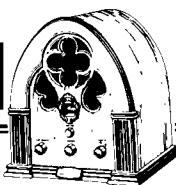


# Illustrated Press



THE OLD TIME RADIO CLUB

SINCE 1975

NUMBER 38 August - September 1979

16 PAGES



**BOB HOPE VISITS BUFFALO.**—With News Radio Editor Darrell Martin holding the mike and Jerry Colonna urging him on, Bob Hope engages in some double talk in the Staller. The NBC-WBEN comedian motored here from Toronto late Thursday night to take a plane for New York.



## The Lone Ranger ★

**6:30 P. M.** The hard-hitting horseman ventures into cupid's domain to help a young man favorably impress his prospective father-in-law in "A Royal Welcome."

## The Parker Family

**8:15 P. M.** Another amusing episode with radio's favorite family.

## Gangbusters ★

**9:00 P. M.** The case of the killer who revisited the scene of the crime to kill again is the authentic case-history dramatized on tonight's episode.



## Burns & Allen ★

**9:00 P. M.** There's plenty of humor to be found in the Burns household now that Gracie is writing a newspaper column . . . humor for everyone but long-suffering George.

## Big Town ★ 8 P. M.

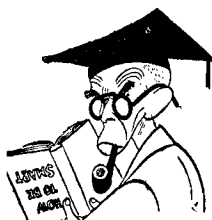
When managing editor Steve Wilson of the Illustrated Press sets out to uncover the facts in a murder he finds crime moving in high society.

## This Is My Best ★

**9:30 P. M.** Paul Gallico picked his "Tell Me a Love Story" as his best work and it is presented on "This Is My Best's" second program.

## Moore & Durante ★

**10:00 P. M.**



## The Aldrich Family

Ezra Stone stars as Henry—perennial pupil of fun and mischief



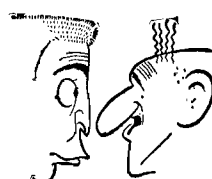
8:00

## It Pays to Be Ignorant

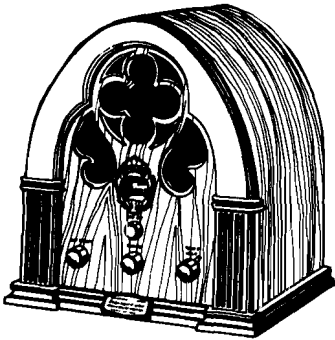
**9:00 P. M.**

## Thal Brewster Boy

**9:30 P. M.** Joey, the perennial mischief-maker, lives up to his reputation.



**EFFIE KLINKER**, saucy girl in her flirts, becomes a plank in the Edgar Bergen wooden platform along with Mortimer Snerd and Charlie McCarthy when the popular show resumes Sunday night at 8 o'clock over NBC-WBEN. In a contest to name Effie and her relatives, a WBEN listener earned himself a \$50 War Bond by naming one of the relatives "Clarice Yapple." He is A. T. Costello, 32 Williams St., Bradford, who entered the name along with "Arbutus Arbutnot."



### THE OLD TIME RADIO CLUB

#### MEMBERSHIP INFORMATION:

Club dues are \$13.00 per yr. from Jan. 1 through Dec. 31. Members receive a membership card, library lists, a monthly newsletter (The Illustrated Press), a semi-annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$2.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$6.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$13.00 for the year; Feb., \$12.00; March \$11.00; April \$10.00; May \$9.00; June \$8.00; July \$7.00; Aug., \$6.00; Sept., \$5.00; Oct., \$4.00; Nov., \$3.00; and Dec., \$2.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

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

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

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OTHER BUSINESS: OTRC  
P.O. Box 119  
Kenmore, N.Y. 14217  
(716) 877-2387

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(716) 674-6123

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437 South Center  
Corry, Pa. 16407

DEADLINE: for IP #39-October 8th.  
for IP #40-November 12th.

#### NEW MEMBER:

Stephan Nordstrom, 322 Old St.  
Clio, Michigan 48420

#### CHANGES OF ADDRESS:

Bruce Rittenhouse, 2399 North Emmons  
Rochester, Mich. 48063  
David Easter, 1900 Angleside Road  
Fallston, Md. 21047  
George Hobson, c/o Hennessey  
406 Rollingwood Lane  
Kirkwood, Mo. 63122  
Charles Nelson Jr., 1661 11th Ave.  
#D3, Brooklyn, N.Y.  
11215  
Ron Barnett, Box 9593, Alexandria,  
Virginia 22304

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

MEMORIES: Vol 1 #1 (\$2.00), #3, #4, #5; Vol. 2 #1, #4 (\$2.00).  
IP: #3 (with SHADOW script), #5A (RH AC/OTRC special #1), #8 (50¢), #10 (with Part 1 of LUX RADIO THEATER log), #14 (50¢), #15 (50¢), #16, #17, #18, RHAC/OTRC Special #2, #19, #20, #21, #23, #24, #25, #26, #27, #28 (RHAC/OTRC Special #3), #29, #30, #31, #32 (\$2.00), #33, #34, #35.

# OTRC DINNER

The Old Time Radio Club will be holding its first banquet on Tuesday, October 9th, 1979 at the Pellamwood House, 3300 Transit Road, West Seneca, New York.

The dinner, featuring filet mignon, will be served at 7:30 with a cash bar open at 6:30.

We are quite pleased to announce that our after dinner speaker will be Clint Buehlman. He will speak to us on his lengthy career in Buffalo radio, from the days of the crystal set to the present.

The cost of this evening is \$15.00 per person. Both members and non-members are welcome. Contact Jerry Collins (683-6199) for tickets or additional information.

Jerry Collins  
President, OTRC

## THE WORD FROM THE BIRD

As I'm sure most of you have realized by now, this has been a long summer for THE ILLUSTRATED PRESS. The IP has not kept up to a monthly schedule and the reasons for this are both simple and complicated.

I took over the editorship of the IP but a few short months ago. Former editor Chuck Seeley warned me that I would have to scramble a bit for material to fill the IP's pages, so I was prepared for that problem. I was not prepared for the problem which is the main cause of the situation, money. Chuck and I also belong to another organization, The Western New York Popular Culture Society, which in some very small way is responsible for the founding of the OTRC. I mention this, because for a long time money was the worry of the WNYPCS, while the OTRC had little financial worry due to its large success. The OTRC has a membership somewhere in the neighborhood of 125 members, the WNYPCS has been in existence for five years with never more than 30 members. Still, because of the importance placed on the existence of the club newsletter, the WNYPCS has not missed an issue of monthly publication since the newsletter began. Although it is true that the page count has varied, and has never reached the regular IP size of 16 issues, some sort of product can be expected by the membership. This membership, though not restricted to Western New York, is mostly from the area. The meetings of the WNYPCS are available to almost every member. In the OTRC, this majority local membership is reversed. Most of the OTRC members are not from the area that has meetings and produces the newsletter. Now, except for giving radio fans the chance to talk to other fans about their hobby, the meetings are not really all that exciting. The club publications, therefore, are the primary reason that out-of-town members continue belonging to the club. It behooves the club officers to make certain that these publications are properly funded so that the majority of the club can get something for their dues money.

In conjunction with this money situation, MEMORIES, the club's other publication has not had an issue published in some time. I was also recently told that one of the co-editors of MEMORIES, Chuck Seeley, has resigned from that position. Mr. Seeley has also told me that material for several issues of memories is ready for printing as soon as funds are available. If MEMORIES' absence becomes permanent, that material may see print in the IP.

I have been told that the financial status of the club will be fine once January, and membership renewals, comes. But, to entice those members to renew, club money should not be used just to benefit the local membership. Proper planning is needed so that we no longer skip issues of the IP.

Money is not the only problem, however. The editor takes some blame for finding it tough to return to enthusiastic effort after waiting for the treasury to be built up. This issue should have been done two or three weeks earlier that it has been. Although, again, I must say more contributions are needed. Comments are welcome and definitely called for.

-Kean Francis Crowe, Editor, IP

## Wireless Wanderings



**JIM SNYDER**

Last month, while I was in Ireland, I kissed the Blarney Stone. The following is what that did to my writing.

I have noticed that most beginning collectors like to start with the OTR shows that they remember fondly from their own radio listening days, before they branch out into new material. This was certainly true of me when I started my collection. Because of this, many of us start out with those kiddie adventure serials, because that is what we remember most fondly. Most of them are certainly a let-down, after the way we remember them. In fact, more than a let-down, most of them are simply terrible.

One show, that I never listened to as a kid, was Jack Armstrong. I think that the script is absolutely horrible, but then I don't have childhood memories of it. In one show, that I have, I find Billy making the following classic exclamations: 1) "Jumping Jiminy, Jack!" (he said that twice), 2) "Jiminy Crickets, Jack!", 3) "Gollee, Jack!" (he said that twice, also). Fortunately, they don't write stuff like that now, except, perhaps, on the Sears Radio Theater. The writers did know something that was far ahead of their time. This show was from 1940 and the plot concerns lost uranium and they say that "the country that controls atomic power will control the world". Since most of us didn't know anything about atomic power until after the bomb was dropped in 1945, those of you who did listen were way ahead of the rest of us. The premium being offered in that show was the "luminous dragon's eye ring" which would shine at night just like it was "filled with green fire". In shows ahead of this one, this ring had already saved the lives of our heroes once, and it was destined to do so again in a later episode. You could get your own ring for just 10¢ and a Wheaties box-top. It was so important to the story, and to their lives, I find myself

wondering how they lived without it before the premium offer, and after it was taken off the air.

Most of the writers seemed to try to work the premium into their story line in some way. I am really curious as to how the "1940 Orphan Annie shake-up mug" got into the story in a meaningful way.

One of my favorite shows, as far as the premiums were concerned, was Tom Mix. I distinctly remember one story that again involved a ring. This ring had a little built in compartment containing a mirror and Tom saved himself on more than one occasion by keeping track of what was going on behind him by looking into the mirror compartment of his ring. No one had any chance of shooting him in the back. I was never able to get this premium because I had a very cruel mother who simply refused to buy Instant Ralston for me, since she knew full well I would never eat the junk inside the box. So, no boxtop, no ring. Someone showed me that ring this past winter. It has a flat top and two little slits on two sides. The slits must be 1/16 inch high and 1/4 of an inch long. Inside, angled between the slits, was a tiny little mirror. Tom would have had to have the X-ray eyes of Superman to spot a guy holding a gun with that thing. He would also have to be double-jointed to use it. What a disappointment. I now thank my mother for saving me that dime.

This past winter I also found a premium that I did get from Tom Mix. It was a plastic arrowhead, maybe two-and-a-half or three inches long, that glowed in the dark. They probably borrowed some of that "green fire" that Jack Armstrong had left over. In one end was a magnifying glass that swung into the arrowhead, out of the way, when not in use. On one side was a compass and on the other it proclaimed "Tom Mix Ralston Straightshooters". I don't remember anything about this storyline, but suppose Tom might have been disguised as an Indian, crawling along, looking for clues through the magnifying glass (that is the way Sherlock Holmes did it, didn't he?) checking the direction with his compass, in the dark (from the light provided by the green fire). Then, if any suspicious characters asked what he was doing, he could say, as an Indian, "I'm looking for my lost arrowhead. Oh, here it is, see?"

(continued on page six)

# The CRYSTAL EGG



## HY DALEY

Ah, summer.....paint brush in hand, 100 foot extension and my trusty Webcor reel-to-reel. Good time to listen to OTR by the bush-el.

Went through a reel of John D Dehner's Frontier Gentleman. Found one discrepancy with Tune in Tomorrow, which says the series started 2/9/58. The reel I have and many other collectors list "South Sunday" (2/2/58) as the first show. Who is right?

Tune in Tomorrow also claims that the Gentleman is far superior to Have Gun Will Travel. I disagree. The idea of the hired gun, a killer with a heart of gold, intrigues me much more than an English journalist (God bless the breed) touring through the wild west. The acting and scripts are very similar. I find Antony Ellis and Norman Macdonnell very close. When it comes to stark realism and earthy gut-level dialogue. Maybe the image of Richard Boone in black, sneering an intro warning, is too strong. J.B. Kendall seems syrupy in contrast.

A reel of The Falcon is in circulation. The one I have has much hum and bassy sound but I have seen no other in circulation. Some of the titles include: "Case of the Natural Seven", "The Ace of Spades", and "The Wandering Wife". Is there a better reel in circulation??

Jack Haley, who died recently, had a very pleasant show in the late 30's sponsored by Log Cabin Syrup. This came prior to the Village Store extravaganza and is a much better show. Ted DeFrito Orchestra and Artie Auerbach as Mr. Kitzel were regulars. On each show, Jack tells a story about one of his relatives from history who was usually involved in some momentous happening. The music, dialogues, and jokes move the show through the 30 minutes swiftly. A far superior show to the long-lasting Village Store!

Having become addicted to 16mm films, I have started collecting and taping sound tracks. Like

16 inch ETs, getting the 16mm sound first hand sure beats taping and editing from TV. This is also a good way to pick up sound tracks from 50's TV programs. It is possible to purchase such goodies as Father Knows Best, Trouble With Father, Cisco Kid, Jim Backus Show, Donna Reed Show, The Rebel, Dennis the Menace, and some TV shows that never made the tube (pilots). Also anthology shows like Suspense, Award Theater, Celebrity Theater, GE Theater are available with many radio-TV stars.

\* \* \*

So you're in the Near East. Egypt, preferably. Camels chewing on whatever they chew on. Dark-eyed Arabs, sharpening razor sharp knives. Beautiful women dancing the seductive Dance of the Seven Veils. Intrigue! Mystery! Death! In steps Frank Chandler, known to his friends, enemies and drycleaners as Chandu. But wait a minute.... there's something wrong with this Chandu....he looks like...like.... Dracula! What the hell's Dracula doing in Chandu??

If you've ever seen the 1930's serial called "The Return of Chandu", you probably know Chandu was played by Bela Lugosi. Casting certainly had bats in their belfry when they stuck Bela in as Chandu. Speaking in his best Transylvanian, Bela comes off as American as Sam-oza. He has none of the virility put into the character by Tom Collins or Howard Hoffman. Billy and Betty look about 35 while their mother looks about ready for social security. The location is a Pacific island inhabited by cat worshipers. Ah, Hollywood...ya shoulda been a butcher, already! I bought a 16mm copy of the final chapter of this serial because I really like Chandu on radio. I still like Chandu... on radio.

\* \* \*

If you're interested in an offbeat comedy, contact Bob Angus in Canaan, Ct. and get some of his Rawhide Little Theater programs. It's a little Bob & Ray, a little Goon Show, a little Dr. Bundolo, and a lot of smiles. It loves to poke fun at its parent, the CBC. I think my favorite is the CBC washroom episode. But get a few and see for yourself.

\* \* \*

I noticed while listening to umpteen Fibber McGee programs circa 47-48-49, Horatio K. Boomer makes a sudden comeback somewhere in 1947. Now I think he was in the 1939-40 shows, but I don't remember him 1941-47. Then, bingo, Fibber spots him in a department store and he

starts turning up thereafter for a few shows. The reason I bring Boomer up is that in the old shows he was very funny while in these later shows he's rather flat, bitter and more of a criminal, rather than the fuddy-duddy W.C. Fields character I imagined him to be. Also, Foggy Williams (Gale Gordon) is in this group of shows and brother, is he a tired, boring character. I realize you can't have Doc Gamble and Mayor LaTrivia both going at Fibber at the same time, but Foggy the weatherman was certainly no sunny day. But, as he would say.... Time to feed my woodchuck....

#### WIRELESS WANDERINGS (continued from page four)

One of my favorites was Superman, which was sponsored by Kellogg's Pep (do they even make it any more?) and came over MBS. The late Bud Collyer, more famous for his quiz shows, played the title role. The writers kept his identity a secret lest the show be destroyed if his juvenile listeners found out what a mere mortal he was. Certainly his own daughter was not impressed. Collyer told of his little three-year-old, out for a walk, when a little four-year-old boy came up and said, "Gee, your daddy is Superman," and her response was, "No, he's just an actor." Collyer said, "This (the Superman show) was so bad and far out, we didn't see how we could do it. It embarrassed me so I did not want to do it." I have to admit that I find it pretty bad, now, but not quite as bad as Collyer did. Must be my happy memories are still coloring my ability to evaluate. Collyer again said, "Every small boy goes to bed imagining what he would do if.... We were adding something to their imaginations, which there is too little of today." He certainly was right there. Kids today depend on their eyes rather than their minds. Take the following case in point. Every year, with an English class I teach, I play an OTR recording and ask the kids to critique it. The following response, that I received this year, is quite typical of the kids I deal with: "I like the story because it was kind of like a scary TV show. It would have been better if it would have been on TV, because when it doesn't have a picture you have to use your imagination."

## Father Knows Best

Robert Young stars as proud papa  
in a hilarious household comedy



8:30

## 'Star Wars' Set To Join Public Radio Lineup

Darth Vader, Luke Skywalker and the gang will be fighting their "Star Wars" on National Public Radio next spring, in a joint production of NPR and the British Broadcasting Corporation.

The radio series will last 13 weeks, with the half-hour space dramas broadcast over NPR's 200 stations. If the series goes over, more shows would likely follow.

Lucastfilm Ltd., which owns the rights to "Star Wars," granted rights to NPR's Los Angeles station, KUSC, which will produce the series.

Lucastfilm also plans to make the soundtrack and sound effects from the highly successful film "Star Wars" available for radio.

Many of the major characters of the film are to be featured in the radio drama.

## 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 readers around the country?
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From: Out of the Free Comm. Radio In Review Radio Shows Ye Old Equipment Shoppe Radio Answer Man Radio Crossroad

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

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Then . . .

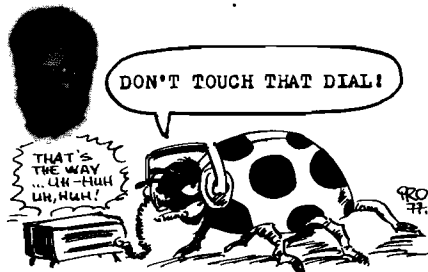
Please tell us what we're doing that's making us grow like a weed!

## OTR NOTEBOOK

STATION BREAKS, the free ad-zine published by Rogue Press, has folded. The reason: Rogue press couldn't afford to keep publishing it at a loss. RP's other publication, OTRAFAN, is unaffected by this and will continue.

\* \* \*  
Four Shadow novels will be reprinted this fall by the Mysterious Press. The four novels will be the ones in which the Shadow battled that master Oriental bad-die, Shiwan Khan. The novels will be published in two volumes, with introductions by Walter Gibson, who wrote the vast majority of Shadow novels under the Maxwell Grant house-name. Each volume will have a color dust-jacket featuring reproductions of the magazine covers for the stories contained. The books will sell for \$10.00 per volume and should be ready in October or November.

\* \* \*  
One of the CBS Radio Mystery Theater stories has been novelized by its author and published in paperback by Popular Library. Sam Dann has converted his radio script "The Children of Death" into the novel, now titled "The Third Body". The story was originally broadcast on 2/5/76 and will sell as a book for \$1.75. It is 255 pages long and deals with a future world. Dann has previously novelized one of his scripts, "The Only Blood", for an anthology, "Strange Tales from CBS Radio Mystery Theater", also published by Popular Library.



## JERRY COLLINS

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

Clayton "Bud" Collyer, who would later gain greater fame on Beat The Clock, played both Superman and Pat Ryan of Terry and the Pirates on the radio.

Mandel Kramer, who can still be seen on television and is a frequent visitor to "Old Time Radio" conventions, played both Johnny Dollar as well as Shrevie from the Shadow.

By the middle of 1935, The Original Amateur Hour was receiving as much as 10,000 applications a week, hearing between 500-700 auditions, selecting 20 and sending the rest back into the streets. This was still a depression year and most of these people wound up on the relief rolls. In one month alone in 1935, Newsweek estimated that 1,200 amateurs had applied for emergency food and shelter. As a consequence of this, Major Edward Bowes established a rule that only residents of New York City or its burroughs could participate on the show.

The stars from Hollywood were paid a flat fee of \$5,000 on the Lux Radio Theater. Clark Gable received \$5,001 so that he could say that he was the highest paid actor on the show. Cecil B. DeMille received \$2,000 as the producer and host. Frequently the cost of a single show could run as high as \$20,000 a show.

Rudy Vallee's famous saying, "Heigh-ho everybody", originated from the fact that he played at the "Heigh Ho Club" in New York City in the late 1920's.

Rudy Vallee concluded his radio career as little more than a disc jockey on WOR in New York City.

In the revival of Buck Rogers

in the mid 1940's, the World Council was established at Niagra Falls, New York.

Tom Mix had quite an active military career. He was one of the Rough Riders at the Battle of San Juan Hill. He was also wounded during the Boxer Rebellion and fought in both the Boer War and World War I. In addition, he was a sheriff, a U.S. Marshall and a government secret agent.

Major Steel of the Army Air Corps was Captain Midnight's direct superior in the Secret Squadron (S S). After we declared war against Germany in 1941, SS was quickly changed to SA.

Until next month, "Goodnight All".



## FORUM\*\*\*

July 31, 1979

I particularly enjoyed the article by Alf Walle in the July IP, since it was both interestingly written and informative. I did find one minor error in the material, however. Cecil B. DeMille did not leave Lux over \$1.00 in union dues, as is implied by Walle.

He was a dues paying member of the American Federation of Radio Artists, as was required of all performers, which is what he was on the Lux Radio Theater. What he refused to pay was an extra \$1 union assessment for a "political fund", and so he had to leave the show.

It is interesting to note that today he would have won his case, on this issue, in light of recent court decisions making such required payments to union political action committees illegal.

Sincerely,  
Jim Snyder

((Thanks for the correction, Jim, it is, as you say, interesting and something I had no knowledge on. Thanks also for your comments on the new two column format. The two column presentation is extra work for me. Glad you like it.))

REVIEWS:

Fred Allen 6/4/44-Script, 24 page booklet, available for \$1.75 from Rogue Press, 294 Victoria Blvd., Kenmore, N.Y. 14217. Published by Old Radio Warehouse.

This script is actually from The Texaco Star Theater of the date given above, and it's complete with music clues, sound effects, commercials, and the like. The guest star is Peter Lorre, who appears both as himself (or rather, as the audience expects Peter Lorre to be) and as Mr. Moto (you can tell we were winning the war). The regulars appear as well, of course: Mrs. Nussbaum, Falstaff Openshaw, and the other denizens of Allen's Alley. The highlight of the script is a showdown between Moto and Allen's version of the Oriental detective, One Long Pan. The sleuths try to top one another in solving the murder of the Good Humor Man in Allen's Alley. According to the preface to the script, the only circulating version of this show is from the AFRS, and thus is not complete. The script reads well and is good and funny

-Robert M. Hightower

Collector's Corner #17, July 1979.

\$7.50/12 issues from Old Radio Warehouse, Box 267, Centuck Station, Yonkers, N.Y. 10710. Edited by Joe Webb and Bob Burnham.

There are only two articles in this issue of CC. The first, and more interesting, is Steve Lewis' discussion of "locked room murders" on radio. This is the kind of mystery specialized in by such detectives as Ellery Queen. Lewis looks at various mysteries solved by Queen, Boston Blackie, and Johnny Dollar. The second article, Joe Webb's brief study of OTR sound processing (uses of equalizers, Dolby, etc.) is fine as far as it goes, and conveys some good information, but is a bit too technical for me. Webb also contributes a "cry-baby" editorial-seems that certain dealers are refusing to stock CC because it has Old Radio Warehouse plastered all over it. The best point made by Webb is that some dealers don't want their customers to learn about the OTR trading network, fearful of undermining their sales.

-Robert M. Hightower

The World of Yesterday #22, June '79.

Six issues/\$10 from WOY, 13759 60th St., North Clearwater, Florida 33520. Published and edited by Linda and Ron Downey.

Fans of The Shadow take note:

this issue features a Shadow article, complete with a filmography for the dark avenger and plenty of pictures. One quibble: the author maintains that the Columbia Shadow serial was one of that studio's best, and was exciting, thrilling, etc. I disagree. That serial ranks with the worst. (See Memories Vol. I #3 for a detailed description of the serial.) Also featured in this issue of WOY are Smith and Dale (vaudeville), Harold Lloyd, Henry Hull, Beatrice Kay, and the usual WOY departments. A standout in this issue is Mary Lou Wallace's affectionate tribute to Al Rockford. I've run out of superlatives for WOY during the past few years, so just drop Ron and Linda a check for \$1.75 and ask for the current issue. I think you'll be pleased.

-CAS

The Doc Savage Club Reader #7

Edited by Frank Lewandowski, 2438 South Highland Ave., Berwyn, Illinois 60402. \$1.50 a copy.

So it isn't OTR exactly. It's been my experience that OTR collectors have many cross interests, mostly nostalgia related, and the DSCR certainly fits the bill there. It's large, 8 1/2" by 11" size, 24 pages, with an excellent cover by Frank Hamilton, portraying Doc's various depictions. (If you're not a Doc Savage fan, you might skip the rest of this review; I'm not going to stop to explain.) There's a detailed chronology of The Man Of Bronze; it differs a bit from Phil Farmer's reckoning. There is a fine article by pulp historian Will Murray on Lea Aster, one of the few female continuing characters in the sagas. The last piece is downright scholarly, discussing Doc as a projection of the American mentality of the Depression. Clearly, this is a publication strictly for the Doc Savage or pulp fan, and is a good one.

-CAS

A Day With Charlie McCarthy and Edgar Bergen, 36 xerox pages, 10" by 14", \$4.50 from Studio B, 1030 Boyer, Dubuque, Iowa 52001.

And that's just what it is: a day with Charlie and friend during the filming of "The Goldwyn Follies" in 1937. The most fascinating aspect of the whole Charlie McCarthy/Edgar Bergen thing to me has always been the huge success of a ventriloquist on the radio. So who could see if his lips moved? I guess that the radio also helped give Charlie the popular image of a real person, some weird kind of boy/man (he'd crawl into bed with Bergen,



yet go ape over some buxom starlet). At any rate, this reproduction of what is apparently a radio premium is pretty interesting. There are plenty of pictures, some really hilarious because Charlie is propped up to resemble a real person. How they suckered Adolphe Menjou into looking at the puppet as though he was talking to it I'll never know. But that's Hollywood. All in all, this is a pretty fine item. Chances are you'll never get to see it otherwise, so it might be worth your while. -CAS

**NARA News Vol. 7 #1**, quarterly publication of the North American Radio Archives, membership info from S. & G. Bland, P.O. Box 11962, Reno, Nevada 89510. Edited by Al Inkster.

This time out, articles in the consistently fine NARA News include pieces on Seth Parker and Lum and Abner. The standouts are Roger Hill's discussion of the Copyright Catalog, with many examples; and Mike Gerrard's comparison of English and American contemporary radio (the Colonies suffer, I'm afraid). Roger Hill is also responsible for the low point of the issue: a very poorly worded tribute to Allen Rockford. I'm sure that Roger felt Allen's loss as keenly as any of us who knew him, but the approach he took in this tribute left me cold. Aside from that, this is another issue full of good and interesting reading. -CAS

**RETURN WITH US TO...**



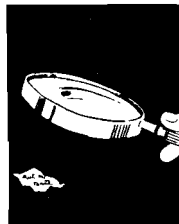
# MR. KEEN, TRACER OF LOST PERSONS



BENNETT HELPACK WAS THE FIRST OF THREE ACTORS IN THE TITLE ROLE OF THIS WELL-REMEMBERED MYSTERY SERIES. PHILIP CLARKE AND ARTHUR HUGHES PLAYED MR. KEEN BRIEFLY.

THE THEME SONG WAS MOST APT... "SOMEDAY I'LL FIND YOU"

MR. KEEN FOUND MISSING PEOPLE AND SOLVED CRIMES FROM 1937-1954.



MR. KEEN'S BLOW-WITTED ASSISTANT MIKE CLANCY, PLAYED BY JIM KELLY, PROVIDED THE RADIO SHOWS FAMOUS CATCH-PHRASE WEEK-AFTER-WEEK...

"SAINTS PRESERVE US, MR. KEEN!"



## CARR'S CLIPPINGS

(Member Ed Carr sent the IP a couple of pages of items from some old magazines he thought would be of interest to our readers. I agree. By the way, don't blame Ed for the title of this column, it's mine. They can't all be winners, you know. -KFC)

Stu Erwin and Bud Collyer are related, Bud's sister is the former movie star, June Collyer, and June is Stu's wife.

Guess who's responsible for all the colorful bubbles being blown through those loops of wire, none other than Chet Lauck, Lum of Lum and Abner. He loves gadgets and he's the one who thought up the special fluid that's used.

A New Quiz show of 1939, called Author, Author, where a half-finished story is presented to literary guest stars and they must think of a satisfactory ending, aired Monday nights over Mutual at 9:30.

Shirley Temple's first radio acting was done Dec. 24, 1940 on the Screen Actors' Guild program. It was a radio version of her 20th Century Fox picture, "The Blue Bird".

David Davis, 11 year old of Quiz Kid fame, at the age of 10 appeared as soloist with the Chicago Symphony Orchestra. He played Paganini's Concerto in D Major, a composition never attempted by a child. He has that invaluable something called absolute pitch and can distinguish eight notes at the same time. Oh yes, he has an IQ of 177.

True or False-that Jack Benny's orchestra is never allowed to hear the rehearsals of his show? Jack insists on this because he wants his programs to sound as spontaneous as possible and he thinks this way the orchestra's guffaws, when they come, are more natural and unforced.

The following are flubs by announcers on the air. At the time, people who caught them could send them in and, if used, would receive \$1.00.

Baseball announcer-"He has his cap pulled down over one eye and his pants are pulled down as far as they will go."

Announcer-"I am pouring two teaspoons of Horlick's Malted Milk for

(continued on page 11)

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

**NEW!** Olson, 4601 Terracewood Drive, Bloomington, Minn. 55437—Looking for SETH PARKER and SNOW VILLAGE SKETCHES. Will buy or trade.

Corb Besco, 815 Greenwood Ave., NE Atlanta, Ga. 30306—Wants cassette of IN SEARCH OF...episode which examined the Sherlock Holmes character. Also looking for the SEARS RADIO THEATER for 2/14/79, "The Thirteenth Governess", with Howard Duff and Linda Kaye Henning.

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.

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 ¼ track.

Ed Carr, 216 Shaner St., Boyertown, Pa. 19512—Wanted: ½ 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.

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.

## Lone Ranger 'Shot Down'

LOS ANGELES (UPI) — A Superior Court judge has succeeded in doing what the blackest-hatted villains of the fictional wild west never were able to do. He unmasked the Lone Ranger — but true to the Ranger's creed, Clayton Moore vowed to fight on.

Judge Vernon Foster granted an injunction prohibiting Moore, a former television actor who has billed himself as the Lone Ranger for three decades, from wearing the famed mask "or any mask substantially similar to it."

The ban was sought by Wrather corp. which paid \$3 million in 1954 for all rights to the Lone Ranger character and plans to make a new Ranger movie with another actor in the lead role.

Moore, who waited outside the courtroom because he refused to remove his white cowboy hat at the judge's instruction, had tears in his eyes as he heard the decision from his attorney. He did not remove his black mask.

"I'm going to continue my commitment," Moore said. "I will not let the public down. I've been Clayton Moore who portrayed the Lone Ranger for 30 years. I will not give up the fight."

Show biz is nothing new for Shirley Bell Cole who from 1930 to 1940 was radio's "Orphan Annie." She's shown at left at age ten when she played the role and at right as she looks today.



## Original Orphan Annie Speaks Affectionately About Her Character

By JOAN HANAUER  
UPI Television Writer

NEW YORK (UPI) — Show biz is nothing new for the comic strip's Orphan Annie.

These days there's a smash Broadway hit musical called "Annie" based on the adventures of the little girl and her dog, Sandy, with NBC promising to adapt an hour of it for television next Christmas season.

But for a decade, Annie was a star of radio, and mothers had to delay dinner until the show ran its 15 minute course in the late afternoon, sandwiched in between "Jack Armstrong, the All-American Boy" and "Captain Midnight."

Shirley Bell Cole remembers it well because from 1930 to 1940, except for a brief contract spat, she was radio's Annie.

Shirley Bell, as she was named then, began playing Annie when she was 10, about the same age as the comic strip kid. She was 20 by the time Ovaltine dropped the show, and for the last two years also had been playing the teen-aged Patsy on "Captain Midnight."

But advancing teen-age did not wither her ability to start every other sentence with "leapin' lizards," "sufferin' sunfish" or "jumpin' grasshoppers."

Her career slowed after she married in 1941 and her husband had to travel on Army Air Corps business. The family joke is that in real life Orphan Annie married Daddy Warbucks — her husband now owns a Chicago bank.

"Annie was a spiffy, energetic, vital little girl, unlike any kid I've ever known, including my own," said Mrs. Cole, who has three grown daughters.

"As a kid sleuth, she could figure things out that no adult could. I liked her, probably because I had to be a very controlled, introverted kind of person. Annie was certainly more extroverted.

"There was no tape then and on radio we had no margin for error, so there was no way we could relax. Even if we recorded a show, make a mistake and you messed up a 15 minute platter."

In New York to see the Broadway "Annie," which she found "hokey but delightful," the original Annie spoke affectionately of her character, who traveled with Daddy Warbucks to the South Seas, to Africa, to all those places where kids might daydream of adventure.

When Annie was at home, Daddy Warbucks parked her on a farm at Simmons Corners, mid-America, with Mr. and Mrs. Silo, where she and her sidekick, Joe Cornstassle, bested the baddies in the country and in big cities.

Mrs. Cole is venturing back into show business, doing voiceovers on television commercials, now that her children are grown and her husband is sufficiently prosperous not to worry that her salary might be larger than his.

"I still have the curly wig that I used to wear for publicity shots as Annie," she said. "I keep it in a shoe box and I've worn it to parties a couple of times, but it's getting bald."

CARR'S CLIPPINGS (continued from page 9)

each person in this shaker."

News Reporter from Paris—"Automobiles are leaving Paris hourly, full of baggage containing frightened faces."

Announcer—"That was Horace Heidt, singing....and if you too have acid indigestion use Tums."

That's it!

# 'Lone Ranger' Is Loser In Legal Shootout

LOS ANGELES (UPI) — What generations of outlaws and bad guys failed to do, a Superior Court judge has accomplished. The Lone Ranger must doff his mask, put away the silver bullets and knock off the "Hi-yo Silver."

The judge told actor Clayton Moore he's getting too old.

For years, Moore has been the personification of the Lone Ranger, the masked Western hero who rode the range with his faithful Indian pal Tonto in radio and television serials.

Moore played the Lone Ranger on television from 1948 to the mid 1960s, starring in 169 episodes. Since then he has made thousands of appearances, from shopping centers to rodeos, as the Lone Ranger.

Lone Ranger Television Inc., which bought all rights to the character for \$3 million in 1954, is now producing a big-budget Lone Ranger movie.

The company has its own actor making appearances as the Lone Ranger, its lawyers told Judge Jerry Pacht, and Moore confuses the public.



CLAYTON MOORE  
Ordered to Hang Up Mask

Moore's attorney argued for permission for him to continue in a slightly different costume, but the judge shot that down.

## ITEMS OF INTEREST

The articles that appear on these two pages (as well as those on pgs. 10 & 11) have appeared recently in newspapers around the country and were judged to be of interest to IP readers.

My thanks to Jim Snyder for sending me a clipping on the Clayton Moore saga. It doesn't appear here though because I felt the similar article in my own paper was superior.

My thanks also to whoever sent in the Orphan Annie article (It had to be Jim or Ed Carr) and I apologize for not giving you proper credit.

Please let me know if these articles and the like are of interest to all of you. -KFC

## 'Posse' of Fans Fights to Keep 'Ranger' Masked

From News Wire Services

From Maine to California, fans are volunteering for an "economic posse" to ride to the rescue of Lone Ranger Clayton Moore.

An attorney for Moore said he may press for a jury trial of a court order issued Thursday forbidding Moore to appear in public in the Lone Ranger mask he has worn for 30 years.

In Scarborough, Maine, radio station manager Joe Martelle said he had been contacted by people from throughout the country who were eager to join his petition drive and economic boycott against the Wrather Corp., which brought the legal action to unmask Moore.

Arthur Dorn, agent for the star of hundreds of 1950s television Westerns based on the fictional masked man, said he received 250 phone calls in a four-hour period after the ruling.

"I've even had calls from a couple of film distributors in the Midwest who said they wouldn't distribute the new Lone Ranger film," he said. "People are saying they won't go see it."

The Wrather Corp., which is filming a multimillion-dollar Lone Ranger movie, said Moore, at 64, is too old to look like the youthful Western hero, and his public appearances harm the company's efforts to promote the movie.

In Fond du Lac, Wis., radio station WFON is collecting signatures on a pledge not to attend the movie so long as Moore cannot identify himself as "the caring and resourceful masked rider of the plains."



UNITED PRESS INTERNATIONAL

**WHO IS THIS MASKED MAN? WELL, SON** — This unidentified child, who is probably too young to know the man but is familiar with the ringing "Hi-ho, Silverrrr," has an arm put around his shoulder by Clayton Moore, who personified the Lone Ranger in the 1940s and 50s. Moore, 64, still wearing the mask he became famous for, was in court Thursday in Los Angeles to hear a judge's decision on whether he can make public appearances in the trademark mask. Judge Vernon Foster granted an injunction prohibiting Moore from wearing the mask. Lone Ranger Television, Inc. the corporation that owns the rights to the Lone Ranger character, is seeking to unmask Moore. Moore said he will appeal the decision.

# HISTORY

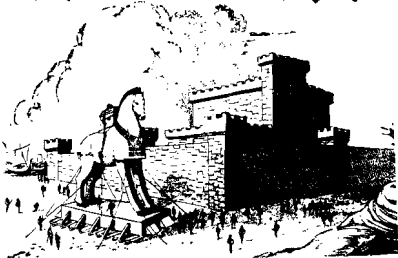


Illustration by  
L. J. ...



## in REVERSE

BY LEE LAURENCE

PART TWO

CARMAN: (*Noticing Him Again*) Oh, you still here?

HOPKINS: You see, the trouble with most people is that their mind sticks entirely to the mechanical part of time. All they think of are so many seconds, minutes, hours, days or years. Measurements . . . Those things are merely inventions of men.

SOUND: *Footsteps Across Sidewalk . . . Car Door Opens . . . Motor Idling*

HOPKINS: There are a lot of psychological concepts to the true study of the time continuum. (*Pausing at Door*) After you, Mr. Carman.

SOUND: *Door Slams . . . Motor Moves Through Following*

HOPKINS: You see, time has no factual identity—it's merely the—

CARMAN: (*Turning on Him*) Look here, young man, I don't know who you think you are hounding me like this, breaking into my office—walking out to my car and getting in with me, but I don't like it. Now, where can I drop you?

HOPKINS: It really makes very little difference—I can drop *myself* anywhere I wish—at will. England, France—the Old Roman Empire—Babylonia—

CARMAN: (*Calling Out*) James!

CHAUFFEUR: Yes, sir?

CARMAN: Drive to the nearest hospital I think we have a patient for them.

CHAUFFEUR: Right, sir.

HOPKINS: I read in a magazine somewhere that you studied Archeology at Stanford, Mr. Carman, that's why I came to you rather than going to Columbia, Twentieth Century, or M.G.M. Look at these!

SOUND: *Unrolling Paper*

CARMAN: Arrowheads?

HOPKINS: Yes, from the Pleistocene period.

CARMAN: But—but they're new.

HOPKINS: They should be. They were just made yesterday by a caveman



**UNMASKED** — Clayton Moore, 64, known for 30 years as the Lone Ranger, unveiled his new "mask" — a pair of sunglasses — Monday in Louisville, Ky. Moore vowed to stick to his guns and appeal the decision of a Los Angeles court that forced him to remove his traditional mask.

(UPI)

### Sunglasses Can't Mask Moore's Determination

LOUISVILLE, Ky. (AP) — Clayton Moore, stripped of the black mask he wore for 30 years as television's Lone Ranger, appeared with a new, court-ordered "face covering" here Monday, telling a Labor Day crowd that, "The judge shot me down."

Mr. Moore, 64, lost the first round of a court battle over the right to wear the "Lone Ranger mask" that helped make him famous when a California Superior Court judge ordered last week that he not appear in public again while wearing it.

He sported a pair of dark brown sunglasses Monday, and vowed to fight the ruling. "The judge shot me down," Mr. Moore told an audience at a drive-in theater. "But he's picking on a tiger. I'm a fighter and intend to get that mask back. I'll never give up being the Lone Ranger."

who lives where the English channel is today.

CARMAN: (*Calling His Bluff*) Say! What is all this?

HOPKINS: You see the Neanderthal man had not yet learned the use of metals. Here's a photograph of his cave . . . and much later—one of the Acropolis.

CARMAN: The Acropolis? But it's in ruins!

HOPKINS: I know it is, *today*. But I photographed it yesterday as I was returning from the Neanderthal period. It's a beautiful building! The photograph hardly does it justice. It was taken with a cheap box camera.

CARMAN: Are you crazy?

HOPKINS: That's what you told your chauffeur.

CARMAN: But this picture—it's—it's faked!

HOPKINS: Oh, come now. Mr. Carman, you're in the picture business. Look at it closely—does that look like a fake?

CARMAN: Well—it's pretty good. Miniature?

HOPKINS: Does that look like a miniature, Mr. Carman?

CARMAN: (*Hesitantly*) Well, no.

HOPKINS: Here's a picture of the Circus Maximus in Rome. That's quite a crowd, isn't it?

CARMAN: The Circus Maximus? My God! Am I crazy?

HOPKINS: You thought I was.

CHAUFFEUR: (*Of Mike*) Did you call, sir?

HOPKINS: Yes, drive Mr. Carman to the Hollywood Hospital!

ORCHESTRA: (*Bridge*)

SOUND: *Car Braking . . . Stops . . .*

*Door Opens*

CHAUFFEUR: Hollywood Hospital, Mr. Carman.

CARMAN: Very well. As you were saying, Doctor Hopkins—

HOPKINS: The human brain has a strongly developed time sense—we're born with—

SOUND: *Car Door Slams Shut*

CARMAN: (*To His Driver*) Wait here—(*Changing His Mind*) No—go on home. I'll take a taxi. Call Mrs. Carman at the Trocadero about nine and tell her I was detained.

CHAUFFEUR: Very good, sir.

SOUND: *Car Door Slams Shut . . .*

*Car Drives Away*

HOPKINS: My laboratory is just a few doors from the hospital here.

SOUND: *Walking Starts . . . Two*

*Pair Footsteps on Cement Walk*

HOPKINS: As I was saying—the existence of time is so firmly embedded in the human mind that we can think of it in no other way. I have made a detailed study of not only the physical sciences, chemistry, biology, electricity, but the

metaphysics and psychology as well. From these studies I have succeeded in constructing a conveyance which takes me backward into time. I made the first journey yesterday. That's where I obtained those flint arrowheads.

CARMAN: But why did you come to me?

HOPKINS: Because I need money to carry on my research. When my father died he left me a quarter of a million dollars—that has all been spent.

CARMAN: But—

HOPKINS: You perhaps wonder why I do not go to the other scientists? They would be decidedly more difficult to convince than yourself, and besides—has it ever occurred to you, Mr. Carman, that you could send a cameraman with me back into time and photograph certain events you couldn't possibly duplicate in your studio?

CARMAN: (*Realizing It*) My God! A photographic record of the history of the world!

HOPKINS: Precisely. In here, please.

SOUND: *Footsteps Up Porch Steps . . .*

*(Concrete)*

CARMAN: "Outline of History" as it actually happened!

HOPKINS: I have no doubt that you could buy the title of Mr. Wells' book, although let me warn you the events may not transpire exactly as he has set them down.

CARMAN: At least he couldn't squawk at the movie version as other authors do.

SOUND: *Door Opens*

HOPKINS: In here, please. I hope you'll overlook the appearance of my house. I live alone and scientists are notoriously bad housekeepers. The cleaning woman comes every Friday.

CARMAN: (*Stopping*) Just a second! How do I know, Dr. Hopkins, that this is not a trick?

HOPKINS: I intend to give you sufficient proof.

SOUND: *Door Rolls Back (Make It a*

*Heavy One)*

HOPKINS: My laboratory is in here. I'll find the light for you, that step is rather tricky.

SOUND: *Click of Switch*

HOPKINS: There!

CARMAN: Amazing!

HOPKINS: My workshop. You like it?

CARMAN: It seems very complete.

HOPKINS: A man can do a lot with a quarter of a million dollars—Imagine what can be done with two million more.

CARMAN: Two million?

HOPKINS: (*Casually*) Yes, that's what I need to carry on my work. Platinium—radium—rare alloys. They're quite expensive.

CARMAN: But—

HOPKINS: You'll pardon me if I

work while I talk? Of course I understand that two million dollars is a lot of money.

CARMAN: You can hardly borrow it at the corner bank.

HOPKINS: (*Laughs*) On my security, no. But, I thought to myself, the motion picture industry is a great industry. They have much money. And they could use what I have to offer. So I came to you.

CARMAN: Look, Dr. Hopkins, let's lay our cards on the table. I'm afraid I went a bit too far in even allowing you to persuade me to accompany you on this visit. Such a thing as you're suggesting is quite impossible. You obviously need a lot of money. But I don't own World Wide Films. It's a corporation. The heads of that corporation in New York, the bankers who control it, aren't just handing me two million dollars to use as I see fit—and if this thing of yours works we wouldn't dare let the news out—not even to our own board of directors. There's too much interlocking money in our companies.

HOPKINS: Perhaps some of your competitors would feel differently. I haven't approached them yet. Look closely at this picture of the Circus Maximus. Imagine what a great picture could be made using those real shots as a background for your actors. Process shots. Monty Hague driving a chariot against a background of the real thing. And look at the money you'd save in sets.

CARMAN: (*Awe Stricken*) It's unbelievable! (*Changing*) But how do I know these pictures are real? After all, I don't know all there is to know about pictures. Even I could be fooled by some clever new process.

HOPKINS: I thought you'd bring that up, Mr. Carman. (*Decision*) Very well, I'm prepared to bring you physical evidence—from the past! Here, tonight.

CARMAN: I'm afraid I don't understand.

HOPKINS: This translucent glass ball houses my time conveyor. In a few minutes while you're standing here I shall enter it and go back into the past. From there I shall bring you physical evidence of my ability to travel through time.

CARMAN: You're mad!

HOPKINS: (*Kindly*) You really don't think that, Carman. It's just that your mind will not permit you to believe in me. It's been trained the *other way* for centuries. Five years ago I succeeded in releasing my thinking process from intuitive force, then and only then could I conceive time and space in its true light.

CARMAN: This is too much for me, Dr. Hopkins.

HOPKINS: You are not to blame. There's a comfortable chair, Carman. Sit down and you can observe from there—see that I resort to no trickery. I am about to enter the time globe. In a few seconds it will fade into the air and disappear, but do not allow yourself to be alarmed. In less than twenty minutes I shall return with physical evidence of my journey. Mr. Carman, I bid you good afternoon!

SOUND: *Metal Door Clangs Shut*  
SOUND: *Thirty Seconds for Experimental Effects . . . Two Oscillators at Almost a Beat Note Forming Rhythm for Orchestra Blend*  
(Starts Blending)

ORCHESTRA: (Shouting) No! No! It's fading!—My God! He's gone!  
ORCHESTRA: (To Quick Climax . . . Cut)

CARMAN: (Back in Original Scene Talking to Fellow Producers) . . . I thought perhaps I'd gone mad, gentlemen. For ten minutes or so I sat there in Doctor Hopkins' laboratory completely stunned. Then I arose and walked up to the platform upon which the glass ball had rested. I stretched out my hands and—as God is my witness, gentlemen, I could feel but not see the glass ball! (Surprised Murmurs From Cast) I went entirely around its surface, feeling it, but not seeing it . . . then limp with excitement I returned to my chair. Several times I had a desire to run from the house screaming for help, but I fought it back! . . . Then as the minute hand on my watch neared the twenty minute mark I became aware of a low humming which gradually increased in volume.

SOUND: *Bring in Oscillator . . . Low to High Frequency Variation*

CARMAN: . . . A curious thing happened. . . I began to see the outlines of the glass ball. Then the sides . . . then the port hole and at last, the door. The ball itself took on a rosy hue . . . then it stopped . . . the noise.

SOUND: *Oscillator Cuts Abruptly*

CARMAN: The steel door opened.

SOUND: *Clang of Metal Door Being Opened*

HOPKINS: Good afternoon! I was afraid you'd become frightened and had run away.

CARMAN: (Upset) Hopkins! Tell me I'm mad! Tell me I've been drinking! Tell me I'm crazy! Anything but what I saw!

HOPKINS: What you have just witnessed was the truth, Carman, a journey backward into time. I would have enjoyed having had you as my guest but the size of the machine prevents it. This is one reason I need your financial backing . . . to increase the size and power of my time globe.

CARMAN: The proof—you have it?

HOPKINS: Yes, Carman, I have it. Here.

CARMAN: (Puzzled) What is this?

HOPKINS: That tube is the original Galileo telescope. He just finished constructing it this afternoon. He left it on his workbench and I borrowed it. You are acquainted with its history, I believe.

CARMAN: It's unbelievable, Dr. Hopkins.

HOPKINS: It's not at all mysterious when one understands the space-time continuum—

CARMAN: This is too much to believe! You're trying to work some kind of a game.

HOPKINS: (Suddenly Hard) All right, Mr. Carman, I'm tired of trying to convince you! I'm tired of being called a fake—a swindler. How's this for proof? If you don't accept this document as such I shall consider our negotiations at an end! Here! Look at this!

CARMAN: (Awe Stricken) The—The Magna Carta!

HOPKINS: The English Bill of Rights! Freshly signed! The ink is hardly dry. It was left on a desk only a few minutes ago while the signers withdrew for religious blessing. This paper and Galileo's telescope must be returned before they are missed, otherwise world history may be affected. I shall call upon you at your office tomorrow morning at ten for your answer!

ORCHESTRA: (In Heavy for Bridge)

CARMAN: (Narrating) I'm sure you gentlemen must realize what went on inside my brain that night. I called Dr. Thorndyke about three A.M. and he gave me a sleeping powder. When I awoke next morning I was determined to go through with it. I decided that I'd get the two million dollars to swing that deal or go out of business trying. At eight thirty I called the bank in New York. I refused to tell them what I wanted the money for. I offered them all my stock—my home—all that I had as security—as proof of my sincerity. They said they'd think it over. At nine-thirty I called Bill Hughes, my ace cameraman in off the set . . .

SOUND: *Buzz of Intercommunicating Set*

CARMAN: Yes . . . ?

MISS WADE: (On Filter) Bill Hughes is here.

CARMAN: Send him in.

SOUND: *Click . . . of Box*

SOUND: *Door Opens*

HUGHES: (From Doorway) Hi, Alex!

SOUND: *Door Closes*

HUGHES: You look worried.

CARMAN: (Solemnly) Sit down, Bill.

HUGHES: Sure, boss, what's wrong?

How's your hay fever? Mind if I smoke?

CARMAN: (Seriously) Bill, we've got a matter to talk over, man to man. When we get through you may refuse the assignment. If you do—it's all right with me. But before we start I must have your promise that you'll never repeat one word of our conversation.

HUGHES: Gee, boss, you make it sound important.

CARMAN: It is. Help yourself to a drink.

SOUND: *Bump of Bottle on Table . . . Drink Is Poured Behind Following*

CARMAN: First of all, I want you to know that I'm perfectly well—that I had Dr. Thorndyke examine me last night and he reports that I'm mentally and physically fit.

HUGHES: (Laughs) Which is saying a lot for anyone in the picture business. Here's how!

CARMAN: This is something we can't joke about, Bill. (Pause) A man came to me yesterday, a Doctor Hopkins, has a dozen degrees including a P.H.D. He told me he had invented a time-globe, a machine to take him backwards into time.

HUGHES: That's possible.

CARMAN: (Surprised) What?

HUGHES: Sure. It's purely a matter of metaphysics.

CARMAN: He showed me photographs of buildings and scenes of prehistoric periods taken last week.

HUGHES: (Whistles) That's quite an item.

CARMAN: I assure you the photographs were genuine, not faked.

HUGHES: Did he show you anything else, Alex?

CARMAN: Yes, I accompanied him to his laboratory where he gave me an actual demonstration of the machine by bringing back two famous articles of history—not in their museum state—but new, fresh, authentic.

HUGHES: Boy! What a newspaper yarn that'd make!

CARMAN: A good way to get ourselves into a padded cell if it's ever printed. This doctor needs two million dollars to complete his work. Some of the vital elements are way over his head in price—so he came to me.

HUGHES: Smart. He knows that you could use his invention.

CARMAN: That's right. I talked to New York just a few minutes ago. Told 'em I couldn't tell them what the money would be used for.

HUGHES: (Sarcastically) I'll bet they liked that.

TO BE CONTINUED

NEXT MONTH!



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