extraordinary screen presence, a necessity for any screen legend, he has overshadowed his contemporaries. To be sure, people like James Stewart or Henry Fonda or Bette Davis are still around and working, but when did you last go to a theater to see a Stewart movie or a Fonda movie or a Davis movie. I'm talking here of the star's-name-above-the-title kind of movie, not the "ark" movies, such as "Airport" or "Towering Inferno" and the like. Given all this, there is no one left in Hollywood of Wayne's stature.

It is currently fashionable among film critics and those who follow their pronouncements to consider Wayne more as a screen personality than as an actor. In years to come, this will undoubtedly change, as such things always do. For, while it is undeniable that he was a very popular screen personality, he was also a very fine actor. Certainly, in most of his films, Wayne played the same character, which to a large extent amounted to portraying himself. But my favorite Wayne films are those in which he plays "out of character", films such as "The Searchers", "She Wore A Yellow Ribbon", "The Horse Soldiers", "Rio Bravo", "Red River", and others.

I'd have to pick "The Searchers" as my favorite Wayne film. His performance as a hard-bitten ex-soldier obsessed with searching for his kidnapped niece is superb. I can't imagine any other actor in this role. The final shot of Wayne, standing alone in the wind, is one of the classic scenes in American cinema.

It strikes me that Wayne probably belongs in company with Tarzan, Sherlock Holmes, Buck Rogers, and Superman. All are mythic beings and the John Wayne hero is the stuff of myths and legends. Wayne has impinged on nearly every medium. There were John Wayne comic books, a radio show (THREE SHEETS TO THE WIND); there's a fine article on this series in the June, 1979 issue of Return With Us Now, the newsletter of the Radio Historical Association of Colorado, numerous TV appearances (including a couple of dramatic roles), and, of course, film. Indeed, he has made a film in just about every genre except horror and science fiction.

I hadn't intended to go on at this length, but I'm not sorry I have. I could say more.

John Wayne forgotten? That will be the day.

UPTOWN Continuous Daily from 2 P. M.

MON. - TUES. - WED.

JOHN WAYNE

SHE WORE A YELLOW RIBBON

ALL THE THRILLS, ACTION AND EXCITEMENT of 'STAGECOACH' 'FORT APACHE' and '3 GODFATHERS'

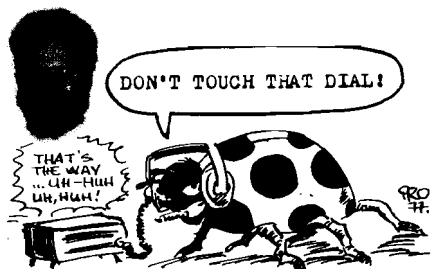
TECHNICOLOR

Joanne with John **DRU - AGAR** VICTOR JAGALEN - GEORGE O'BRIEN

CO-FEATURE

"If you come any closer I'll SCREAM!" ROBERT MONTGOMERY - ANN BLYTH

"Once More, My Darling" JANE COWL Taylor Holmes



JERRY COLLINS



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

When Freeman Gosden and Charles J. Correll left WGN in Chicago, they were not allowed to take the name Sam and Henry with them. When they moved to WMAQ they created the names "Amos and Andy".

The first broadcast of Amos and Andy came on March 19, 1928. Gosden and Correll did everything. They played not only Amos and Andy, but every other character, male or female. They wrote their own scripts, supplied their own sound effects, timed their own shows, as well as many other jobs. It has been estimated that during their radio career, Freeman Gosden and Charles Correll did the voices of over 550 different characters.

The Hooper Rating estimated that in 1931, Amos and Andy had an audience of forty million listeners out of a population of one hundred, twenty three million.

The Bell Telephone Company reported a dramatic decline in telephone calls between 7:00 and 7:15. Water companies also de-



AMOS 'N' ANDY

7:30 P. M.

Tonight the Kingfish and Andy open a parking lot next to their lodge bell.

tected a drastic decline in toilet flushing.

So great was the popularity of Amos and Andy, that movies were halted at 7:00 so that the audience could listen to their favorite radio show. Everyone from Herbert Hoover to J. Edgar Hoover listened to the show. President Hoover enjoyed the show so much that he was the first President to have a radio in the Presidential office. During the summer, one could follow the show even if you were working outside. With most windows open, you could hear the show coming from most directions.

So straight was the character of Amos that his comic and dramatic appearances declined as the show became more sophisticated. By 1943, he was reduced to infrequent walk on parts. In his place, Gosden played the conning George "Kingfish" Stevens.

Until next time...
"Goodnight all."



Amos and Andy Get a Scare at the very thought of meeting Sydney Greenstreet—in the flesh—on their radio program tonight! Greenstreet is famous for his chiller-diller roles and Amos and Andy are frightened to death and hilariously funny. You'll laugh until your sides ache. Don't miss tonight's riot of fun. Make it a family MUST to tune in America's own Amos & Andy tonight. Presented by Rinso—WBEN—10 P. M.

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

NEW! Corb Besco, 815 Greenwood Ave, NE, Atlanta, Georgia, 30306-Wanted: Cassette of IN SEARCH OF...episode which examined the Sherlock Holmes character.

Gene Bradford, 21707 Rosedale St., Clair Shores, Mich. 48080-Wants TOM MIX STRAIGHTSHOOTERS, SKY KING, and JACK ARMSTRONG programs.

M.R. Ciel, 112 Central Ave. Hillsdale N.J. 07642-Wants: PRESENTING BORIS KARLOFF, FRANK MERRIWELL, GREEN HORNET and NICK CARTER all on $\frac{1}{4}$ track.

Ed Carr, 216 Shaner St., Boyertown, Pa. 19512-Wanted: $\frac{1}{2}$ show lists from collectors of transcription discs, or if you have friends who collect discs, have them send me their lists and I will try to find the other half.

Pete Bellanca, 1620 Ferry Rd., Grand Island, N.Y. 14072-Looking for the pre-game show from the 1978-79 AFC playoff (Houston vs Pittsburgh) and any AFL game. Will trade two hours for one.

Doug Brown, 409 Louisiana Avenue, Cumberland, Md. 21502-Looking for BREAKFAST CLUB.

Ed Carr, 216 Shaner St., Boyertown, Pa. 19512-For sale: 1947 NBC Radio advertising cards, 6" by 7" color caricatures of the stars, each one suitable for framing. Send an SASE for a list of those available and prices.

Millie Dunworth, 47 Kamper Street, Buffalo, N.Y. 14210-Looking for THOSE WE LOVE starring Nan Grey, Richard Cromwell and Donald Woods.

Ron Laporte, 1057 Felix, Windsor, Ont. N9C 3L4-Looking for any GRAND OLE OPRY with Hank Williams. Also looking for THREE SHEETS TO THE WIND with John Wayne.

Stu Mann, 44 Ganson St., North Tonawanda, N.Y. 14120-Looking for DAMON RUNYON THEATER and THE LONE RANGER. Will trade two for one to get them.

Bruce Rittenhouse, 327 Marquette Dr. Rochester, Mich. 48063-Looking for SUPERMAN, FLASH GORDON, and a MAJOR BOWES AMATEUR HOUR from Sept. or Oct. 1943 with an appearance by a Detroit Chrysler worker.

Jim Snyder, 517 North Hamilton St., Saginaw, Mich. 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.

TAPE LIBRARY: Volunteers are in the process of rating the sound quality of each reel and cassette in the club's 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 Tape Librarian at the address on page two. Specify cassette or reel, and you'll have to take pot-luck as to tapes received. Please listen to each program on a tape COMPLETELY and grade shows: Excellent, Very Good, Good, Fair or Poor. Please note any serious sound defects (static, off-speed, 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.

The following reels have already been graded: #18, 9, 11, 13, 14, 22, 24, 28, 32, 37, 42-44, 46, 48, 50, 58, 61-65, 71-75, 80, 94, 99, 101-105, 107-110, 114. The following cassettes have already been graded: C29-31, 34-53.

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

TONIGHT AT 9... WHAM

Academy Award Winner



SCREEN DIRECTORS' PLAYHOUSE
PRESENTED EVERY FRIDAY BY RCA VICTOR

TAPESPONDENTS: (continued)

Corb Besco, 815 Greenwood Avenue, NE, Atlanta, Ga. 30306-Looking for the SEARS RADIO THEATER for 2/14/79, "The Thirteenth Governess" with Howard Duff and Linda Kaye Henning.

Staats Cotsworth, 71, Is Dead; Acted on Stage, Radio and TV

By THOMAS W. ENNIS

Staats Cotsworth, the Broadway, radio and television actor, died Monday at his Manhattan apartment. He was 71 years old.

Mr. Cotsworth occasionally acted in movies. He was also an accomplished painter of oils and watercolors.

His parents — he was born in Oak Park, Ill. — had wanted him to be a lawyer, but their son wanted to be an actor or painter. The decision was temporarily made when he was awarded a scholarship by the Philadelphia Museum School of Industrial Art and graduated from there. He is listed in the current Who's Who in American Art.

In 1931, he moved to New York, and the next year was accepted by Eva Le Gallienne's Civic Repertory and Apprentices Group, eventually graduating into into the regular company, playing Tweedledee — he succeeded Burgess Meredith — in Miss Le Gallienne's acclaimed production of "Alice in Wonderland" and Benvenuto in "Romeo and Juliet." These were the beginnings of Mr. Cotsworth's more than 40 credits on the Broadway stage in classics and contemporary plays.

Range in 'MacBeth'

In 1935, he played Banquo in Crosby Gaige's production of "MacBeth," starring Philip Merivale and Gladys Cooper, a role that was to establish him as stalwart supporting actor in the New York theater. He played Banquo again in Maurice Evans' 1941 production of "MacBeth," that starred Judith Anderson and Mr. Evans.

Mr. Cotsworth had a continuing association with Shakespearean roles. He was highly praised for his portrayal of Clarence in José Ferrer's 1953 production of "Richard III" and had the title role in "Julius Caesar" with the New York Shakespeare Festival in 1954.

Among his major non-Shakespearean parts were in "Hell From Heaven" with Jane Cawell in 1937 and "Distinguished Gentleman" in 1937. He appeared in such major plays as "Inherit the Wind" in 1955, and was the narrator in the 1956 production of Sean O'Casey's masterpiece, "I Knock at the Door" and "Finnegan in the Hallway." In 1958, he had the part of the controver-



Staats Cotsworth

sial nominee for Secretary of State in "Advise and Consent."

For 11 years, starting in the early 40's, he was a familiar voice to radio listeners, acting in many dramas. His most popular program, perhaps, was "Casey, Crime Photographer," whose adventures were broadcast by WABC. Mr. Cotsworth, who, in addition to other accomplishments, was a skilled photographer, played Casey, who solved murders, prevented kidnaps, cracked dope rings, and scolded truants to jail, set delinquent boys straight, and saved Ann, a woman reporter, from assorted fates, "all worse," Harriet Van Horn said in a review of the show, "than working on a newspaper."

In 1938, Mr. Cotsworth married Muriel Kirkland, an actress, who died in 1958. Several years later, he married Josephine Hutchinson, also an actress, who survives him. They met in the Le Gallienne production of "Alice in Wonderland," in which Miss Hutchinson played Alice.

A memorial service is being planned, at a date to be announced, by the Synagogal Actors Guild of the Church of the Transfiguration, the Little Church Around the Corner, at 1 East 28th Street.

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

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Then . . .

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REVIEWS:

National Radio Trader Vol. 3, #3.
Four quarterly issues \$6.50 from
NRT, Box 1147, Mount Vernon, Wash.
98273. Edited by Phil Cole.

This issue of NRT seems to have more articles than ads. Best of the bunch is Frank Breese's column on AMOS & ANDY. Frank mentions that his GOLDEN DAYS OF RADIO program will pay tribute to Gosden and Correll on the broadcasts of August 13 through August 17 (over AFRS). Also in this issue are an article on THE VICTORY PARADE OF SPOTLIGHT BANDS, hobby news, and an OTR news column by yours truly.

-CAS

Under Western Skies #6, April 1979.
Four issues/\$6.00 from UWS, 13759
60th St. North, Clearwater, Florida
33520. Edited by Ron & Linda Downey.

This magazine would seem to be a must for Western fans. Each issue is packed with information and enjoyable reading. For instance, this issue leads off with a detailed look at the Western films of the Three Stooges (that's right, the Three Stooges...n'yuck, n'yuck) by Stooges fan extraordinaire Walt Mitchell. Following that is a detailed filmography of Dale Evans, which should interest Roy Rogers' followers; the always informative question and answer column; a look at the firearms of various screen cowboys; and part two of UWS' Tex Ritter filmography. The filmographies presented in UWS and WORLD OF YESTERDAY, UWS' sister magazine, are always excellent. And both are lavishly illustrated as well. Buy 'em.

-CAS



FORUM***

May 29, 1979

Dear Kean,

Welcome to the editorship of the "Illustrated Press". I've enclosed the obituary of Staats Cotsworth, who played as "Casey, Crime Photographer". The obit is about a month old.

I was very sorry to learn of the death of Allen Rockford, who was responsible for getting me interested in old-time radio. Is there any more information available on Allen's untimely death?

Sincerely yours,
Mitchell Weisberg
620 Greenbrier Ct.
Fredericksburg, Va.
22401

((Thank you for the welcome and the obituary-it can be found elsewhere in this issue. I haven't any more information on Mr. Rockford's death, but I've included your full address in case one of the members can help you out-K))

((The following letter was sent to the IP by Corb Besco, who received it after a letter from him, referring to Mr. Blaskower, appeared in the IP #33-KFC))

4-6-79

Mr. Besco,

The most ignorant kind of person in the world is one who speaks out on a subject he has no knowledge on. You Sir, are not a writer!

You have no knowledge of any business agreements between Paul Hemmer and myself. You therefore speak only out of ignorance. For your information, several, I mean several, people heard my show and thought the script was excellent. However, the music and sound effects done by Paul Hemmer left a lot to be desired. Paul Hemmer, himself, even admitted the show needed correction. For you to speak out without knowing the entire details, shows me what a complete horse's ass you really are! I defy you to write a show as good as that, even though it is an amateur's attempt

because I've just started to write. Unless you are a better writer, if I were you, I'd keep my big mouth quiet.

That show is being redone by someone much more professional than Paul Hemmer could ever be. Besides, the former president of IP, Chuck Seeley, has to have very low intelligence to also criticize Hemmer's music and sound effects and then turn around and print my letter, which was the truth about Hemmer, in IP 32. There's quite a few people in Iowa that are not in love with Paul Hemmer. He doubts such a story could happen?

Well I challenge both you and he to come to Calif., Mr., and you'll find out what crime is like. In the meantime, I advise you and everyone else, unless they can back up their foolish and unintelligent reasoning, to mind their own business, and I mean it. Paul Hemmer can't write, and I doubt seriously whether you can either. Of course, unless it's critical of something of which you have no knowledge. I find your very existence appalling to me!

Radio & Playwriter,
Chuck Blaskower

((Well, that's comedy time for now folks. Do you believe this paranoid loon. I've been telling people that all that sun out there drives them crazy. How else could Ronald Reagan and Jerry Brown ever have been elected. I can't wait until it all falls into the Pacific. Bozos, all of them. -KFC))



Mr. Keen ★
7:30 P.M. The gentle and soft-spoken "Tracer of Lost Persons" matches wits with a cunning criminal in "The Man With the Twisted Mouth."



Suspense! ★
8:00 P.M. When an invisible monster lurks in a small village, terrorizing the countryside, RONALD COLMAN, as a New England scientist, takes up the case of "The Dunwich Horror."

H. V. Kaltenborn The Dean
of commentators Edits the News



7:00

EDITOR'S BOARD

Please note the deadlines for upcoming IP issues listed on page two. Due to unfortunate delays in getting the last IP to you (delays not involving the new editorship), there is no commentary on IP #36. This has also left me short of material for this issue and unless a great deal of material comes in, for the near future. Because of this, I am re-opening the following from the October, 1939 issue of the pulp, **AMAZING STORIES**. It is supposed to be a radio script that was written for CBS and rejected. I hope you enjoy it. It will continue next month.

-KFC

Time turns back! Here is the incredible story CBS dared not broadcast. The complete script, unexpurgated, exactly as written.

BY LEE LAURENCE

ORCHESTRA: (*Introduction . . . Segue to Sustained Chord*)

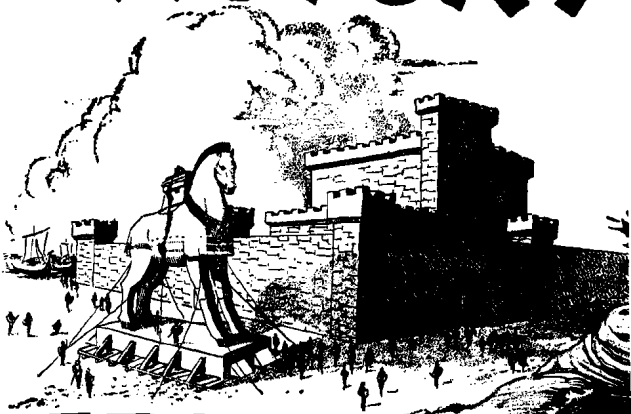
ANNOUNCER: The Workshop Program!

ORCHESTRA: (*A Quick Wipe Out of Chord*)

SOUND: *Background Noises of Hollywood Premiere . . . Theatre Foyer*

NILES: Good evening, everyone. This is Ken Niles speaking to you from the foyer of Grauman's Chinese Theatre in Hollywood, where the whole world is expectantly awaiting the release of H. G. Wells' "Outline of History" as filmed by World Wide Pictures Incorporated. This is the event the entire work has been anticipating ever since the day that World-Wide prexy, Alexander Carman, announced his purchase of the great book by the noted English historian. On an earlier broadcast, only a few minutes ago, we interviewed the stars of this picture as they entered the theatre and realized for the first time how little they themselves knew of its production. "Outline of History" has been a two-man job from start to finish—the work of Alexander Carman, President of World Wide Pictures, and Bill Hughes, their chief cameraman. Hughes, himself, did not put in an appearance tonight and it is rumored that he has not been seen at the studio for more than a month. Carman himself made the arrangements for releasing this great picture simultaneously in Hollywood, New York, Chicago, London, Paris, Rome, Berlin and Moscow. Within the next few minutes secret operatives of the company will deliver the film in sealed containers and at the same instant, other prints will be delivered to the projection machine operators in each theatre where it is being previewed. There, other representatives of World Wide will break the seals and the World Wide preview will begin.

HISTORY



in REVERSE

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by AMAZING STORIES

SOUND: *Siren Drawing Near*

NILES: The armed escort bearing the prints for Gramman's Chinese is coming down Hollywood Boulevard and is stopping in front of the theatre. A cordon of police is breaking a path through the crowd and the containers themselves are being unloaded. Soon the world will witness a picture that heretofore only two men have seen in its entirety. And now I must leave for my seat inside the theatre. Just two hours from now in another broadcast I shall give you a full report on the picture. This is Ken Niles, speaking from Hollywood.

ORCHESTRA: (*Builds to Big Climax . . . Hold Chord Throughout Following for Montage Effect*)

NEWSBOY: Extra! Extra! Read all about it! Panic in theatres follows showing of "Outline of History." Extra . . . paper!

SOUND: *Motor Running*

POLICE RADIO: Calling all cars in Hollywood area . . . All Hollywood cars. Proceed at once to Gramman's Chinese Theatre . . . restore order. Calling General Hospital . . . Calling General Hospital. . . . (Fade)

SOUND: *Traffic Background*

NEWSBOY: Extra paper!

POLICE RADIO: Calling all cars!

SOUND: *Policeman's Whistle . . . Siren*ORCHESTRA: (*Build to Overall Climax and Out . . . Pause*)SOUND: *Door Flung Abruptly Open*CAST: (*Men's Voices in Angry Mood . . . About Six Men*)

SECRETARY: (*Protesting*) But, gentlemen! —Mr. Carman is busy . . . I'm sure . . .

SPENCER: (*Breaking Past*) Oh, he'll see us all right!

CAST: (*Chorus Agreement*)

SECRETARY: But, Mr. Spencer—

CARMAN: (*Off Mike a Little*) That's all right, Miss Wade . . . I'll see them!

SPENCER: You're blamed well right you'll see us, Carman.

CARMAN: (*Calmly*) In fact, I've rather been expecting you.

KIRKMAN: See here, Carman! You've—

CARMAN: (*Rising*) Now just a second, gentlemen. (*Pause*) If you'll find chairs and be seated we'll discuss this matter quietly. (*Somewhat Tired*) After all, I've been through a lot of this last year and I'm in no mood to argue with you.

SPENCER: (*Threatening*) Oh, you'll talk to us all right! You'll tell us—

VOICES: You bet you will! —It's our right! —etc.

CARMAN: Gentlemen! Gentlemen!

VOICES: (*Quiet*)

CARMAN: Miss Wade, please see that we're not disturbed . . . and call Dr. Thorndyke for me—I . . . I need a stimulant.

MISS WADE: Yes, Mr. Carman.

SOUND: *Door Closes*

CARMAN: (*After Pause*) Well, gentlemen—?

KIRKMAN: (*Demanding*) See here, Alex, we've just come from your preview of "Outline of History." Where did you get those shots?

CARMAN: Some of them I made—here in my studio.

KIRKMAN: (*Raging*) You know what we mean! Where'd you get those shots of the Roman Coliseum?

SPENCER: Where'd you photograph those prehistoric animals?

VOICE: How did you make those pictures of Columbus?

VOICE 2: . . . and the Battle of Hastings! Where'd you get that?

CAST VOICES: *Build to a Climax*

KIRKMAN: (*Demanding Quiet*) Wait a minute, men! (*To Carman*) Alex, we've a right to know how and where you took those pictures! They weren't miniatures and they weren't sets—where did you get them?

CARMAN: (*Toying With Them*) Oh! So you liked those pictures of the post-glacial period, eh, and those of Cheops building his pyramid?

SPENCER: We're not here to talk, Carman, we want to know how you did it! That picture will mean the ruination of all our studios. We can't compete with you on that basis unless we know where and how you took those shots. The actors and the rest of the cast were superimposed, we know that—ordinary process work—but those originals—how were they taken?

CARMAN: (*Sighing*) Well, I suppose I'll have to tell you sometime, it might as well be now—(*Laugh*) But I warn you—you won't believe me.

SPENCER: Humph! Leave that to us.

CARMAN: Gentlemen, those pictures were, as you've no doubt guessed, originals—made at the time!

VOICES: (*React Quickly*) Tommyrot!—He's lying!—You expect us to believe that?—He's stalling us—He's protecting his process! Etc. . . .

CARMAN: (*Waits Till Voices Subside*) There! You see? You don't believe me.

KIRKMAN: (*Scoffing*) Why should we? Made at the time. Poppycock!

SPENCER: (*Laugh*) I can just see a caveman grinding away with a camera five hundred thousand years ago. (*Laughs*).

CARMAN: (*Seriously*) I can well understand your skepticism, gentlemen, but, those pictures you saw were made by Bill Hughes—my ace cameraman—

five hundred thousand years ago.

VOICE: (*Really React This Time*) "The man's mad!"—"It's preposterous!" "He's crazy!" Etc. . . .

SPENCER: (*Breaking In*) No, he isn't, men! He's lying—covering up!

CARMAN: (*Shrugging*) See, you don't believe me. (*Laughs*) And I can't say that I blame you.

SPENCER: (*Changes His Tone*) Look, Alex, we've been friends for years, you and I—and some of the rest of these fellows. We've tackled the problems of the industry together—we've stood shoulder to shoulder through a lot of crises. We've a right to know how you made those pictures. Your patents will be respected—you're entitled to what royalties you wish from the method—but the process should be made available to all. Those shots were far beyond anything Hollywood has ever turned out—DeMille—Zanuck—Woody Van Dyke—They've never even attempted anything like it.

CARMAN: They couldn't very well, those shots were the real thing.

KIRKMAN: But that's absurd, Alex! Those prehistoric animals lived five hundred thousand years ago!

SPENCER: And it's been two thousand years since the Roman Empire.

CARMAN: Nevertheless, those shots were made by Bill Hughes, at the time!

SPENCER: Nonsense! Where's Hughes?

CARMAN: (*Sadly*) I—I don't know. He left three months ago—he was to be gone only overnight—to photograph the ice floes of the Wenz Glacial period. (*Musing*) Oh, I know you all think I'm crazy—I thought so, too. But "Outline of History" is made—it's in the cans. It was previewed tonight to a half million people. That's evidence in itself. The job's done but it can never be repeated. (*Sighs*) Pour me a drink, Sam, and I'll tell you the whole story. Believe it as you will—it's the truth.

SOUND: *Stopper Out of Bottle . . .*

DRINK Poured

ORCHESTRA: (*Begins Background for Narration*)

CARMAN: I was sitting right here at this desk—a year ago last June, when Miss Wade came in the room—

ORCHESTRA: (*Out*).SOUND: *Door Opens*

MISS WADE: (*Approaching*) Here are those papers you wanted to sign, Mr. Carman.

CARMAN: Any answer from Denver?

MISS WADE: No, sir.

CARMAN: I'm taking Katherine to the Trocadero tonight—call me there if the answer comes through.

MISS WADE: Yes, sir.

SOUND: *Scratching of Pen as Carman Signs Papers*

CARMAN: Send this one back to the purchasing department.

MISS WADE: Very well.

SOUND: *Scratching of Pen Stops*

CARMAN: (*Finishes*) Well, there you are! Call my car will you, Helen?

MISS WADE: Yes, sir. (*Then . . . Suddenly Remembering*) Oh, there's a young man waiting in the reception room—he's been there since noon.

CARMAN: (*A Little Annoyed*) What does he want?

MISS WADE: He refuses to tell me. He sent his card. It—it's there on your blotter.

CARMAN: H-m-m-m-m . . . "Time Travel Incorporated" . . . Dr. Charles Hopkins. . . Tell him I'm busy . . .

HOPKINS: (*Of Mide . . . From Doorway*) I'll just take a minute of your time, Mr. Carman.

CARMAN: I'm busy, young man, I can't see you.

HOPKINS: (*Sadly*) If mortal man could only understand how unimportant time really is.

CARMAN: Your time, perhaps, Dr. Hopkins—not mine. (*To Miss Wade*) Have my car meet me at the side door.

MISS WADE: (*Moving Off*) Yes, sir.

HOPKINS: I know you're busy, Mr. Carman, big responsibilities and all that, but "Time Travel" is—

CARMAN: We're not interested in travelogues, Dr. Hopkins.

HOPKINS: Travelogues?—Oh, (*Little Laughs*) I see my card has you a bit confused. I don't deal in travelogues, Mr. Carman, I deal in Time . . .

CARMAN: I don't want any magazines.

HOPKINS: . . . Time travel . . . Taking people back into the past!

CARMAN: . . . or nuts. Sorry, doctor!

SOUND: *Door Opens*

MISS WADE: Your car's outside, Mr. Carman.

CARMAN: Thanks. Show this young man out, Miss Wade.

HOPKINS: (*Disregarding*) You see time is not the solid substance some people believe it to be, Mr. Carman.

CARMAN: (*Sarcastically*) Interesting.

SOUND: *Door Closes*

HOPKINS: (*Going With Him*) Time, as we know it, is purely subjective. It really has no existence. It's nothing more or less than a mental conception, something which man has developed as quite necessary to his orientation.

SOUND: *Two Pair of Footsteps Down Steps (Five or Six)*

TO BE CONTINUED
NEXT MONTH!

OTR NOTEBOOK

On Friday, June 29th 1979, the CBS RADIO MYSTERY THEATER presented its 2000th program. The series began on January 6, 1974 and has been on every week-night since—except once, on Election night 1976. Originally carried by 79 stations, it now is heard over 234. Of the 2000 shows, 1035 were first-run productions, with 965 repeats. Original scripts made up 875 shows and there were also 160 adaptations of classic stories. Himan Brown has produced all 2000 shows and E.G. Marshall has been host for every one.

* * *
The Nostalgia Book Club recently took a survey of their membership as to favorite shows. Here are the top 10 radio programs in that survey, with vote totals in parenthesis:

1. Jack Benny (155)
2. The Shadow (130)
3. Lux Radio Theater (93)
4. The Lone Ranger (80)
5. Amos and Andy (55)
6. I Love A Mystery (51)
7. Inner Sanctum (48)
8. Mystery Theater (39)
9. Fibber McGee and Molly (38)
10. Fred Allen (Allen's Alley) (37)

RETURN WITH US TO...

The Mysterious Traveler

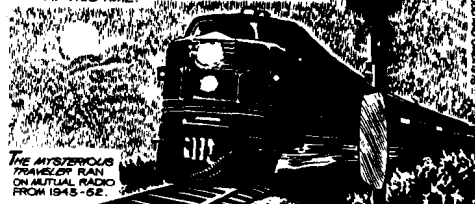
THE SCRIPTS OF ROBERT ARTHUR AND DAVID NORMAN DRAWN FROM SCIENCE FICTION TO ORDINARY CRIME AND BUREAU MYSTERY WITH A TWIST OR LEFT SOME HOPKINS TO BE SHOWN TO THE AUDIENCE.

THIS IS THE MYSTERIOUS TRAVELER INVITING YOU TO JOIN ME ON ANOTHER JOURNEY INTO THE STRANGE AND THE TERRIFYING. I HOPE YOU WILL ENJOY THE TRIP THAT I'LL TAKE YOU A LITTLE AND ORILL YOU A LITTLE. GO GETTLE BACK GET A GOOD BAMP ON YOUR NERVES AND BE COMFORTABLE... IF YOU CAN.



RAYMOND FARREN AS THE MYSTERIOUS TRAVELER

THE MYSTERIOUS TRAVELER, SOMEWHAT IN THE VEIN OF INNER SANCTUM'S MACABRE HOST RAYMOND, WARNED HIS AUDIENCE TO KEEP A "WIDYOF HANDY" FOR EMOTIONAL EMERGENCIES. HE ALWAYS CLOSED WITH... I TAKE THIS GAME TRIP EVERY WEEK AT THIS TIME.



THE MYSTERIOUS TRAVELER RAN ON MUTUAL RADIO FROM 1948-62.



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